ABSTRACT

A Reconcilable Difference: A Director's Approach to Geoffrey Nauffts' Next Fall

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Despite its significance in contemporary society, the nuances of conversation surrounding homosexuality are rarely civilly discussed in Christian circles, particularly without bias. It is typically definitively addressed or simply ignored. Considering that the person of Jesus taught primarily through stories, why is it so rare for art to thoughtfully consider both faith and the LGBTQ community? This thesis examines nine plays that emphasize both of these topics, as well as their purposes, similarities, and effects. One of the nine plays, *Next Fall* by Geoffrey Nauffts, is more comprehensively explored with the intent of production. Next, production documentation brings to life the creative process, rehearsal period, and production of *Next Fall*. Finally, the closing chapter provides insight into reflection, critique, and reception of the performance.

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A RECONCILABLE DIFFERENCE:

A DIRECTOR'S APPROACH TO GEOFFREY NAUFFTS' NEXT FALL

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CHAPTER ONE

Exploring the Intersection of Homosexuality and Christianity

Introduction

In her book Inspired: Slaying Giants, Walking on Water, and Loving the Bible

Again, Rachel Held Evans observes:

While God indeed delivered a few sermons and entertained a couple of theological discussions, it is notable that according to the Gospels, when God was wrapped in flesh and walking among us, the single most occupying activity of the Creator of the universe, the Ultimate Reality, the Alpha and Omega and the great I AM of ages past and ages to come, was to tell stories.¹

From a Christian perspective, stories are Jesus' primary way of teaching. As a Christian in theatre, Christ's model advances my art past mere entertainment and into something much more transformative. For Christ and for me, stories are where Truth and culture converge.

There are few topics as contentious as that of homosexuality, both in religious circles and the broader culture. If the Christ-follower primarily learns about God, society, and oneself through narrative, why are stories about intersecting faith and sexuality examined so infrequently? It is a difficult topic to explore, but artists should not just interact with what is easy.

Through the examination of nine plays, his thesis explores the intersection of homosexuality and Christianity in regards to how it is approached, displayed, and regarded within stories—specifically in the medium of theatre.

¹ Rachel Held Evans, *Inspired: Slaying Giants, Walking on Water, and Loving the Bible Again* (Nashville: Nelson Books, 2018), 158.

Steve Turner, in his book *Imagine: A Vision for Christians in the Arts*, lists six things that art can accomplish: "The arts can sharpen the vision, quicken the intellect, preserve the memory, activate the conscience, enhance the understanding, and refresh the language."² These six things describe art's purpose, but this thesis will also use them to examine the purpose of homosexuality and Christianity as presented in the nine plays.

Sharpen the Vision "As iron sharpens iron, so one person sharpens another."³

In his chapter "The Times", Turner asserts, "The ideas we end up disagreeing with can have the effect of making our faith more vital by forcing us to examine what we really believe."⁴ Because homosexuality is such a polarizing topic, especially within Christian communities, audiences are often challenged with characters or ideas with which they may disagree. Even if some ideas presented are seemingly "at variance with" traditional Christian thought," Turner assures there is still "wisdom to be gleaned."⁵

While the audience is contending with complex theology, oftentimes, so are the characters in the play. As play sharpens audience, so one character sharpens another. For example, in the play *Embracing* by Stan Denman, the central conflict is between two friends and their deep disagreement with one another on the topic of homosexuality. Their deep-seated beliefs trigger many arguments—explosive battles where slurs such as "faggot", "fascist" and "go to hell" are the ammunition. Only when they begin peaceful conversation does their fury abate to examination. Ben—struggling with faith and recently

² Steve Turner, *Imagine: A Vision for Christians in the Arts*, 2nd ed. (Downers Grove: InterVarsity Press, 2017), 78.

³ Prov. 27:17 (NIV)

⁴ Turner, 122.

⁵ Ibid.

out of the closet—admits to Traci, "I prayed last night too. For the first time in, well, forever. It was a long sucker too. About this...and stuff...It felt good, ya know?"⁶ Traci, whose fundamentalist Christian faith is only so strong because it has never been challenged, admits to Ben, "I'm not sure of much these days...I'm just...I'm not certain anymore."⁷ At the end of the play, they still disagree, but only after appreciating their differences and allowing their opposition to refine their own beliefs. While they do not fully reach reconciliation, Ben acknowledges that they may reach it one day in one of his final lines: "Hope. There's hope."⁸

In Geoffrey Nauffts' play *Next Fall*, Adam is confused by his boyfriend's view that homosexuality is a sin. Adam teases Luke for his inane reasoning, but this mocking only serves to weaken their relationship and polarize their beliefs even more. One intentional conversation motivates Adam to deeply examine the origins of his vitriol toward faith:

Adam closes his eyes...He sits there, open for something to happen. Nothing. He squeezes them tighter, desperately trying to feel the warmth, something. Still nothing. He gives it one last shot, his face softening this time, and there's a peace that washes over him. A calm. Then, after what seems like an eternity, Adam opens his eyes again, and finds himself back where he started.⁹

This examination prompts no immediate faith acquisition, nor does Adam ever fully endorse Luke's beliefs—but Adam's honest examination does refine his thinking. He begins by acknowledging his extreme struggle with "all the doubts, everything I've been

⁶ Stan Denman, *Embracing* (Manuscript, Waco, 2015), 82-3.

⁷ Ibid., 92.

⁸ Ibid., 97.

⁹ Geoffrey Nauffts, Next Fall (New York: Dramatists Play Service, 2010), 54 [stage direction].

questioning for the past five years" in his relationship with Luke. He concludes, "none of it meant anything all of a sudden. It was just us...Me and Luke...That's all that mattered."¹⁰

One last example comes in Drew Pautz's play *Love the Sinner*. In the opening scene, Anglican clergy gather at an African conference determining whether or not to affirm homosexuality within the church. There is a very clear delineation between those who want to "evolve, remain current"¹¹ and those that firmly believe "it is wrong."¹² After a muddled assortment of quarrelling, listening, and ignoring one another, American clergyman Simon bemoans, "We're not going to agree." Another clergyman, Stephen entreats "But we're still talking, don't you see? We're more than the sum of our parts because we aim to discover and emulate God's way. In that alone we can be an example. We can be a model here on earth how human relations might be."¹³

These three plays are superb models of "how human relations might be," especially as a person of faith approaching the topic of homosexuality. Someone's differing, perhaps even opposite, opinion does not have to end in one side's victory or loss. Art sharpens the vision, it does not decide it. By giving voice to characters who are forced to examine their beliefs on homosexuality, the playwrights are in turn forcing audiences to examine their own beliefs. The characters that consider the differing opinion, inspect it thoroughly, and allow transformation to exemplify a healthy relationship with challenging material—a relationship the audience is encouraged to emulate.

¹⁰ Ibid., 71.

¹¹ Drew Pautz, *Love The Sinner* (London: Nick Hern Books, 2010), 13.

¹² Ibid., 10.

¹³ Ibid., 29.

Quicken the Intellect "But one who prophesies speaks to men for edification and exhortation and consolation...One who prophecies edifies the church."¹⁴

Ezekiel lay on his side for 430 days, ate a scroll, and cooked food over cow manure. Isaiah walked around naked and barefoot for three years. Jeremiah hid his unwashed underwear in a rock crevice. The Bible brims with prophets and their bizarre theatrical displays. While a camel's hair tunic and a diet of locusts in the wilderness may not seem like artistic fodder, Turner suggests that artists today can still mimic some prophetic strategies. He contends, "Like the acts of the prophets, these works puzzle, provoke, and prompt questions."¹⁵

Certainly, these performative divinations were puzzling and provoking, but they also edified the Church. Ezekiel laying on his side was representative of him bearing the sins of Israel and Judah. Isaiah walked around naked to invoke God, so He would strip their enemies of power. Jeremiah's revolting underwear was a symbol for Jerusalem's ruinous pride. Underneath the provocative and confusing, prophets had purpose.

The artist-prophet must constantly maintain this equilibrium: she is both a provocateur and an edifier; both a soother and an exhorter; both an interrogator and a consoler. With this dichotomy, the artist acts as a catalyst—one who quickens the audience's intellectual discernment. As R.G. Collingwood concludes in his book *The Principles of Art*, "he tells his audience, at the risk of their displeasure, the secrets of their own hearts."¹⁶

¹⁴ 1 Cor. 14:3-4 (NASB)

¹⁵ Turner, 97.

¹⁶ R. G. Collingwood, *The Principles of Art* (Oxford: Oxford University Press, 1938), 336.

Although the nine plays contain no mention of cow dung, each of them does act as prophecy—they require audiences to question, and therefore refine, their preconceived thoughts on homosexuality and the Church. Sarah Ruhl's *Passion Play* puzzles audiences by following diverse groups of people as they navigate strange occurrences while performing Christ's passion. Terrence McNally's infamous *Corpus Christi* provokes audiences to re-examine Christ as a young, gay man in 1950s Corpus Christi, Texas. Jon Hartmere and Damon Intrabartolo's pop opera *Bare* prompts many questions through the characters' journeys of reconciliation of faith and sexuality.

Oftentimes, the plays will have one specific character who symbolizes the work's unified goal of prophecy. Both in *Bare* and in Matthew Lombardo's *High*, the character of the prophet is represented by brazen, sharp-tongued, and aggressively devoted nuns, Sister Chantelle and Sister Connolly respectively. In *Corpus Christi*, the embodiment of prophecy is appropriately Jesus Christ himself—Joshua, as he is affectionately called in the script.

One great example of a prophet character is Stephen in *Love the Sinner*. The goal of the clergy in the opening conference is to edify the church, but Stephen approaches this goal with the utmost compassion. He exhorts, "Everyone wants me to condemn. Do you think that will change anyone's mind? Or his heart? We can only find agreement together."¹⁷ He is prompting questions in the same way as Judas and Silas, who, "being prophets themselves, encouraged and strengthened the brethren."¹⁸

Near the end of the play, Joseph, a gay African immigrant, has made his home in the basement of a church. Daniel, one clergyman shares his concern, calling the

¹⁷ Pautz, 28.

¹⁸ Acts 15:32 (NASB)

accommodation "a scandal."¹⁹ Stephen begins his response by countering, "Why would this be a scandal?" He goes on to explain, "What's scandalous is, this is what we're supposed to do, in front of our eyes, man to man, and you don't even want me to engage, to talk to him."²⁰ Stephen provokes preconceived assumptions and asks questions of Daniel, but in a way that instructs. Even though Daniel's mind is not changed—he keeps encouraging Joseph to leave—his thought-process is challenged then refined. Stephen then turns his attention toward Joseph whom he encourages and consoles.

Turner's association of art and prophecy is easily observable, not only in thematic messages, but in specific characters. These characters puzzle, provoke, and prompt questions, but they also counsel, strengthen, and encourage other characters and thus the audience. The artist as a prophet quickens individuals' intellect, refines their understanding, and edifies their thinking. And when the assembly of God is edified, so is the Church.

Preserve the Memory "Do not be overcome with evil, but overcome evil with good."²¹

Jazz musician Max Roach once said, "The artist is like a secretary...He keeps a record of time."²² Art preserves memory of past culture, people, and ideas. Certainly, there are many ways to do so, so the question becomes: how should Christ-followers approach preservation through art?

¹⁹ Pautz, 102.

²⁰ Ibid., 103.

²¹ Rom. 12:21 (NIV)

²² Max Roach, quoted in Ted Gioia, *The History of Jazz* (New York: Oxford University Press, 1997).

Today, movies like *Miracles from Heaven, Facing the Giants*, and *God's Not Dead* are extremely popular among evangelical Christians. As are Biblical retellings— Noah, Moses, Jesus, and Paul all have recently received lots of artistic attention. These types of stories are can be uplifting, but they also seem to reinforce a world order of "how things should be" to their select audiences. They are not typically representative of life.

While sin, suffering, and evil are unsavory, these aspects of life must be present in order to be truthful. In addition to capturing the entire spectrum of human life, Daniel Defoe suggests another reason sin should not be circumvented. In the preface of his novel *Moll Flanders* he states, "To give the history of a wicked life repented of, necessarily requires that the wicked part should be made as wicked as the real history of it will bear, to illustrate and give beauty to the penitent part, which is certainly the best and the brightest, if related with equal spirit and life."²³ Both evil and good should be present so that the evil can be overcome by the good.

Even though the nine examined plays span thirty years, there are observable similarities among them as to how homosexuality and faith are preserved. Although one or many characters typically believe it is wicked, the playwrights never present homosexuality as the ultimate sin.

In *Lilies* by Michel Marc Bouchard, Bishop Bilodeau sees the evil in being gay, but does not see evil in the murder he has committed. *Passion Play* shows a German soldier condemning homosexuality, but his rebuke is subtly contrasted with his Nazi ideology. *High* seems to question the notion that homosexuality is something to be cured contrasting the actual treatment that is needed for drug-addiction, especially in religious

²³ Daniel Defoe, *Moll Flanders* (London, 1722).

environments. In *Corpus Christi*, Joshua heals Phillip, not of his love of other men, but of AIDS, anger, and violence. In all these instances, initial rejection of homosexuality morphs into some sort of ambiguity or neutrality.

Because perception of homosexuality is polarizing amongst characters, it often forces them to sift out what is most important. In *Next Fall*, Adam recognizes how powerful his love for Luke is. Talking about their relationship, Adam realizes, "It was like...*finally*...I believed."²⁴ The character of Peter in *Bare*, recognizes that his love for Jason "was pure and nothing else brought [him] closer to God."²⁵

In all these plays, the author gives his own "history of wickedness" by identifying what is bad. Thus, homosexuality is presented as either the good that overcomes, or at the very least, a vague middle ground. By fully illustrating the wickedness, these playwrights truly "illuminate and give beauty to the penitent part."²⁶ These playwrights certainly aim to preserve the memory of beauty.

Activate the Conscience

"As you did it to one of the least of these my brothers, you did it to me."²⁷

In Terrence McNally's *Corpus Christi*, Joshua sees Phillip for the first time and asks his disciples, "Who's that?"²⁸ They unanimously reject him answering, "He's bad news" and calling him a "disease-ridden, filthy whore", "dangerous", and "sick".

²⁴ Nauffts, 71.

²⁵ Jon Hartmere and Damon Intrabartolo, *Bare* (New York: Theatrical Rights, 2009), 112.

²⁶ Defoe, Moll Flanders.

²⁷ Matt. 25:40 (ESV)

²⁸ Terrence McNally, *Corpus Christi* (New York: Grove Press, 1999), 53.

Defiantly, Joshua walks up to Phillip and remarks "I love you."²⁹ After the disciples see this act of love, Peter apologizes, "I'm sorry, Phillip, I wronged you. We all did."³⁰ *Corpus Christi* powerfully depicts Joshua as someone who knows the Pentateuchal law "You shall not harden your heart, nor close your hand from your poor brother."³¹ Just like Joshua to his disciples, art can activate an audience's conscience.

The great author and essayist Flannery O'Connor articulates, "Writers who see by the light of their Christian faith will have, in these times, the sharpest eyes for the grotesque, for the perverse, for the unacceptable."³² Though talking specifically about her passion for writing, this should apply to all Christ-following artists. By examining and even depicting the grotesque, artists can inform audiences of their existence and illustrate how to engage them.

Of course, Jesus is the ultimate example of faithfully recognizing those who are oppressed, but there are more great examples in the eight other plays. In *High*, the abused and drug-addicted Cody has seen a life full of perversity. Father Delpapp recognizes this and insists on helping the boy. Early on Father recognizes, "He shouldn't be punished for being worse off than the others. Sister. He has no one."³³ Even after Cody's stubbornness, drug-addiction, and refusal to seek help cause turmoil within the church's sobriety program, Father insists, "I won't abandon him."³⁴ Despite her reservations and reluctance

³⁴ Ibid., 69.

²⁹ Ibid., 53-4.

³⁰ Ibid., 56.

³¹ Deut. 15:7 (NASV)

³² Flannery O'Connor. *Mystery and Manners* (New York: Farrar, 1970).

³³ Matthew Lombardo, *High* (Manuscript, New York, 2011), 7.

to admit a drug addicted teen into her care, Sister Connolly prays for Cody, "This kid's had one shitty life...None of this is his fault. From the day he was born he never had a chance. So why does he have to suffer like this?"³⁵

Joseph's circumstances in *Love the Sinner* are also unacceptable and grotesque. He comes from a very poor family and fears their reaction when he tells them his sexual orientation: "They will break my legs, they will whip me…When my family hear they will kill me."³⁶ Earlier in the play, Stephen acknowledges that "people do terrible things sometimes. We refuse to look one another in the eye."³⁷ Later, when faced with Joseph, Stephen tells him "I'm looking you in the eye, Joe. Tell me what you want."³⁸

Michael labels himself a Christian but does quite the opposite of Stephen. When Joseph begs him for help, Michael viciously responds "No. No this is sick, get out of my room...Get out!"³⁹

When Jason goes to confession in *Bare*, he tells the Father about his love for Peter. The Priest initially deems homosexuality as perverse and unacceptable, emphatically rebuking Jason and encouraging him that "God will forgive."⁴⁰ Later, after Jason's suicide, Peter approaches the Father and challenges him, "You hid behind a screen knowing how

- ³⁷ Ibid., 95.
- ³⁸ Ibid., 115.
- ³⁹ Ibid., 48.
- ⁴⁰ Hartmere and Intrabartolo, 104.

³⁵ Ibid., 59.

³⁶ Pautz, 48.

much empathy might mean."⁴¹ Peter suggests that the true perversity was how much Jason was suffering while the Church did nothing.

By attuning audiences to the perversity that exists in the world, these plays lead some viewers to redefine what perversion. Exploring immorality highlights both beneficial and harmful responses. When a character is aware of another character's distress and hurt, this activates an audience's awareness as well. The audience sees Joshua's response to Phillip and recognizes it as holy. And, as expressed in Matthew's gospel, in offering care for the least of these, one is also caring for Christ himself.

Enhance the Understanding "The beginning of wisdom is this: get wisdom. Though it cost all you have, get understanding."⁴²

In Salvatore Antonio's *In Gabriel's Kitchen*, an Italian-American Catholic family is forced to acknowledge one son's coming out. Before Gabriel's official profession of sexuality, Concetta, the mother, prays for her son in a curiously specific way. She pleads with God:

After all this devotion, there are certain things that I see, that I cannot accept...I pray for the strength—not to accept, no. Instead I pray for the strength not to see. Blindness...I pray hard for my son Gabriel: that all I see in him, is not as I understand to be.⁴³

Concetta, as with many other characters in these nine plays, seems very concerned with not knowing or ignoring. She doesn't want to understand her son fully—she wants to ignore an important part about who he is.

⁴¹ Ibid., 112.

⁴² Prov. 4:7 (NIV)

⁴³ Salvatore Antonio, In Gabriel's Kitchen (Toronto: Playwright's Canada Press, 2007), 55.

Turner astutely observes, "Christians often ignore the pressing questions of the day. This could be because they fear that even to understand the issues in depth might weaken their faith."⁴⁴ Certainly, ignoring things is easy, but as Proverbs states, "Blessed are those who find wisdom, those who gain understanding."⁴⁵

While Concetta silently prays, her husband takes a more direct approach to ignoring Gabriel's sexuality. He barks, "I am not going to acknowledge this. Ever. So find a way to get this out of you...This will never be spoken about again."⁴⁶ In *Bare*, Peter's mother is another example of a parent ignoring rather than trying to understand. In a phone conversation with his mom about his sexuality, Claire insists on hanging up. Peter begs, "Please don't shut me out here" but then realizes, "You don't want to hear it. You don't want to see me. Can't bear to see me."⁴⁷ After this same phone call, Claire reveals, "I guess there are some things we don't want to see."⁴⁸ In *Embracing*, even non-parent Traci acknowledges that "it was easier when I didn't know."⁴⁹

In these instances, when obliviousness is sought over understanding, there are always repercussions. A contributing factor to Ben and Traci's copious arguments in *Embracing* is her unwillingness to understand him. After their phone conversation in *Bare*, Peter and his mother do not talk again. In *In Gabriel's Kitchen*, Gabriel feels so ignored by his family that he kills himself. Even after his suicide, Concetta cannot face her own

- ⁴⁷ Hartmere and Intrabartolo, 85.
- ⁴⁸ Ibid., 87.
- ⁴⁹ Denman, 35.

⁴⁴ Turner, 127.

⁴⁵ Prov. 3:13 (NIV)

⁴⁶ Antonio, 83.

responsibility. Gabriel's brother Marco accuses, "You are ignoring the biggest part. You leave out what we did. What WE did to him. You and Pa and me. It's because of us that he went and—"⁵⁰

In his letter to the Colossians, Paul says:

My goal is that they might be encouraged in heart and united in love, so that they may have the full riches of complete understanding, in order that they may know the mystery of God, namely, Christ in whom are hidden all the treasures of wisdom and knowledge.⁵¹

These plays force audiences to sit, listen, see, and understand—all of which unite people in love.

Some characters in these plays even arrive at acceptance. Only after Gabriel's death does Marco start to enhance his understanding of his brother's life. He tells Concetta, "All of a sudden I understood everything in a different way."⁵² Though it literally cost him nearly all he had, Marco finally got understanding.

Refresh the Language

"Can you fathom the mysteries of God? Can you probe the limits of the Almighty?"⁵³

"I have found the cross hard to translate into art because it has been done so many times. How do we look at it in another way?" Turner muses. "How do we make these familiar things (the cross, thorns, nails, blood) seem unfamiliar and the unfamiliar things (atonement, sacrifice) seem familiar?"⁵⁴ Often audience members will enjoy a show, then

- ⁵² Antonio, 99.
- ⁵³ Job 11:7 (NIV)
- ⁵⁴ Turner, 112.

⁵⁰ Antonio, 42.

⁵¹ Col. 2:2-3 (NIV)

immediately forget it. How can a show reveal more about who God is? How can a show take overdone imagery and revitalize it?

The supreme example of this is McNally's *Corpus Christi*. Many lines are direct quotes from scripture, but because of the entirely unusual context of Jesus and his disciples as a group of gay men, McNally's intent is that the words take on new meaning. For example, when God's voice rings, "This is My beloved son in whom I take great delight"⁵⁵—many audiences, both gay and straight alike, may have never thought about God delighting in a gay person. Audiences probably have a similar reaction when Joshua says pointedly, "We're each special. We're each ordinary. We're each divine."⁵⁶ Joshua's line "God loves us most when we love each other"⁵⁷ may not be taken directly from scripture, but in the context of a group of gay men it has a different significance than it would normally.

In his introduction, McNally attempts to explain his reasoning for approaching such lofty and controversial subject matter. He begins by explaining, "A ritual is an action we perform over and over because we have to. Otherwise, we are in danger of forgetting the meaning of that ritual." He then suggests Christ's great sacrifice has become a ritual whose meaning many have forgotten. He concludes, "Christ died for all of our sins because He loved each and every one of us. When we do not remember His great sacrifice, we condemn ourselves to repeating its terrible consequences."⁵⁸ His goal is to refresh the Bible's language, so the audience is not complacent about Christ's magnificent sacrifice.

- ⁵⁶ Ibid., 50.
- ⁵⁷ Ibid., 61.
- ⁵⁸ Ibid., vii.

⁵⁵ McNally, 31.

Perhaps McNally could have pursued this ambition through less controversial subject matter. He even acknowledges in his script that this play may not resonate with everyone. In the last few lines, the Actor Playing Thaddeus recognizes, "Maybe other people have told His story better. Other actors. This was our way."⁵⁹ What is certain is that Terrence McNally took an unconventional approach to probing the limits of God. While many argue that his specific method was blasphemy, others argue that their faith has been renewed through McNally's reimagining and revitalization of Christ's narrative.

Conclusion

To get a closer and more personal experience with the intersection of story, Christianity, and homosexuality, I directed the play *Next Fall*, one of the nine plays which I initially examined. The next chapters document my analysis, creative process, and the reception of the production.

⁵⁹ Ibid., 81.

CHAPTER TWO

Next Fall Hodge Analysis

Introduction

The Hodge Script Analysis is named after its creator Francis Hodge who was a former professor emeritus in The University of Texas at Austin Department of Theatre and Dance. This specific analysis is widely known and used in order for the director to thoughtfully and thoroughly examine the play being directed before beginning rehearsals. Comprehensive evaluation of the play allows for directors to more fully understand characters, themes, interpretations, and story in order to increase productivity during rehearsals and to preserve the integrity of the script. The collected information begins with specific, objective facts and ends to subjective interpretation based upon those facts.

Given Circumstances

This section is an intentionally abbreviated outline of play's pertinent information in order to curate the essential elements that make up the play.

Environmental Facts

Time. The action takes place in the present, and in the five-year period leading up to it. Because of events mentioned (i.e. 9/11 and Whitney Houston referenced as alive) it can be deduced that the five-year action of the play takes place somewhere between roughly 2005 and 2016. It probably takes place on the earlier side of that range because flip phones are used rather than blackberries or iPhones. The action in the present begins in the late afternoon/night and gets progressively later and later, ultimately spanning a 12-hour period.

The first two scenes of past action take place about a week apart, but then previous action starts jumping a year between each scene. Times range from morning to afternoon to night time. The season is subtly implied to be fall in each scene, as overtly verified by the title.

Place. All action takes place in Manhattan. The scenes in the present all happen at the Mount Sinai Beth Israel hospital on Manhattan's lower east side. Five of these current scenes are in a waiting room—sterile, mint green, and sparse with fluorescent lights, scattered magazines and uncomfortable furniture. One is in Luke's hospital room, and one is in the hospital's small makeshift Jewish temple. Four of the flashback scenes happen in Luke and Adam's small Manhattan apartment. The other flashback sequences take place on a rooftop, Adam's first one-bedroom apartment, and in Central Park.

Economics. The characters are all white and therefore benefit from a certain degree of privilege. Money and class are never worried about or discussed too much. Brandon works for a prestigious property developer and makes a lot of money. Butch was broke when he and Arlene were married, but he divorced and married a wealthier woman and is now very well off. Luke starts as a cater waiter, then begins working at Holly's candle shop—acting whenever he can on the side. Adam starts by working at the candle shop but ends up pursuing what he loves—teaching. Neither makes much money—their apartment they buy together is very tiny—but they are happy with what they do. Holly is a shop owner and does fairly well for herself. Arlene doesn't mention her finances much, except that she lives in a condo and spends lots of money on her dog.

Political. Political views in this play are heavily influenced by religious affiliation. Butch, for example, follows the stereotype of a southern, traditional, conservative Christian—complete with racial slurs, hyper masculinity, and homophobia. Arlene grew up in the south with the same values but seems very separate from Butch in a lot of his thinking. Specifics about politics are not mentioned for either of them, however. Adam is a strong democrat. He rants about health reform, is environmentally conscious, and obviously pro-gay rights. Luke is specifically named as a Republican, probably on account of being raised by Butch. Adam does sense some change in Luke, saying, "he's pro-choice. He believes in stem cell research. I think he might even vote for a Democrat in the next election."¹ All of the characters are faced with the political and moral choice of pulling the plug on Luke. Adam is charged with trying to convince Luke's conservative parents that pulling the plug is the right thing to do—assuming their political views disagree with mercy killing. When all the characters are forced to face reality, it becomes less political and much more personal, putting everyone's pre-determined beliefs into question.

Religious. The main setting is in a Jewish hospital, which hints at the importance of religion in the world of the play. Again, Butch is a very traditionalist Christian—he doesn't believe in evolution, discredits science, and tells Luke he can't speak to his brother if he ever comes out as gay. Arlene acknowledges she's had a rough past, but still calls herself a Christian. She says it brings comfort and familiarity to her in hard times. Being raised in this fundamentalist Christian environment, Luke carries a lot of these beliefs into his adult life. He is also a pretty strict fundamentalist—focused on the rapture, hell, and converting people. He believes homosexuality is a sin, but also believes God forgives if you have accepted Christ. That is how he differs from his parents—and why he is afraid to tell them that he's dating Adam. Adam doesn't believe in religion at all. He often makes fun of what Luke believes, calling those who believe it "freaks" and that he could use the Bible as toilet paper and "wake up with a clean ass and a clear conscience."² He is

¹ Nauffts, 60.

² Ibid., 40.

outspoken against faith, but still has moments where he wants to believe or talks about his soul. Holly grew up Catholic but has drifted away from that. She participates with Adam in poking fun of Luke's beliefs, but is less mean about it. She has moments where she compassionately listens to Luke and seems genuinely curious. Brandon clings to Christianity. He carries his Bible with him everywhere he goes. He is gay but believes it's a sin. He believes one can be forgiven for isolated sexual encounters, but cannot pursue a loving relationship with another man—"the homosexual lifestyle" is what is unforgiveable. In the end, Luke and Adam's relationship and their love transcends any differences they have in religion.

Social. Adam, Holly, Luke, and Brandon are all in their 30s/40s, so have a hard time meeting new friends and people. Holly's anniversary party she throws is where Adam and Luke meet—the former as a partygoer, the latter as the cater-waiter. Other than chance meetings like that, these people's friends are more or less established. Even the party, Adam notices, is not very exciting. Their social lives are no longer about hard partying. Adam goes to his high school reunion, which at this point in his adult life, is very important to him. He wants to impress his old peers with where he is in life. Luke and Adam don't technically go on a traditional date before they hook up, another seemingly common social norm. In their group of friends, Luke does not talk about religion because it isn't common among their social circle.

Previous Action

When Butch and Arlene got married, they were both broke. They both were pretty wild, but when Butch started to settle down into adulthood, Arlene wasn't ready. They had Luke, but she continued getting involved with the wrong things and eventually ended up in jail for six months. When she was released, she struggled to insert herself back into Luke's life. She started to be a mom again, but soon fell back into the wrong crowd. She and Butch divorced, and she disappeared, getting involved in pot and pills for ten years before sobering up. Butch raised Luke on his own for a while, then remarried a woman named Lynn. Lynn's wealth turned their life around and so did having another child, Ben. At some point in his childhood, Luke had a mystical experience in his dad's car that informs and fuels his faith as he heads toward adulthood. Luke briefly attended law school but dropped out to pursue acting. Butch has always been unhappy with this decision. Luke was in a production of *Huck Finn* and it is this show that moved Butch and made him recognize acting could be a respectable profession. Adam went to school for writing but hasn't done much with his degree. Holly started her own business, a candle shop, and hired Adam to work there. He works there for six years, and still does when the chronological action begins. Luke and Brandon are best friends. They are both gay and Christian. Luke was cast in *Our Town* with Brandon and it opens in a week when the play starts.

Polar Attitudes

The goal of this section is to identify the protagonist and antagonist of the story and then concisely establish the characters' attitudes at the beginning of the play as compared to how they change by the end.

Protagonist. Adam is the protagonist of the play. The main action of the play centers on Adam's efforts to overcome all of his own problems with God and religion and to start a life with Luke. Adam starts the play certain that faith is harmful, there is no God and he can't love both Luke and all of his baggage. By the end of the play, Adam is no longer certain about these things—he realizes faith doesn't have to be harmful, he is left questioning the existence of God, and has reconciled both loving Luke *and* his baggage.

Antagonist. Luke is the antagonist of the play. Luke's devotion to God provokes Adam's problems with religion. Luke starts the play believing that his love for God and his love for men are incompatible, asking God to forgive him of his homosexual acts. By the end of the play, Luke realizes his love for Adam isn't an act, but a relationship, and he is able to reconcile both of his two loves—he even chooses Adam as his priority.

Significance of the Facts in the Total Meaning of the Play

The setting of the Jewish hospital is significant in that it reflects the inescapable presence of religion in these characters lives. Because there are year jumps between scenes, it can be tracked that all action takes place during the same season—fall. The significance of fall, as referenced by the title, is further explained in section V. As the times in each scene get later, the content gets darker.

Dialogue

This section begins to specifically examine the words, phrases, language, and dialects of the playwright and the characters. It also identifies any important images from the play by isolating individual words and phrases.

Words

Family and Relationship. hillbilly, stepmom, brother, single, Mama, dad, anniversary, cute, horny, teacher, friendship, son, babe, familiar, parents, sweetheart, gay.

Religion and Spirituality. God, angel, Jewish, Christ, soul, Jesus, Mezuzah, Republican, pastor, Sabbath, Christian, praying, afterlife, sin, ashrams, meditation, science, doubts, questioning, southern.

Words of Hope. love, pluck, want, forgiveness, thankful, proud, heaven, plan, perfect, believe, living, fierce, cathartic.

Words of Pain. hospital, overwhelming, admitted, hell, burn, punishment, disappointment, afraid, uncomfortable, pain, unhappy, struggling, judgement, embarrassed, mocking, terrible, freak, worry, surgery, homophobic, coward, coma, fight.

Words of Togetherness/Apartness. sex, alone, leave, us, stranger, divorced, safe, home, warmth, peace, exclusive, compromises, issues, unrequited, connection, flock, argument.

Phrases

Family and Relationships. biscuit sandwich, New York, high school reunion, family only, old friend, Lung Lady, not perfect.

Religion and Spirituality. twinkling of an eye, the last trumpet, Jewish hospital, TV preacher, Son of God, died on the cross for all your sins, seven years, the right thing, praying after sex, sat shiva.

Words of Hope. he's got fight in him, security blanket, look within, let yourself go, deserve to be, took my breath away, New Hope, I love you, I finally believed.

Words of Pain. fat soul, cater waiter, candle salesman, midlife crisis, they don't know about you, epidural hematoma, something's changed, crashing down, walk into the fire, never gonna change, worn out.

Words of Togetherness/Apartness. out of the loop, sex with men, for both of us, break away, there for you, he chose you, I don't want to go, just us

Images

The main image is that of a sterile, impersonal, fluorescent, depressing hospital. These scenes contrast the energy, life, and personality of the scenes in the past that range in location. Another important image that emerges from the text is the play *Our Town*. Stylistically and thematically, *Next Fall* is fairly similar, and it is talked about a lot in the text. This image represents a feeling of loss—that one has missed out on life while living it. It also represents the fact that Luke is acting for his parents—they believe him to be a different person than he really is, like a character in a play. One last image comes from the main two characters names. Adam invokes the Biblical Adam and the fall of man, while Luke invokes the Luke the apostle and doctor. Some other images that emerge from the text are the trumpets on the last day and everyone going to heaven, walking Holly home, Christian images like the Bible and the cross, and taking a pill.

Dialect

There are few dialects in this play, save Arlene and Butch. They are both from Tallahassee and have a slight southern accent—nothing too distracting or dramatic. The dialect is written in some places but inferred largely by their choice of southern colloquialisms and rhythm of speech. An example of Arlene's speech is "You must think I'm some kind of hillbilly twankin' my banjo down there in the boonies somewhere."³ An example of Butch's speech is "Yakkin' the whole time, buggin' everyone…and I say…'If you don't start paying attention, I'm gonna bop you one."⁴

³ Ibid., 12.

⁴ Ibid., 50.

Sound of the Dialogue

The sound of the dialogue alternates between two different consistencies. The scenes in the present action take on a slower, more reserved sound. Characters are not as loud because they are in a quiet and public place, and the somber mood informs the volume and speed of their lines. Some of the characters are meeting for the first time in the present action, which creates lots of silences and pauses. The scenes in the past are generally nimbler, lighter, and louder. The dialogue is very quick witted, lending itself to a faster and cheery pace. The pauses used in past scenes are used for comedic effect, while the ones in the present scenes are used to create a more melancholy and reflective mood. The sound of the dialogue often follows traditional climactic structure, using increased volume and speed to reach a climax. Often these steady increases occur through a few scenes, despite them being in different time periods.

Structure of Lines and Speeches

Lines throughout are generally short and quick, allowing dialogue to move swiftly. There are no irregular speech patterns. Adam has one short, frequently interrupted speech, but the only other speech belongs to Arlene. Even between the two alternate timelines, there is one climax in the present action, with a secondary climax as a part of the falling action. The main climax's lines become even shorter and quicker. The secondary climax happens in one of the longest French scenes of the play.

Dramatic Action

The play's one main dramatic action through both the past and present scenes revolves around Adam trying to start a life with Luke that isn't inhibited by his past— Luke's religion, relationship with his parents, and fear and reluctance to be himself.

25

French Scenes

A French Scene is a scene in which the beginning and end is marked by a change in the presence of onstage characters. There are approximately 53 French Scenes. Many times, the scene begins with characters speaking from offstage; I do not count their subsequent entrance as a new French Scene.

Character

This section examines five aspects of each primary character of the play. First, the polar attitudes are explored. The protagonist and antagonist's polar attitudes are restated while the other primary characters are examined for the first time. Second, desires and climaxes investigate what a character wants as well as their emotional journey. Willpower and moral stance measure the character's relative strength for gaining his or her desire and also examines values and moral code. Fourth, decorum and mood intensity begin to describe physicality, how the character behaves, and general mood. Finally, a summary-list of adjectives is given as a point of quick reference for each character.

Adam

Function and Polar Attitudes. Adam is the protagonist of the play. The main action of the play centers on Adam's efforts to overcome all of his own problems with God and religion and to start a life with Luke. Adam starts the play certain that faith is harmful, there is no God and he can't love both Luke and all of his baggage. By the end of the play, Adam is no longer certain about these things—he realizes faith doesn't have to be harmful, he is left questioning the existence of God, and has reconciled both loving Luke *and* his baggage.

Desire and Climaxes. Overall, Adam wants to start a life with Luke. More specifically, Adam desires for Luke to love him more than he loves God (or alternatively, Luke's perception of God/his faith). When he initially meets Luke and as their relationship progresses, he is in love and simply wants to keep being loved by Luke. Scene 4 is where Adam begins to sense how God is getting in the way of his and Luke's relationship, and this feeling only intensifies as the relationship proceeds. Initially, Adam's hurt manifests itself through sarcasm and mockery, sometimes going too far in making fun of Luke's religion. Even though Adam still doesn't understand Luke's attachment to his faith, especially his refusal to tell his parents, he begins to respect Luke's wishes and hides their relationship from Butch in Act 2 scene 2. As Adam's love for Luke grows stronger, he even tries (unsuccessfully) to meet him where he's at and experience God. Adam finally expresses his hurt in an incredibly vulnerable moment but realizes that things are not going to change. Adam breaks up with Luke. Throughout the present action, even though Luke isn't conscious, Adam still feels the hurt of Luke's choice. He often hints at his and Luke's relationship to Luke's parents, hoping that revealing this secret is Luke's final step in choosing between him and his faith. His fears are assuaged when he discovers their relationship is not dependent on this choice—they can find the divine together through their love. Sadly, he realizes this too late.

Willpower and Moral Stance. Adam has a strong will, especially when people don't see things his way. The best example of this is Luke and his faith. Adam doesn't believe the same thing and takes every opportunity to bully Luke and try to coax others to see his way. Love softens Adam's resolve and he begins to listen and be present with Luke. His break up with Luke takes lots of willpower, but it is primarily because of hurt, not because of his need to be right. In the present-day scenes, now that Luke isn't there to soften him,

Adam reverts back to his aggression and sarcasm when he encounters conflict. His moment at the end with Luke hopefully begins to permanently heal Adam's haughtiness.

Decorum and Mood Intensity. Adam is 45 years old. He is average height and build. He is aging well, but he is still very aware to the fact he is aging. He does not like to be wrong and copes with conflict through sarcasm, malice, and biting retorts. He wants people to take his side and does not back down until others see his way. His style of conflict is subdued but calculated, always finding a person's weakest part and attacking it. Even when not attacked, his way to bond is through light insults and witty jabs. He never gets physical. Adam's world centers around being right until Luke shows up and takes that place.

Summary List of Adjectives. Smart, frank, driven, high-strung, know-it-all, sarcastic, haughty, bold, argumentative, quick-witted

Luke

Function and Polar Attitudes. Luke is the antagonist of the play. Luke's devotion to God provokes Adam's problems with religion. Luke starts the play believing that his love for God and his love for men are incompatible, asking God to forgive him of his homosexual acts. By the end of the play, Luke realizes his love for Adam isn't an act, but a relationship, and he is able to reconcile both of his two loves—he even chooses Adam as his priority.

Desire and Climaxes. Luke desires love. He finds it both in Adam and he finds it in God. He doesn't believe those two loves to be compatible and spends the course of the play trying to retain both. He also wants his parents to keep loving him which is why he doesn't want to tell them his secret. He starts by simply keeping quiet. From Adam Luke hides his religion, knowing that it will affect their relationship. From his parents Luke hides his relationship, knowing they will not approve. Luke eventually gets bolder with his faith, bringing it up more and more with Adam, thinking that his conversion might mean the two loves could be more compatible. Luke turns to praying after sex, trying desperately to hold onto both his loves. Perhaps, in his final moments, Luke realizes his two loves don't have to be in conflict—that God is love and can be found through him and Adam's relationship.

Willpower and Moral Stance. Luke's strong moral character is different from his weaker willpower. The world is very black and white for Luke. He is never forced to examine other points of view or been challenged in his faith. Because of this, he doesn't often have to use willpower in any situation—the answer is simply pre-programmed into him from years of conservative Christian upbringing. The one big example of a weak will is Luke's refusal to tell his parents about his sexuality, no matter how many times he says he will.

Decorum and Mood Intensity. Luke is thirty years old. He is average height and probably pretty muscular with a lot of charm and confidence. He is younger than Adam, and definitely looks like it. He deals with conflict by walking away from it. When people (specifically Adam) attacks his faith, he may start by trying to reason, but usually wants to drop the subject and avoid conflict at all cost. He is often kind and friendly, but it seems more of a neutral goodness rather than a noticeable and active one. He can also be rather weak and wishy-washy.

Summary List of Adjectives. sexy, simple, kind, weak, scared, resolute, easygoing, seductive, persistent, sneaky, charming, confident

Arlene

Function and Polar Attitudes. Arlene is a secondary antagonist in the play. She starts the play avoiding vulnerability and very self-focused. By the end of the play, she becomes vulnerable and starts focusing her attention on others—she even acknowledges Adam and Luke's relationship with an unselfish grace and tenderness.

Desire and Climaxes. Arlene wants love, but she is terrified to open herself up to people, afraid she will hurt them. That's why she frequently puts on "the Arlene Show"⁵— this type of attention is the closest she gets to love without opening herself up to people. Distance, putting on a mask, and drugs are her way of separating herself from those that she loves, hoping if she's far enough away, she can't hurt them. Her wakeup call is when Butch discovers her pills. She then realizes she can't continue her charade—she turns to God for comfort and familiarity. One of the biggest moments for her is her incredible vulnerability in her monologue to Adam, followed by her gentle and loving response to Adam and Luke's relationship. She realizes in Luke's last moments and through the analogy of *Our Town* that she ran away from Luke's love when she still had the chance to pursue it. She is resolved to not make that mistake again with the people still in her life.

Willpower and Moral Stance. Arlene has a weak willpower. This is illustrated by her incredible difficulty with staying away from drugs. This addiction stems from her want to love, but her weak will doesn't want to let anybody in. Once she realizes she is helpless and admits her frail willpower, she is able to pursue to a stronger morality. She purposefully tries to undo the pain she's caused by distancing and even turns to God.

⁵ Ibid., 27.

Decorum and Mood Intensity. Arlene is a 50-year-old Southern charmer. She talks virtually incessantly. This makes her appear confident and commanding, when in reality she talks to prevent vulnerability. Anything remotely close to personal, she spins into a joke or changes the subject to something lighter. Only at the end do we get a glimpse of the "real Arlene" through her vulnerability.

Summary List of Adjectives. Southern, talkative, heightened, lively, scared, nurturing, anxious, performative, shallow, vulnerable

Holly

Function and Polar Attitudes. Holly is a secondary antagonist. She starts the play unwilling to entertain the idea of God, joining Adam in making fun of Luke's religion. By the end of the play, she is willing to explore ideologies that are different from hers.

Desire and Climaxes. She wants to make peace, both within herself, and also between others. She often acts as the peacemaker, mediating between two sides in an argument, or calming people down so they can rationally think. She is also seeking this same peace within herself. She goes to meditations, chanting groups, yoga, and similar activities to try to find inner peace. She thinks she's found that security until Luke comes along and his faith prompts new questions. In Act 1 Scene 5, she joins Adam in poking fun of Luke's religion, but at the same time really listens to his beliefs. Once Luke is in the hospital, she thinks about his faith a lot more—what she thought was certain becomes confusing. Ultimately, she looks to the Bible for comfort and inner peace. The audience doesn't see the end of her journey, but rather the start of her longing for inner peace.

Willpower and Moral Stance. Holly has great willpower. She is very open to change and beliefs that are different from her own. She is rather secure in who she is and

not afraid of change. Her strong will allows her to constantly revisit and reconstruct her morals. She tries so many different spiritual practices, in search for the one that most resonates with her.

Decorum and Mood Intensity. Holly is 35. She is very laid back and one might describe her as bohemian. She has a relaxing presence and is very comfortable in her own skin. She tries her best to see things from other people's perspectives and is the one to mediate arguments and make peace between others. She rarely gets into arguments herself, for she is a very calm and centered person.

Summary List of Adjectives. laid back, easygoing, centered, thoughtful, bohemian, peacemaker, confident, curious

Butch

Function and Polar Attitudes. Butch is a secondary antagonist. He starts the play refusing to accept that fact that his son is gay by actively ignoring the topic whenever it comes up. At the end of the play, he finally acknowledges his son's sexuality and even accepts it, even if the acceptance is passive.

Desire and Climaxes. Butch wants to be in control. This manifests itself by wanting to be in charge and right, always getting in the final word and being very stubborn. He is given ample evidence that his son is gay, but when Luke finally works up the courage to tell his father, Butch purposefully shuts down the conversation. In his mind, being gay is wrong, and his son cannot be wrong, so he controls the situation by ignoring it. At the hospital, Butch professes he doesn't know who Adam is. If he acknowledges who and what Adam is, he is, by proxy, admitting what his son is as well. He forcefully continues this charade, trying everything to keep Adam away from Luke. Things get especially heated in

Act 2 scene 6 where the two have a big argument, a desperate clawing for control. His big release of control comes after Luke dies. He finally admits to knowing Adam—who and what he is—thus relinquishing control over his skewed vision of who his son is. This surrendering of power continues when he humbly chooses to leave Adam alone with Luke, something he'd been incessantly trying to prevent.

Willpower and Moral Stance. Butch's willpower is similar to Luke's, largely because he raised him. Butch's strong moral character is different from his weak willpower. The world is very black and white for Butch. He is never forced to examine other points of view or been challenged in his faith. Because of this, he doesn't often have to use willpower in any situation— the answer is simply pre-programmed from his conservative Christian background. His stoic nature can read as strong will, but it's just his simple and affective tactic to avoid thoughtful examination of things outside his comfort zone.

Decorum and Mood Intensity. Butch is 55 and falls prey to hyper masculinity. He stays stoic and strong-willed, all so he can appear to be the most powerful person in the room. He rarely smiles and moves with an imposing stiffness. He tries to prove his manliness by talking infrequently, arguing quickly, and being vulnerable rarely.

Summary List of Adjectives. stoic, intimidating, reserved, argumentative, conservative, bullying, strict, hyper masculine

Brandon

Function and Polar Attitudes. Brandon is a secondary antagonist. He starts the play in strict adherence to the Bible as a list of rules, putting his legalism first and people second. By the end of the play, he no longer clings to his strict interpretation and begins to love people first before anything else. Desire and Climaxes. Brandon ultimately wants to get into heaven, and this is to be accomplished by being the best and most blameless Christian. Luke and Brandon start as best friends, but when Luke's beliefs on homosexuality shift, Brandon ceases their friendship. He is afraid that a friendship with a "sinner" is wrong and thwarts his desire to be the best Christian. His list of rules is more important to him than Luke. Only when Luke is hospitalized does Brandon begin to reexamine what is important. Luke and Adam's love for one another seems to affect him—he says he will keep watch while Luke and Adam spend time together. Rather than a long list of rules, it seems his desire to be blameless starts to focus on the greatest commandment—to love one another.

Willpower and Moral Stance. Brandon doesn't have a strong willpower. Rather than confront and be changed by different beliefs, he shuts down and refuses to even acknowledge them. His moral stance seems strong, but only because he refuses to be challenged.

Decorum and Mood Intensity. Brandon is a very successful 30-year-old businessman. He is fairly kind, but it seems like his kindness comes from being told a Christian has to be kind, rather than from a true place. Despite his success, there seems to be an unhappiness about him. He doesn't like to argue and stays rather subdued.

Summary List of Adjectives. Strict, unhappy, struggling, put-together, reserved, conservative, nice.

Idea

This section explores more interpretative and creative aspects of the script. The meaning of the title is expounded upon, the play's philosophical statements are hinted at through quotes from the text, the idea of the play is identified in one word, the mood and

tempo are explored throughout the play, and the tone section attempts to summarize the entire play's nature in one sentence.

Meaning of the Title

"Next Fall" has a few meanings. Literally, it represents when Luke will come out of the closet to his parents. He says to Adam, "I will. I promise. Next fall. When Ben's in college."⁶ Sequentially, the scenes take place exactly one year apart, meaning every scene takes place the next fall of the previous one. "Next Fall" becomes a sort of a symbol of hope and fear for them both. This waiting is paralleled by Luke's waiting for the Rapture, which is also anticipated with hope and fear. It is also no coincidence that the main character's name is Adam which intentionally parallels the Adam of the Bible. Many fundamentalist Christians see homosexuality as the ultimate, unforgiveable sin. Normalizing gay relationships is a near apocalyptic event for them. In their eyes, the first Fall has already happened, but this Adam is at the forefront of the next one. Also, because Luke prays for forgiveness after sleeping with Adam, every time Luke has sex is his next fall.

Philosophical statements

- "He's a good man, but he's not perfect."⁷
- "The whole thing is so confusing, all of the sudden."⁸

⁶ Ibid., 45.

⁷ Ibid., 57.

⁸ Ibid., 42.

- "She wonders if anyone ever realizes how wonderful life is. How precious. Even as they're living it."⁹
- "Loving is too much of a sin?"¹⁰

Idea of the play

The main idea of this play is "acceptance". Every character yearns to be accepted for who they truly are. In other words, they want to be fully seen and fully loved. The characters yearn to be accepted, but at the same time have a hard time accepting aspects of others or themselves. Luke constantly puts off telling his parents because he is terrified they will not accept him. He is also struggling to accept his relationship with Luke as it interacts with his relationship with God. He learns to accept the idea that each time he has sex it's not a fall. He no longer needs to anticipate the next one because he accepts that his two loves are compatible. Both Adam and Holly learns to accept Luke's ideology. But Adam also struggles to acknowledge and accept his own issues he has with faith—not accepting these things keep him and Luke apart. Arlene and Butch both learn to accept their gay son, each in their different ways. Brandon learns acceptance both of Adam and Luke's relationship, but he also struggles with accepting his own sexuality.

Mood

In general, the first act tends to be more playful and cheery while the second act more reflective and distressed. The scene breakdown is as follows:

- 1.1 Cheerful
- 1.2 Flirtatious

⁹ Ibid., 69.

¹⁰ Ibid., 62.

- 1.3 Strained
- 1.4 Cautious
- 1.5 Biting
- 1.6 Jabbing
- 2.1 Contemplative
- 2.2 Exciting
- 2.3 Fearful
- 2.4 Reverent
- 2.5 Fidgety
- 2.6 Confrontational
- 2.7 Bouncy
- 2.8 Shock

Тетро

In general, the first act is much more upbeat and of a faster tempo. The second act stays at a slower/moderate tempo for the most part, save the climax and its build up.

Tone

Next Fall is an exploration of one couple's individual struggles to find acceptance, finally to realize that acceptance comes by uniting with one another in love.

CHAPTER THREE

Next Fall Production Documentation

Project Description

This directing project was in fulfilment of the Advanced Directing class at Baylor University. The Capstone project required us to choose virtually any play we wanted to direct that could be cut down to an hour. The rehearsal process was about four weeks, with an hour and half rehearsals each day. I blocked, organized and led all the rehearsals, with only two attended by my faculty advisor for notes on progress.

Our final three rehearsals were technical rehearsals—two days of cue-to-cue and one full run. I had a stage manager to help during rehearsals, a lighting and sound designer, two board operators, and a four-person run crew. We were allowed one week of two-hour rehearsals, leading up to and including tech rehearsals. I had no budget at all for this project, only access to select costumes, props, and set pieces already in Baylor Theatre's stock.

The rest of this chapter archives the documentation detailing the production elements of *Next Fall*. Included is a rehearsal calendar, technical paperwork, the cut script with blocking notes, concept, design, and research images, one example of the rehearsal reports distributed daily, acting notes, and production photos. The subsequent documentation illustrates my creative process as well as the rehearsal period and final production. Production Documentation

SEP2018 NEXT FALL REHEARSAL CALENDAR											
SUN	MON	TUE	WED	THU	FRI	SAT					
16	17	18	19	20 4:15—5:45p	21	22 10:30a— 12p					
23 10:30p—12a	24 10:30p—12a	25 4—5:30p	26 10:30p—12a	27 4—5:30p	28	29 11a— 12:30p					
30											

7p-8:30p

OCT2018

	01	02	03	04	05	06
	5:30—7p	4—5:30p	10:30p—12a	4—5:30p	_	8—10p
07	08	09	10	11	12	13
5:30—7:30p	5:30—7:30p	10:30p—12a	10:30p—12a		10:30p—12a	
14	15	16	17	18	19	20
9—11p	10:30p—12:30a 1	0:30p—12:30a	6pm SHOW!			

NEXT FALL FRENCH SCENE BREAKDOWN

																			Act 1										
Characters:	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	2 3	24	25	26	27	28	29
Max Morgan																<\$Lp.						>SR				<\$R			
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Abel Espinoza												> <srn.< td=""><td></td><td></td><td></td><td>>SR</td><td></td><td></td><td></td><td></td><td></td><td><sr< td=""><td></td><td></td><td></td><td>>SL</td><td></td><td></td><td></td></sr<></td></srn.<>				>SR						<sr< td=""><td></td><td></td><td></td><td>>SL</td><td></td><td></td><td></td></sr<>				>SL			

							Act 1												Act 2				
Characters:	30	31	32	33	3 4	3 5	36	37	38	39	40	41	4 2	43	44	4 5	46	47	48	49	50	51	52
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	NEXT FALL WORKING SET PIECE LIST								
Label	Item	#	Reh.	Real	Notes				
Act 1,	Scene 1, 3, 6; Act 2, Scene 1, 8: Waiting Room	<u> </u>		1					
	Waiting chairs	10	Y	Y					
	Side tables	3	Y	Y					
	table	1		Y					
	Coat rack	1		Y					
	Cushioned bench	1		Y					
Act 1,	Scene 2: Rooftop	•							
	Bench	1	Y	Y					
Act 1,	Scene 4: Adam's Apartment	<u> </u>							
	Kitchen Chairs	2	Y	Y					
	Kitchen table	1	Y	Y					
	Shelf/counter	1		Y					
	CD player/stereo system	1		Y					
Act 1,	Scene 5; Act 2, Scene 2, 3, 7: New Apartment			1					
	Couch	1	Y	Y					
	Lounge chair	1	Y	Y					
	Coffee table	1	Y	Y					
	Counter and stereo	1		Y					
Act 2,	Scene 4: Temple								
	Bench	1	Y	Y					
Act 2,	Scene 5: Central Park	<u> </u>							
Act 2,	Scene 6: Hospital Room								
	Gurney	1	Y	Y					

NEXT FAI	L ADAM	COSTUM	E TRACKING CHART
Item	Reh.	Real	Notes
Act 1, Scene 1: Chilly casual		•	
Periwinkle sweater		Y	
Trousers		Y	
Tennis shoes		Y	
Coat		Y	
Act 1, Scene 2: PARTAY			
Party shirt		Y	Base is CHILLY CASUAL, shirt will be
			under sweater in Scene 1
Act 1, Scene 3: Casual			
Base: Chilly Casual		Y	Put on PERIWINKLE SWEATER, no COAT
Act 1, Scene 4: The morning after			
sweats		Y	Put on over pants, base is CHILLY
			CASUAL, take off PERIWINKLE
			SWEATER and PARTY SHIRT, take off
			TENNIS SHOES
t-shirt		Y	Will be under PARTY SHIRT
Act 1, Scene 5: Button Down			
Button Down shirt		Y	Take off SWEATS, put on BUTTON
			DOWN, put on TENNIS SHOES
Act 1, Scene 6: Casual		1	
Base: Casual		Y	Put on PERIWINKLE SWEATER
Act 2, Scene 1			
Act 2, Scene 2: Button Down			
Base: Button Down		Y	Take off PERIWINKLE SWEATER
Act 2, Scene 3: The morning after			
Base: The morning after		Y	Put on SWEATS, take off TENNIS SHOES,
			take off PERWIWINKLE SWEATER, take
			off BUTTON DOWN
Act 2, Scene 4: Casual	1	37	
Base: Casual		Y	Take off SWEATS, put on BUTTON
			DOWN 2, put on PERIWINKLE
			SWEATER, put on TENNIS SHOES
Act 2, Scene 5: New Shirt			
Button Down 2		Y	take off PERIWINKLE SWEATER
Act 2, Scene 6: Casual			
Base: Casual		Y	put on PERIWINKLE SWEATER
Act 2, Scene 7: PARTAY			
Base: Partay		Y	Take off PERIWINKLE SWEATER and
			preset, Take off BUTTON DOWN 2
Act 2, Scene 8: Casual			
Base: Casual		Y	Should be in PERIWINKLE SWEATER

NEXT FALL LUKE COSTUME TRACKING CHART									
Item	Reh.	Real	Notes						
Act 1, Scene 1									
Act 1, Scene 2: A waiter									
Dress pants		Y							
White button up		Y							
Nice shoes		Y							
Act 1, Scene 3									
Act 1, Scene 4: The morning after									

Boxers	Y	Take off DRESS PANTS, take off WHITE BUTTON UP, take off BLACK APRON, take off NICE SHOES, boxers will be on underneath DRESS PANTS
t-shirt	Y	Will be underneath WHITE BUTTON UP
Act 1, Scene 5: Casual		
jeans	Y	Put on JEANS, put on SWEATER, put on TENNIS SHOES
sweater	Y	
Tennis shoes	Y	
Act 1, Scene 6		
Act 2, Scene 1		
Act 2, Scene 2: Casual		
Base: Casual	Y	
Act 2, Scene 3: JAMMIES (morni	ng after?)	
Long pajama pants	Y	Take off TENNIS SHOES, take off SWEATER, put on T-SHIRT, TAKE OFF JEANS
Act 2, Scene 4		
Act 2, Scene 5		
Act 2, Scene 6: Hospital Gown		
Hospital gown	Y	Will have BOXERS on underneath, take off LONG PAJAMA PANTS, put on HOSPITAL GOWN
Act 2, Scene 7: Chilly casual		
Base: Casual	Y	Take off HOSPITAL GOWN, put on JEANS, put on SWEATER, put on TENNIS SHOES
Act 2, Scene 8		

NEXT FALL	NEXT FALL ARLENE COSTUME TRACKING CHART									
Item	Reh.	Real	Notes							
Act 1, Scene 1: Chilly casual										
blouse		Y								
jeans		Y								
boots		Y								
Coat		Y	Will be put on coat rack							
Act 1, Scene 2										
Act 1, Scene 3										
Act 1, Scene 4										
Act 1, Scene 5										
Act 1, Scene 6: Casual										
Base: Chilly casual		Y	No coat							
Act 2, Scene 1										
Act 2, Scene 2										
Act 2, Scene 3										
Act 2, Scene 4: Casual										
Base: Casual		Y								
Act 2, Scene 5										
Act 2, Scene 6: Casual										
Base: Casual		Y								
Act 2, Scene 7										
Act 2, Scene 8: Casual	-									
Base: Casual		Y								

NEXT FALL BUTCH COSTUME TRACKING CHART									
Item	Reh.	Real	Notes						
Act 1, Scene 1: Chilly casual									
polo		Y							
jeans		Y							
boots		Y							
Coat		Y	Will be put on coat rack						
Act 1, Scene 2									
Act 1, Scene 3									
Act 1, Scene 4									
Act 1, Scene 5									
Act 1, Scene 6: Casual									
Base: Chilly casual		Y	No coat						
Act 2, Scene 1									
Act 2, Scene 2: Past									
Polo 2		Y	Change to POLO 2, Put on COAT						
Act 2, Scene 3									
Act 2, Scene 4: Casual									
Base: Casual		Y	Take off COAT, change to POLO						
Act 2, Scene 5									
Act 2, Scene 6: Casual									
Base: Casual		Y							
Act 2, Scene 7									
Act 2, Scene 8: Casual									
Base: Casual		Y							

NEXT FALL HOLLY COSTUME TRACKING CHART									
Item	Reh.	Real	Notes						
Act 1, Scene 1: Chilly casual									
boots		Y							
Maxi skirt		Y							
Knotted crop top		Y							
Brown corduroy blazer		Y	Will be on coat rack						
Act 1, Scene 2: PARTAY									
Party Skirt		Y	Change to PARTY SKIRT, put on CARDIGAN						
Cardigan		Y							
Act 1, Scene 3: Chilly Casual		-							
Base: Chilly Casual		Y	Take off CARDIGAN, change to MAXI						
			SKIRT, put on BROWN CORDUORY						
			BLAZER						
Act 1, Scene 4									
Act 1, Scene 5: Wine Drunk		1							
Base: partay		Y	Put on LONG SLEEVE BLACK SHIRT,						
			change to PARTY SKIRT, no outerwear						
Long sleeve black shirt		Y							
Act 1, Scene 6: Casual		1							
Base: Casual		Y	Take off LONG SLEEVE BLACK SHIRT,						
			change to MAXI SKIRT						
Act 2, Scene 1: Casual		1							
Base Casual		Y							
Act 2, Scene 2									
Act 2, Scene 3									
Act 2, Scene 4									
Act 2, Scene 5									

Act 2, Scene 6: Casual		
Base: Casual	Y	
Act 2, Scene 7		
Act 2, Scene 8: Casual		
Base: Casual	Y	

NEXT FALL	BRANDO	N COST	UME TRACKING CHART
Item	Reh.	Real	Notes
Act 1, Scene 1: Chilly casual			
Shirt		Y	
Trousers		Y	
Tennis shoes		Y	
Coat		Y	Will go on coat rack
Act 1, Scene 2			
Act 1, Scene 3: Casual			
Base: Chilly casual		Y	COAT should be off
Act 1, Scene 4			
Act 1, Scene 5			
Act 1, Scene 6: Casual			
Base: Casual		Y	
Act 2, Scene 1: Casual			
Base: Casual			
Act 2, Scene 2			
Act 2, Scene 3			
Act 2, Scene 4: Casual			
Base: Casual		Y	
Act 2, Scene 5: Chilly Past		•	
Base: Chilly Casual		Y	Put on SWEATER, put on COAT
Sweater		Y	
Act 2, Scene 6			
Act 2, Scene 7			
Act 2, Scene 8: Casual			
Base: Casual		Y	Take off SWEATER, preset COAT

		NEXT F	FALL PROPS	LIST		
Label	Item	#	Perishable?	Reh.	Real	Notes
Act 1, 5						
1	Styrofoam cups for coffee	3	Y		Y	Brandon, Arlene, Holly
2	sugar packets, creamer packets, stirring sticks?				Y	Arlene
3	flip phone				Y	WILL BE IN ALL SCENES WITH BUTCH
4	Arlene coat				Y	Scelves with botten
5	Arlene purse				Y	
6	Brandon Bible				Y	
7	Magazines	14			Y	T1: 3, T2: 3, T3: 2
8	Kleenex	2			Y	Stationary, One on T1, one on T2
9	Hebrew Star				Y	Stationary, T3
Act 1, 5				I	<u> </u>	Stationary, 10
10	Glass of water		Y		Y	Water will need to be filled each night
11	Postcard				Y	Relates to the show Luke is working on
	Serving tray				Y	
Act 1, 5						
12	Bottle of pills				Y	
Act 1, 5				-		
13	Plates with tomatoes and utensils	2	Y	Y	Y	New tomatoes each night
	CDs	5			Y	In counter drawer
Act 1, 5						
11	Mezuzah				Y	
12	Wine glasses	3			Y	
13	Bottle of wine		Y		Y	Refill bottle each night
14	Boxes	4		Y	Y	
15	Plates Books	5 20?			Y Y	Goes in B1, brought to SLp To pack in boxes, flexible
-		20:				number
16	Pumpkin Candle			Y	Y	
	Flicker candle				Y	
Act 1, 5					I	[
	Earbuds			Y		Damian
18	Cards			Y	Y	Butch
19	Newsweek magazine			Y	Y	Needs photo with a sexy guy
Act 2, 5						
Act 2, 8			1			
20	Sheets				Y	
21	Tea tray with teacups		Y	Y	Y	Refill tea each night
22	Trick box	100			Y	Bottomless, books fall out
23	Books	10?		V	Y	Books for box
24 25	Pictures	15?		Y Y	Y Y	For box
25 26	Ass photo Shopping bag			I	Y Y	Suppose to have Windex
Act 2, 5	Shopping bag	1	l			Suppose to have windex
27	Laptop			Y	Y	
28	Sleeping pill, and a glass of	2/1		1	Y	
Act 2, 5	water				L	
A012, 2						

Act 2, 5	Scene 5					
29	Adam wallet			Y	Y	
30	Starbucks cups	2	Y	Y	Y	References Venti, 2 Starbucks tops/cups
Act 2, 5	Scene 6					
	clipboards	4			Y	
	Sheets for gurney	2			Y	
Act 2, 5	Scene 7					
31	Adam weekend bag			Y	Y	
32	Adam clothes				Y	In weekend bag
33	Periwinkle sweater				Y	
Act 2, 5	Scene 8					
34	Pen				Y	In Arlene purse?

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NEXT FALL PROP TRACKING SHEET

	1.5 / 1.6		Act 1, Scene 6		Act 2, Scene 1	П.1 / П.2		Act 2, Scene 2				п.2	П.2 / П.3 Ас	Act 2, Scene	е] II.3 / II.4	t 2, Scen	п.4/п.5	A	Act 2
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	NEXT FALL F	RUN CREW SHEET	
Presets:		T	F
Who	What	Where	Notes
	Ass Photo	SR Props table	
	Stack of Books	SR Props table	Should be 11 books
	2 Starbucks cups	SR Props table	
	Sugars, stirring sticks	SR Props table	
A 1: :-	2 plates, 2 forks, 2 knives	SRp table	
Alivia	Butch's photo	SR Props table	Group of BUT students
	Wash Styrofoam cups	SR Props table	Set with sugar packets and stirring sticks, fill 3 with coffee
	Stack of clothes	R Props table	3 items of clothing NOT folded
	3 photos for chair	SR Props table	1 w/ Max and Damian, 2 w/ just Max
	2 Altoids containers	SR Props table	·
	Water glass	SR Props table	Clean glass and fill with water, set with Altoids
Brooke	Butch's phone & 2 eye glasses	SR Props table	,
210000	Trick Box	Under SR Props table	Fold properly
	Armchair Box, with plays	On armchair	
	and books Max Box, with set of plates	Under SR props table	
	and Mezuzah	Under SK props table	
	Set 2 kitchen chairs	SRp	
	Set arm chair	SRp	Make sure arm chair box is on it
Brooke & Alivia	Set counter w/ stereo	SR Wing 1	Make sure the stereo is facing the proper way
	Tea tray	SL Props table	Includes pot, 2 tea cups,
			cream pourer, honey bear, CLEAN pot, 2 tea cups, FILL pot with tea
Daniel	Sheet	SL Props table	1 sheet
	2 Throw pillows	SL Props table	
	Serving tray with "Our Town" cards and glass	SLp table	Clean glass and fill with water
	2 clipboards	SR with you and Charity	Make sure there is a paper in the clip AND pens or pencils attached
Daniel	3 photos	SL Props table	1 w/ Damian & Max, 1 w/ Damian & Charity, 1 w/ Damian & Sawyer
	Set coffee table	SLp	
	Set bench	SLp	
	Bottle and 3 glasses	SL Props table	Clean bottle and glasses, fill bottle with juice
	Pride flag & 4 candle	SL Props table	
Charity	Duffle bag	SL Props table	Set with 2 items of clothing
Charity	Bag with Windex	SL Props table	
	Couch Box w/ Sheets	On Couch	
	Couch Box with books	On Couch	
	Holly Box w/ comforter	Under SL Props table	

	Gurney & Drip bag	SL Wing 2	Make up, 3 pillows (should be at end with lock), 1 base
			sheet, 1 top sheet undone,
Daniel & Charity	Set Couch	SLp	w/ the 2 boxes and 2 matching pillows
	Fly in Legs and Full Black		
	Set 4 Waiting Room chairs		
	Set 4 tables		
Kenna	Set Coat rack		
	Hebrew Star	Table 3	
	Brandon Bible	Table 2	
	2 Kleenex	Table 2 & Table 3	
	Set 6 Waiting Room chairs		
Andrew	Magazines and pen	Table 1, Table 2, Table 3, Cushioned Bench	Pen goes on couch
Kenna &	Set Cushioned Bench		
Andrew	Set Butch's Table		
	Pants, Sweater, Casual	SRp	
Max	shoes, Long pajama pants	ыф	
Max	Hospital Gown	SL	
	Headphones	Pants pocket?	
Damian	Laptop	SRp	
Dannan	Sweats	SRp	
Damian	Button Down	SLp	
Dannan	Button Down 2	SL	
	Shirt 2		
Trevor		SL Cost realist	
	Butch's phone	Coat pocket	
Kelli Jo	Coat	Coat rack	Set with pill bottle in coat pocket
	Purse	Under chair	Set with creamer in it
	Coat	Coat rack	
Melissa	Purse	OS	
10101155ú	Party Skirt, cardigan, black shirt, purple blouse, leggings	SLp	
Abel	Sweater	SR	
	Coat	Coat Rack	
Act I Scene 1: W	/aiting Room		
	Start SRp		Have clipboards for each of
Daniel &			you from SL props table.
Charity	Walk from SRp to SLp		When Butch is on the phone "Ben this is your father"
Daniel	Holly party skirt, cardigan, party shirt	SLp	Set for quick change
TRANSITION A	Act I Scene 1 – Act I Scene 2: Wa	iting Room - Rooftop	
	Strike Holly Coat, purse	Coat Rack	Move to SLp
Melissa	Holly Quick Change	SLp	Change to PARTY SKIRT, put on CARDIGAN
Daniel	Set Rooftop Bench	DS	
Abel	Catch Adam's Sweater	С	EXT SR, hand to Brooke
Brooke	Catch Adam's Sweater	Abel	Preset for quick change SRp
Act I Scene 2: R			
Charity	Set Holly Hospital Skirt and Coat for Quick change	SLp	
TD A NICITION /	Act I Scene 2 – Act I Scene 3: Roo	ofton – Waiting Room	·
INANSITION	1011 beene $2 - Aet 1$ beene 3.100		

Melissa	Holly Quick Change	SLp	Change to HOSPITAL SKIRT, take off CARDIGAN put on COAT, PURSE
Max	Strike Bench	SRp	
Daniel	Strike serving tray, Our Town postcard, water glass	Bench	Set in proper position on props table SL
Act I Scene 3: Wa			
Max	Luke Change	SRp	Take off PANTS, take off WHITE BUTTON UP, should be in BOXERS and T-SHIRT
Alivia	Adam's Sweats	SRp	Preset sweats for quick change
TRANSITION Ac	t I Scene 3 – Act I Scene 4: Wa	iting Room – Adam's Ap	
Damian	Adam Quick Change	SRp	Take off SWEATER and PARTY SHIRT, take off SHOES put on SWEATS. Should be T-SHIRT and SWEATS,
Alivia & Brooke	Set Counter and Stereo	SR	Make sure stereo is facing the correct way
Trevor & Max	Move Card table	Farther DS	, , , , , , , , , , , , , , , , , , ,
Melissa	Strike 2 waiting room chairs	SR Wing 2	
Kelli Jo	Set 2 kitchen chairs	SRp	Set around kitchen table
Act I Scene 4: Ada	am's Apartment	· •	
Daniel	Set Holly Box	SLp	
Damei	Set 3 wine glasses and bottle	SLp	
Charity	Set Adam's Button Down for Quick change	SLp	
	Set sheet	SLp table	
Alivia	Set Luke's pants and sweater for Quick Change	SRp	
	Set Luke's Box	SRp	
Brooke	Set stack of books	SRp table	D. LEGGDIGG
Melissa	Holly Change	SLp	Put on LEGGINGS, PURPLE BLOUSE, take off CROP TOP, HOSPITAL SKIRT, put on COAT, PURSE
	Set Pumpkin candle	Purse	Should be on SL props table
TRANSITION Ac	t I Scene 4 – Act I Scene 5: Ada		
Damian	Adam Quick Change	SLp	Take off SWEATS, put on BUTTON DOWN
Daimai	Set 3 wine glasses & bottle of wine	Coffee table	From SLp
Max	Luke Quick Change	SRp	Put on PANTS, SWEATER
Alivia & Brooke	Set Stereo and Counter Set Card Table	SL To Waiting Room spike	Move from SR to new spike
	Strike 2 Kitchen Chairs	Wing 2	
Abel	Set Coffee Table	DS	From SLp, no decoration
Daniel &	Set Couch	DS	From SLp, 2 box on couch
Charity	Set couch boxes	SL of couch	Stack, box with books on top

Trevor & Kelli Jo	Set Arm Chair	DSR	From SRp, 1 box on chair
Trevor	Set Armchair box	SR of chair	
Melissa	Set Holly Box	On coffee table	
Wichssa	Set Luke Box	On ground in front of	
Max		chair	
Act I Scene 5: Ma	ain Apartment	-	1
Brooke	Set Adam's Sweater, shoes for Quick Change	SRp	
DIOOKC	Catch boxes	SR	Max will bring off boxes, move out of portal
Alivia	Set Holly Hospital skirt, crop top for Holly Quick Change	SRp	
TRANSITION A	ct I Scene 5 – Act I Scene 6: Ma	in Apartment – Waiting I	Room
	Strike 3 wine glasses and wine bottle	SRp	
Damian	Adam Quick Change	SRp	Put on SWEATER, SHOES, make sure phone is your pocket
Melissa	Holly Quick Change	SRp	Run from SL to SR, put on HOSPITAL SKIRT, change to CROP TOP, put on SHOES, COAT, PURSE
Kelli Jo	Set 2 Waiting Room Chairs	SR Wing 2	To Butch's table
Trevor &	Strike Armchair	SRp	1 box on it
Brooke			
Daniel & Charity	Strike Counter & Stereo	SL Wing 1	
	Set boxes	On couch	The boxes on the ground
Abel	Set candle	On couch	
	Strike coffee table	SLp	
Max & Alivia	Strike Couch	SLp	2 boxes on it
Act I Scene 6: Wa			
	Move 3 wine glasses and wine bottle	SL Props table	Stay SL
Brooke	Enter with Brandon SLp, EXT with Kelli Jo		
	Strike box	Armchair	move to SR props table
	Set armchair frames	armchair	Should be 3 frames
	Set stack of books	armchair	
Alivia	Set throw pillow	Arm chair	Should be in one of the boxes
A 1 [.] .	Set trick box	Arm chair	Make sure its folded properly
Alivia	Set Butch's photo	SRp table	
	Set Ass photo	SRp	
D	Strike 2 boxes	SL props table	2 boxes on couch
Daniel	Move to SR		
	Set 2 throw pillows	couch	Remove pillows already on couch
Charity	Set 4 candles, pride flag	Coffee table	
Charley	Set picture frames	Counter	
	Set tea trav	I SLD	
Max	Set tea tray Luke Change	SLp SRp	Put on shoes

Damian	Adam Quick Change	SL	Take off SWEATER
2	Strike Brandon coat	Coat rack	Move SR
Abel	Strike Brandon Bible	Table 2	Move SR, put on SR props table
Daniel & Alivia	Set armchair	DSR	w/ trick box, frames, books
Alivia	Set trick box	DS of armchair	Fold it properly
Charity & Brooke	Set couch	DS	
Trevor	Strike Butch's coat	Coat rack	Move SL
Trevor & Melissa	Set Counter and Stereo	SL	Should have frames on it
Kelli Jo & Max	Set Coffee table	DS	w/ candles and flag
Act II Scene 2: M			
	Catch Abel's Coat	SR	Set on SR props table
Daniel	Set Luke's pajama pants for quick change	SRp	
	Set Adam's sweats for quick change	SRp	
Alivia	Set laptop	SRp table	
	Set glass of water and two altoids	SRp table	
TRANSITION A	ct II Scene 2 – Act II Scene 3: M	ain Apartment – Main A	partment
	Move to SR		
Damian	Adam Quick Change	SRp	Take off BUTTON UP, SHOES, put on SWEATS, should be T-SHIRT and SWEATS
	Set laptop	SRp table	
Max	Luke Quick Change	SRp	Take off SHOES, SWEATER, put on PAJAMA PANTS, should be in t-shirt and pajama pants
Brooke	Strike tea tray & anything else on table	SL props table	
Act II Scene 3: M			
Alivia	Set Adam's Button up 2, sweater, shoes for quick change	SRp	
Daniel	Set Brandon Bible	SRp table	Will be on SR props table
TRANSITION AG	ct II Scene 3 – Act II Scene 4: M	ain Apartment - Chapel	· · · · ·
Damian	Adam Quick Change	SRp	Take off SWEATS, put on BUTTON UP 2, SWEATER, shoes
17 11' 1	Grab Brandon Bible	SRp	
Kelli Jo	Set Bench	DSR	From SRp
Daniel & Alivia	Strike Arm Chair	SRp	From DSR
Trevor & Melissa	Strike Counter & Stereo	SL Wing 1	w/ 2 picture frames
	Strike Couch	SLp	If pillows on ground put on couch
Max	Strike Coffee Table	SLp	And any props laying around
Act II Scene 4: Cl	napel		
	Grab Brandon coat	SRp	
Alivia	Set 2 Starbucks cups	SRp table	

Daniel	Set Adam's coat for quick change	SRp	
	act II Scene 4 – Act II Scene 5:	Chanel Park	
Damian	Adam Quick Change	SRp	Take off SWEATER, put on COAT
	Grab 2 Starbucks cups	SRp table	
Alivia	Hand off Brandon coat	Abel	He will be on stage
Daniel	Strike Bench	SRp	
Act II Scene 5: Pa	ırk		- ·
Alivia	Set Sweater for Adam quick change	SRp	
Daniel	Set headphones	SRp table	
Max	Luke change	SL	put on HOSPITAL GOWN, get in gurney with head towards lock
TRANSITION A	ct II Scene 5 – Act II Scene 6: F	ark – Hospital Room	
Damian	Adam Quick Change	SRp	Take off COAT, put on SWEATER
	Grab headphones	SRp table	
Charity & Brooke	Set Gurney & drip bag w/ Luke	SL Wing 2	LOCK the gurney
Act II Scene 6: He	ospital Room		
Alivia	Set duffle on armchair	SR Wing 2	Get duffle (should have clothes in it) from SL props table
Daniel	Set stack of clothes	SRp table	
Alivia & Daniel	Move to SL		Prepare to bring on couch
TRANSITION A	ct II Scene 6 – Act II Scene 7: H	Hospital Room – Main A	partment
Charity & Brooke	Strike Gurney and Drip Bag	Wing 2	
Max	Remove Hospital gown	Gurney	Wait until light cues you, walk into scene
Damian	Adam quick change	SRp	Remove SWEATER, set in stack of clothes
	Grab stack of clothes	SRp table	
Daniel & Alivia	Set couch w/ coffee table	SLp	
Trevor & Melissa	Set counter and stereo	SL Wing 1	
Abel & Kelli Jo	Set Armchair w/ duffle	SR Wing 2	
Act II Scene 7: M			
Daniel & Alivia	Move to SR		
	ct II Scene 7 – Act II Scene 8: M		ng Room
Trevor & Melissa	Strike counter and stereo	SL Wing 1	
Brooke & Charity	Strike Couch	SLp	
Abel & Kelli Jo	Strike Coffee Table	SLp	
Daniel & Alivia	Strike Armchair	SR Wing 2	
Abel	Set Brandon coat Set Brandon Bible	Coat rack Table 2	

SET CONCEPT AND DESIGN

Waiting room:

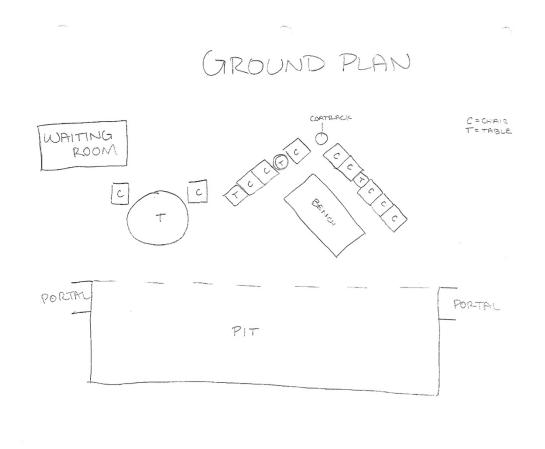


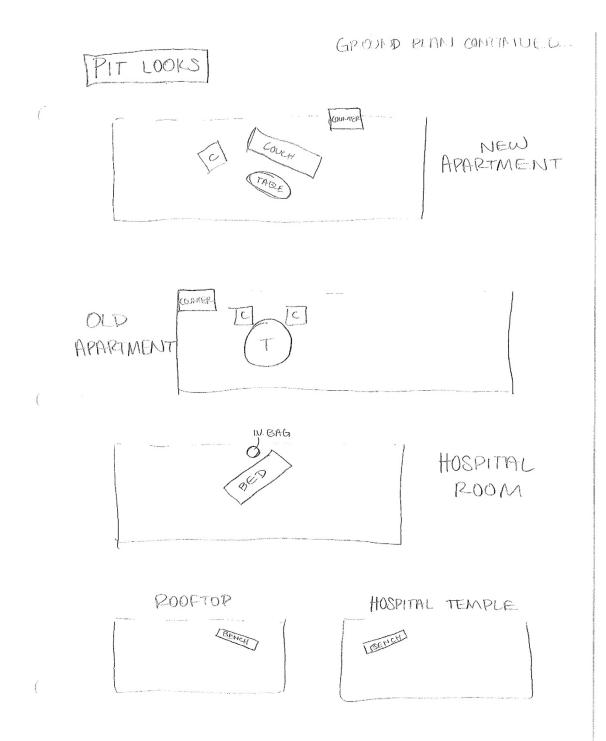
New York apartment:



Jewish temple:







COSTUME CONCEPT:

Luke:



Base look



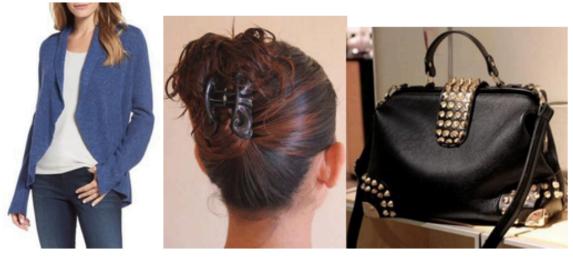
Adam:



Other looks:



Arlene:



Holly:



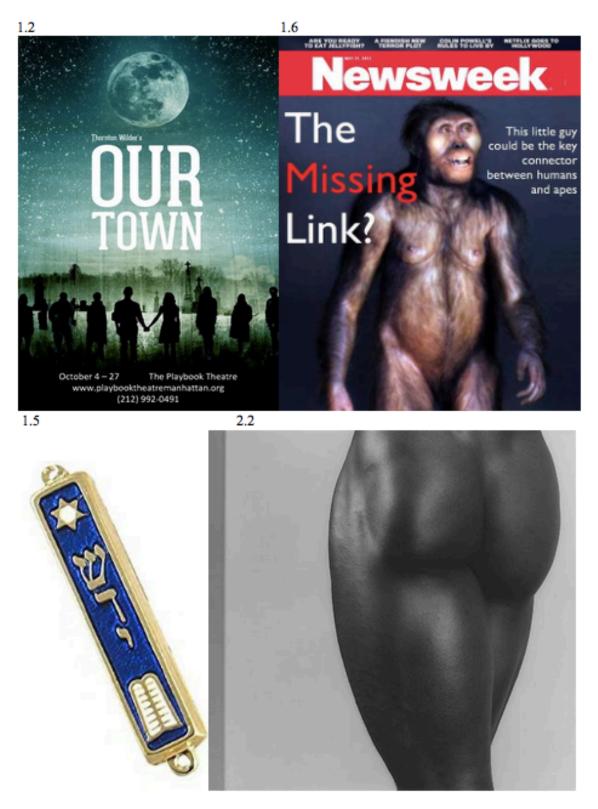




Brandon:



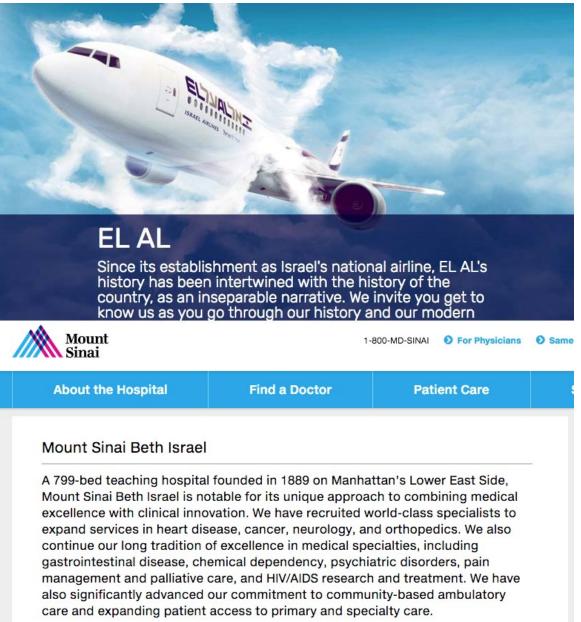
PROP CONCEPT AND DESIGNS:



SOUND CONCEPT - Next Fall Playlist



NEXT FALL RESEARCH IMAGES



Thrombosis

From Wikipedia, the free encyclopedia

Thrombosis (from Ancient Greek 8p6µBuou; thrombosis "clotting") is the formation of a blood clot inside a blood vessel, obstructing the flow of blood through the circulatory system. When a blood vessel (a vein or an artery) is injured, the body uses platelets (thromborytes) and librin to form a blood clot to prevent blood loss. Even when a blood vessel is not injured, blood clots may form in the body under certain conditions. A clot, or a piece of the clot, that breaks free and begins to travel around the body is known as an emblus.^[1121] Thrombosis may occur in veins (venous thrombosis) or in arteries. Venous thrombosis leads to congestion of the affected part of the body, while arterial thrombosis (and rarely severe

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Cyanosis of the lower right extremity, resulting from acute arterial thrombosis of the right leg (on the left side of the image)

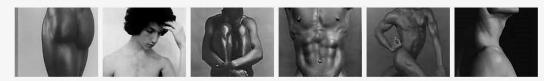
THE ROBERT MAPPLETHORPE FOUNDATION

Portfolio Selected Works

Self Portraits View



Male Nudes View





Deepak Chopra

American-Indian author



deepakchopra.com

S 1 3 2 3

Deepak Chopra is an Indian-born American author, public speaker, alternative medicine advocate, and a prominent figure in the New Age movement. Through his books and videos, he has become one of the best-known and wealthiest figures in alternative medicine. Wikipedia

How to play: Gin Rummy

COMMENTS(0) < SHARE

Game Type: Rummy Age: 8+ Players: 2, 3, 4

RANK OF CARDS

The order of the cards, from highest to lowest, is: king (K), queen (Q), jack (J), ten, nine, eight, seven, six, five, four, three, deuce and ace. As for the value of the cards, the figure cards are worth 10 points and the other cards are worth the value indicated by their pips.

OBJECT OF THE GAME

Each player uses their hand to form combinations of three or more cards, to get more than the 100 points required to win the game before their opponent does so when played over several hands.

THE DEAL

The deck is spread out on the table and each player takes a card. The player who draws the highest card chooses where to sit and deals out ten cards to each player, one by one, leaving the deck with the remaining cards in the center of the table. The top card of the stock deck is placed face up next to it to start the discard pile. In the following games, the player who wins the previous game becomes the dealer.

THE PLAY

The player who did not deal the cards starts the game, with the option to pick up the upturned card next to the stock deck, meaning that one of their cards must be discarded. If the said card is of no interest, the player passes without discarding. The opponent may, in turn, take that card and discard another, and if they are not interested, they pass without discarding. Then the first player can now take the top card off the stock deck, discarding another. The game continues, with each player in turn being able to take the top card off the stock deck or the discard pile, then discarding a card, but which may not be the same card that they just picked up from the discard pile.

The game consists of players grouping the 10 cards in their hand to make minimum combinations of three cards of the same rank or runs of the same suit. The ace can be combined with the deuce but not with the king (K). A player can fold when their hand contains only unmatched cards worth a total value of no more than 10 points, making a Knock. As soon as a player discards their last card, they show all of their cards, announcing the number of points that are left without combining. It is not compulsory to Knock, a player can prolong the game in order to improve their hand. The best hand is to make Gin, consisting of placing down the ten cards combined.

In either case, when a player folds, exposing all of their cards, the opponent does the same, having the opportunity to get rid of those cards that were left unmatched and being able to combine cards with those exposed by the player who Knocked or announced Gin. A partial game also ends when there are only two cards left in the deck, this game is declared null and the same player cards deals out a new hand.

When a player announces Gin they win the partial game, whereas if a player Knocks, either that player or the opposing player can win it. The player wins if the value of their unmatched cards is less than the value of the opponent's unmatched cards and the opponent wins if the value of their unmatched cards is equal to or less than that of the one that Knocked.

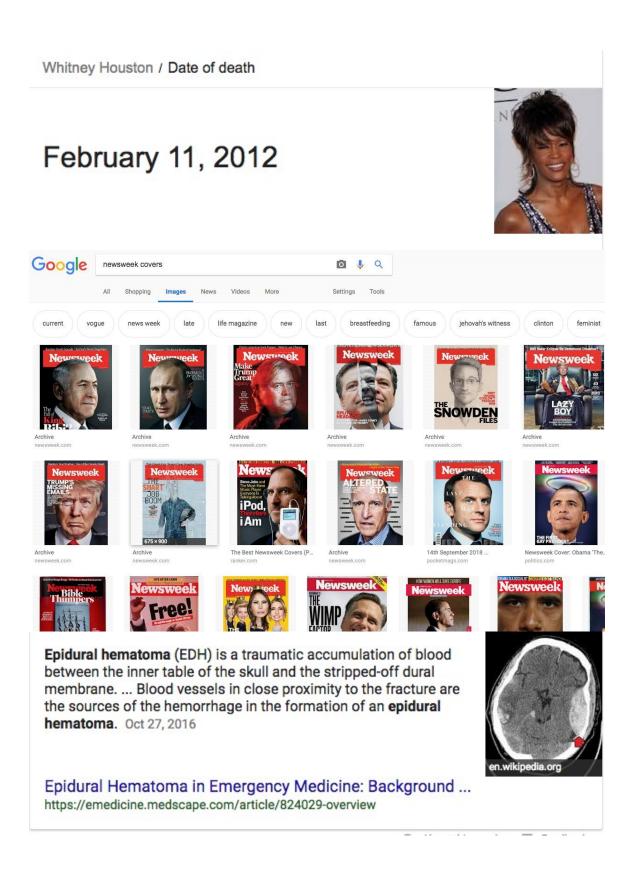
The cards of the opponent to the one who announced Gin or Knocked are valued after having discarded the cards that they have not combined and that link with combinations of the hand laid down by the one declared Gin or Knock.

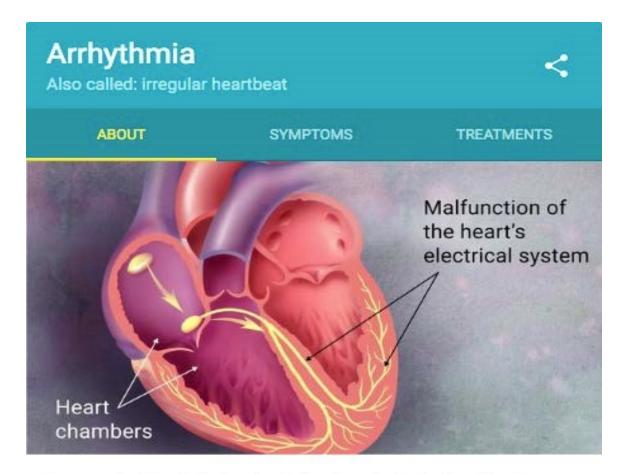
HOW TO KEEP SCORE

A game ends when sufficient partial games have been played to allow one player to get 100 or more points.

The player who makes Gin, scores 20 points plus the value of the opponent's unmatched cards. If the player who Knocks wins the game, they score the difference in the value of their unmatched cards with those of their opponent, while if the opponent wins, they score 10 points plus the difference in the value of the unmatched cards between both players. If there is no difference, the 10 point bonus remains.

Once the game has finished, the players note down the following bonuses: 100 points for winning a game, 20 points for each partial game won and 100 points for winning all the rounds of a game without the opponent having won any.





Improper beating of the heart, whether irregular, too fast, or too slow.

Very common

More than 3 million US cases per year

Requires a medical diagnosis



- Requires a medical diagnosis
- Lab tests or imaging often required
- Trea
 - Treatable by a medical professional

Cardiac arrhythmia occurs when electrical impulses in the heart don't work properly.

There may be no symptoms. Or, symptoms may include a fluttering in the chest, chest pain, fainting, or dizziness.

If needed, treatment includes anti-arrhythmic drugs, medical procedures, implantable devices, and surgery.

BANT DR

NEXT FALL

Rehearsal Report Director: Andrew Sabonis-Chafee

Rehearsal Report #1

9.23.18 Scheduled Time: 10:30pm - 12:00am

Actual Time: 10:45pm - 12:00am

TODAY'S SCHEDULE:

- 1. Cuts
- 2. Table Work

ABSENT/LATE

1. None.

INJURY/ILLNESS:

1. Kelli Jo is sick, so if we all fall we know it's HER, but yeah, her voice is kind of gone.

GENERAL:

- 1. Will be able to talk to playwright, and we will be Skyping in at a future rehearsal.
- 2. Discussed ARLENE character
- 3. Went through Hodge words for each character
- 4. Andrew sent out playlist, wants music in scene transitions, with transitions wants unscripted transition scenes
- 5. Max wants to use glasses for symbolism
- 6. KJ thinks there's gross cleavage, Lisa hairstyle, gaudy jewelry, thick makeup, and has pants in mind, stilettos
- 7. Luke is sexy, thoughtlessly stylish, max has boxers with spicy peppers, glow in the dark
- 8. Adam's a mess
- 9. Did Viewpoints activities: How does your character walk?
- 10. Melissa never wants to be alone, always helping someone
- 11. Max wants to stay away from people more than being close to Damian, Abel feels like an outsider, KJ wanted to stay close to Adm, Max wanted to stay in-between Adam and Abel, tended to veer towards Brandon

ANDREW:

- 1. Do we know who lighting and sound designers are? yes Alex
- 2. Do you want me to keep time?

KENNA:

1. Alex Marino is LD

LIGHTS:

1. For unscripted transition scenes, spotlights on transition character.

SOUND:

Page 1 of 3

SM: Kenna Curry [214.808.3342] kenna_curry1@baylor.edu

SCRIPT CONT:

1. None, thank you.

SCRIPT:

- pg. 15: CUT ADAM: We sat...hours; CUT ADAM: I'm starving...Cinnabon; CUT ARLENE: He certainly...ARLENE: Yes...we called it.
- 2. pg. 16: CUT ARLENE: Luke's got a ton of it
- 3. pg. 19: CUT HOLLY: It's Belinda...ADAM: I'd pay to see that
- 4. pg. 21: CUT ADAM: She went to school...ADAM: I guess
- pg. 23: CUT ADAM: Are you kidding...week; CUT ADAM: And you were the conductor; CUT BRAN-DON: But it's...ADAM: Excuse me
- pg. 24: CUT BRANDON: I'm not...ADAM: What are you talking about; CUT BRANDON: Luke needs...ADAM: You don't think I know that
- 7. pg. 25: CUT ADAM: Hours...HOLLY: Adam
- 8. pg. 27: CUT ADAM: What kind...LUKE: Well, it's fun...trust me
- 9. pg. 29: CUT LUKE: Killing men...ADAM: It's just a hypothesis
- 10. pg. 30: CUT: ADAM: What are you doing?; CUT LUKE: Trying to get this thing off; CHANGE ADAM line: What thing? MAKE LUKE: What thing? ADD: 's this READS LUKE: It'll look like a palace. What's this thing?; CUT HOLLY: The mezuzah...LUKE: Ma-wha-wha; ADD: "A" before ADAM: Mezuzah READS ADAM: A mezuzah
- 11. pg. 32: CUT HOLLY: What about ... ADAM: Especially him; CUT ADAM: Singing
- 12. pg. 34: CUT ADAM: If you can believe...LUKE: I don't judge...that's up to you
- 13. pg. 35: CUT ADAM: It's what...all these years; CUT ADAM: Yeah, well...HOLLY: I agree...vegetable
- 14. pg. 36: CUT HOLLY: after that ... HOLLY: Cleft palates, right. And; CUT Holly: past 75th and 76th
- 15. pg. 37: CUT ARLENE: Oh, for Pete's ... Uh-huh ... Uh-huh
- 16. pg. 39: CUT BUTCH: Sounds like...ARLENE: Okay, buster...warn you
- 17. pg. 45: CUT ADAM: Now what...ADAM: And I ain't...the pieces
- 18. pg. 47: CUT BUTCH: I used...part of something
- 19. pg. 48: CUT BUTCH: Fifteen...with me, and; CUT ADAM: No entourage...Just him
- 20. pg. 49: CUT ADAM: You don't ... ADAM: Who wake ... Screaming
- 21. pg. 52: CUT LUKE: Tell me what KEEP LUKE: the doctor said CUT LUKE: again; CUT ADAM: It could be a...doesn't know; CUT LUKE: He said KEEP LUKE: it wasn't a brain tumor CUT LUKE: Adam; CUT LUKE: What about the headache...CUT LUKE: Okay, you need therapy
- 22. pg. 53: CUT LUKE: I mean, what more do you want?...LUKE: I sat in a ... feel "uncomfortable"
- 23. pg. 55: CUT ADAM: Can we wear...LUKE: Sure...your hair hurt; CUT ARLENE: They have this elevator...ARLENE: I see...Well I guess...push any buttons
- 24. pg. 56: CUT ARLENE: So many things ... ADAM: Of course
- 25. pg. 59: CUT ADAM: Then, I guess, you coming ... ADAM: It would mean so much ... frying a
- 26. pg. 60: CUT ADAM: turkey...ADAM: Never mind; CUT ADAM: Oh, and we're talking about...mostly good
- 27. pg. 62: CUT BRANDON: You're funny...ADAM: Oh, well. Maybe...Guess not
- 28. pg. 63: CUT ADAM: Brandon said you...BUTCH: You sure?...thing can just
- 29. pg. 69: CUT HOLLY: Gets consumption ... just ... dies
- 30. pg. 70: CUT ARLENE: Around the corner?

SCENERY:

1. None.

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Page 2 of 3

REHEARSAL NOTES

<u>9.20</u>

PREP

- Excited!
- Scheduling
- Big play. Thank you for being brave and tackling these themes
- Connected to thesis. Conversations important
- Cuts! Don't be offended if I have to cut more
- Maybe talk to playwrite?
- Songs are important! Collaborative playlist
- Character work
 - $\circ~$ I know characters better than you now, but I don't want that at the end
 - Don't get character arc often at Baylor theatre, so it will require outside work
 - How do they change?
 - What do they want?
 - A line that captures them
 - Meyers Briggs, Enneagram?
 - Songs?

NOTES

- Cuts
 - 29, 32, 35, 36, 37, 39, 47-8, 49, 52, 55, 59-60, 62, 63, 68, 69, 70

9.22

PREP

- Schedule
- Off book date
- Safe space for conversations
- Make sure we aren't projecting til the end
- Fell emotion, not necessarily cry
- Table work

<u>9.23</u>

PREP

- finish table work
- Kelli Jo character questions
- Cuts
- Character work

<u>9.30</u>

- ARLENE don't sit down so fast. Stay up ding things
- ARLENE coat in 1st scene. That's also where cell phone is
- BUTCH No medical forms
- ADAM AND LUKE liked the bench straddle
- BUTCH make sure all movement is purposeful. No wandering
- LUKE we may have CDs for you to sort through. Do that before table clean
- BUTCH scene 6, one chair over
- BUTCH cards in drawer
- ARLENE more movement
- BUTCH AND ADAM find way to show audience magazine cover. Hold it up
- ADAM liked you reading the magazine
- BRANDON AND HOLLY switch seats in 2.1
- LUKE look over your blocking. Hard without all the boxes, but do more
- BUTCH experiment with loading "swanky". Maybe you even sit there
- BUTCH AND LUKE handshake not hug
- LUKE bedroom is portal, not offstage
- BUTCH pick up photo when you say your n word line
- ADAM AND LUKE stand in argument sooner? We will look at that
- LUKE enter on "you should've seen her in there"
- ADAM sit facing forward at end
- BRANDON watch posture
- BRANDON AND HOLLY stand earlier when Butch collapses
- ARLENE help Butch stand

<u>10.1</u>

NOTES

- ARLENE look at movement
- ARLENE faster
- ARLENE love the laughter. More places
- ARLENE phone in coat pocket, then put purse away
- MAX liked the bench straddle from yesterday
- HOLLY turn out more in 1.3
- BRANDON read your bible in 1.3
- LUKE full pray, not halvesies
- LUKE "it's human nature" stand
- ADAM AND LUKE react to candle more
- ADAM go to box sooner? We will look at that
- ADAM vocalize when he leaves
- HOLLY, ADAM, AND LUKE wings are exit, not portal
- ADAM great magazine to audience
- HOLLY AND BUTCH learn how to play gin rummy
- ARLENE movement again. Lets look at it
- BUTCH AND ARLENE fall needs to build. We will look at it
- ADAM no earbuds in 2.2, music on radio
- LUKE don't sit in 2.3
- ARLENE give Brandon Bible as you leave
- ALL 2.9, nonverbals throughout
- Cuts
 - o 16, 32, 35, 48, 50, 60, 61, 68, 69

NOTES FROM MENTOR

- Cut things
- Look at set. Bench in the middle. Angle
- Cowboy boots for trevor
- Kelli Jo not as big of an accent
- Adam has never been to waiting room, so have him look around before
- Adam is more mature, settled, not nervous. Hes a rock, steady, quieter. "let yourself go" is said to him so we have to see that. Reserved, uptight, not as theatrical. Work on that with Damian

- Make sure Max doesn't play AT gay. Play at shame or guild. Keep it real. He can find something that connects him with Luke
- Long bench not short one
- "I have a confession" needs to be close
- Don't push comedy
- Melissa is too casual in trumpet scene
- Pronunciation of "ashrams"
- Babe moment and coming out after. Make it quicker
- Laptop on couch other way so audience doesn't see it
- Different emphasis on "Lung Lady"
- Try adam and Brandon scene standing
- Abel needs to be more awkward, more embarrassed, more close to his chest
- Too ready for fight over Luke in hospital room. Try to NOT fight
- Pronunciation of "shiva"

<u>10.2</u>

NOTES

- ADAM talk as soon as you come in
- ADAM more forward
- ARLENE sip coffee before going for creamer
- ARLENE places for laughter
- ARLENE "bless her heart" more subtext
- BUTCH "behaved yourself" is less pointed
- ARLENE cross in front
- LUKE we may get you a serving tray
- ADAM keep his Our Town card
- ADAM "im not so sure" forward

<u>10.3</u>

- BRANDON react to "thong on a float"
- ADAM you can be loud and still focused. Less frenetic
- ADAM no pockets at argument
- BUTCH stay on phone

- ADAM AND LUKE faster pickups in 1.4
- ADAM don't block face
- HOLLY say no you don't want to play cards but mean the opposite
- ADAM pages 39 and 40, get lines down well so that can build
- ADAM AND BUTCH don't adjust at stare down
- ADAM don't put earbuds back in

<u>10.4</u>

PREP

- Work on intimacy
 - o Page 68
 - o **49 & 50**
 - o 54 and a little before
 - o 63 if we have time

<u>10.6</u>

NOTES

- HOLLY draw out "a little something"
- We need a pumpkin label
- HOLLY good taking things more seriously!
- ADAM AND LUKE argument faster, build more
- ADAM remember the nonverbal when he leaves
- LUKE write down and review blocking cuz it's a lot and it has to be down well
- ADAM AND LUKE look at reasons for correcting Butch with "candles"
- ADAM watch franticness in 2.2, don't match Luke's nervous energy in this scene

<u>10.7</u>

- ARLENE AND BRANDON just some sugar packets, not the whole tub. Then, Brandon can bring some out from backstage
- ARLENE less space between lines. Mow that first scene down
- ALL magazines are great, but only use them when not talking to someone. Or when things are awkward. Just don't cling to them so much

- ARLENE creamer from purse before Butch comes in, then put creamer back in purse!!!!
- ADAM AND HOLLY don't cross in as much. Holly go meet him more when he comes in the waiting room to not cover Butch
- ADAM put card down with water, don't hold it the whole time
- ADAM doing a really really good job of slowing Adam down. Keep going that direction!! In scene 2, slower with water sips, too spastic
- BUTCH take space out before "everything okay?"
- BUTCH stay on phone a while longer after "still no service". Just so you aren't rummaging in jacket for so long
- LUKE "the arlene show" is a joke, so you can laugh a lil! Which leads me to
- ALL think about if your character laughs at their own jokes. I think there are a few times where some of you can definitely take that permission to at least smile or something. That's such a picky note, but think about it.
- LUKE "do you really want to get into this" still be more playful with that
- KENNA boxes: 2 on couch (1 has books, 1 has nothing), 1 on chair (with plays and books), 1 holly brings in (sheets), 1 max? or someone else brings in (with plates and mezuzah)
- LUKE when you cross up to box to get you up by chair, get up earlier to look in box before picking it up to sort through
- ADAM AND HOLLY "I had Honeywell" make sure that makes it through
- ALL small look when she says bull penis. Not as big as when he wipes his ass
- ADAM build more to clean ass. Go through peoples other lines if you have to
- ARLENE put pills and phone back in purse. Not in jacket. Thatll just be quicker
- LUKE faster book/picture sorting at the beginning. Maybe he's already sorted those out in the bedroom so they don't require a huge examining.
- LUKE good build. Keep being frantic. Get to those picture frames by the stereo, maybe faster book sorting will help with that. Even bigger build up to FUCK. Either that or a smaller fuck. If that makes sense.
- LUKE try not to show your dad that you are freaked out. Hide it
- BUTCH AND LUKE set down the photo that butch brings out so he can get it off the table, not your hands
- LUKE when Butch says the n-line, your "excuse me" should again be like trying to hide how startled and astonished you are. Like if your uncle said something really racist at thanksgiving but youre not really close enough to confront him.
- LUKE don't get too upset with Adam too soon. More loving/concerned/playful at beginning and play around with where it starts to get more serious

- ADAM further cross when you take computer to exit. Then stay there. Then find a moment in the big argument to cross to Luke and throw computer down. That will just add a lil more movement in the big argument section
- ADAM AND LUKE remember to get comfy at the end. And Luke initiates the "cuddling" so Adam can lean his head on him.
- ALL I love you all
- ADAM maybe at the start of your silent thinking part, add a deep breath. Or somewhere in there. Keep playing with that part. Give it some sense of separateness.
- ADAM why does Adam go to the temple? Think about that
- ARLENE "Lung Lady" is a little kid trying to say "Young Lady" so play around with where the emphasis is.
- ARLENE AND ADAM Arlene slower when you are about to leave so Adam can stop you before you cross to other side of him. In other words, you'll basically just stand up before he stops you
- BRANDON AND ARLENE Arlene give Brandon his bible as you leave, not before then
- ADAM "you were his emergency contact" How does he feel about this? Maybe less angry
- ADAM AND BRANDON both too handsy in this scene. Two hands on cup, one in coat or pant pocket. Also good looking out at environment, but can also look down at coffee or hands or something. Its awkward!!
- ADAM –focus on being less nervous and jumpy at the beginning of the scene especially
- BRANDON don't show us everything on your face. He plays his cards pretty close.
- ADAM try keeping shoes on today. Or if you think you can slip them on or something try that.
- ARLENE lets see a difference in Arlene. She tries to joke in this last scene, but I think it comes from a different place than it has. Play around with that
- BUTCH same with Butch. Lets see a big difference in him. I saw a good physical difference, so lets try to add a vocal difference too. Play around with that
- ADAM "I wasn't afraid" that section, don't show us everything.
- BUTCH remember to leave that phone!

<u>10.8</u>

- ARLENE there's a wall, don't go into it
- ARLENE not so long before "Brandon, how do i..."
- BRANDON enter earlier
- ARLENE AND BUTCH say your lines while A helps B navigate a smartphone
- LUKE you can set tray down
- ADAM pause before "sorry" to Holly
- ADAM AND LUKE we will look at end of scene 2
- BUTCH faster pickup on "everything okay?"
- LUKE AND ADAM "she's a crackhead" joking. Laugh
- LUKE touch longer prayer
- LUKE AND ADAM look over 1.4 lines
- LUKE just take off plates and mezuzah, not box
- HOLLY AND LUKE she knows you don't like pumpkin, let that inform those lines
- ADAM I like you on the table for cheers
- LUKE be more toward chair to unload boxes
- ADAM AND HOLLY "the Vatican" inside joke maybe? Laugh
- ADAM AND HOLLY don't get super drunk!
- HOLLY sit on sofa to put shoes on
- ADAM good build in 1.6, you just forgot lines
- BUTCH explode more at the pills
- LUKE in 2.2, theres a sheet for you, not that giant comforter
- ADAM "does my left..." say as you walk out, not giant space there
- LUKE cross in more after "babe"
- BUTCH AND LUKE sorta overlap on white/manly
- ADAM "it's not like im trying..." too spastic
- ARLENE monologue-look at lines
- BRANDON is it hard to say "just go?" think about that section
- BRANDON do you miss Luke? Think about that too
- BUTCH more time to "new hope"
- ADAM only back up if Butch feels threatening, not just for blocking purposes
- LUKE help Adam fold his laundry before and after kiss
- LUKE AND ADAM give him the right sweater!
- ADAM "love me more than him" don't go back to straddling, maybe just prop head up
- BUTCH AND ARLENE stand at beginning of last scene, like doctor just left
- ADAM "luke wasn't afraid" more tender

- ADAM "I truly believed" lets talk about that section. I don't think there's as much finality
- ARLENE get purse and coat
- HOLLY "must be Butch's" who else?
- ARLENE we will have a pen on the counter, so no digging through purse

NOTES FROM MENTOR

- Transitions from portals, not wings
- Carpet sliders?
- Chairs from Theatre 11, they seem more permanent
- Kelli Jo in chapel scene we see crack in her wall she puts up. She knows shes going to bury her son
- Volume, especially at beginning
- Trevor annunciate, especially until audience gets used to tone
- He shouldn't go right to his spot at the beginning
- Reading glasses for Butch and Arlene
- Luke in first scene is seductive, smooth ladies' man, for lack of a better term. Confident. His irritation with Adam is good, but attraction needs work.
- All actors need to read each other more. listen
- Brandon and Adam scene is weakest. Needs to be more casual, not stiff
- Butch needs to weight a lot of his lines "dainty" being an example. More going on underneath
- Breakfast scene this isn't the first time a relationship has failed because of Luke's faith. Some weight, not as cheerful the whole time
- Holly needs to stay grounded, think lots about what she's saying. She is super thoughtful
- Lots of weight on Luke's "listen dad" which then goes to anger.
- Max needs to work on the casual touch of being in a long term relationship. Naturalization of it
- Pronunciation of "bustier"
- Open up Arlene at hospital bed
- Louder earlier in hospital room so Arlene has a reason to come in
- Butch's collapse needs to build. Play with breath and tensing muscles. Panic attack. His son was gay and is dead, he'd think of both of those things as his fault.

- ARLENE keep speeding up those lines in first scene! Especially pickups to "I love candles" and "now Brandon..."
- ARLENE AND BUTCH the whole Luke's brother engineering thing needs to go faster! And Arlene stay over there to help him figure out his phone before sitting down.
- ALL louder!!
- ARLENE AND BUTCH missed "clip the curlyquies" or however that's spelled
- ARLENE use those reading glasses when you read the magazines in the beginning
- BUTCH good use of reading glasses throughout!!
- LUKE much better with the direction of your meeting. Keep going that way! You are a slick confident seducer. Also I really liked the straddle of the bench so see if it feels right to keep it!
- ADAM "in Pittsburgh" stay moving. Not too much of a to the audience line
- BUTCH AND ARLENE I liked that the jacket ended up on Butch's chair. if it ends up there, butch you don't even have to get up. Just make sure to look around for the jacket first.
- LUKE AND ADAM "shes a crackhead" share a flirty laugh there
- LUKE keep looking at when you get serious in the breakfast scene. Great start but go further. I noticed the line "this one just happens to be mine" leading into "you really want me to get into this?" as a spot to look at.
- HOLLY have purse more accessible for pumpkin candle
- ARLENE when holly asks if your housekeeper shit in your apartment, react!
 Maybe a look or a laugh or something Arlene would do before you go into "no, my dog"
- ADAM, BUTCH, HOLLY, ARLENE last scene of act 1. lots skipped here. Arlene never found her purse. Adam didn't build like he should have. Idk who messed up but look at it
- LUKE those pictures start on the chair, but then theres a stack of books marked out on the prop table for you to also carry out and sort. To give you more sorting business
- LUKE AND ADAM the energy in the de-gay scene totally flopped because of not knowing lines. Look at them.
- BUTCH good with adding more subtext. Even more! maybe even on "do what you gotta do"
- LUKE I liked it the other day when you accidentally left a pillow on! Keep that!

- LUKE right direction, but not as big reaction on "candles!"
- BUTCH look around before "where'd your friend go"
- ADAM don't slam computer down on coffee table. Its just a loud noise at a quiet moment
- ADAM also don't crunch on the sleepin pill
- ARLENE the beginning of the monologue scene when you are reading your bible is a great spot for your reading glasses!
- ARLENE Keep looking over lines in that monologue, but lovely direction your taking it in.
- BRANDON "might be a time to be alone with him" is HUGE for Brandon. Feel that weight
- BRANDON when adam first says "praying after sex" don't react big. Play with being shocked that whole thing. You are revealing too many things on your face, when Brandon plays much closer to the vest.
- ADAM don't forget "you don't have to answer".
- BRANDON your "ive strugged with this stuff" speech, watch for too much hands. Can be simpler, awkwarder
- ADAM AND LUKE lets look at the hospital bed laying
- LUKE damian is bringing in more clothes to fold, so you will help with that rather than just standing there.
- KENNA whoever moves that couch on for the final apartment scene, make sure they preset pillows back on
- LUKE "maybe once for a second. Then you know..." what does he know? Think about what he is saying. This is big!
- ARLENE "back in the olden days" not as happy
- ADAM keep playing with "luke wasn't afraid" still more tender
- BUTCH when you say "my fingers I cant feel them" or whatever that line is, you
 do an interesting gesture of kind of rubbing your hands together. Experiment
 with keeping that throughout that final moment before your collapse. Really nice
 work and I don't think you can go too far with that labored breathing!
- ARLENE we will have pen preset on one of the tables. Rip out a bit of a magazine to write your number on. That's where the paper will come from
- ARLENE make sure to get purse and jacket sometime before you leave! Look at when you can maybe do that
- LUKE AND ADAM great work with more casual touch, intimate moments. I noticed it and really like the direction its heading. But More! face touching, hair jostling, eye contact, all these things can happen much more, especially as the relationship grows. Yall ROCK

<u>10.11</u>

- HOLLY AND ARLENE a way to get the hair out of yalls face?
- ARLENE don't turn to look at Brandon or Holly when you are getting phone and talking about Ben
- BUTCH AND ARLENE good stuff on the "how does this phone work" business. Butch maybe just look at it blankly, Arlene notice that he probably has no idea what hes doing and snatch it away to help him.
- LUKE make sure to read notes from other day. In addition to keeping the straddle when yall meet, I think theres a moment or two where you scoot closer.
- LUKE AND ADAM Lets look at the end of scene 2. It's a big moment. Neither of yall know that you are both gay, so there is caution, but also excitement in this. And maybe yall inch even closer
- LUKE you were less flirty than you've been before. Both in breakfast and rooftop scene. There are moments (in breakfast scene) for seriousness, but also for fun so remember to keep that up
- ADAM make sure the wine glass doesn't cover your face
- ADAM Good build to wiping ass! Keep going with it
- BUTCH youre a natural with those reading glasses.
- BRANDON when you come in maybe add an "Arlene" before you go into "they need you in there"
- LUKE if his legs are on the coffee table flag when you go to get it, move his legs off yourself
- ADAM good with the throwing the pillows back on! Loved it
- BUTCH AND ADAM quicker with "I spent a semester". Just not as much time before
- BUTCH AND ADAM also quicker with the tea pour. Good to have some space there but not too much
- ADAM "almost smug" keep up the intensity to build it. Don't drop too much
- ARLENE "afraid I might break him...or lose him". Or lose him is a HUGE line, especially with what's going on right now. Is that where she realizes? Or starts to? I really don't have an answer, just giving you something to think about!
- ADAM why do you go to tell Arlene about you and Luke then? Even after being warned against it by Holly? How do you think she'll respond? Let all those things color that line "luke and I…we.."

- BRANDON listen more in this scene. He basically says "we aren't friends and don't really like you, but I need advice" how would he react? Just really tune into what Adam is saying in this scene
- ADAM "you don't have to answer" can be a small comedic moment. Like "shit I cant believe I just asked him point blank if he prays after sex"
- BRANDON Adam says "Luke misses you" and you say "I miss him too". Do you really miss him too? I don't have an answer, but think about that
- ALL second go round was better in hospital room. Remember what we went over and keep working on lines cuz they go fast
- LUKE AND ADAM don't let that kiss sneak up on you. Have more of a tension filled lead up to it
- ADAM after karate chopping his back, try more pressure and less squeezing massage if that makes sense. He wants you crack it after all
- BUTCH awesome with your moment in this last scene. Im going to keep pushing you to do more! but what you have is really good
- ARLENE we already talked about your "but she's...but they don't" moment in your Our Town monologue. Nervous to talk too much about death
- ADAM we already talked about not giving your final chunk of lines as much finality or conclusion. Don't lay it all out there, hold some back too and think about it.

<u>10.12</u>

NOTES

- ALL entrances come in a little more to be in the light
- ARLENE AND BUTCH nice phone moment
- HOLLY "for a reason" can overlap a little
- ALL don't freeze when scene ends
- LUKE your "excuse me" in 2.2 can start as shock, THEN transition to anger

<u>10.13</u>

- ARLENE great! Laughs and lines
- BUTCH give time for phone to ring when calling Ben
- ADAM nerves got to you and made lots of things more hyper

- HOLLY don't cross out of light in 1.2
- LUKE eat tomatoes so you know they are fierce
- BUTCH transition to 1.6 put books in the box
- ARLENE make sure purse is under chair
- HOLLY AND BUTCH where was the stereo in transition to 2.2
- CREW not as many books on chair
- BUTCH AND LUKE more time in this scene. Especially before "wheres the bathroom" and "what happened to ass photo" and "listen dad"
- ADAM AND LUKE look when you hear a flush
- LUKE remember to open computer at close of 2.3
- LUKE please for me, use 2 hands!
- ARLENE don't try too hard to regain composure. Once at end, not throughout.
- ADAM hide your uncomfiness in park by making jokes. Not just joking for the hell of it. Also the praying after sex really bothers you!
- LUKE bigger movement on hospital bed
- ARLENE AND BRANDON faster moving on that chair
- ADAM AND LUKE more time in last scene together, from "I love you" until the end

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	1(Blocking:	Props ENT/EXT:
NEXT FALL		1 Oand A.C. 5 and lo	1 cospec
		2 KJ ENT SR	2
ACTIONE		3	L
ACT ONE			3
		4	4
Scene 1		5	5
		6	6
In darkness we hear brakes squeal to a crashing halt, followed		7	
by a car born stuck in a plaintive wail. The born begins to		8	·
sound like a trumpet's call before fading out.		o	8
A small waiting area off an ICU at a Jewish hospital. Mint		9	9
green Sterile. The low buzz of fluorescent lighting. There's a		10	10
couch, two armchairs, a TV and a small coffee table holding	4	(11	
a box of Kleenex and some magazines. A pair of doors upstage lead to a hallway that goes on forever.		12	Stage Pics:
			Waiting Poons:
Brandon sits, contemplatively thumbing the pages of an old		13	Notfing Poon- AZX XX @X AXX XX @X AXX XX AXX XX A
book. Holly peruses a magazine next to him. She tosses it down with a sigh, and their eyes meet.		14	IX AB EF ROOMS
waar w segis, will aron of s moun		15	ENT @ XX XX
		16	cD art 1
PLOTEL Weite, inth?		17	
HOLIN I have included and the gets balled out from and smeath		17	
you (A bent)		18	Final: 33
PPANDON What reg?		19	12 7 × 15 TY
doing the morning room and the thing on know you're well		20	12 + 0 0 1079
) cartero.		21	0
PRANEDON, When (Arlene blows in like a tornado.)			a 10 10
ARLENE. Here you go, hon. (She hands Holly a cup of coffee.) Black, right?	1(22	
Diaco, inc.			14 m
6 B			*
HOLLY Perfect			
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	ARLENE. It's not so much my long term memory: That's pretty			
	good. My short term's not bad either. It's just everything in			
	between that's getting a little fuzzy Was I flapping my gums the	1 1	Blocking:	Props ENT/EXT:
e'	whole night? Holding court?	1	1 aux lough O&A, A3×SR	
	BRANDON. You seemed to be enjoying yourself. ARLENE. Of course, I was. You should've stuffed a nori roll in my		1 <u></u>	1_magazines?
	mouth, Brandon. That's what you have to do, you know, or I'll go		2 A slows	2 WR for A?
	on for days.			
	BRANDON. I remember your turban being quite the topic of		3	3
	conversation.		4	4
	ARLENE. Oh, no. With the nute?		4	4
	BRANDON There were tone of equinet jokes.		5	5
	ARIENTE My friend Spike makes those tasts tastis, too When		· · ·	
	Chese Michies May dring you find involug of stail min. Spile astern.		0	6
	It's called "outsider art." Because that's where it ought to be hung -		7	7
	outside - where no one has to look at it. We're not speaking any-		0	
	more, Spike and me. I mean, what the heck was I thinking? (A beat.)		8	8
	HOTER. I were a do my my have one years of high school.		9	9
	ARLENE-Adownat:		10	
	HOLLY Dag He holds your jhen cuit in place?		10	10
	ADTEND Shore up:	(11	
	HOLLY Liseran Have the promptonic to prove it.	1.	10	Stage Pics:
	<u>I-IOLLY Luce a snood, too. One of those big yan ones.</u>		12	
	ADLENIE When he had so would		13	
	HOLLY I's like some for rolling			
	ADLENT AL THE LAND AND AND AND AND AND AND AND AND AND		14	5
	in a second second		15	
	BRANDON Ties I guess? Londoword red, when and blue ones		16	
	when I worked in D.C.		16	
	ATTENTE Then to the now you and bake how care wines the sh		17	kan and a second
			18	· · · ·
	PDANDON. Like's the one also contribute in the interesting of the second		18	
	ADJEDIE Well, danes Luke now, Isit it like Iom Sawyer with a		19	
	an of whitewash His daddy's the same way		20	
	HOLLY. Brandon works for a big property developer. He's making		20	
	I more money than all of us.		21	
	ARLENE. Stop it.		20	2
	BRANDON. It's hard to believe, but it's been a good couple of	6 ,(22	
	years, so			
	· 11			
	ARLENE. What about you two? How do you kids know each			
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2 . ¹ .				
MOLIN What have a low of the second second				
ARLENE Like an angel But my favorite still, Brandon, was				
that Our Town.			Blocking:	Props ENT/EXT:
BRANDON. Yeah.		d.	ITENT SRXDhing P2	Tiops Littlexit.
ARLENE. Luke was just terrific in that. Especially when the girl				1 medical form
died. He was so believable.			2 TX \$1 4P3	
HOLLY. Yeah, the acting thing's been going really well for him.				2 roat
ARLENE. And he still has all that time to sell candles. (Butch			3 KJ×\$9	
				3 phone
by enters, with medical forms.) BUTCH. Idiots.			4	4
ARLENE. What now, Butch?				· · · · · · · · · · · · · · · · · · ·
BUTCH. The taxi driver's uninsured.			5	5
ARLENE. Oh, for Pete's sake.			6	1
BUTCH. No green card, either.				6
ARLENE. Would you leave that poor man alone! He's traumatized			7	7
enough as it is.			0	
BUTCH. Who lets these jackasses across the border, that's what I			0	8
I want to know. He didn't just go through the red light. He ran right			9	9
up on the sidewalk.				
ARLENE. It was an accident.			10	10
BUTCH. And don't get me started with the ambulance driver.	- (1	11	
ARLENE. Pay no attention to him, you all. He hasn't been here				Stage Pics:
an hour, and he's already tried to have two interns and a security			12	
guard fired.			12 .	
DUTCH: Well, they were damb, too.			13	
ARTENE L'e colled a New property			14	
BUTCLL million to managements			10	
ANTENIE Carle or act if we can't get you a short for that while			15	-
main here boos			16	
BUTCH. I'm keeping a list. That's what I'm gonna do.				
ARLENE. Oh, that's helpful, Butch. That's real constructive.			17	
DUTCH Pl me the whole damin city if I have to:			10	
HEGETTE: Would you hash?! (Butch sits, frustrated.)			18	5
BUTCH. Knuckleheads,			19	
ARLENE. Have you called Lynn yet?			-	
BUTCH. I can't deal with Lynn right now.			20	
ARLENE. Well, neither can I, and I'm the one she keeps speed			21	
dialing.			21	
BUTCH. I told you not to give her your damn cell phone number.	×.		22	
ARLENE. (To Holly.) Luke's stepmom.				
Theorem (10 Thom,) Dance stop month				
2.				
13				
HOLLY. Oh. I thought you were his			a de la companya de la	X
HOLLY. Oh. I thought you were his ARLENE. Oh. no, hon. Lynn did a lot of the rearing, but I'm the			1	×
ARLENE. Oh, no, hon. Lynn did a lot of the rearing, but I'm the			1 Cartan	×
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ARLENE. Oh, no, hon. Lynn did a lot of the rearing, but I'm the		,(·	Blocking: 1 KJ\$×6	
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get here. (Holly tries to cut him off at the puss.) A HOLLY. This is Adam, everybody.			
ADAM. We sat on the tarmac for like two hours.		Blocking:	Props ENT/EXT:
		1 KJ &, V leads D	
ADAM. I'm starning. All Eve had to cat today is like three Bloody			1.000000
Marys and a Cinnabon. (He hangs his wet coat up and turns, para-		2 KJ × D	
lyzed, when he sees Arlene and the rest of the gang staring at him.)			2
ARLENE. Hi there.		3 KJ shakes D	3
5 HOLLY. This is Arlene, Adam. Luke's mom.		4 6 5 5 6	
ARLENE. Nice to meet you.			4
HOLLY. And you know Brandon.		5 X \$ 8, D \$ 9	5
BRANDON. Hey			
HOLLY. Brandon was the first one to get here. BRANDON. I only live a couple blocks away, so		8	6
ADAM. For moved		7	7
PRANDON After months ago an Kab		0	
HOLLY. And Luke's dad.		δ	8
ARLENE. Stand up, Butch. Have some manners.		9	0
ADAM. We've met.		10	
BUTCH. We have? (Holly pushes Adam towards a chair.)		10	10
HOLLY. Why don't you have a seat, sweetie?	+((11	
ADAM. Where is he?			Stage Pics:
HOLLY. Just out of surgery. He was in there for, like, five hours.		12	
ADAM. Can I see him?		13	
HOLLY. They want us to hold off for a while.		1.5	
ADAM. Can't I just stick my head in?		14	
HOLLY. He's still in the coma. (Adam sinks into a chair, the weight		15	
of it all finally hitting him.) Adam was just at his high school		15	
reunion. He must be feeling like we were when we first got here.		16	
'It's a little overwhelming, isn't it, sweetie?			
ADAM. He's gonna be okay though, right?		17	
LIOLIV Of course he is		18	
ADAM I man share what then a since in the initial		1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1. 1	
ARLENE. Well, now, Butch, you were the last one to speak to the		19	(*)
surgeon, sweetheart. What did he have to say?		20	
BUTCH. He said my boy's got fight in him.			
ARLENE. He certainly does. We were just talking about that,		21	
weren't we, Brandon? Pluck. That's what we called it growing up.		22	
BUTCH. Plack?	11	(
ARLENE. (Snippy.) Yes, pluck, Butch. That's what we called it.			
Inde's got a ton of Tr. What else did he say? (A beat.)			
E uke's got a ton of it . What else did he say? <i>(A beat.)</i> BUTCH. He's gonna need it. <i>(Adam gots pale as the room spins all</i>			
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the tekinda sinica up on her out of nowhere And suddeny,		
the state water and a large	Blocking:	Props ENT/EXT:
	1 D&M shake	R1.1°
ADAM. Very well, sites on the road to recovery now, so	2 M 1 P2	1_Rostand?
LIND What do you prom?	2 <u>11 PL</u>	2
ADAM. It's nor accord anniversary down mere. It's according step	3	
time.	5	3
Continuing the many the transfer	4	4
ABAA: Xein, only its OA.	5	
KUKE CHE	· · · · · · · · · · · · · · · · · · ·	5
ADAM. Overeaters Amonymous.	6	6
With Consideration of the second seco	7	
ADAM. Listen, thanks for the water, but I think I can take it from	/	. 7
here. (Luke reaches out his hand.)	8	8
LUKE. We haven't officially met yet.	0	
ADAM. You gotta be kidding, I practically threw up on you.	9	9
LUKE. I'm Luke. (Adam shakes his hand, tentatively.)	10	10
ADAM. Adam. VILVE. Nice to meet you, Adam. So what do you do? ADAM (Off ound) What do / do?		10
VIUKE. Nice to meet you, Adam. So what do you do?	(II	Stage Pics:
increase (o)) Summer of	12	Stage Ties.
LUKE. Yeah.	13	
ADAM. Like in life?	13	
LUKE. Is that a trick question? ADAM. Uh	14	
LUKE. Like, me? I'm an actor.		
ADAM. No kidding?	15	
LUKE. Is it that obvious?	16	
ADAM. The white shirt. The black pants The serving tray.		
IJIKE Okay I'm an aspiring actor. I'm not really making/any	. 17	
money at it yet, so I guess, technically, I'm a cater waiter.	18	
ADAM Gotcha		
LUKE. Not for long though. (Luke digs a postcard out of his pocket	19	
and hands it over.)	20	
ADAM. What's this?		
LUKE. A show I'm working on. We go up next week.	21	2
ADAM. Oh Well, break a leg. LUKE. I wanted the part of George, but I'm the Stage Manager.	22	
ADAM. Well, we all have to start somewhere. (Adam sticks it in	1	
ADAM. Well, we an have to state some miles (states of the		
17		
(Second and Second and S		
hi: packet.)		
LUKE. What about you?	Blocking	Proos ENT//EXT:
LUKE. What about you?	Blocking:	Props ENT/EXT:
LUKE, What about you? ADAM. Me? We're back to me again? LUKE. Are you like a Wall Street guy? An accountant, maybe? ADAM. An accountant? Llook like an accountant?	Blocking:	Props ENT/EXT:
LUKE, What about you? ADAM. Me? We're back to me again? LUKE. Are you like a Wall Street guy? An accountant, maybe? ADAM. An accountant? Llook like an accountant?	Blocking:	l
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ADAM. That's what I do.			
LUKE. That wasn't so hard.			S
ADAM. Jesus, how did I wind up being that?	J.	Blocking:	Props ENT/EXT:
LUKE. You can change your mind if you like. ADAM. No, I'm a candle salesman.	r.	1 O ENT SL - I *	
		1	1
LUKE. Good for you.		2	
ADAM. Yup, I sell candles.		and the second sec	2
LUKE. Okay, easy now.		3	
ADAM. It's just the first time I've ever really admitted it out loud.			3
LUKE. And how does it feel?		4	4
ADAM. Terrible. I don't care if I ever sell another pumpkin-scented			4
anything for as long as I live.		5	5
LUKE. I hate pumpkin.			
HOLLY. Adam! (Holly appears from the party below.)		6	6
ADAM. Sorry.		7	
		1	7
HOLLY. It was quirky for, like, ten minutes, now it's just rude.		8	8
ADAM. I said I'm sorry.			å
HOLLY. Well, get back down there. Honoranniversary.		9	9
ADAM. I can't.		10	
HOLLY. What do you mean you can't?		10	10
ADAM. The air. There's like a pall down there.		11	
HOLLY. A pall?	. ()		Stage Pics:
ADAM. A heaviness, yeah. I don't know. Everyone just events so		12	
Toolandary.			
WOLLY You done, Sheelow		13	
ADAM. What happened to all those past-life regression weitdos			
you used to hang out with? At least those people knew how to		14	
		15	
party. (Holly sits, as it all comes clear.)			
HOLLY. It's Belinda, isn't it?		16	
ADAM. Who?			
HOLLY. That's what this is all about-		17	
ADAM. Absolutely not.		18	/
HOLLY. It's just a book, sweetie.			
ADAM. A best celling book. She's making a fortune.		19	
HOLLY. Well, good for her. We should all be so lucky.			2.5
ADAM. They're making a movie of it, too.		20	
HOLLY. That's ridiculous.			
ADAM. No, it's not. There's a huge bidding war, apparently.		21	
		22	
ADAM. I'd pay to see that.			
ADAM. 10 pay to seculat.			
(HOLLY Ober Per limiter and (Charter affinger))			
() HOLLY. Okay, I'm leaving now. (She starts offstage.)			
ADAM. I'm a candle salesman, Holly. (She stops and turns.)			
ADAM. I'm a candle salesman, Holly. (She stops and turns.)	ſ	Blocking:	Props ENT/EXT:
ADAM. I'm a candle salesman, Holly. (She stops and turns.) HOLDM: What? ABAMM inter force year oblic cardle calcungin.	ſ	Blocking: 1 (Y × 5L	-
ADAM. I'm a candle salesman, Holly. (She stops and turns.) HOLLY what? HOLLY What are you reliving about?	ſ	1_ (Y × 5L	Props ENT/EXT:
ADAM. I'm a candle salesman, Holly. (She stops and turns.) HOLLY. What? ADAM. First forsy-searche candle calonnen. HOLLY. What are you talking about? J. ADAM. That's just not what I thought I'd be at this point in my	ſ	1 (× 5L	1
ADAM. I'm a candle salesman, Holly. (She stops and turns.) HOLLY. What? HOLLY. What are you talking about? 9. ADAM. That's just not what I thought I'd be at this point in my life.	ſ	2 D\$ × Oy O stops	-
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- Condition Aline				
ADAM. You'll find someone else.				
HOLLY. (To Luke.) Hey, handsome, wanna sell candles?		District	Props ENT/EXT:	
LUKE. Is that better than cater-waitering?		Blocking:	Plops ElvinEx1.	
HOLLY. Way better. Talk to me on your way out. I'll hook you		1 O stops, M &	- 1	
-up.		2 MY DSR	•	
LUKE. Cool.			2	
HOLLY. (Back to Adam.) You feel better?		3	3	
ADAM. A little Kout				
HOLIN Frole on Prostaning		4	4	
ADAMA The a have a piece of cakes Holly. Have two. You don't		5	5	
have an eating disorder.		5		
HOLLI Kou don't get it, do you?		6	6	
A DAMA: Get what? (She shakes her head and starts off.)		7		
HOLLY. Okay, five more minutes, then I'm calling the guys with		1	7	
the straitjacker.		8		-
ADAM. Love you.		9		
HOLLY. Yeah, yeah, yeah. (And she's gone. Adam blots his fore- head.)		9	9	
LUKE. Wow		10	10	
ADAM. Sorry about that.			-	
EUKE. Was that like a mid-life crisis, or something?	(f) II	Stage Pics:	
ADAM Millife onio: No What makes not something:		12		
EUTE You quit your job and you're forty. (thim cheahe his heart				
- and conserving.)		13		
ABAMA T think its happentig again.		14		2
HERE. Maybe you should try sticking your head between your				
dage2		15	_	
ADAM. Homobout I stick it back up my ose? Where it's been for		16	3	
the puse sine yourse. (He wanders over to the ledge and looks at the street	1	16	-	
below.) She went to school with me. Belinda- The girl with the				
book.				2.1
L UKE. Oh.		18		
ADAM. We were in the same writing program.		19		
LUKE lget it.				
ADAM. I was the one with all the promise, and she was the one		20		
destined to		21		
LUKE write books on breastfeeding?				
ADAM. I guess (Luke sidles up next to him.)	((22		
2 LUKE. I have a confession to make.				
21				
ADAM. What's that?				
ADAM. What's that? LUKE. I didn't really think you were choking when Leave you the				
ADAM. What's that? LUKE. I didn't really think you were choking when I gave you the Heimlich. ADAM. No?	6 6	Blocking:	Props ENT/EXT:	
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ADAM. Are you kidding, it was a train-wreck.			
HOLLY. You're right.			
ADAM And you were the conductor.		Blocking:	Props ENT/EXT:
HOLLY. Butch sure is a pistol.		I P ₹ × A	i come este contrata de la come de
ADAM. Yeah, and I'm sure he owns several, too.			1
HOLLY. He's way sexier than I imagined.		2_A3	2
ADAM. I'm ignoring you.		2.00	2
HOLLY. He's just not as straitlaced as I thought he'd be. I expected		3\$	3
him to look more like one of those TV preacher guys. ADAM. Yeah, well, you don't see me in a thong on a float, but I'm		4	4
still a fag.			· · · · · · · · · · · · · · · · · · ·
HOLLY. True.		5	5
ADAM. God, Hate hospitals, 7,14 be a minute if one of up doesn't losses have with a steph-infection. Where are they, anyway? (Holly		6	6
leave here with a staph infection. Where are they, anyway? (Holly		2	
and Brandon exchange a glance.)		1	7
BRANDON. With Luke.		8	
ADAM. What?		9	9
HOLLY. The surgeon said it was okay, sweetie. ADAM. When?			9
HOLLY. Like ten, fifteen minutes ago.		10	10
ADAM. Why didn't anyone come get me? (Adam rises, incredulous,	1((, 11	
and starts off.)		((·	 Stage Pics:
BRANDON. Family only, Adam. (Adam stops in his tracks.)		12	
2 ADAM. What?		13	
BRANDON They aled dist it be family orthy.		14	
ADAM Win did? BRAND ON The sergene.		14	
3 HOLLY. For now, sweetle. He seemed pretty adamant.		15	·
ADAM _ Family only?		16	
HOLLY. I don't think they can have too many people in the room.			
He just went through major surgery.		17	
ADAM. Yeah, well, I'm not people, Holly.		18	
HOLLY. I know.		10	
ADAM. Who do you think he's been living with for the past four		19	2
years? HOLLY. I know, Adam. I know.		20	
BRANDON. But it's not like they're strangers.		21	
ADAM. Excuse me?			
BRANDON. They said family only for now, so his parents went	<i>(</i> (22	· · · · · · · · · · · · · · · · · · ·
in. I mean			
23			
ADAM. Okay, got it, Brandon. We know whose side you're on.			
ADAM. Okay, got it, Brandon. We know whose side you're on. BRANDON. Pin not on anyone's s ide.			
BRANDON. I'm not on anyone's side.		Blocking:	Props ENT/EXT:
<u>BRANDON Un not on anyone's side.</u> HOLLY: He's not, Adam. <u>He's really not.</u> BRANDON just don't think this is the time to be getting all		Blocking: 1 D X SL	
BRANDON. Em not on anyone's side. HOELN: He's not Adam. He's really not. BRANDON. I just don't think this is the time to be getting all between the of these about it.		1 D X SL	Props ENT/EXT:
RRANDON I'm not on anyone's side. HOLLY. He's not, Adam. He's really not. BRANDON I just don't think this is the time to be getting all ben out of shape about it. ADA't - Unret reason - (I'D Halle) Am Thent out of shape?		P and the second	
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	wash of what all's going on in there.				
	HOW Freques (Butch site on the constraint putty out his cell phone.)				
	BUTCH. They had to remove a piece of his skull. HOLLY. His	i(6	Blocking:	Props ENT/EXT:
	BUTCH. It's common, I guess. Because of the swelling. Epidural			1 0 1 9	
	hematoma. That's what they're calling it.			2 T\$1	-
M	HOLLY. Okay			TA .	22
	BUTCH. Something about his fall. After the cab hit. The inning			3 T\$ phone	- 3
	known anything was wrong when they are herewhy him in There			4	- 4
ç	A what the mast told as I was just like how a stoping.			č	-
U.	HOLLY. Is there anything we can do?			5	_ 5
	BUTCH. Just sit tight. Like the surgeon said. He downe seems			6	- 6
	quite us inopens the terrest the follow eround these. (Butch starts dialing.)			7	- 7
	ADAM. (Trying to be polite.) And so this um The family-			8	
	only request How long do you think that will, you know, be in			ð	8
	effect?			9	_ 9
	BUTCH. Not sure.			10	- 10
	ADAM. Hours: Minures: Days: What? HOLLX: Adam	10		11	
	ADAM. I'm just We'd like to see him, right, guys? Even for a	<i>u</i>	((п	Stage Pics:
	second.			12	-
	HOLLY. We're just feeling a little out of the loop, is all.			13	
	BUTCH. Well, they can't have us clogging up the room. They need			14	
	to be able to get in and out of there and do whatever it is they do.				
	(Snapping phone shut.) Shoot, still no service. (Butch grabs Arlene's purse and starts digging through it.)			15	
	ADAM. So, what's next then? Assuming all goes smoothly,			16	-
	BUTCH. Next? I don't know. Physical cheespy, I suppose.			17	
	Rehabilitation.				-
	- ADAM. And how much of that do they think he'll need?. BLTCH. Flue, who?			18	
	ADAM. The surgeone, they? I don't know. Whoever's in change?			19	
	HOLLY Surgeria			20	
	ADAM. Months: A year, maybe: Longer?			20	-
	BUTCH. Nobody's saying much of anything right now, son. We			21	- 1
	probably won't know what's what for sure until we get him back home. HOLLY, Home?	1(1	22	-
	BUTCH. There's a brand new facility just outside Tallahassee.				
	,,,				
	State of the art, from what I hear, and booked up like a five-star hotel. I've got a couple strings I can pull. See if we can't get him in				
	there. (Butch moves on to Arlene's coat.)		r .	Blocking:	Props ENT/EXT:
	there. (Butch moves on to Arlene's coat.) ADAM. Is that wise?		6	Blocking:	
	there. (Butch moves on to Arlene's coat.) ADAM. Is that wise? BUTCH. Wise?		(1_T+P1	Props ENT/EXT: 1_Arlene porse
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	there. (Butch moves on to Ariene's coat.) ADAM. Is that wise? BUTCH. Wise? ADAM. Transporting him like that? I mean, he just went through major surgery. BUTCH. I'm not sure if it's wise or not, but that's what I'm gonna do. ADAM. It's just Head trauma can be pretty serious, from what		6	1_ T ≠ P1 2_ D € C. 3_ M ENT 5D ↓ 10 □ 4_ M × radio, torn off	1 Arlene porse
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ADAM. I'm having a trid life origin it was eachartie. (Adam sin in-				
from a far place of ages) Books delicions. IIIRP- We the bar I could do with what you had in your fridger				
ADAM I dida and provide Lind Cidee		(Blocking:	Props ENT/EXT:	
LIKE Dig in before is pour cold		1	1	
ADAM. I think the only one who cried more than me was that		2		
weird lady in the turban. LUKE That was my mother			2	
Dorida. That was my modified.		3		
ADAM. Did I say weird? I meant eccentric. LUKE. Turbans are her thing right now. Last year it was tracksuits.		4		
The year before it was chunky jewelry. (Adam starts eating.)		4	4	
ADAM. And your dad?		5	55	
LUKE. He was a no-show. Still mad I dropped out of law school,		6	4	
I guess. It's just as well. He gets kind of cranky whenever he and			0	
my mom are in the same room together. The "Arlene Show" can be		7		
a little exhausting after twenty years.		8		
ADAM. How long have they been divorced?			·	
LUKE. Twenty years. He kind of turned his life around after they split up. It was just me and him for a while there. I was like his lit-		9	9	
tle security blanket. He dragged me everywhere.		10	10	
ADAM. So, that must have been challenging. Your folks divorcing		7 11		
when you were so young.		(II	Stage Pics:	
LUKE. I was just glad the craziness was over.		12		
-ADAM. What kind of crazy?		13		
LUKE. Like waking up in the middle of the night to a house full				
of pot-smoke, kink Hoyd on the stereo, the front door wide open and nobody in sight.		14		
ADAM. Sounds like my entire four years of college.		15		
LUKE. Well, it's no fun when you're in kindergarten, trust me. The		16	1. a . a . a . a . a . a . a . a . a . a	
hindey the smell of patchault oil mikes me weep. (Adam watches,		16		
curiously, as Luke closes his eyes for a moment, prays, then opens them		17		
again and digs in.)		18		
ADAM. What was that?				
LUKE. What was what?		19		
ADAM. Where'd you go just then?		20		
LUKE. I was praying. ADAM. You mean, crystals and chakras? Like a Deepak Chopra				
kind of thing?		21		
LUKE. Not really.	+ (
ADAM. Then, who were you praying to?				
27				
LIJKE. God.				
LUKE. God. ADAM. Oh. (The honeymoon just ended.)				
ADAM. Oh. (The honeymoon just ended.) LUKE. Yum.		Blocking:	Props ENT//EXT:	
ADAM. Oh. (<i>The honeymoon just ended.</i>) LUKE. Yum. ADAM. Is that an everyday occurrence?		(Blocking:	Props ENT/EXT:	
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ADAM. And you do?			
LUKE. Uh-huh. (Luke refills Adam's coffee.)			
ADAM. Then how come you continue to sin? I mean, and don't		Blocking:	Props ENT/EXT:
get me wrong, that was some amazing sinning we just did, I look	t _f	1 M X CD changes music	
forward to more, but you sinned a lot. You sinned more than I did.			1
LUKE. I was hoping we could sin again after breakfast. ADAM. You didn't answer my question.		2 M \$ A	2
LUKE. It's human nature, Adam. We can't escape it. But as long		*	2
as nonive accented Christ (A heat)		3	3
^Y ADAM. Is that why you didn't introduce me to your mom last		4	
night?		-	4
LÜKE. I didn't?		5	5
ADAM. Nope.		6	6
LUKE. Might have had a little something to do with it. (Luke rises		7	2
and starts clearing the table.) ADAM. So, let me see if I got this right. I'm assuming sin is sin.		1	7
And if your sin is having sex with men, and my sin is, say, killing		8	8
men who have sex with men, then as long as I've accepted Christ		9	0
as my Savior, I'll go to heaven with you?			·
LUKE Killing men who have sex with men! You mean, like		10	10
Jeffrey Dahmer?		11	
ADAM. Yeah Well, no. Because he killed them, then he ate		12	Stage Pics:
them. Plus, he had sex with them too, so no, not him.		12	
LUKE- Like who, then? ADAM.—The guys who killed Matthew Shepard- (A-beat.)		13	
HIZAMAB guys who knied matthew Shepard (14 beat.)		14	
ADAM. Not only that, but I can continue to kill men who have			
sex with men, much as you continue to have sex with them, every		15	
, day for the rest of my life, and still-go to heaven?		16	
LUKE. Well			
ADAM. It's just a hypothesis. LUKE. I know it sounds terrible, but yes.		17	-
ADAM. Huh. (<i>Car't quite let it go.</i>) So, then, if Matthew Shepard		18	
hadn't accepted Christ before he died, he's in hell, and his killers		19	
who, say, have, are going to heaven? Is that what you're saying?		17	
(Luke stands there with his arms full.)		20	A
LUKE. Can we change the subject?		21	
			1
·	(22	
20			
29			
Scene 5		Blocking:	Props ENT/EXT:
			Props EN1/EA1:
	r		PTOPS EN I/EAT:
	. C	1 M \$ Alos, DS, 0\$1	1 mezuran.
Adam and Luke's new apartment. A year later. Holly,	r		
Chinese food and a how companying if i i i i i i i i i i i i i i i i i i	, r	1 M & RONDS, OUL 2 DENT SL, & CO	
a stack of unopened boxes as Luke pries comething of the	. (*	1 M \$ Alos, DS, 0\$1	1 mezuran
	ſ	1 M & RONDS, OUL 2 DENT SL, & CO	
a stack of unopened boxes as Luke pries comething of the	ſ	1 M & RONDS, OUL 2 DENT SL, & CO	1 mezuran
a stack of unopened boxes as Luke pries comething of the	ſ	1 M & RONDS, OUL 2 DENT SL, & CO	1 mezuran
a stack of unopened boxes as Luke pries comething of the	ſ	1 M & RONDS, OUL 2 DENT SL, & CO	1 mezuran
a stack of unopened boxes as Luke pries comething of the	ſ	1 M & RONDS, OUL 2 DENT SL, & CO	1 mezuran
a stack of unopened boxes as Luke pries comething of the	ſ	1 M & RONDS, OUL 2 DENT SL, & CO	1 mezuran
A stack of unopened boxes as Luke prize something off the door frame. <u>UOLUX: First I diougin-my place meromatil</u> . <u>TOLUX: Jose doord performance</u> . <u>TOLUX: Jose doord performance</u> .	ſ	1 M & RONDS, OUL 2 DENT SL, & CO	1 mezuran
A stack of unopened boxes as Luke price something off the door frame. <u>HOLM: Fork I diouginenty place as something</u> <u>HOLM: Fork I diouginenty place as something</u> <u>HOLM: Fork I diouginenty place as something</u> <u>HOLM: Fork I diouginenty place as put an put in the place and the something</u> <u>HOLM: Fork the particulate</u> <u>HOLM: Fork the potential</u> <u>HOLM: Fork the potential</u> <u>HOLM: World potential</u> <u>HOLM: World potential</u> (Adam enters with a bottle of wine and Hue glasse)	ſ	1 M & RONDS, OUL 2 DENT SL, & CO	1 mezuran
 a stack of unoperied boxes as Luke pries something off the door frame. ACLEN: Total Principan any place mesonalit. 	ſ	1 M & RONDS, OUL 2 DENT SL, & CO	1 mezuran
a stack of unopened boxes as Luke pries something off the door frame. <u>HOLM: Forder Inforgance Place and something</u> <u>HOLM: Forder Inforgance Place and something</u> <u>HOLM: Forder Inforgance</u> <u>HOLM: Hold Forder (Adam enters with a bottle of wine and <i>two glasses.</i>) <u>J</u> ADAM. That kitchen is minuscule. LUKE: Wait til I unopen cynerching and own is is in a wrong <u>LUKE</u>. Wait til I unopen cynerching and own is is in a wrong <u>LUKE</u>.</u>	P	I_M ± AON DS S ± 1 2 D ENT SL 1 ± 100 3 M EXT SL w/ P1 4 5 6 7 8 9 10	1 mezuran
A stack of unopened boxes as Luke pries something off the door frame. <u>HOLM: And Ediought-my place was small</u> . <u>HOLM: Goring, J. S. H. Johnson</u> . <u>HUKE: Rhow don't powling means</u> . <u>HUKE: Rhow don't powling means</u> . <u>HUKE: Worder powledge</u> . <u>HOLM: Johnson</u> . <u>HUKE: Worder powledge</u> . <u>HOLM: Johnson</u> . <u>HUKE: Worder powledge</u> . <u>ADAM.</u> That kitchen is minuscule. <u>LUKE.</u> Wait 'til Luppack everything and put it in its place. It'll look like a nalor.	, ,	I_M ± AON DS 0 ± 1 2 DENT SL ± 1 100 3 M EXT SL ∞/ PL 4 5 6 7 8 9	1 <u>mezuran</u>
 All as the about the about the processing gift in band, stands amid a stack of unopened boxes as Lake price something off the door frame. All Links - And price and price mesonal. All Key All and price the price and price and price and the price door goe that start the price of the price of the price of the price of the price of the price of the price of the price of the price of the price of the price of the price of the price the price of the	, , ,	I_M ± AON DS S ± 1 2 D ENT SL 1 ± 100 3 M EXT SL w/ P1 4 5 6 7 8 9 10	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
A stack of unopened boxes as Luke pries something off the door frame. <u>HOLM: And Edioughismy place was small</u> . <u>HOLM: Goring: Hardbown</u> . <u>HUKE: Rhow how where your goong put somything</u> . <u>HOLM: I and whether where your goong put somything</u> . <u>HOLM: Jose dow't how where your goong put somything</u> . <u>HOLM: Jose dow't how where your goong put somything</u> . <u>HOLM: Jose dow't how where your goong put somything</u> . <u>HOLM: Jose dow't how where your goong put somything</u> . <u>HOLM: Jose dow't how where your goong put somything</u> . <u>HOLM: Jose dow't how where your goong put somything</u> . <u>HOLM: Word't your down the your goong put somything</u> . <u>Jose down't 'ull unpack everything and put it in its place.</u> It'll look like a place. <u>ADAM. What are your doing?</u> <u>HUKE: Trying to get this thing off.</u> 2	r (I M # Aloni DS S S 1 2 D ENT SL S S 3 M EXT SL S S 4	1 <u>mezuran</u>
A stack of unopened boxes as Luke price something off the door frame. <u>HOLM: Finite Fullought-my place was small</u> . <u>HOLM: Finite Fullought-my place was small</u> . <u>HOLM: To an ender how on these putting one put my bling</u> . <u>HOLM: To an ender how on these putting one put my bling</u> . <u>HOLM: To an ender how on these putting one put my bling</u> . <u>HOLM: To an ender how one these putting one put my bling</u> . <u>HOLM: To an ender how one these putting one put my bling</u> . <u>HOLM: To an ender how one these putting one put my bling</u> . <u>HOLM: To an ender how one these putting</u> . <u>HOLM: To an ender how one these putting</u> . <u>HOLM: The second one put is in its place.</u> It'll look like a place. <u>ADAM. What thing?</u> <u>HOLM: The negurah.</u>	r ,	I M A down DS S S 1 2 D ENT SL S 3 M EXT SL PI 4	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
 a stack of unoperiod boxes as Luke pries something off the door frame. HOLM: Forder Houghering place was sentil. HOLM: Forder Houghering blace bases and place bases and place bases. HOLM: Hough purchase. (Adam enters with a bottle of wine and nue glasses.) ADAM. That kitchen is minuscule. LUKE: Wait til I unpack everything and put it in its place. It'll look like a place. ADAM. What thing: HOLM: The meanstain. HOLM: The meanstain. 	r (I M # Aloni DS S S 1 2 D ENT SL S S 3 M EXT SL S S 4	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
 a stack of unopened boxes as Luke pries something off the door frame. <u>HOLM: And Ediologic my place was ontil</u>. <u>HOLM: Office, J edityon</u>. <u>HUKE: Price boxes for boxes</u>. <u>HOLM: Journal of the my oblemation</u>. <u>HOLM: My added your states</u>. <u>HUKE: Market his good</u>. <u>ADAM. What stare your doing?</u>. <u>HOLM: The mesure his</u>. <u>ADAM. What thing</u>. 	r ,	I M # Aloni DS S S 1 2 D ENT SL S S 3 M EXT SL S P1 4	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
ADAM. What says of the server sour first out of New York apartments. HOLLY The negral. HOLLY ADAMS where the server source of the ser	r ($ \begin{array}{c} 1 \\ 1 \\ 1 \\ 1 \\ 2 \\ 1 \\ 2 \\ 1 \\ 2 \\ 1 $	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
 a stack of unoperied boxes as Luke pries something off the door frame. <u>HOLM: Forder Introduction place was satisfied</u>. <u>HOLM: Forder Introduction</u>, <u>Honore Place was satisfied</u>. <u>HOLM: Forder Contraction</u>, <u>Honore Place was satisfied</u>. <u>HOLM: Forder Contraction</u>, <u>Honore Place was satisfied</u>. <u>HOLM: Forder Contraction</u>, <u>Honore Place was satisfied</u>. <u>HOLM: The start place was satisfied</u>. <u>HOLM: Honore Place Was satisfied</u>. <u>HOLM: The menural.</u> <u>HOLM: The menural.</u> <u>HOLM: The menural.</u> <u>HOLM: Honore Place Was spirits out of New York apartments.</u> <u>HOLM: Actually I think it protects your first born from being slauphered.</u> 	r (I M # Aloni DS S S 1 2 D ENT SL S S 3 M EXT SL S P1 4	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
 a stack of unopened boxes as Luke pries something off the door frame. <u>HOLM: rank relicoughtenty place-mesonality</u>. <u>HOLM: for the power door power to be presented</u>. <u>HOLM: Journal of the power door power power unopeling</u>. <u>HOLM: Journal of the power door power power unopeling</u>. <u>HOLM: Journal of the power door power power unopeling</u>. <u>HOLM: Journal of the power door power power unopeling</u>. <u>HOLM: Journal of the power door power power unopeling</u>. <u>HOLM: Journal of the power door power power unopeling</u>. <u>HOLM: That kitchen is minuscule</u>. <u>ADAM. That kitchen is minuscule</u>. <u>LUKE: Wait till unpack everything and put it in its place. It'll look like a palace.</u> <u>ADAM. What support doing?</u> <u>HOLM: The measureh</u>. <u>HUKE: Mawika wha?</u> ADAM. What thing: <u>ADAM. What wha?</u> <u>ADAM. Journal of the power doing?</u> <u>ADAM. The measureh</u>. <u>HUKE: Mawika wha?</u> <u>ADAM. Yournal of the power doing?</u> <u>ADAM. Journal of the power doing doing to power doing?</u> <u>ADAM. Wat thing?</u> 		$ \begin{array}{c} 1 \\ 1 \\ 1 \\ 1 \\ 2 \\ 1 \\ 2 \\ 1 \\ 2 \\ 1 $	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
 a stack of unopened boxes as Luke pries something off the door frame. LICLM: state twioughtensy place was small. ADAM: (Offings.) i sold you. LUKE: Bixes there you's genes put suspiking. LUKE: Journal of the prime you's genes put suspiking. LUKE: Work you sold. LUKE: Work you sold. LUKE: Work you sold. LUKE: Work you sold. LUKE: Wait 'il unpack everything and put it in its place. It'll look like a palace. ADAM. What 'says you doing? LUKE: The menual. LUKE: The menual. LUKE: Mawka which ADAM. What thing? HOLLY: The menual. LUKE: Mawka which are your doing? HOLLY: The menual. LUKE: Mawka which are your form form being slaughtered. HOLLY: Actually I think it protects your first born from being slaughtered. LUKE: We don't have a first born. ADAM. What 'says ou look babe. 	, , , , , , , , , , , , , , , , , , ,	$ \begin{array}{c} 1 \\ 1 \\ 1 \\ 1 \\ 2 \\ 1 \\ 2 \\ 1 \\ 2 \\ 1 $	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
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 a stack of unopened bases as Lake pries something off the door frame. HOLM: Task Felorugmenty place was small. HOLM: Coffinger, Hand you. ADAM. What Kinchen is minuscule. HUKE: Taying to get this thing off. ADAM. What thing? HOLLY. Actually, I think it protects your first born from being slaughtered. HUKE: We don't have a first born. ADAM. Luke! LUKE. Wis ugy. ADAM. Luke! LUKE. King! 	, , , , , , , , , , , , , , , , , , ,	$ \begin{array}{c} 1 \\ 1 \\ 1 \\ 1 \\ 2 \\ 1 \\ 2 \\ 1 \\ 2 \\ 1 $	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
 a stack of unoperied boxes as Luke pries something off the door frame. HOLM: Fully Thiougnenty place mersential. HOLM: Fully Thiougnenty place mersential. HOLM: Coffinger, Handborg, Construction, Constr	r , ,	I H # Row DS S S 1 2 D ENT SL S S 3 M EXT SL P1 4	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
 a stack of unopened boxes as Luke pries something off the door frame. <u>HOLM: Find Filmugnering place mesonality</u>. <u>HOLM: Find Filmugnering place mesonality</u>. <u>HOLM: Figure door provide generic uncomplaine</u>. <u>HOLM: Hold for a stack of the provide generic uncomplaine</u>. <u>HOLM: Hold for a stack of the provide generic uncomplaine</u>. <u>HOLM: Hold for a stack of the provide generic uncomplaine</u>. <u>HOLM: Hold for a stack of the provide generic uncomplaine</u>. <u>HOLM: Hold for a stack</u>. (Adam enters with a bottle of wine and nuc glasses.) <u>ADAM. That kitchen is minuscule</u>. LUKE: Wait till unpack everything and put it in its place. It'll look like a palace. <u>ADAM. What thing:</u> <u>HOLLY. The measural</u>. <u>HUKE: Mawkawka</u>. <u>ADAM. What thing:</u> <u>HOLLY. The measural</u>. <u>HUKE: Mawkawka</u>. <u>ADAM. Kenzah. It keeps evil spirits out of New York apartments.</u> <u>HOLLY. Actually. I think it protects your first born from being slaughtered</u>. <u>LUKE. Wite don't have a first born.</u> <u>ADAM. It's good luck, babe</u>. <u>LUKE. It's ugly.</u> <u>ADAM. Kies!</u> <u>ADAM. Luke!</u> <u>LUKE. Alright, already Jecz. (Luke rolls his eyes and packets his streat/tiver.) I don't see how a little metal thing's gonna ward off evil spirits out of the start off.</u> 	r , (I H # Roor DS S S 1 2 D ENT SL S S 3 H EXT SL P 4	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
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 a stack of unoperied boxes as Luke price something off the door frame. HOLM: Fully Thiougnenty place mersental. HOLM: Fully testdyrea. HOLM: Fully testdyrea. HOLM: The kork how where you're genese pue surgething. HOLM: The kork how where you're genese pue surgething. HOLM: How down where you're genese pue surgething. HOLM: The kitchen is minuscule. LUKE: Wait 'til Lunpack everything and put it in its place. It'll look like a palace. ADAM. What 'thing.' HOLLY: The mesural. HUKE: May for the string off. ADAM. What 'thing.' HOLLY. The mesural. HUKE: May for the string off. ADAM. Mat 'thing.' HOLLY. The mesural. LUKE: We don't have a first born. ADAM. It's good luck, babe. LUKE. It's ugly. ADAM. Luke! LUKE: Alight, already Jeez. (Luke rolls his eyes and packets his scread-size). ADAM. Luke! LUKE: Alight, already Jeez. (Luke rolls his eyes and packets his scread-size). ADAM. Yeah, well, 't don't see how a golden trumper's gonna signation. 	, , , , , , , , , , , , , , , , , , ,	I H # Roor DS S S 1 2 D ENT SL S S 3 H EXT SL P 4	1 <u>mezuran</u> 2 <u>1</u> <u></u> 3 <u></u> 4 <u></u> 5 <u></u> 6 <u></u> 7 <u></u> 8 <u></u> 9 <u></u> 10 <u></u> Stage Pics:
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· . ·				
VLUKE. (Offstage.) I never said "float."				
ADAM. That, like, Doe Scruting or some also dead trum-				
peter, is gonna blow his horn three times — HOLLY. Gabriel.	1	.(Blocking:	Props ENT/EXT:
ADAM. Yeah, him. And in the blink of an eye —			1 M ENTSL & DS	in the state of th
LUKE. (Offstage.) Twinkling.			2 (2 f p)	1_ Wine glass
ADAM. Whatever.				2 pandle
LUKE. (Offstage.) Get it right, sister.			3 VX PP2, JP2 D, \$SL	3
ADAM. All believers will just disappear.			4 0.2 1.2	
LUKE. (Offstage.) It's true. (A beat.)			4_001_	4
<u>LIOLES</u> Doc Severifisch is dead ² (<i>Luke reenters.</i>) ADAM. You should have heard him on the phone this morning.			5	5
Giggling with his friend Iill			6	
HOLLX. Who's fill, the beach			0	6
LUKE. Shes more like a sour paters			7	7
ADAM. Hysterically laughing about all the wacky things people			8	0
will be in the middle of when it happens. Tickled to death at the				0
thought of me being on a plane with a Christian pilot, because the			9	9
plane will crash and I'll go down with it. (<i>Luke takes a sip of Adam's wine and giggles.</i>) See? This is funny to him.			10	10
Wife and gigges, see. This is fully to fill.			11	w.
Sought?	ι(Stage Pics:
ADAM I was running low, so I mixed in a little of our rear dollars			12	
decetele.			13	
EURO So, it's a county nine-uplat borde now.			14	A
ADAM: It's woody muldy shirty. Just drink it. (Holly raises				
her glass.) HOLLY. Cheers, guys. To your new place.			15	
ADAM. Saluts (They clink glasses.)			16	
HOLLY. And a little something (Holly pulls an orange candle				
")out of her gift bag.)			17	
LUKE. Look, babe, it's pumpkin.			18	
HOLLY. Didn't wanna come empty handed.			19	
LUKE. It's sweet, thank you. (Luke gives Holly a kiss and gets back to work.)			19	
A HOLLY. So, you really think this thing's gonna happen, Luke?			20	· · · · ·
LUKE. Uh-huh.			21	
HOLLY. Like, in our lifetime?				
LUKE. Maybe.	!(22	
ADAM. And he and all his cohorts will float, or fly, or "beam," or				
31				
whatever, up to heaven while the rest of us go to hell.				
whatever, up to heaven while the rest of us go to hell. LUKE. That's not exactly how it works.			Blocking	Prons ENT/FXT:
whatever, up to heaven while the rest of us go to hell. LUKE. That's not exactly how it works.		1	Blocking: 1 MAP JP1 1 M& Lobal 2	Props ENT/EXT:
whatever, up to heaven while the rest of us go to hell. LUKE. That's not exactly how it works. ADAM. All the agnostics and atheists. The Muslims and the Buddhists. The Hindus. The Jews. Three quarters of the world's neurophysical discipate bell.		i(.	Blocking: 1_ <u>MPP1</u> , JP11, M\$ behind 1	Props ENT/EXT:
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2 to			
LUKE. Because I do! (Luke tears a box open.)			
ADAM. Don't get defensive, babe. LUKE. whatever.			
ADAM. Tell her about the seven years.	£	Blocking:	Props ENT/EXT:
LLIVE. I'm not talking about this anymore.		1 D × PL DSL K	1 60×
HOLLY. What seven years?		2	
ADAM. Apparently, there's a seven year period when we'll all get			2
HOLLY I de the hannen in a statistique of an anti-		3	3
ADAM That's how long if'll take them to disappen, but the test		4	4
of us get seven more years before you know-who arrives. HOLLY Mel Cibson?		5	
AD AM. Close enough .		6	
HOLEY. Well, I tell you what, Luke. If a third of the world's pop-		6	6
ulation suddenly disappears. I guarantee your we'll uccept focus. And it won't take seven years, it'll take more like cover seconds.		7	7
And it won't take seven years, it'll take more like eeren seconds.		8	
ADAMA: America to chart (Adam and Holly clink glasses.) LUKE. But what if you die before it happens? (A sobering			·
moment.)		9	9
HOLLY. Wait a minute. What?		10	10
ADAM. He's afraid I'll die before I get a chance to, you know,	í .	(11	
""accept Christ," and then we won't be able to be in the afterlife			Stage Pics:
together.		12	
HOLLY. That's so sad. ADAM. Not really. We're not allowed to be gay there, so what dif-		13	
ference does it make?		14	1
HOLLY. That's true.		15	
ADAM. No pets, either.		15	
HOLLY. Sounds like my last co-op meeting. (Luke drops a box on the floor, and lays into Adam.)		16	
LUKE. Why are you mocking me?			
ADAM. I'm not mocking you.			
LUKE. Yes, you are, Adam. You're being a jackass.	2	. 18	
ADAM. We're joking, babe. Lighten up.		19	
LUKE. Is it so wrong of me to want you to go to heaven? I mean, what's the big fucking deal?	· .	20	
ADAM. Yes, because I don't believe in it, Luke. Not your version.		21	
It's too exclusive. Too many rules.		21	-
LUKE. Fine. Then I'll believe. For both of us. (He continues	((22	
unpacking.)			
33			
ADAM. If you can believe so strongly, then how come you don't wate me telling anyone you do? LUKEIt's nobody's business le's not something T go shouting from rookops. ADAM. You're ambarrassed, Luke. Admir it.	<u>к</u> ,	Blocking: 1_D \$	Props ENT/EXT:
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ADAM Very wall Lthink Bobby might man and blowing his				
trainer if his goron down stones from that glass house Marine				
	. (Blocking:	Props ENT/EXT:	
HOLLY. They're offended, Adam. Knowing how Luke feels. It's like an indictment of who they are.		1 9 h		
ADAM. But he loves those guys!			1	
HOLLY. Yeah, and he still thinks they're going to hell. It's self-		2	2	
loathing. And you're self-loathing by association.		3	2	
ADAM. But it's all he knows. It's what kept the front door locked			5	
and elic Pink Floyd-off-the stereo all these years.		4	4	
HOLLY. Yeah, but at a certain point, you just have to break away		5	5	
from Mommy and Daddy and become your own person. I mean,		6		
ADAM. Not your dad.		6	6	
HOLLY. Okay, but you can't get more Catholic than my mom. I		7	7	
mean, where did she take me for my sweet sixteen?		8		
ADAM. The Vatican.		· · · ·	8	
HOLLY. I'm just saying, there's a point when you just gotta wake		9	9	
up and smell the coffee. (A beat.) ADAM. What about Belinda? What does she think?		10	10	
HOLLY. There are lots of gays in her church, and none of them		11		
think they're sinners. She doesn't get it either.	((·	(I II	Stage Pics:	
ADAM. Yeah, well, I don't get why she named her kid Mustard		12	_ [
Seed:		13		
HOLLY. Saffron.		13	_	
ADAM Parsley, Tarragon, Bouillon-Cube, whatever, It's weird		14		
HOLLY. Tagree. She looks more like a root vegetable. (Another beat.)		15		
ADAM. And you? HOLLY. Me?			1	
ADAM. Yeah. What do you think?		16		
HOLLY. Truch?		17		1
ADAW. Ics, mudi. No one calle me any more.		10		
HOLLY What do you care what I think? Look within, sweetic.		18		
Fliar's what my yoga reacher says.		19		
ADAM The one with the serve percent body fat?		20	2 m	
HOLLY: Hora genes. HOLLY: Hora genes: ADAM Having 29 junch weist and being able to breather through		20		
Jone northole does not a genius fitale. (Holly sits down next to him.)		21		
HOLLY. Remember when you first started working at the shop?		22		
We'd hang out all the time. Couldn't get enough of each other. And		(·		
5 0 .				
35				
55				
Let Let a show of well we have But only halfway				
at the end of the night, you'd walk me home. But only halfway.				
Maybe a block or two further, it I begged. But as soon as we hit		N-birr	Denne EMP/RWT-	
Maybe a block or two further, if 1 begged. But as soon as we nit 74th and Columbus, you'd turn around and leave me there. It used to pice me off I don't know why I just felt like you should've		Blocking:	Props ENT/EXT:	
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exits.) the fag hags allowed in heaven? Not that I care or any			
whine lust carious.			
ADAM. I don't see why not No crime in being a fag hag.			
HOLLY. Adding and aberting?		Blocking:	Props ENT/EXT:
ADAM True (Holly and dearing Adam to take in the mess		1 T&G. 0\$,7	
anound him.)			1_magazine
terounic min.)		2 T\$X\$10	
			2 Cards
		3 C) ENT SP, X D	3
Scene 6			
		4	4
\searrow		5	
			5
The waiting room. Butch flips through the Newsweek.		6	6
Arlene paces on her cell phone.			
		7	7
		8	
ARLENE. Oh, for Pete's sake, how many did she eat? The			٥
whole box? Well, how the heck did that happen? Uh-huh		9	9
Jh-huh (She exits down the hallway as Adam enters		10	
with some vending machine candy. Butch tosses the Newsweek down.)		10	10
BUTCH. Porn.	10	í II	
ADAM. (Completely confused.) What was that?		n .	Stage Pics:
BUTCH. What was what?		12	
ADAM. You said, "porn?"		12	
BUTCH. Oh, I'm just goofing. (Holly enters, in her coat.)		15	
A HOLLY. You guys should really get outside for a bit. The air is gor-		14	
geous. (She hangs it up.)			
HOLLY. They're still not letting anyone in?		15	
ADAM. Nope.		16	
BUTCH. How about a game of cards, Holly?		10	
HOLLY. Me?		17	
BUTCH. A little five-card stud?			
HOLLY. Pro not welly big on cards.		18	40
BUTCH. No?		19	
HOEFK Fre got this wond competitive streak.			
BLITCH Is that right? -		20	14 (A)
HOLLI. It isn't precey.		21	
BLITCH: Come on The go casy on you.		21	
HOLLY. I don't think so.		22	5 C
BUTCH. You sure?			No. 1
- 37			
57			
a. 1			
HOLLY. Pretty sure.			
BUTCH. Some gin rummy, maybe?			
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remember? Butch's new and improved wife. BUTCH. The one who doesn't talk so much.				
ARLENE. No, I never had that luxury, did I, Butch? You were			D D 107/01/70	
broke when we were married, weren't you, hon? (She perches behind		Blocking:	Props ENT/EXT:	
him and checks out his hand.)		1_KJ× \$9	1 porse	
BUTCH. I told you not to get that damn dog. You can't take care		2 V.J paces for PL		
of yourself, let alone a four-and-a-half-pound Chihuahua.		1 1 1	2	
ARLENE. Oh, would you hush. The neighbor's got it all under		3	33	
control. She's gnawing on a bull penis, right now. The dog, not the She'll be fine. She survived the streets of San Juan for eight		4	4	
months, she can crap on my carpet for another couple nights.				
HOLLY. I'm sorry bull penis?		5	5	
ARLENE. They advertise it as beef tendon, but the Oriental lady		6	6	
at the pet store gave me the real skinny.		7	7	
BUTCH. Sounds like what they served on the plane: ARLENE (<i>Re: cards.</i>) I wouldn't play that if I were you.		/	· /	
BUTCH-Do you mind?		8	8	- F
ARLENE. Okay, buster, but don't say I-didn't warn you. (She scans		9	9	
the room for her purse.)		10	10	
ADAM. What about bats?				
ARLENE. Bats?	1((11	Stage Pics:	
ADAM. Rats with wings, right? There's gotta be some morphing _ going on there, don't you think?		12		1
DUTCH. Wele back on that, are wel			15	
ADAM. Or Signid and Rey? They may hed non-species and		13		
come un arich officer II and the text in the		14		
APLENTE-How do you explain Siegfried and Roy?		15		
BUTCH. Must have been on the ark at the same, time, that's how.		13		
I don't believe one morphed interstantion. HOLLY. Aces are low, right?		16		
BUTCH. Yup.		17		
ADAM. The ark? See, now, there's a concept I've never quite been		18		1
able to wrap my head around.				
ARLENE. Anyone seen my purse?		19		
ADAM. All those animals on one little boat? I mean, does anyone		20		
else think that's a little over the top, or is it just me?		21		
BUTCH. Says so right there in the Bible. ADAM. I know, but the whole Bible sort of feels that way to me,		21		
with the parting of the seas and the walking on water.	.(22		
HOLLY. Adam				
39				
57				
ADAM I don't know It all seems a little Veras, for my taste.				
ADAM. I don't know. It all seems a little Vegas, for my taste.				
ADAM. I don't know. It all seems a little Vegas, for my taste. <u>DUFCH. For nor the sea who besughters bestict and Rey.</u> NARLENE. My purse, people. Who's got my Oh. (Arlene finds		Blocking:	Props ENT/EXT:	
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It took you five years to get off that crap, and five hours to get back					
on it.					
ARLENE. Butch					
BUTCH. Don't "Butch" me. Our son's in a coma, sweetheart.		1	Blocking:	Props ENT/EXT:	
Start dealing with it. (Butch storms out of the room. Adam and Holly		<i>v</i> .	1 T EXT SR		
				1 Coat	
look at each other uncomfortably as Arlene slowly picks herself up off			2 KJ X SL, J. PI on 9		
the floor.)			-1	2	
ARLENE. (Trying to recover.) Boy, oh, boy. That was like Jerry			3 KJX SR, A ENT SL		
Springer time, wasn't it? (She pockets the pills and hangs her coat back			S NOT OF, A DIVIDE	3	
up.) Don't mind him. He's just upset, is all. (She straightens her			4 KJ VONS EXT SL		
skirt.) Better go see if I can calm him down. (Brandon enters, a			T NO TOTO LAT DE	4	
			5		
h concerned look on his face.)-Brandon?				s	
BRANDON. It's Luke They need you in there. (Arlene holds			6		
her hand to her heart, then rushes offstage.)				0	
HOLLY. What's going on, Brandon?			7	7	
HBRANDON. I'm not sure He's Something's changed. (Holly			3	/	
Diversion of the first of the second se			8	/ 8	
looks to Adam helplessly as the lights fade.)				V	
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End of Act One			1000		
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	((6	11	Stage Pics:	
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Seene 1-		6	1 A & G	2	
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Seene 1- <i>The waiting room. Brandon sits alone. Holly enters, in a daze.</i>) BRANDON. How's everyone holding up in there?		6	1 A & G 2 M ENT SL & D 3	1 2 3 4	
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yoga mats in my closet But I haven't stopped crossing myself			
since I got here. (They sit in silence.)	-		
HOLLY. What about you, Brandon?		Blocking:	Props ENT/EXT:
BRANDONMe?		1 DENT SL	
HOLLYYeah, where do you stand? BRANDONI think I probably feel the same way Adam does.			1_sheets
HOLLY: Really?		2 M ENT SL W P1	2
BRANDON. But for different reasons.		and star as a source of	
HOLLY: How so?		3 M EXT SR. DEXT SL	
BRANDON. When it's your time, it's your time. That's what I		4	4
believe. There's a plan for Luke. A perfect one. And I don't believe in getting in the way of that.		5	5
HOLLY. T guess.			6
BRANDON. Bur it's not really for me to say. (Holly thinks about		6	δ
this for a moment, then)		7	7
HOLLY. Do you think it's for Adam to say?		8	8
		9	9
Scene 2		10	10
		(11	
	**		Stage Pics:
Adam and Luke's apartment. Three years earlier. Adam enters		12	
through the front door, and turns off the Christian rock that Luke's got blaring.	1	13	
. /		14	
A second s			
V LUKE. (Officer,) Babe?		15	
ADAM. Hi.		16	
¿LUKE. (Offitage.) What are you doing home? ADAM. My leg's bothering me. I hope I'm not getting a cloy or		17	
something.			
LUKE. (Offstage.) A clot?		18	
ADAM. Yeah, like what that cute reporter in Iraq died from?		19	• • ·
LUKE. (Offstage.) Thrombosis.		20	
ADAM. He had a wife and kids and everything, poor guy. () LUKE. (Offstage.) You don't have a thrombosis, Adam.			* at .
ADAM. I hope not. (Adam opens the closet door and a bunch of crap		21	-3 (34) (34)
falls out. Unphased, he hangs his coat up, stuffs the crap back in, and		22	
heads for the kitchen.) I'm making tea. Want some? (Luke rushes in			
43			
from the bedroom ;			
from the bedroom.) LUKE. Will you help me get rid of this line is a set			
LUKE. Will you help me get rid of this thing in the bedroom?	?		
LUKE. Will you help me get rid of this thing in the bedroom? > ADAM. (Offstage.) What thing? LUKE. The ass photon		Blocking:	Props ENT/EXT:
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ADAMA - How about 1 hang you over the bads-					
Abrivit Liew about themes you wretting better					
the let 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1					
ADAM. Why don't you grow some hair on your balls and just tell			Distriction	Props ENT/EXT:	
		1	Blocking:	Tiops EttinExt.	
him already?			1 pt × SL	1	
LUKE. (Offstage.) Are you nuts? I told you what he said when I			2 M -	1	
quit law school.			2	2	
ADAM. No, you didn't.			2		
LUKE. (Offstage.) He said he'd never let me speak to my little			3	- 3	
brother again if he ever found out I was gay.			4	4	
ADAM. And you don't think he knows? All those years you were				·	
doing splits in your backyard in your little Richard Simmons			5	5	
shorts? Just tell him, already.			6	4	
LUKE. (Offstage.) I will. I promise. (Luke reenters with an armful of			·	0	
framed photos, and heads for the bookshelf.) Next fall. When Ben's in			7	7	
college. I figure by then he'll be old enough to decide for himself.					
ADAW. Now what?			8	8	
L'UKE Photos:			9	9	
ADAM. Luke!					
LUKE. Just the lovey dovey ones I'm gonna put a few of my			10	10	
old ones up juse to, you know, sell the place a little more . (He takes	Ц.	1	11		
some photos off the bookshelf, and replaces them with new ones. Adam		1	11	Stage Pics:	
grabs-one-and-looks-av-it.)			12		
ADAM Who's chat?			12	(9.49) - 2010/101	
LUKE: My little brother.			13		
ADAM. Looks-like Adolf Hinter as a young girl (Luke snatches it			14		
back, cleaning is with his shirt sleever)			an the second second second second		
LUKE. I can't believe how filely chese got.			15	i l	
ADAM. You know, one of these days, it's all gonna come crashing			16		
down on you.			**		
LUKE. Yeah, like today, if you don't start giving me a hand.			17		
ADAM. And I ain't gone be around to pick up the pieces.			10		
VLUKE. Windex. We need Windex. Would you mind running			18		
down to the deli?			19		
ADAM. Absolutely not.			·/		
LUKE. Adam?!			20		
ADAM. No, Luke. I refuse to participate in this homophobic bullshit.			21		
LUKE. Then would you please start thinking of someplace to go,			21		
because I can't have you around when he gets here. (Luke selects a	(22		
few photos, picks the box up and stands. The bottom of the box breaks,					
> sending the photos everywhere.)					
LUKE. Fuck! (He gets on his hands and knees, desperately trying to					
collect them all.) This would be so much easier if you'd just give me			Blocking:	Props ENT/EXT:	
a fucking hand.			1 M × PZ, books fall on ground		
ADAM. Look at you.				1 box w/ books	
LUKE. What, Adam? What?!			2_M &	2	
ADAM. You're like an animal in a trap trying to gnaw your own					
I leg off. (This hits Luke for a moment, but then he quickly springs back					
into action.) LUKE. Fine. I'll get it myself. (He leaves the mess on the floor and			3 M EXT SL	3	
LIKE Fine. I'll get it myselt, (He leaves the mess on the floor and				3	
			3 M EXT SL 4 D XPI & P PL ~ SR	3	
holts for the front door.) But I want you out of here when I get back.				3 4 5	
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bolts for the front door.) But I want you out of here when I get Dack. I'm serious. Just for an hour or two. (Pleading.) Please. (He exits, Chaining the door blattly gire Adam crosses over and yells after him.)			4 DXPI & PPL × SR	3 4 5 6	
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ADAM. From Florida.		
BUTCH, Tallahassee, right.		
ADAM. You're in for an auction?		
BUTCH. I am.	Blocking:	Props ENT/EXT:
ADAM. Cool. (Adam's teakettle whistles.) My water's boiling.	1 DXT Shake	
BUTCH. Do what you gotta do. (Adam starts off, then turns.)		1 fear trang
ADAM. Would you like some?	2 T paces	
BUTCH. Some?		2
ADAM. Tea?	3 DENT SL W/ PL \$ TE	
BUTCH. Sure. What the heck. (Adam exits into the kitchen. Butch	300000000000000000000000000000000000000	3
	4 T \$ 1	
2 checks out the pad.) Swanky place.	-T 01 um	4
ADAM. (Offstage.) Yeah, it's you know serviceable	5	5
BUTCH. How long's he been living here?		· · · · · ·
ADAM. (Offstage.) Who?	6	6
BUTCH. Luke.		
ADAM. (Offstage.) Oh Um two years, I guess?	7	7
	8	
3-BUTCH. Two, really? How about that? (He wanders over to the	0	8
window and stares out. Adam reenters with two cups of tea.)	9	0
ADAM. Here you go.		
BUTCH. They're gone.	10	10
ADAM. Excuse me?		
BUTCH. The towers You can't help but notice on the way in	(11	Stage Pics:
from the airport.	12	Sugeries
ADAM. Oh, yezh. If you look down to your right there, you can		
	13	
see-where they were.		
BUTCH. I spent a semester here in college. The year they started con-	14	
U struction on them. I used to go down, once or twice a month, to check	16	
out the progress. Watch them work their way into the sky. Made me	15	
feel-proud to be here. New York, Like I was part of something.	16	- N ₂
ADAM. Honey? (Adam holds up a honey bear.)	1.0	
BUTCH. Straight's fine. (He hands Butch his tea.) Nice cups. (They	17	
blow on their tea.) Dainty.	-	
	18	
ADAM. So, you spent a semester here?		
BUTCH. Working for Carl Randolph, yeah. They're auctioning	19	
off his entire estate this afternoon.	20	
ADAM. You're going to the Carl Randolph' auction?	20	
Buren. On han	21	
TOAL AND A LOCAL LOCAL		
BUTCH. He was sort of a mentor to me.	22	
ADAM. That's, like, the bottest ticket in town.		
ADAIM. That's, like, the boltest deket in town.		
47		
BUTCH. I've got my eye on a set of books. Hardy Row Firm a little		
BUTCH. I've got my eye on a set of books. Hardy Boy. First editions. Fifteen, maybe twenty volumes. All signed and in a vision at the set of the set of the set of the set of the set		
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BUTCH. I know, but what the heck. Life's short and then you die. (A beat.)					
ADAM. And then what happens? (Butch turns from the bookshelf.					
Adam smiles, innocently.)			Blocking:	Props ENT/EXT:	
LUKE. (Offstage.) Oh, no! What happened to the ass pho the		k.	1 T \$ 2, 4 P1	riopo La viriaria.	
Mapplethorpe knockoff.			I J Z Z TIL	1 Botch phone	
ADAM. I broke it.			2 M ENT SR		
LUKE. (Offstage.) Babe! (Adam blanches at Lukés faux pas. Luke reen-				2	
Hers, white as a sheet. Butch turns from the bookshelf. He's hard to read.)			3 T FXT SR, M L, 1	3	
BUTCH. Where's the bathroom?			4 M paces		
LUKE. In there.				4	
BUTCH. Excuse me, men. (Luke watches, mortified, as his dad exits			5 D \$ takes M hand	5	
">into the bathroom.)					
LUKE. I can't believe I just said that.			6	6	
ADAM. I don't think he heard.			7	7	
LUKE. Are you crazy? Of course, he heard.				7	
ADAM. And, so what if he did?			8	8	
LUKE. This is unbelievable.			9		
ADAM. Come on, babe. He knows. He called our cups "dainty."				9	
LUKE. Well, they are dainty.			10	10	
ADAM. He thinks you work at a flower shop. He likes the Hardy			11		
Boys. He knows. He knows.	•, ((Stage Pics:	
ULUKE. Somebody shoot me.			12		_
ADAM. He worked for Carl Randolph, Luke. The guy was his			12		
mentor.	,		15		
LUKE. So?			14		
ADAM. So? Carl Randolph was gay.			16		
LUKE. No, he wasn't. He had a wife and kids.			13		
ADAM. He was a big old leather queen. They wrote about it in			16	15	
Vanity Fair last month.			17		
LUKE. Oh, my God.			17		_
ADAM. Just tell him, already. I'll tell him with you. We'll hold			18		
hands and walk into the fire together					
ALUKE. Or I could pretend the whole thing never happened. I'm			19		
good at that.	:		20		
ADAM. Come on, Luke. You don't want to end up like one of					
these people.			21		
LUKE What people?	11		22		
ADAM. Who wake up in the middle of the night Screaming.	31 1	1			
(They hear the toilet flush.)					
49					
1)					
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LUKE. Okay, but if I'm gonna walk into the fire, I'm gonna do it alone. Just me and him. <i>Mano a mano</i> .					
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something I was always	s curious about.			Props ENT/EXT:	
LUKE, Sure.			Blocking:	Props ENT/EXT.	
BUTCH. (Curious.) W	Vas the pigger a fag?		1 T \$ × 5L		
LUKE. Excuse me?	vas the meger a tag.		-	1_laphop	
			2 TEXT SL		
BUICH. This guy he	re. The one who played the slave. He was a			2	
tag, right! (Butch point	ts to the photo.) He was kinda swishy, that's		3DXWPL	3	
all. Like I said, I don't k	know my ass from my elbow when it comes				
to this acting stuff, I ju	ist thought it would have been nice to have		4 MENT SR -	4	
someone a little more .					
LUKE. White?	,		5	55	
	in the part. (Butch gives him a wink.) But		6		
what the beck do I kno	w? (He rises.) So, where'd your friend go?		0	6	
I IIVE Completely	() OL L' la fut There is a second source of the second sec		7	7	
LOKE. (Completely st	tunned.) Oh, his leg hurt. Thrombosis or				
something.			8		
BUTCH. Thrombosis	í				
LUKE. I don't know. I	here's always something going on with him.		9	99	
(ZBUTCH. Okay, well,	come on then. Let's eat. (Butch makes his		10	10	
way to the door. Luke ju	ist sits there, completely sucker-punched.)		10	10	
		(((11		
				Stage Pics:	
	5. 5		12		
	Scene 3		13	5	
S			13		
.)	1 1		14		
Adam's at antes	nt. A year later. Adam, in his underwear, sits in				
front of his land	the day of the comment illining in the		15		
jront of his lapto	pp, the glow of the screen illuminating his face.				
			16		
TTTP: /o m	· · · · · ·		17		
LUKE. (Offstage.) Ada					
ADAM. (Busted.) Yeah			18		
ULUKE. (Offstage.) What	at are you doing?				
ADAM. Nothing. Go l	back to sleep. (Adam goes back to the screen.)		19		
LUKE. (Offstage.) Are	you on that website again? (Adam looks up		20		
again, guilty.)			20		
ADAM. What website	?		21		
	brain tumor website. (Adam quickly snaps the				
laptop shut as I upe enters	from the bedroom, half asleep.) You promised.		(22		
ADAM I know I did	(He joins Adam on the couch.)				
ADAM. I KIOW I UIU.	(11e jours suum on the couch.)				
	51				
LUKE. Tell-me what	the doctor said a gain .				
ADAM. (Obsessed.) I	r could be a sinus infection, some kind of				
ADAM. (Obsessed.) I vertige thing; a virus .	ir could be a sinus infection, some kind of		Blocking:	Props ENT/EXT:	
ADAM. (Obsessed.) I vertige thing, a Virus LUKE. He said it was	t could be a sinus infection, some-kind of He doesn't know. sn't a brain tumor, A dam .		Blocking:	Props ENT/EXT:	
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ADAM OL C LINTE STATISTICS			
ADAM. Oh, God. We're gonna go there, "aren't we?" LUKE. Where?			
ADAM. To Jesus land. Go ahead. I know you want to.			
LUKE. I didn't say anything		Blocking:	Props ENT/EXT:
ADAM. (Helpless.) Why is it every time I reach out to you, every		1 M \$ X	1
Attime there's some kind of crisis in my life, this is the only thing you		2 M.\$ D*	· · · · · · · · · · · · · · · · · · ·
have to offer? LUKE. What are you talking about?			2
ADAM. It is, Luke		3 0% 1	3
LUKE. I don't know what you're talking about, Adam.		4 D \$ 1	
ADAM. Like when my dad died.		*_0 & +	4
LUKE. I was there for you.		5	5
ADAM. Come on.		6	6
LUKE. I was fucking there for you, Adam! I flew halfway across		-	
A LIC COUNTRY TO be there for you I held his ashes in my lan and		1	7
way home from the service. I mean, what more do you want? ADAM. That's not what I'm talking about.		8	88
LUKE. I sat in a different pew because you didn't want anyone to		0	
Icel uncomfortable." I took communion while you and the rest of		·	9
your family just sat there like idiots. I practically prote his what		10	10
fucking eulogy for you. Don't tell me I wasn't there, Adam, I was	(7 11	
there.		ζ ···	Stage Pics:
ADAM. Before, Luke. I'm talking about the night he died. We		12	
") were lying in bed together. And you looked at me all of a sudday		13	
with this, it was almost smug, Luke. This holier than-thou look of pity on your face —			
LUKE. — I was trying to comfort you!		14	
ADAM. It didn't mean anything! Don't you get it's You may as well		15	
have been speaking a foreign fucking language! And for that to be		16	
the only thing you have to offer, at a time when I needed you the		16	
most. I'm sorry, but I've never felt so alone in all my life.		17	
LUKE. Well, what did you want me to do?		18	
ADAM. Hold me! (A beat.) I just wanted you to fucking hold me,			
Luke! Is that so hard to understand? (Another beat.) LUKE. A little.		19	
ADAM. Forget it.		20	18
LUKE. I'm sorry, but it is.			
ADAM. I don't even know why I bothered to bring it up.		21	
LUKE. Because I'm not atraid like you are. Adam. When the time		22	
comes I welcome it. (Gentle.) You could, too.			
53			
NADAM. You're doing it again.			
LUKE. I just hate to see you in pain like this.			
LUKE. I just hate to see you in pain like this. ADAM. Listen, I would love that, believe me It's like the one		Blocking:	Props ENT/EXT:
LUKE. I just hate to see you in pain like this. ADAM. Listen, I would love that, believe me It's like the one thing I envy you for To know everything's gonna be alright		Blocking:	Props ENT/EXT:
LUKE. I just hate to see you in pain like this. ADAM. Listen, I would love that, believe me It's like the one		IN \$ D	Props ENI/EXT:
LUKE. I just hate to see you in pain like this. ADAM. Listen, I would love that, believe me It's like the one thing I envy you for To know everything's gonna be alright No matter what To feel safe like that? It would almost be worth it.			Props ENT/EXT: 122
LUKE. I just hate to see you in pain like this. ADAM. Listen, I would love that, believe me It's like the one thing I envy you for To know everything's gonna be alright No matter what To feel safe like that? It would almost be worth it. LUKE. It is worth it, Adam. It's so worth it. ADAM. But I've never had that in my life, so how would I know.		IN \$ D	Props ENT/EXT: 23
LUKE. I just hate to see you in pain like this. ADAM. Listen, I would love that, believe me It's like the one thing I envy you for To know everything's gonna be alright No matter what To feel safe like that? It would almost be worth it. LUKE. It is worth it, Adam <u>It's so worth it</u> . ADAM. But I've never had that in my life, so how would I know. for sure! I wasn't he one sitting in my 'dad's Chrysler LeBaron		1 <u>M \$ </u> 2 D X\$TZ	2 3
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LUKE. I just hate to see you in pain like this. ADAM. Listen, I would love that, believe me It's like the one thing I envy you for To know everything's gonna be alright No matter what To feel safe like that? It would almost be worth it. LUKE. It is worth it, Adam. <u>Liesse worth it</u> . ADAM. But I've never had that in my life, so how would I know. for sure! I wasn't the one sitting in my dad's Chrysler LeBaron when the white light — UKE. — it wasn't awhite light.		1 <u>M \$ </u> 2 D X\$TZ	2 3
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1			
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the bathroom.)			
✓ LUKE. (Crestfallen.) Make it two.			
ADAM. Can we wear our new sleeping masks?		Blocking:	Props ENT/EXT:
LUKE. Sure As long as it doesn't, you know, make your hair hurt.			11010 10.11110 111
2 (Luke opens the laptop and stares at Adam's madness on the screen.)		1 M×SR 1	1 Bible
Remember that huge fight we had a few years back?		2 DENT SR	1
ADAM. (Officiage.) About the rapture?		2 DENT SR	2
LUKE. And I said that thing about the cancer patient, and the pill			
and all share? (A day many the and hand a sum a day in a (11)		3_M+D EXT SR	3
and all that? (Adam reenters and hands over a sleeping pill.)		4KJ & D W PL	
ADAM. Vaguely. (Luke holds the pill up for Adam to see, then pops		4 6 8 10 11	4
it in his mouth and swallows.)		S DENT \$ IN	
LUKE. See? (Adam considers this for a moment.)		5.000.00	5
ADAM. Yeah, but come on, babe. If it were that easy, who wouldn't		6	б
swallow it? (He picks up his laptop and exits, leaving Luke there in limbo.)			. 0
on all on the factor up the apply where exits, warring share where it without		7	7
		8	8
		0	
Scene 4		y	9
1 A A A A A A A A A A A A A A A A A A A		10	10
λ		10	. 10
A small makeshift temple in Beth Israel. Arlene sits quietly,		11	
Brandon's Bible in her lap. Adam enters, tentatively. Arlene	i,		Stage Pics:
scoots over to make room. He braces himself and joins her.		12	
scous over to make form. The oraces number and joins her.			Chapel
6		13	
		14	
ARLENE. Quiet, isn't it?		14	1
ADAM. Yeah (They take the place in. Torahs. A huge Star of		15	
David. Prayer shawls. A bowl of yarmulkes, maybe.):			
ARLENE. They have this elevator here, some nice lady was		16	
telling me, it automatically stops on every floor. And I thought,			
now-what on earth would you want that for? Turns out they're		17	
now what on earth would you want that for these out they re			
not supposed to use electricity on weekends. Jewish-people. It's		18	e 1
a gainst -their religion.		19	(4 - N
ADAM. I think it was about energy, originally. You weren't sup-		19	
ADAM. I think it was about energy, originally. You weren't sup- posed to exert any on the Sabbath. Sort of like an "And-on the sev-		20	
enth day He rested" kind of thing. But then, I guess, as time went		20	- 5
on and technology advanced, it included all the new and improved		21	
gadgets that made life easier.			
ARENE I see Well, I guess they're allowed to use all of that		22	
And see in well, I guess they le anowed to use all of that			
now, they're just not allowed to push any buttons. (She stares some			
55			× .
55		2 2 2) .
55			•
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55	,		•
more at-her surroundings.) So-many things to consider.	,		
- <i>more-at-ha<u>r.surroundings</u>.)</i> So-many things to consider. ADAM-Fensurc.	,	Blocking:	Props ENT/EXT:
-more-at-har.surroundings.) So-many things to consider. ADAM-En-sure. ARLENE. And never having been in this position before.		Blocking:	Props ENT/EXT:
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more-at-her. <u>unrounding.</u>). So-many things to constiter. ADAM - Fan-sure. ADAM - Of course. ADAM - Of course. ALENE. Just need a little more time to		Blocking:	Props ENT/EXT:
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ADAM. Lung Lady. ARLENE. Of course, that's not what he meant, but the name sorta stuck. Eventually, I worked my way into the sandbox with him. He's sitting there all angry and defiant, just like his mama. And all of a sudden I can't speak. Afraid I might break him. Or lose him. He wig-gles his little toes up against mine and asks if people can glue their feet together. And I say, "Well, now, why would anyone wanna do that" And he looks up at me with those big, blue eyes and says, "So no one can ever separate us." (It all comes flooding back to her.) Well, that just took my breath away. And I realized I had to leave again ... So, Lung Lady crawled back into her hole for another ten years until she was ready to resurface. Butch met Lynn not long after, so Luke finally had some ... stability. Of course, who can recognize her now,

with all the work she's had done, but she's a good mom. Gave him a little brother who adores him. And me ... (Arlene takes out a Kleenex V and blows her nose.) Better see how Butch is doing. (She rises.) ADAM. Um ...

ARLENE. Yes?

ADAM. Luke and I... Wêre ... (Adam rises, not quite sure how to proceed.) He means so much to me ... (A beat.) All of us, really ... But especially ... (Another beat.) He's always loved his life ... Just as it is, you know? And now ... Well, I can't imagine he'd be happy any other way ... He just wouldn't ... I know it.

ARLENE. I suppose you're right. (They stare at each other for a moment.) You know, I got a chance to speak to the EMT guy when we first got here. A young black man. Very nice. Apparently, Luke went into shock right away, so there wasn't any pain, thank God. ADAM. Yes.

ARLENE. But he kept asking for someone, just before he lost conn sciousness. It was faint, apparently, a little difficult to decipher, but the name, it sounded a lot like yours. (Brandon enters.) /

BRANDON. Your husband is asking for you. ARLENE. Thank you, Brandon. (Arlene gives Adam's hand à squezze.) I'll see what I can do. (She hands Brandon his Bible, and turns to Adam one last time.) Butch wasn't with me when the EMT guy told me all that, and I don't think I'll mention it to him. He's a

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good man, Butch, but he's not perfect. (She exits, leaving Adam and Brandon alone for the first time.)

BRANDON

Blocking: Props ENT/EXT: 1KJ \$ X SR Bible 2_D \$ 3 KJ touches D 4 A ENT SR -5 KJ HO PIA 6 KJ EXT SR 10 Stage Pics: 12 13

.(Blocking:	Props ENT/EXT:
	1 DE IN, AXD	1 Wallet
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	3 A \$ X	
	4 DENTSR \$ TX	4
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27440 Tt.)

BRANDON. Adam ... ADAM. You were his emergency contact. BRANDON. His ... ADAM. In his cell phone ... You were the first one they called. BRANDON. (*Embarassed, almost.*) Oh ... Yeah. ADAM. (*Searching.*) I always thought he would change that, but BRANDON. Might be a good time for you to be alone with him. DRANKLOCK. Might be a good mine for you to be alone with him.
 I'll keep an eye out, you know. Just in case.
 ADAM. (Wary.) Why are you doing this?
 BRANDON. Don't ask why, Adam. Just go ... Go. (Adam looks at him for a moment longer, then exits. Brandon takes the place in. He picks a yarmulke out of the boul and stares at it.)

Scene 5

joins him with two cups of coffee.

ADAM. Thanks. (They sit.) So ... Long time, huh? BRANDON. It has been. ADAM. I read that article in the Times a few weeks ago. About the big merger. Congratulations. BRANDON. Thanks. Things are ... I just got promoted, too, so ... ADAM. Fantastic! Should've gotten a Venti. BRANDON. And you? ADAM. I left the candle shop a while back. I think you knew that.

BRANDON. Please It's on-me

BRANDON. I think I did, yeah.

Central Park. A year ago. Adam waits near a bench. Brandon

ADAM. Is this okay? BRANDON. Sure. (*He hands one over.*) ADAM. This is, like, the fourth cup I've had today. What do Lowe

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	1 596					
	ADAM. It was time, you know?					
	BRANDON. Are you liking it? Teaching?					
	ADAM. Sure. You know, you get the summer off. The kids are			Blocking:	Props ENT/EXT:	
	great. It's all good.			1		
	BRANDON. Good. (Awkward smiles.) Hey-listen, do you want			I	1	
	your rug back?			2		
	ADAM: Wy Tug?			13 - Franciski dilla - Filologicki picto - filo	2	
	DDANDON TError in the found day?			3		
	BRANDON. The purple one with the keyed edges? ADAM. Oh, Gud. No. Please We don't have room for it.			J	3	
	ABTIN: On, God. No: Flease We dont have four for fe.			4	4	
	Gensider'it permanently on tom to Por new.				· · · · · · · · · · · · · · · · · · ·	
	DRAWDOW. Well, anythine you want he			5	5	
	ADAM. I don't even like that rug					
	BRANDON. Char. (More awkward smiling.) How's Luke?			6	6	
	ADAM. Good. He's That's actually why I called.			7	-	
	BRANDON. I figured.			1	7	
	ADAM. Right? I mean, it's not like we, you and I, it's not like we			8	8	
	ever				0	
	BRANDON. Yeah			9	9	
	ADAM. And I feel bad about that. I do. I mean, I always hoped			10		
	we'd be friends, but that never quite happened, did it?			10	10	
				11		
	BRANDON. Not really. No.		6		Stage Pics:	
	ADAM. And I never understood why. Or why you and Luke			12	P	
	stopped hanging out, for that matter. I have an idea. I mean, we've			100		
	all been in that position before, right?			13	12	
	BRANDON. What position is that?					
	ADAM. Oh, you know, having a friendship, a close friendship.					
	Maybe there's an unrequited thing, maybe not. I don't know.			15		
	Whatever. Then someone else enters the dynamic and fucks it all					
	up.			16		
	BRANDON, Uh-huh.			17		
	ADAM. It's painful to be around. I get it. I'd do the same thing!			1/		
	BRANDON. Would you?			18		
	ADAM. But it's been like three years, Brandon.					
	BRANDON. Adam			19		
	ADAM. I'm sorry.					
	BRANDON. It's just kind of between Luke and me.			20		
	ADAM. No, you're right. (A beat.) Then, I guess, you coming for			21		
	Thanksgiving, L guess, that's not gonna			21		
	BRANDON. I don't chink so.	11 .	7	22		
	BRAINDON. T don't think so.		4			
	ADAM. It would mean so much to him. He's deep bying a					
	59					
	turken He's making over porteen and collect over and it is					
	tu ckey. He's making sweet poratoes and collard greens, and all this					
	Southern shit.			Disking	Deone ENIT/FYT-	
	Southern shit. BRANDON. Um	.(, C	Blocking:	Props ENT/EXT:	
	Southern shit. BRANDON-Um ADAM. Never mind: (Another beas.)	.(.(Blocking:		
	Sonthern shit. BRANDON: Um ADAM. Never mind: (<i>thnother beat.</i>) BRANDON. So is that all you wanted to talk about?	:(k	Blocking:	Props ENT/EXT:	
	Southern shit. BRANDON: Um ADAM. Never mind: (Inother beat.) BRANDON. So is that all you wanted to talk about?	:(k	Blocking:	1	
	Southern shit. BRANDON. Um ADAM. Never mind. (<i>inother beat.</i>) BRANDON. So is that all you wanted to talk about? ADAM. Igueses. Yesh. BRANDON: Bernnet Wey of an amethyma. P.	:(£	Blocking: 12	1 2	
	Southern shit. BRANDON. Um ADAM. Never mind: (<i>shnether beas.</i>) BRANDON. So is that all you wanted to talk about? ADAM. Iguesses. Yea , DRANDON. Because ive got an appointment ive got to DRANDON. Actually, there is something else Do you have a second?	j.	£	Blocking: 12 33	1	
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(Brandon's speechless.) You don't have to answer. I'm sorry. It's just		
(Brandon's speechless.) You don't have to answer. I'm sorry. It's just		
something that's really been bugging me lately. I mean, it's not like 1-		
"see it. It's not like he's kneeling at the side of the bed flogging him-	Blocking:	Props ENT/EXT:
softwith-a leather switch or anything lowish-right Noy-it's more like	1	
he feels they and silendy acks for forgiveness. And it's not like it's all		1
the time either. In fact, he hardly ever does it. But still, it's like, really?	2	2
Thar's what you have to do? I mean, all the other stuff. I can sort of		
deal with, but the praying after sore It just sort of makes everything	3	3
feel a little tainted somehow. I mean, how am I gonna feel loved for	4	· · ·
real with, you know, all that in the way? (Adam slugs back the rest of	4	4
his cappuccino.) Okay, Ell-stop	5	5
Pin sort of dumping this att our there, so But, please If you have-		
any	6	6
just puked all over him. He takes a moment to gather his thoughts, then	7	7
speaks.)		/
PRANDON. I like black men.	8	8
ADAM. Encose me?	0	
BRANDON. Black men?	9	9
ADAM. Unhun.	10	10
BRANDON. Like them That's all I've ever been attracted to		
- I don't lenour athy, it just is.	(11	Stage Pics:
ADAMA-Mon that are black.	12	
BRAINDON. Yes.		
ADAM. (Unsure where this is headed.) And you're telling me this	13	°
	14	
BRANDON. Lakes not black.		
BRANDON. I was never in love with him, Adam: Our friendship	15	
ended because we both chose for it to. There was nothing "unre-	16	
quited" about it.	10	
ADAM Cotchs	17	
BRANDON. I've been struggling with this stuff my whole life. BRANDON. I've been struggling work who understood. When I met Luke, it was like, finally someone who understood.	18	
When I met Luke it was like, finally someone who understood.	18	() (a)
Einsthe someone I telt safe with, But somewhere along the line	19	
it is an anatod to shift When you two were use hooking up, it was		
one thing but when it turned into something, well, more LOOK,	20	
I us denote and the need to act on the lifes, believe me, but to	21	
choose the lifestyle? To live like it was right, I guess? Well, that's		50°
- have and any canarate Ways	22	
ADAM. So, you're saying there was a line and, at a certain point,		
61		
· · · · · · · · · · · · · · · · · · ·		
Luke crossed it?		
BRANDON. Moved it.		
BRANDON. Moved it. ADAM. So, it's okay to do whatever it is you do but when		
BRANDON. Moved it. ADAM. So, it's okay to do whatever it is you do but when it comes to actually loving, that's where the line's drawn?	Blocking:	Props ENT/EXT:
BRANDON. Moved it. ADAM. So, it's okay to do whatever it is you do but when it comes to actually loving, that's where the line's drawn? BRANDON. My line.	Blocking: 1 A \$	
BRANDON. Moved it. ADAM. So, it's okay to do whatever it is you do but when it comes to actually loving, that's where the line's drawn? BRANDON. My line. ADAM. At love? You draw your line at love, Brandon? Loving is	1_A \$	I
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BRANDON. Moved it. ADAM. So, it's okay to do whatever it is you do but when it comes to actually loving, that's where the line's drawn? BRANDON. My line. ADAM. At love? You draw your line at love, Brandon? Loving is too much of a sin? BRANDON. If chat's how you want to see it. ADAM. That's not how I want to see it.	1_A \$	I
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141			
Scene 6		Blocking:	Props ENT/EXT:
		- H	
		1_MT.D.L,	1 parbods
Luke's hospital room. The fluorescent lights are off. Adam's		2 TENT SL D\$	a subdem a de anna general de la companya de la comp
Asleep, curled up against Luke. All is quiet except for the eerie			2
sound of a machine that breathes.		3 TX M	
Source of a machine where creating		3 <u>1/1</u>	. 3
After a few moments, the door opens. Adam wakes with a		4	- 4
After a jew moments, the wood opens. There is an		-	
start, sitting bolt upright as Butch flips the lights on.		5	. 5
		0	- 6
BUTCH. What's going on in here?		7	7
ADAM. Oh I uh			· · · · · · · · · · · · · · · · · · ·
BUTCH. That's a hospital bed, son.		8	8
ADAM Must have			
BUTCH. I know you're jetlagged, but (Adam hops off the bed,		9	- 9
a little disoriented.)		10	- 10
ADAM. What time is it?			. 10
BUTCH. A little after three.	((.	(11	
ADAM_ Brandon rid you were ecting a hotel room?		· · · · · · · · · · · · · · · · · · ·	Stage Pics:
DITTCLI Condered Butch Judks over and examines me		12	Hospital Room
machinery.) Didn't mess anything-up_over_here, did you? These		13	105priar court
huchter in the most and and a f			
things are ADAM. I don't think so.		14	- ()
ADAM: I don't think'so. BUTCH. You sure? One flip of the switch and the whole thing can.			
No just (Realizing be has no idea what he's talking about, Butch slumps		15	- \ \ >
(n) just (Reauzing ne has no tale what he was watching about switching)		16	
down on the edge of the bed. He looks like an old man suddenby.) There's			
a mother of three in Pennsylvania. Won't make it through the next		17	_
twenty-four hours without a heart. (He smooths his son's covers.) A pair			
of eyes to Albany. A kidney to White Plains. Everyone needs some-		18	-
thing.	1	19	
ADAM. Yeah (The machine breathes.)		D	
BITTCH Vou wanna make sure voure doing the right thing Iou		20	
look for some kind of sign Something to let you know And			
then Just like that (Butch looks up at Adam.) New Piope.		21	
ADAM Excuse me?	11 .	22	
RITCH That's where she's from The mother Ironic, isn't	1()	55	- · ·
it? (He looks back down at his son.) If you don't mind, I'd like to be			
10			
63			
alone with him (Adver descript marce)			
alone with him. <i>(Adam doesn't move.)</i>			
ADAM. Um		Blocking	Props ENT/EXT:
ADAM. Um BUTCH. Yes?	,(the second se	Props ENT/EXT:
ADAM. Um BUTCH. Yes? ADAM. I'm not quite done yet.	,(Blocking: 1 JLJ ENT SL	Props ENT/EXT:
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about it.		2 , , , , , , , , , , , , , , , , , ,		
HOLLY. Sweetie, maybe we should — BUTCH. Coming in here, disrupting my family.	1	Blocking:	Props ENT/EXT:	
ARLENE. Okay, now. Stop it, Butch.	<i>A</i> .	1 KJ G. M. DEXT SL	1	
BUTCH. You've got a lot of nerve, son.		A Fire	1 weekend bacy	-
ADAM Property con		2 M pares for cat	2	-3
BUTCH. No, you're not, are you? (Just as it looks like the two men		3 DENT SRI \$ 12 W/ PI	3	
are about to strangle each other, Luke opens his eyes.)			3	-
HOLLY. (Gasping.) Adam?! (He's staring right at Adam. Adam is		4 M EVT SR	4	-
speechless.) ARLENE. Luke? (Arlene leans in and touches her son's face.) Can		5	5	
you hear me? It's me, Luke. It's Mama. (Then, just as quickly, Luke's				-
eyes close again.)		6	6	
BUTCH. Someone get a doctor.		7	7	_
ARLENE. Luke? Sweetheart? (Holly runs off, leaving Adam there,		8	0	
frozen.)		0	8	-
		9	. 9	-
		10	10	_
Scene 7				
	1	(11 <u>-</u>	Stage Pics:	
Adam's apartment. Yesterday. A weekend bag rests on the cof-		12	-	1
fee table.		13		
jee table.				
· · · · · · · · · · · · · · · · · · ·		14	÷	
ADAM. (Offstage.) Is there anything I own that doesn't make me		15	-	
2 1 1 1: 1 Istan from Scranton? (Adam enters with a Dile of		16		
clothes, and starts sorting through them.) 'I mean actionally. Since when did Lasset de sting like Paula Poundstone? (Luke enters with				
a deli sandwich.)		17	-	-
LUKE. Where's my cat?			-	
ADAM. I have no idea.		19		
LUKE. She was in here a minute ago.				
ADAM Therefore and the should be sho	4	20	-	
DAM Proprietation and the second		21	-	
No restanting the second				
ADAM. He's in the bathroom.	-{	(<u>22</u>		-
LUKE. She's not a he, you animal! (Luke puts his sandwich down				
. 65				
	1			
and heads for the bathroom.) Patches?			4 2	
ADAM. Did I snore again last night?	,		Brone ENT//FVT-	
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ADAM. Why would I need Jesus to save me when you already did?				
LUKE. what's that thing on your face?			Disabina	Props ENT/EXT:
LUKE: That line thing.	.(8	Blocking: 1 D puts on PI M 3, TX	
ALDAM. As said there: (haun drop-anything and more the dremanon)				1 periviable sucar
ADAM. A bed crease. I woke up with the fucking thing like five			2 <u> H. P. 12</u> (D.	2 duffle
Thous ago:			3	2
LUKE: So:			3	3
ADAM Soll That didn't happen in my drivers. Fit wake up, and			4	4
and I want in fine for holf a day norm (Into enade no.) It's			5	5
not fanny Sounday, you'll look back, and fifteen years from new,			6	6
when you've mered on to some also			-	
WHE Someone more see appropriate.			7	7
ADAM Yes And you'll get a crease that takes half a day to go			8	8
EUKE: And where will you be when about happens?			9	9
ADAM. Bead. (Adams throws some more stuff this the bag.) Wrong.			10	10
Whong. Wrong. (<i>He collapses dramatically on the couch.</i>) Please sub- mit me for one of those makeover shows. I am begging you. (<i>Luke</i>				10
pulls the sweater we've seen Adam wearing in the waiting room scenes	((11	Stage Pics:
out of the pile.)			12	
LUKE Here wear this You always look so handsome in periwinkle.			13	
ADAM. Thanks. (He helps Adam pull it on.) I can't believe i'm			14	
going to this thing. LUKE. It's just a reunion, babe. What's the big deal?				22
ADAM. What's the big deal?			15	
ADAM. What's the big deal? LUKE. Oh, my God. You just vamped. You haven't done that in			16	
ages. You must really be freaked out. ADAM. It's just This is the first time I'm going back as a			17	
teacher Before I was a writer. Not a very successful one, but still			18	
It just feels like a bit of a disappointment, that's all Like I've				
let the home team down.			19	
LUKE Voice some low norther sent for the sent for them.			20	
ADAMS. My Body maybe, but not the rest of me. Fwe got lines and			21	
curren ald map's head off and stuck it out a young man's torso. It's				
uniacuration	+ (22	
LUKE. Would you stop.				
(7				
67				
		6	Blocking:	Props ENT/EXT:
 ADAM. Okay, I'm outra here. LUKE. Will you crack my back before you go? ADAM. I don't like cracking. LUKE. I bet the cute new stock boy at the candle shop does. ADAM. You want it cracked or broken? (Adam pushes Luke down on y the couch. Luke pust bit head in Adami lap, and Adam starts cracking.) LUKE. No, not like that Yeah A little higher. (Adam spots something.) ADAM. Is that a gray hair? LUKE. Where? ADAM. Is that a gray hair? LUKE. Where? ADAM. Is that a gray hair? LUKE. Where? ADAM. Is shar a gray hair? LUKE. Where? ADAM. Is shar to go. (Luke wraps his arms around Adam.) LUKE. I love you. ADAM. I know you do. LUKE. (Sensing besitation.) But? ADAM. (Sneiyeh). I want you to love me more than Him. (Luke grins.) I'm scious. (The grin disappear.) 		•	DOCKING 1 DX 52 WI PI 2 M IAYS □, D X M 3 D € [X] 4 D € EXT 5L 5 6 7 8 9 9 10 11 12 2 DOCKING 10 X M 10 X M	1 dwffe 2
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 LUKE. Will you crack my back before you go? ADAM. I don't like cracking. LUKE. I bet the cute new stock boy at the candle shop does. ADAM. You want it cracked or broken? (Adam pushes Luke down on) the couch. Luke pats his head in Adami lap, and Adam starts cracking.) LUKE. No, not like that Yeah A little highet. (Adam spots something.) ADAM. Is that a gray hair? LUKE. Where? ADAM. It is! Oh, my God! Thank you, Jeaus! (Luke tries to break free, but Adam starts tickling him. The playful wrestling eventually subidies, until they're lying on top of each other, out of freads and total- ly in lowe.) I don't want to go. (Luke unaps his arms around Adam.) LUKE. Where? ADAM. It is! Oh, my God! Thank you, Jeaus! (Luke tries to break free, but Adam starts tickling him. The playful wrestling eventually subidies, until they're lying on top of each other, out of freads and total- ly in lowe.) I don't want to go. (Luke unaps his arms around Adam.) LUKE. I love you. ADAM. It know you do. LUKE. (Stensing besitation.) But? ADAM. (Sheepith) I want you to love me more than Him. (Luke grins.) The serious. (The grin disappear.) LUKE. I know you are. (Luke pushes Adam off. They both sit up, on opposite ides of the couch. The divide between them, once again, seem- ingly insurnowntable. They sit there in silence for a moment.) "ADAM. Did you ever think that maybe you were the crazy on ee? LUKE. Not really, no Once, maybe for a moment but then, you know, (Some muffled music from the apartment above.) ADAM. The NYU kids are back From summer. LUKE. Yeah. 			1 D× 5L wl PI 2 M lays □, D × M 3 D € □ 4 D € EXT SL 5 6 7 8 9 10 11 12 13 14 15 16 17 18 18 17 18	1 dwyle 2

Scene 8		2 22 22 2	Props ENT/EXT:
	(Blocking:	Tiopa Envirante
		1_A\$D, 0\$G	
'Y The waiting room. Brandon and Holly sit side by side. The			l
mood is somber, reverent.		2 KJ D T ENT SL	2
mood is somber, reverente.			
		3 T\$ I, KJ\$H, D\$ 9	3
		\$	
HOLLY. Have you ever sat shiva Brandon?		4-1-9	4
BRANDON. No.			
HOLLY. Wonder if this is what it feels like.		5	5
BRANDON. Promot even really sure what shiva is.		6	6.
HOLLY. Me neither. (Arlene and Butch enter. Adam's not far behind.		0	8
Arlene walks to the couch and sits next to Holly. She has a certain peace		7	7
about her. Butch doesn't. Holly looks at Adam. He seems miles away.)		8	8
ARLENE. So That's it. He's It's over. (Arlene takes hold			
of Holly's hand.) I keep thinking about that play Luke was in,		9	9
Brandon. That Our Town. Little images keep popping into my		10	- 10
head. An ice cream parlor. Two giant step ladders. A cemetery		10	10
made of chairs. I remember there wasn't much scenery to speak of,		(11	
but somehow they made you see everything.			Stage Pics:
HOLLY. It was a beautiful production.		12	
ARLENE. Yes, it was (A long silence.) But I can't quite remember			
		13	
what it was about. (Holly and Brandon exchange a glance.)		14	
HOLLY. Well, there was this girl in a small New England town.		14	
ARLENE. Back in the olden days, right. I remember that.		15	
HOLLY. Uh-huh. And she dies. Gets consumption, or dies in child-			
birth or something, which happened a lot back in those days, I-guess,		16	-
and just dies. But she's allowed to go back and revisit one day of			
her life, and all the people she loved. And she's feeling so much for		17	-
them. Because she's But they don't know she is, and they take her			
		18	-
for granted. And each other. And she sees how sad that is and was		10	
even before she died, and she wonders if anyone ever realizes how		Y	-
wonderful life is. How precious. Even as they're living it. (A beat.)		20	
ARLENE. That's right. Now, I remember. (Arlene looks to Butch.)			
Butch?		21	- 1
λ BUTCH. They take the organs out before they pull the plug I			
never knew that.	1 ()	22	-
ARLENE. Why don't you come sit with us?			
69			
~4			
BUTCH. Pack it all up in little coolers til			
BUTCH. Pack it all up in little coolers Like they're off to a			
AUTCH. Pack it all up in little coolers Like they're off to a picnic or something. ARLENE, Sweethore?		Blocking	Props ENT/EXT:
ARLENF. Sweethanes		Blocking:	Props ENT/EXT:
PARLENE. Sweetheart? BUTCH. I can't feel amount in A t		Blocking: 1 TV SL, KJ \$	Props ENT/EXT:
PARLENE. Sweetheart? BUTCH. I can't feel anything, Arlene. ARLENE. Come berg berg		1 TV 5L, KJ \$	Props ENT/EXT:
VARLENE. Sweetheart? BUTCH. I carlt feel anything, Arlene. ARLENE. Come here, hon. BUTCH. My finger Model			1
ARLENE. Sweetheart? BUTCH. I can't feel anything, Arlene. ARLENE. Come here, hon. BUTCH. My fingers My arm ARLENE. Burch		1_TV5L KJ \$ 2_Ti-1	2
ARLENE. Sweetheart? BUTCH. I can't feel anything, Arlene. ARLENE. Come here, hon. BUTCH. My fingers My arm ARLENE. Burch		1 TV 5L, KJ \$	2
PARLENE. Sweetheart? BUTCH. I can't feel anything, Arlene. ARLENE. Come here, hon. BUTCH. My fingers My arm ARLENE. Butch BUTCH. They keep it so damn cold in here. How's anyone sup- posed to		1 TY 5L, KJ \$ 2 T1 3 TY 5L, TE, D\$	1 2 3
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VPD AND ON THE					
BRANDON. I'll call you later.					
HOLLY, Okay (They bug Andreas 11)					
a card as Butch wanders slowly out of the room.)				Props ENT/EXT:	
ADI DATE wanders slowly out of the room.)			Blocking:	Props EN I/EAT:	
			1 T X SR		
vator. (Brandon gives Adam's should and a man in the ele-				1 Newsweek	A
vator. (Brandon gives Adam's shoulder a squeeze on his way out. Arlene tears off a piece of the Newsweek and scribbles her number on it.) This is my cell. Not sure where we'll be accided to be accided to be a start of the second of the seco			2 A X SR, T+A EXTSR	10000	
is my call NT-			2 P JR, ITAEYISK	2 pen	
is my cell. Not sure where we'll be tonight, but please call. There's a how to to take care of and I bound there is a				- per	
lot to take care of, and I know I'm conne need to I was call. I here's a			3 KT & G, writes number on P1	3 Bible	
(b) to take care of and I know I'm gonna need help. (She hands it to Holly, then moves on to Adam and hugs him for an uncomfortably long, time.) You, too. (She lets an of him and another a function of the she hands) in the she hand here is a she had here is a s				5_piece	
time) You too (Shalin Claim the mas nim for an uncomfortably long			4 KJ \$ X D hug, KJEVT SR	4	
Holy just stand there. The buzz of the fluorescents is deafening.)				4	
12015y just stand there. The buzz of the fluorescents is derfrained			5_D\$G, Q\$H	¢	
				· · ·	
HULLY He did surgestic			6 D \$	6	
ADAM. He opened his eyes and just looked at me.			0_1/ 4	0	
HOLTY A opened his eyes and just looked at me			7 O Gr coarts, p2, × 1	7	
			1_0_ or roand, rel	1	
AUAIV. It happens I man 1			8 0 + D × SR, -1	0	
wake up sometimes for a minute or two just before they go almost like they know (A heat) and heat land			8 410	٥	
almost like they know (1) a minute of two just before they go			9 D X DS	9	
almost like they know. (A beat.) And, you know, all the doubts, every- thing I've been questioning for the are formed.			7.12	3	
thing I've been questioning for the past five years, none of it meant anything, all of a sudden It was increased.			10	10	
anything, all of a sudden. It was just us Me and Luke That's all that mattered (Another heart) and i ment line.			10	10	
that mattered (Another beat.) And it was like finally I believed. (Holly squeeres Advanti hand Ji Lan Like finally I	(21	11		
believed. (<i>Holly squeezes Adam's hand.</i>) I keep thinking about yester-		1	11	Stage Pics:	
day Before II C C			12		
day. Before I left for the airport. I can't remember if we said goodbye.			12		
(He starts to crumble.) I want to go.			13		
TIOLLI. With them?			15		
ADAM. No Home Your also A			14	1	
HOLLY. Okay. Let me just get our stuff. (Holly starts gathering their things.) Brandon left bie Bibl. Control of the starts gathering			14		
their sting of the pust get our stuff. (Holly starts actioning			15		
their things.) Brandon left his Bible. (She picks up the Bible, and stuffs it into her bag.) God, this thing is en			. 15		
it into her bag.) God, this thing is so			16		
it into her bag.) God, this thing is so worn out. (Adam keeps looking around the room like hes forgotten something.) Are you ready, sweetied			10		
ADAM. Am I ready? (A phone rings. Confused, Holly follows, the sound of the ring over to the conche and its Confused, Holly follows, the			17		
sound of the min really: (A phone rings. Confused, Holly followisthe					
sound of the ring over to the couch and digs out a cell phone.) HOLLY. Must be Burkley Col.			18		
HOLLY. Must be Butch's. (She hand's it over. Adam looks at the caller ID.)			10		
caller ID.)			19		
ADAM. It's Ben Luke's brother. (Unsure ublat to do, he stares at the phone, then flips it open, and there is have a stares at the stares a			17		
phone than fits it			20		
phone, then flips it open, and speaks.) Hello Oh uh No. This is um (<i>He looks at Hole</i>) Mene.					
is um (He looks at Holly.) My name's Adam. (Lights slowly fade			21		
to black.)					
	. 1 .		22		
P-J CDI					
End of Play					
71					



"I mean, what the heck was I thinking?"



"I just wanted to get my arms around you"



"What was that?"



"Cheers...to your new place."



"At least I'm trying. At least I'm open to it."



"Porn."



"I could probably wipe myself with it today and wake up tomorrow with a clean ass and a clear conscience."



"You're on my coat, Butch."



"Nice cups. Dainty."



"You don't have to believe in hell to walk around feeling like you're gonna burn in it."



"Eventually, I worked my way into the sandbox with him."



"He's not even that extreme as far as all the Jesus stuff goes."



"What's going on in here?"



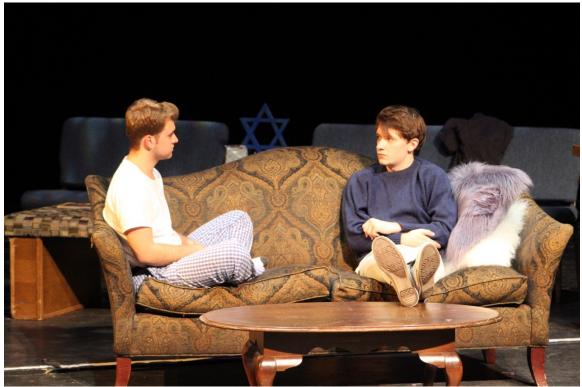
"I'm not your son."



"Why would I need Jesus to save me when you already did?"



"I don't want to go."



"It's never gonna change, is it?"



"Luke wasn't afraid."



"He looked at me."



"My name's Adam."

CHAPTER FOUR

Reflection and Reception

Introduction

Geoffrey Nauffts' *Next Fall* was successfully produced at Baylor University on October 17, 2018 to appreciative audiences. With one invited dress preview and one performance, I was pleased with how many people attended. Response from Baylor Theatre students and faculty was predominantly positive. The chapter that follows explores my own self-reflection on the process, audience and mentor feedback and critiques I received, and final thoughts.

Prep and Expectations

As Chapter 2 exhibits, my pre-production preparations largely consisted of my Hodge play analysis. Through this in-depth examination of *Next Fall*, I was able to more fully grasp the play's themes, character relationships, plot, and structure. I was also able to begin the casting process with a fairly detailed conception of each character.

Unfortunately, I was not able to organize a full-scale audition, but I did reach out to many undergraduate performers and asked them to read for various roles. I selected one small portion of the script per character and met with people individually to have them read character's lines with me. If two actors were available at the same time, I would have them read with one another. I did not get to see much movement in these readings, but it was better than casting blindly. Once I had the list of undergraduates narrowed down, the Advanced Directing Class all cast together. No casts could overlap, so there was some compromise in casting decisions, but ultimately, I was able to cast all my top choices. After casting, I turned to making cuts within the script. It was hard for me to remove portions of the text, but I was hard on myself—the requirements for the class dictated the performance be roughly 1-hour. I also knew that making the cast memorize new cuts later on would be cruel and difficult.

Because of many different reasons, a primary goal of mine was to make sure the cast was comfortable with the material. The first contributing factor was Baylor itself. *Next Fall*'s content being produced at the world's largest Baptist University could lead to some tension. A second factor was the broad spectrum of religious backgrounds amongst actors. A final area of tension dealt specifically with the actors playing Luke and Adam—one is gay and one is straight.

For me, these tensions meant allowing extra time for table work and making sure all concerns, hesitations, and questions were approached immediately, quickly, and with care. I also knew the short rehearsal period would not allow as much time for character work within rehearsals. I knew the cast would have to dedicate time to their character outside of rehearsal. Finally, again because of time limitations, I knew that I wanted my cast off-book as soon as possible. The best character discoveries, in my experience, happen when the script is out of actors' hands.

Process

I began the rehearsal process with three days of table-work. The first rehearsal was a read-through of the cut script. Despite my merciless edits, it still appeared to be over the time limit. Over the course of the rehearsal process I would make three more rounds of cuts, always underestimating the play's length. The second and third day of rehearsal was discussion of character, relationship, and themes of the play. I specifically had the actors think about and explore their characters.

After the three days of table work, we began blocking rehearsals, the portion of the process in which movement and traffic patterns are determined. I basically blocked scene by scene in order. Many scenes took longer than anticipated because there was more stage action than anticipated. Ultimately, I would have liked time dedicated to blocking—sometimes it felt rushed. We skipped over the intimacy moments between Adam and Luke with plans to focus on those later.

Once the blocking was in place, we had a stumble-through of the show for my faculty advisor. That way, he was able to see the rough, but entire production to give feedback and notes.

After the stumble through, we began working rehearsals. I went back and focused on scenes more in depth, specifically character choices and relationships. This was when I spent nearly a whole rehearsal focused on intimacy. I wanted to make sure I dedicated a good amount of time to those scenes so that both actors were comfortable with it. I had the cast off-book on a rolling basis. If we looked at three scenes in one rehearsal, they would only need to be memorized for those three scenes. Despite only needing to be off-book in waves, memorization was a struggle for all the actors. Another struggle was incorporating transitions into the scenes, especially with limited cast, crew, time, and lighting instruments. Another final realization during these working rehearsals was that there are a lot of props and set pieces in the show that were difficult to acquire and work with.

After a much shorter rehearsal process than I would have liked, it was time for technical rehearsals. I was only allowed three technical rehearsals and would have liked many more. Tech rehearsals were when we added all run crew members, lighting, sound, and costumes. Our first rehearsal was Cue-to-cue of Act 1 where we first ran through all technical aspects. We had to go back and run through many things over and over again to

make sure the technical aspects would run smoothly. The second tech rehearsal we continued our stop-and-start run of Act 2. Before our final rehearsal, many sound and light cues had to be altered. Our final tech rehearsal was a full run of the show like it would be in performance. There were many tech elements that were still fairly shaky, but we had no more time to perfect them. I was both confident and nervous heading into the performance.

Reflection

The performance was a success. There were a few technical errors, but none too glaring or detrimental. I received both critical and complimentary feedback.

The most frequent criticism was about the transitions. I received feedback that they were fairly slow, a bit awkward, and stopped the momentum of some scenes. Going into the performance, I knew I wasn't fully happy with the transitions either. While some transition issues were out of my control, I learned from this weakness that they are often just as important as the scenes themselves. Not only should they link scenes in a way that doesn't hinder the flow of the narrative, but they themselves can be storytelling moments. Transitions are great moments to examine a character's inner life, continue the previous scene's action, or provide context for a subsequent scene. They offer the director moments of nuance to the story, outside of the already written dialogue. In retrospect, I realize I missed out on a lot by not giving transitions proper attention and I know I will focus on them much more in the future.

Another more minor critique had to do with casting, especially the character of Adam. Many commented that the actor's more frenetic energy did not translate well to the calm, collected energy of Adam. While the actor came a long way during the rehearsal process, some remarked he simply didn't come far enough.

Conversely, one main praise I received was the casting. While some commented the actor playing Adam didn't reach the character's full potential, some were pleased with how well he embodied a character so different from himself. Many praised the actor playing Arlene, saying this was the perfect role for her or that it was the best acting they had seen from her. Many people were also impressed with the actor playing Butch, saying his characterization and honesty was better than anything he had done previously. Overall, the feedback I received indicated that the casting and performances were perhaps the most successful part of the production.

Another successful part was the sound design. I worked closely with my sound designer to incorporate music seamlessly into the story. I created a playlist and my designer chose the music that fit the tone of the scene the best. Then we worked to have the music arise naturally in the scenes—actor's listening to their headphones, playing a CD, or noise coming from the apartment above. Even though the scene transitions seemed a bit jarring at times, the music helped to keep the audience engaged in the mood and the story.

Reception

Generally, the reception seemed to be very positive. The audience was moved by the story and many came to me after the performance, eyes red from crying. The story's message and emotional journey seemed to affect most audience members. Many people commented on the content and that it was an important story that needed to be told. Many of my LGBTQ friends were grateful to see such a moving and authentic representation of a queer relationship when usually their voices are underrepresented.

I did receive some unenthusiastic responses, however. A few people approached me, not commenting on the specific production, but rather the content. A few of my religious friends felt as if the play represented Christians in a bad way. Specifically, they felt that Luke, the character who claims Christianity, portrayed the Christian faith in a warped and problematic way.

This reception was unexpected, especially considering how the play was received in New York. I had the opportunity to talk to the playwright, Geoffrey Nauffts, about his play, writing process, and production experience. The most interesting part was when he talked about the play's premiere—New York audiences had the exact opposite reaction compared to Baylor's audiences. Nauffts said he received feedback that there was excessive evenhandedness in dealing with the Christian character. Many people, he recalls, thought Nauffts extended too much grace toward Christianity. Comparatively, these two negative reactions are interesting to note, although they seem to say more about the audiences than they do the play's content.

Conclusion

Regardless of critical feedback, I believe that I led and directed the best show I was able to. I was excited to realize my artistic vision with thoughtful actors and a hard-working stage manager. Despite limitations on budget, time, resources, and crew, I sat in the audience during the final performance incredibly proud of what I was able to accomplish. The conversations that followed were just icing on the cake.

While I'm not one to fixate on audience reaction or opinions, I had one conversation with a friend that encouraged me. He was wrestling with the portrayal of Christianity along with the play's stance on homosexuality. We had an incredibly meaningful conversation about the play's content and by the end, both of us had been edified and challenged by each other's comments. In this conversation, ideas like 'activating the conscious', 'enhancing the understanding', and 'sharpening the vision' became fully realized for me. I hoped my production of *Next Fall* would do those things, but this conversation allowed them to

literally unfold before me. Even though we both still left with our differences in thought, Our reflective and thoughtful conversation encouraged me in knowing that these differences are not irreconcilable.

I wanted to put on a show that had the potential to "sharpen the vision, quicken the intellect, preserve the memory, activate the conscience, enhance the understanding, and refresh the language."¹ After having this conversation with my friend, I know I accomplished that goal.

¹ Turner, 78

APPENDIX

APPENDIX

Brief Abstracts of the Nine Plays

Embracing

Embracing follows two friends and roommates, Ben and Traci. Both navigate their shifting relationship with faith as Ben journeys through the process of coming out as gay.

Pertinent Characters

- Ben protagonist, Traci's roommate, gay
- Traci antagonist, Ben's roommate, conservative Christian

Next Fall

Next Fall's main action takes place in a hospital. Luke is in a coma after having been in a car wreck. This leads those that care about him to gather together—some meeting for the first time. Interspersed with the action happening in the waiting room are flashbacks recounting the progression of Luke and Adam's five-year relationship. Both Luke and Adam in the flashbacks, and Luke's parents in the present have trouble reconciling faith with a same-sex relationship.

Pertinent Characters

- Adam protagonist, Luke's boyfriend of five years, atheist
- Luke antagonist, in a coma, Adam's boyfriend, Christian
- Butch Luke's dad, conservative Christian
- Arlene Luke's mom, conservative Christian
- Holly Friend of Adam and Luke

• Brandon – Friend of Luke's, gay

Love the Sinner

Love the Sinner begins when Anglican clergy gather at an African conference determining whether or not to affirm homosexuality within the church. One member of conference, Michael, has sex with African hotel porter, Joseph, and almost is discovered. When Joseph comes to America seeking refuge, Michael doesn't want to help him for fear of his secret coming out. Michael sticks Joseph in the basement of his church hoping his problem will go away.

Pertinent Characters

- Stephen British Anglican clergyman
- Daniel British Anglican secretary
- Michael British Anglican layman
- Joseph young gay African hotel porter, British immigrant

Passion Play

Passion Play follows three different towns in different times and places as the community gathers together to perform a play depicting the Passion of Christ. The play is decisively separated into three segments: Part One in an English town during the Elizabethan era, Part Two in a German town set during Hitler's regime, at Part Three in contemporary South Dakota.

Corpus Christi

Corpus Christi begins with all the actors coming on stage and explaining that they are going to tell the story of Jesus in their own way. Their retelling takes place in Corpus

Christi Texas in the 1950s with Jesus, called Joshua, and his disciples as a group of gay men. Their storytelling progresses through Joshua's birth and childhood, but mainly focuses on the calling of his disciples, ministry, and passion.

Pertinent Characters

- Joshua Jesus
- Phillip prostitute with AIDS that Joshua calls to be his disciple

Bare

Bare takes place at a Catholic high school where Peter and Jason try and hide their relationship. Peter is more comfortable with it than Jason and wants to start telling people. When Peter tells his mom and it doesn't go over well, Sister Chantelle, one of the teachers at the high school, is there to comfort Peter. Jason tries to seek comfort with the Priest, finds none, and ultimately ends up killing himself.

Pertinent Characters

- Peter Jason's boyfriend
- Jason Peter's boyfriend, kills himself
- Sister Chantelle teacher and nun
- Priest Father that Jason goes to for comfort

High

Father Delpapp assigns drug addict Cody to the care of Sister Connolly, much to her chagrin. Their partnership toward sobriety is rocky, but helpful for Cody. Ultimately, much to Sister Connolly's devastation, Cody overdoses and dies.

Pertinent Characters

- Cody drug addict, gay
- Sister Connolly nun, acts as Cody's sponsor
- Father Delpapp priest in charge of the church's sobriety program

Lilies

Lilies begins with Bishop Bilodeau visiting Simon's prison cell. The inmates act out the story of their childhood and what lead to his imprisonment. The story recounts that Bishop Bilodeau and Simon were part of a gay love triangle, and that the bishop was responsible for the death of Simon's partner, Vallier de Tilly, many years ago. Since then, Bilodeau has passionately condemned homosexuality.

Pertinent Characters

• Bishop Bilodeau – Simon's childhood friend, killed Vallier

In Gabriel's Kitchen

In Gabriel's Kitchen centers on Gabriel coming to terms with his sexuality and eventually telling his family. They do not take it well and ultimately Gabriel ends up committing suicide.

Pertinent Characters

- Gabriel coming to terms with his sexuality
- Concetta Gabriel's mother, Catholic
- Marco Gabriel's brother, Catholic

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