

CHARACTERS:

AS - Ana Smith

R - Robert Novum Smith

J - Jennifer McClintock

W - William Lee Nothnagel

L - Lily Louise Jackson

BLOCKING KEY

NOTATION:

h - chair

▢ - table

▢ - bookshelf

◻ - door

X - cross

⊗ - cross behind

⊙ - cross in front

◡ - behind

◡ - in front

S - sit

S[↑] - stand

G[→] - give

J[↑] - jump

▢ - couch

□ - ottoman

ex - exit

ent - enter

The Book Club Play

ACT I

(Projection: The Book Club: A Documentary.

Spotlight: ANA SMITH [name flashes on screen].)

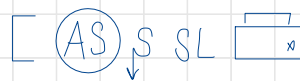
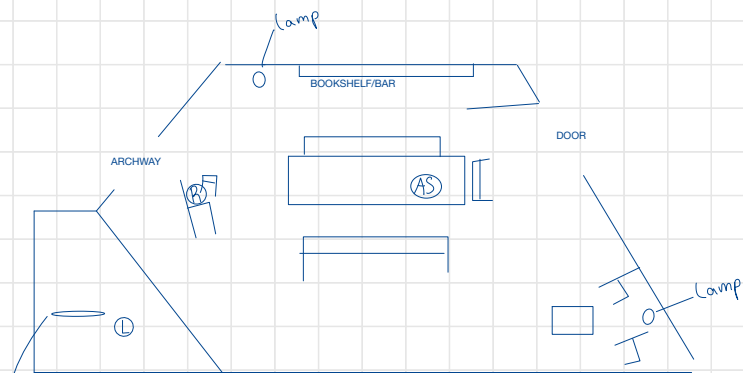
ANA. And my idea for Book Club was, simply, why don't I start a club where we all read books ... together! I came up with it a good sixteen months before Oprah. Connection. Bridges. Revelation ... all of those were part of my impetus to start the Book Club. Book Club is a safe haven ... a place to read, talk and to be our authentic selves (*Beat.*) Was that OK? I'm happy to do it over again if you want it better.

(Spotlight: LILY LOUISE JACKSON [name flashes on screen].)

LILY. Why Book Club? Well, I like to read. I'm a writer ... although, right now I'm more of an editor and fact-finder at the *Herald*. Ana, who's a columnist at the paper, invited me to Book Club. To come every month and hang with her and her old—not "old" old, but you know ... longtime mature-age type friends. I just moved here to start the job and I don't know anyone, so I didn't really have a good excuse for not coming. So, why not Book Club?

(Spotlight: ROBERT NOVUM SMITH JR. [name flashes on screen].)

ROB. My wife, Ana, and my best friend, Will, started Book Club way back. I don't think they even asked me to join; it was kind



┌ (L) - DSR (off platform)

] (R) - S SR H

false pro

of assumed I would be there. I'm not a particular big reader. But I like being around great people. I like being around good food. And it usually happens at my house. So I'm already there. I guess Book Club just sort of happened to me.

(Spotlight: JENNIFER McCLINTOCK [name flashes on screen].)

JEN. Books are like best friends to me. Truth be told, I like books more than I like most people. I'm a paralegal at a law firm where I deal with the "fine print," and angry clients, and stressed out attorneys. Book Club is a place that reminds me of the better parts of being human. It is the only place in my life where the idea of community really thrives. I truly believe a good book and a good friend can bring out the best in a person. Even me.

(Spotlight: WILLIAM LEE NOTHNAGEL [name flashes on screen].)

WILL. I simply adore books. I seriously considered getting a master's in library science, but the whole idea of letting other people take home books I had so carefully tended and organized, distressed me. Book Club is the best of two worlds. I share what I have read with people that I like, but then I take my own beautiful book home with me.

(Projection: Moby Dick by Herman Melville.

ANA, ROB, WILL and LILY are all downstage looking at the audience.)

ANA *(looking at her watch)*. OK. People! Places! Places! It's almost time. Five-four-three-two-Red light! It's on! It's on!

ROB. That's amazing!

ANA *(clears her throat, to the camera)*. Hello there. I am Ana Smith. Although you might recognize me ... from my picture byline for my "Connections" column in the style section of the *Herald*, I am here in a very different role.

ROB. This is so weird.

WILL. Shhh.

ANA. And I am surrounded by some very special people Rob, Lily, Will—say hello!

LILY & WILL. Hello.

ANA. Rob, honey—Say hello.

ROB. To who? Nobody's there.

ANA. Please say hello to the camera, dear.

ROB. Hello.

ANA. This wonderful man is my husband: Robert Novum Smith Jr.

And this is Lily. This amazing, hip young woman just moved from ...

LILY. Akron, Ohio

ANA. Lily is an assistant editor at the *Herald*.

LILY. Thanks to Ana, I've also written some short opinion pieces for the metro section.

ANA. Oh Lily, I see a slightly younger me in you! It's so fun to hang outside of work.

LILY. It sure is, Ana.

WILL. Salutations.

ANA. This is William Lee Nothnagel the third. Our first member and our dearest friend.

WILL. I am curator of Greek antiquities at the history museum.

ANA. And one of the best dressed and best read men that I know.

P10

[① \$ DSL

└ ④ ⤵ USB 📁

] ① ex SL

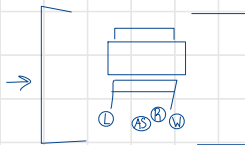
AS Dsc

⑧ \$ SR h

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④ ⤵ SR 📁

┌ ④ x SL ⑧
⑧ x SR AS
④ x SR ④



P11

└ AS wrap ⑧ arm around

WILL. Brooks Brothers and a good book, what could be better?

ANA (*turns to the audience*). This is most of my Book Club.

TA-DA

[*(JEN walks in late, harried, and still reading Moby Dick.)*]

ANA (*cont'd, introduces her*). Jennifer McIntock ... an old childhood friend of Will's and now a longtime cherished Book Club member.

JEN. Good God Jupiter, is that the ... thingy?

LILY. It's moving.

ANA. It's focusing ... It has a sensor that detects movement. (*Some of the Book Clubbers test it by moving.*) From seven p.m. to midnight its records everything from here to here.

JEN. Really?

ANA. Yes. Jen. Seven p.m. Sharp.

LILY. Amazing.

ANA. This state of the art camera is transmitting images to ... none other than the documentary director Lars Knudsen.

JEN. Lars Knudsen!?

WILL. I can't believe this! Lars Knudsen!

LILY. I loved his film *Hard Hats*.

WILL. Mesmerizing! It was all about construction workers in Canada.

ROB. Who is Lars—

ANA. KNUDSEN?

LILY. He is a cutting edge documentary director from Denmark whose work captures the essence of humanity by unobtrusively filming real people going about their real lives in real time.

ANA. And our Danish director is focusing on the American phenomenon of Book Clubs. And our Book Club is going to be the centerpiece of his study.

Book clubs are one of the biggest social groups in America ... people want them ... people need them. I know I do.

LILY. When you first brought it up, I thought it sounded like a hokey local cable access project. But, Ana, this is fantastic.

ROB. I've always secretly wanted to be on a reality show.

ANA. Rob. This is a serious documentary study by a renowned international director. Now as for the camera. (*Everyone looks at it.*) Look away! (*Everyone looks in different directions.*) Pretend it's not there. Act natural. Make yourselves comfortable. More comfortable. (*All pretending to be relaxed and comfortable ... but not succeeding.*) It'd not be out of the realm of possibility that this could end up in Cannes.

WILL. Cannes! Fantastic!

JEN (*blurts*). It's dreadful.

ANA. Excuse me?

JEN (*beat, touches her lips*). I said that out loud, didn't I?

LILY & WILL. You did.

JEN. I'm really sorry. I didn't mean to ...

WILL. Jenny, this is a great opportunity for our Book Club.

JEN. But why does our Book Club need an opportunity?

ANA. Because when a wonderful Book Club works so well for so long, it becomes our responsibility to share it with others.

JEN. But won't having THAT bug-eyed thing looking at us—change us?

ANA. Lars Knudsen is very clear—Nothing will change. We will take turns picking the books. All of us will read it and discuss. The big difference is we will meet here for filming every two weeks.

P12

□ $\textcircled{J} \text{ent SR}, \times \text{SL}, \downarrow \text{SDSR H}$

□ $\textcircled{J} \times \text{DSC}, \text{btwn } \textcircled{L} + \textcircled{R} - \textcircled{1} \textcircled{2} \textcircled{3} \textcircled{4} \textcircled{5} \textcircled{6} \textcircled{7} \times$

└ All test movement

└ $\textcircled{AS} \times \text{SL}$

└ $\textcircled{AS} \times \text{SR}$

└ $\textcircled{J} \times \text{DSR H}, \downarrow \text{S}$

P13

□ $\textcircled{AS} \times \textcircled{R}$

└ $\textcircled{R} \times \text{SR H}, \downarrow \text{S}$
 $\textcircled{L} \times \text{SR} \text{ } \boxed{\text{arm}}, \downarrow \text{S}$
 $\textcircled{W} \times \text{SL} \text{ } \boxed{\text{arm}}, \downarrow \text{S}$
 $\textcircled{AS} \times \text{SL}$

└ $\textcircled{AS} \text{ } \textcircled{W} \times \text{SL} \text{ } \boxed{\text{arm}}$

LILY. A new book every two weeks?!

ANA. [Lars has some film festival deadlines; I thought we could handle the reading pressure.

WILL. Of course we can handle the reading! Right?

ALL. Right.

WILL. After all, Book Club is all about the books.

ROB. I thought Book Club was about the food.

ANA. Book Club is food for the mind and nourishment for the soul. And since I am the one that dragged us all into this crazy adventure, here at our house, I will be happy to cook all the meals

WILL. Glorious food by Ana.

LILY. But can we use your kitchen to cook when it's our book?

ANA. Use my kitchen?

JEN. Or just order take-out?

ANA. Take out? *(Beat.)* Of course! Whatever you need. Your book. Your meeting. It will just happen to be at our house.

LILY. With a freaky looking camera on us.

(All laugh.)

ANA. Rob, why don't you bring in the wine and lox dip I whipped up?

ROB. Great idea, Ana

ANA. And let us begin with Will's book selection *Moby Dick* or *The Whale* by Herman Melville. A classic American novel.

WILL. "Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. Whenever I find myself growing grim about the

mouth; whenever it is a damp drizzly November in my soul; whenever it requires strong moral principle to prevent me from deliberately stepping into the street or knocking people's hats off, then I account it high time to get to the sea as soon as possible. This is my substitute for pistol and ball."

ANA. Sublime reading, Will.

WILL. Thank you, Ana.

ROB. Great job, buddy.

LILY. A classic in every sense of the word. Right, Jen?

JEN *(madly reading a beat-up soft cover, looks up)*. I'm not finished yet.

LILY. OH! AS I WAS SAYING: I—

ANA. Lily, you know, we have a rule about turning off cell phones before Book Club.

WILL. Book Club is just like the theater.

LILY. Oh Ana, no worries. My Kindle is on the fritz and I left my iPad charging at work. I just downloaded *Moby Dick* for free onto my cell.

WILL. Really?

LILY. It's easy and in the public domain.

ANA. I just like the feel of a real book: the paper, the cover.

LILY. But this is the future. *(To the camera.)* And this saves trees!

ANA. Right. As I was about to say: we could focus the whole conversation on the first line alone! Who is "Ishmael"?

LILY. Did you know Ishmael is the Biblical name of a social outcast and—

ROB. Wait. All I needed was to read the first line?

WILL. But, Rob, if you only read the first line, then you wouldn't know what happens at the end.

P14

□ $\textcircled{AS} \times \text{SR of } \textcircled{R}$

□ $\textcircled{AS} \times \text{DS } \textcircled{R}$

□ $\textcircled{R} \text{ ex SL } \square$

□ $\textcircled{AS} \downarrow \text{SR } \text{H}$

□ $\textcircled{W} \uparrow \text{S}, \times \text{DS}$

□ $\textcircled{R} \text{ ent}, \uparrow \square$

P15

□ $\textcircled{R} \uparrow \square$, (move bowl), $\downarrow \text{C } \square$

□ $\textcircled{W} \downarrow \text{SL } \square$

□ $\textcircled{AS} \uparrow \text{S}, \uparrow \square$

JEN (*blurts*). Finished!

ROB. Oh, I know what happens. In the end, poor Moby Dick dies.

JEN. Not really, Rob. (*Beat.*) The ending is still very fresh for me.

ROB. Moby doesn't die?

WILL. The White Whale can never die.

LILY. He is God

ANA. He is destiny.

JEN. He is nature.

ROB. Oh.

ANA. You didn't read the book, did you, Rob?

ROB. It's 615 pages dense and long ... and I love animals.

ANA. Rob—

ROB. Seriously, I tried, Ana, I really tried.

ANA. Thank you for trying

LILY. Will, I wasn't surprised that *Moby Dick* was your book choice.

ANA. Why is that, Lily?

LILY. It's just such an ambitious ... and male book. Captain Ahab seeking revenge on the whale that destroyed his leg.

WILL. Thank you, Lily. Funny, his book got terrible reviews when it first came out. And now it's a great American classic.

JEN. I suppose people just thought of it as a popular adventure book.

ROB. How could this be popular? It's so long.

JEN. I learned so much from this book ... About life. About people. About harpoons ...

WILL. My favorite line was, "Better to sleep with a sober cannibal than a drunken Christian."

LILY. Which makes me wonder if there's a homosexual subtext, between Queequeg the Cannibal and Ishmael.

WILL (*beat*). I don't think so.

LILY. Queequeg has to be gay.

ANA. Queequeg is not gay.

WILL. Queequeg is a cannibal.

LILY. Maybe a bi-curious cannibal?

(*LILY and JEN laugh.*)

ANA. This is an American classic, Lily.

LILY. I know! And this American classic is filled with homoerotic subtext.

JEN. Is there subtext in the title?

(*Everyone laughs varying degrees of laughter, less from ANA.*)

ANA. That's so funny. But "Dick" meant something different back then. Perhaps, we should deepen instead of broaden, don't you think?

ROB. Well, isn't Moby Dick a SPERM whale?

(*JEN snorts, she laughs so hard. This time, ANA is not amused.*)

ANA. Jen, we are trying to have a serious conversation here.

JEN. Sorry. I'm working too much and sleeping too little.

LILY. No matter, this book is a long beautiful ode to "man love."

WILL. Really?



LILY. Page 113, "Some old couples often lie and chat over old times till nearly morning. Thus, then, lay I and Queequeg—a cosy, loving pair." Isn't that homoerotic?

P16

□ ① S^{\uparrow}

□ ① \otimes 


┌ ① \times SR h, S
① \times DSL

└ ① push  DSL  S

└ ① \otimes SR 

└ ① move SR 

P17

□ ① S^{\uparrow} , st SR 

LILY. Jen, thank you for sharing.

JEN. Thank you.

WILL. Catharsis.

JEN. Now, Ana, if we could just stop and rewind the camera, before we go on.

ANA. Oh, Jen, no.

JEN. No?

ANA. Jen, That box it is in ... it's locked. We can't touch the camera.

JEN. What?! I assumed, Ana, you would have control of it.

ANA. Me? Have control? Why would you think that?

JEN. Umm—I just—

ANA. Jen, didn't you read the release before you signed it?

JEN (*beat*). Oh-my-God ... Lars—Lars—edit out what I just said. Cut it! Please.

ANA. Jen—please don't talk to the camera.

WILL. Jenny, it's OK.

JEN. It's not. I was sharing with Lily. Not Lars! I can't ... I don't want an audience in my life.

ANA (*gently*). Audience? Do you see an audience?

(*All look out at the audience.*)

JEN. Guys, I don't think I want to be part of this film.

ANA (*pause*). Jen, I love you and if you don't want to be a part of this film, I respect that.

JEN. Ana, thank you.

ANA. You will just have to find a time to meet up with us after Book Club.

JEN. What?

ANA. Or you can rejoin Book Club in three months after Lars' film is done.

ROB. What? No!

WILL. That's not what Ana means ...

LILY. No Jen at Book Club?

WILL. Jenny, do you want to leave Book Club?

JEN. No. You know how much I love reading the books and how I look forward to discussing them with you. Ana, Book Club kind of saved my life.

ANA. I know, Jen. And it wouldn't be Book Club without you.

WILL. Book Club needs you!

ROB. Plus, I love your nachos and refried beans, Jen. (*Takes a bite.*)

JEN. You guys ...

ANA. Nachos is such an original choice to complement a book like *The Age of Innocence*. What is your recipe for the refried beans?

JEN. You know ... a can.

WILL. Please stay.

ROB. We need you. And your nachos.

ANA. You add crunch to our meetings.

LILY. And besides, *The Age of Innocence* is fantastic.

JEN (*sits*). What the hell. I need to talk about this book.

LILY. I also loved the Scorsese movie. Michelle Pfeiffer and Daniel Day Lewis.

JEN. Me too!

ROB. Wait! There's a movie of this? ... By Martin Scorsese?

WILL (*ROB tries to break in a couple of times during WILL's speech*). OK, Rob, let me fill you in. The book takes place in New York, in the late eighteen hundreds. Newland Archer

P 30

$$\square \textcircled{AS} \times US \textcircled{R}$$

$$\square \textcircled{J} S^{\uparrow}$$

$$\square \textcircled{AS} \times USR$$

P 31

$$\square \textcircled{L} S^{\uparrow}$$

$$\square \begin{matrix} \textcircled{J} S \\ \textcircled{L} S \end{matrix}$$

$$\square \textcircled{AS} \times SR \square \text{arm, } S$$

(ROB closes the book.)

ANA. Thoughts? Impressions? Questions?

(ROB slowly sinks to the floor as ANA is talking.)

WILL. Rob, buddy, are you OK?

ROB. I don't think so.

ANA. Does your stomach hurt?

ROB. No. *(Rubs his chest.)*

WILL. Rob, is it your chest?

ANA. Your chest!

ROB. It's my heart.

WILL. YOUR HEART!!!!

ANA. What are your symptoms, honey?

ROB. Like something is ... cracking.

LILY. Could it be a sign of ... a panic attack? Or cardiac arrest?

ROB *(calmly)*. No. It's definitely not a heart attack.

ANA. Then what is it?

LILY *(pulls out her phone)*. Wikipedia MD will tell us.

WILL. You need some herbal tea.

(WILL exits)

ANA. I should call our doctor.

ROB. Ana, I don't need a doctor.

LILY. Your computer. My phone is almost out of juice.

(LILY exits.)

ANA. You'll need my password. Rob—hang in there honey. Jen, look after him, please. *(Exits.)*

ROB. That book freaked me out! I'm so confused.

JEN. There. There.

ROB. Where is my flower of life, Jen? Where is my flower of life?

JEN. Rob, it's there. You have it.

(ROB suddenly kisses JEN. With passion. It's a good sweet kiss for both of them.)

ROB. Oh my God.

JEN *(shocked)*. Oh my God.

ROB. That was so sweet.

JEN. It was, but Rob, it didn't happen.

ROB *(opens his eyes)*. I am so sorry, Jen.

JEN. It's OK, Rob.

ROB. I don't do things like that. Ever.

JEN. I know. Forget about it. This. It didn't happen.

ROB. You're right. It did not happen.

(Both JEN and ROB turn and see the camera and gasp.)

JEN & ROB *(simultaneously)*. Oh-my-God!!!

(ANA enters.)

ANA. How's the patient, Jen?

JEN. I don't know!

ANA. What's the matter?

JEN. Heartburn! Rob has heartburn, right?

ROB. Yeah. Yeah. That's it.

ANA. Everyone, mystery solved. Rob has heartburn!

P34

□ (AS) \vec{S}

□ (R) sink to floor

□ (AS) \times US (R), K_{η}

□ (W) ex SL

□ (AS) \vec{S}

□ (L) ex SL

□ (AS) ex SL

P35

□ (J) \vec{S} , \times US (R)

□ (J) \times (R), K_{η} DSC

□ (R) L hand to (J) Shoulder, Kiss
(J) hands to (R) face

□ (J) \vec{S} , \times SL
(R) \vec{S} , \times SR

□ (AS) ent

| TOP GIRLS - Blocking Key | |
|---------------------------------|--------------------------|
| Character | Blocking Notation |
| Marlene | M |
| Isabella Bird | I |
| Joyce | J |
| Mrs. Kidd | MK |
| Lady Nijo | N |
| Win | WI |
| Dull Gret | DG |
| Angie | A |
| Pope Joan | PJ |
| Louise | L |
| Patient Griselda | G |
| Waitress | WI |
| Kit | K |
| Shona | S |

ACT II

Scene One

① **JOYCE's back yard. Sunday afternoon.**

The house with a back door is upstage. Downstage is a shelter made of junk, made by children.

The lights come up on two girls. ANGIE and KIT, who are squashed together in the shelter. ANGIE is sixteen, KIT is twelve. They cannot be seen from the house.

JOYCE (offstage, calling from the house) Angie. Angie, are you out there?

Silence. They keep still and wait. When nothing else happens they relax.

ANGIE Wish she was dead.

KIT Wanna watch "The Exterminator"?

② **ANGIE** You're sitting on my leg.

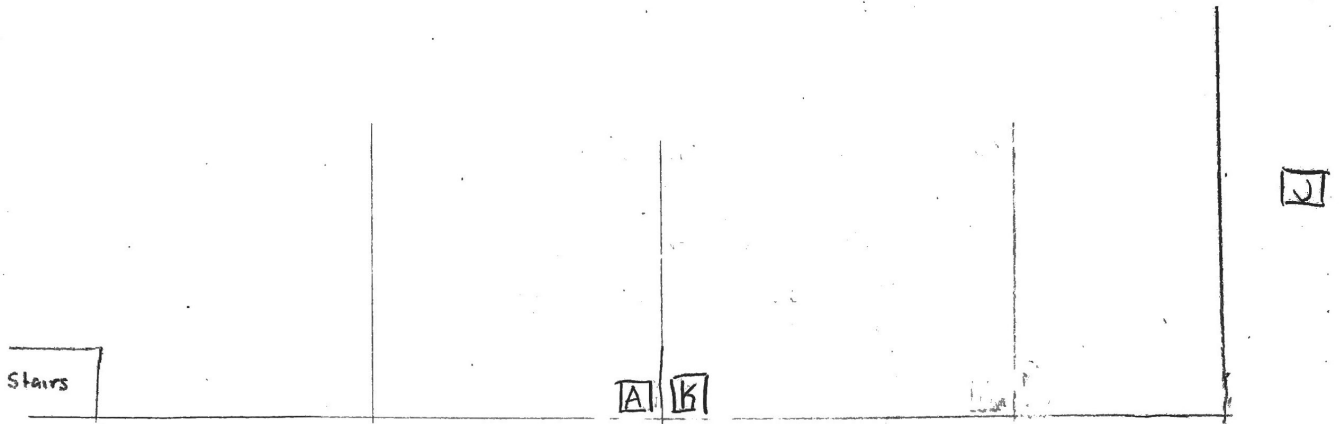
KIT There's nothing on telly. We can have an ice cream. Angie?

ANGIE Shall I tell you something?

KIT Do you wanna watch "The Exterminator"?

ANGIE It's X, innit?

KIT I can get into Xs.



① A + K sit C on Bridge, K legs accross A

J behind SL Door

② K shifts, legs over edge of Bridge

ANGIE Last night when I was in bed. I been thinking yesterday could I make things move. You know, make things move by thinking about them without touching them. Last night I was in bed and suddenly a picture fell down off the wall.

KIT What picture?

ANGIE My gran, that picture. Not the poster. The photograph in the frame.

KIT Had you done something to make it fall down?

ANGIE I must have done.

KIT But were you thinking about it?

ANGIE Not about it, but about something.

KIT I don't think that's very good.

ANGIE You know the kitten?

KIT Which one?

ANGIE There only is one. The dead one.

KIT What about it?

ANGIE I heard it last night.

KIT Where?

ANGIE Out here. In the dark. What if I left you here in the dark all night?

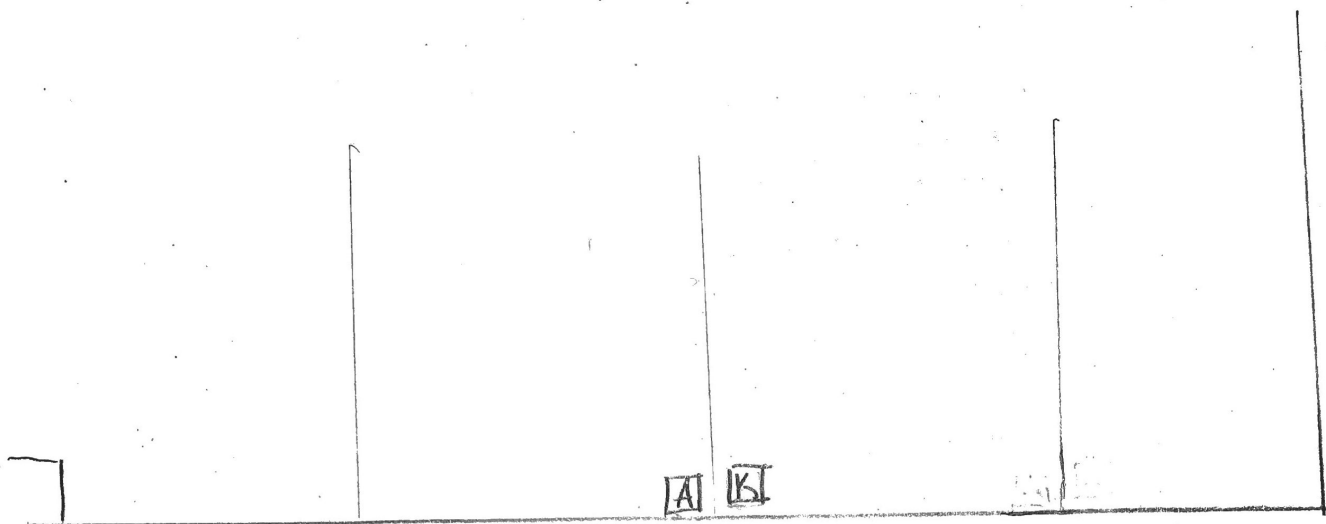
KIT You couldn't. I'd go home.

ANGIE You couldn't.

KIT I'd/go home.

① **ANGIE** No you couldn't, not if I said.

KIT I could.



① [A] turns to Face [K]

ANGIE Then you wouldn't see anything. You'd just be ignorant.

① **KIT** I can see in the daytime.

ANGIE No you can't. You can't hear it in the daytime.

KIT I don't want to hear it.

ANGIE You're scared that's all.

KIT I'm not scared of anything.

ANGIE You're scared of blood.

KIT It's not the same kitten anyway. You just heard an old cat,/you just heard some old cat.

② **ANGIE** You don't know what I heard. Or what I saw. You don't know nothing because you're a baby.

KIT You're sitting on me.

ANGIE Mind my hair/you silly cunt.

③ **KIT** Stupid fucking cow. I hate you.

ANGIE I don't care if you do.

KIT You're horrible.

ANGIE I'm going to kill my mother and you're going to watch.

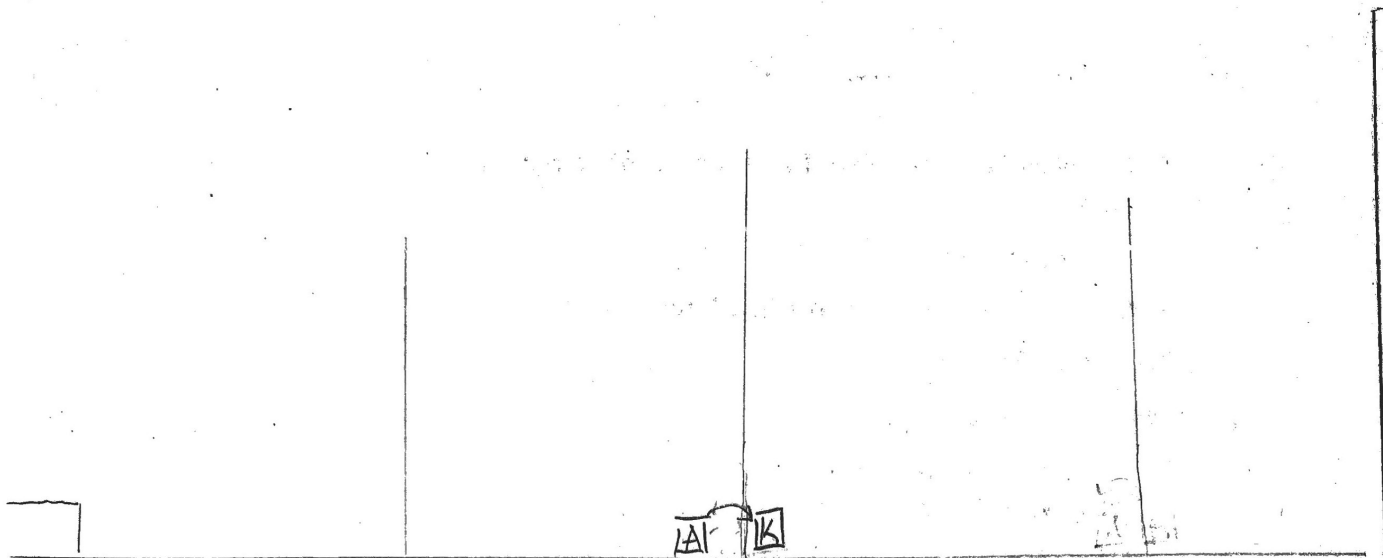
KIT I'm not playing.

ANGIE You're scared of blood.

KIT puts her hand under dress, brings it out with blood on her finger.

KIT There, see, I got my own blood, so.

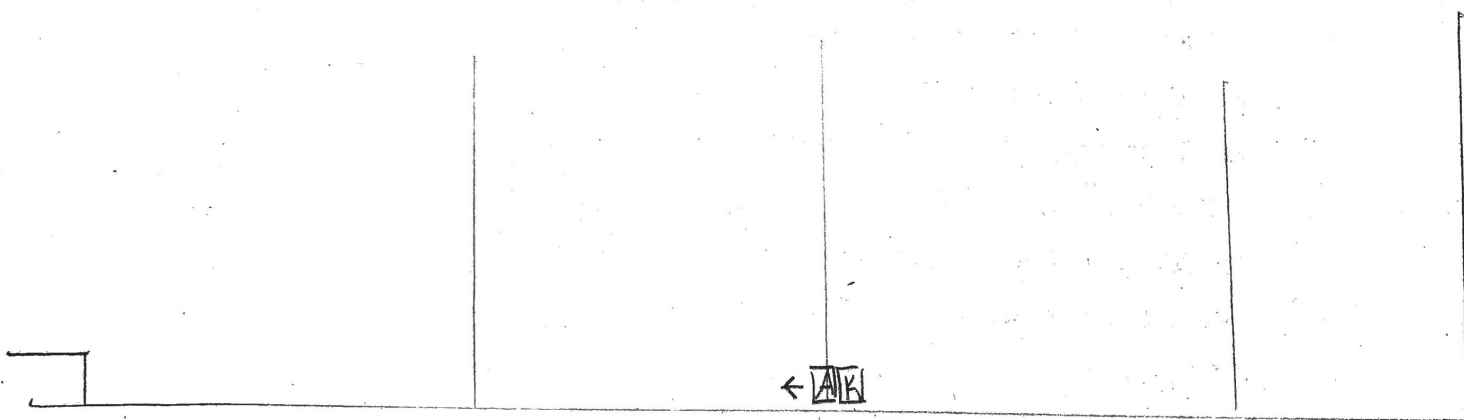
ANGIE takes KIT's hand and licks her finger.



① **K** turns to Face **A**

② **A** sits on **K**

③ **A** scoots SL, off **K**



③ **A** scoots SL, off **K**

ANGIE Now I'm a cannibal. I might turn into a vampire now.

KIT That picture wasn't nailed up right.

ANGIE You'll have to do that when I get mine.

KIT I don't have to.

ANGIE You're scared.

KIT I'll do it. I might do it. I don't have to just because you say. I'll be sick on you.

ANGIE I don't care if you are sick on me, I don't mind sick. I don't mind blood. If I don't get away from here I'm going to die.

① **KIT** I'm going home.

② **ANGIE** You can't go through the house. She'll see you.

KIT I won't tell her.

ANGIE Oh great, fine.

KIT I'll say I was by myself. I'll tell her you're at my house and I'm going there to get you.

ANGIE She knows I'm here, stupid.

KIT Then why can't I go through the house?

ANGIE Because I said not.

KIT My mum don't like you anyway.

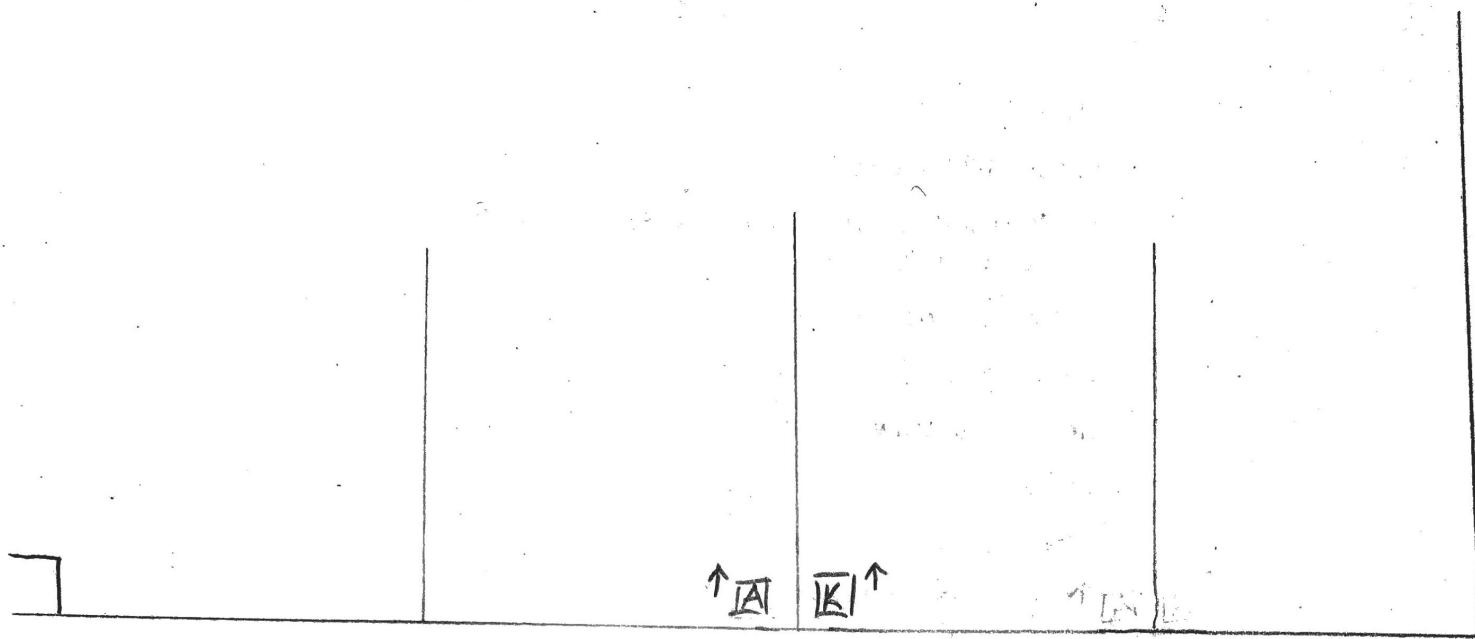
ANGIE I don't want her to like me. She's a slag.

KIT She is not.

ANGIE She does it with everyone.

KIT She does not.

ANGIE You don't even know what it is.



① K stands

② A stands

KIT Yes I do.

ANGIE Tell me then.

KIT We get it all at school, cleverclogs. It's on television.
You haven't done it.

ANGIE How do you know?

KIT Because I know you haven't.

ANGIE You know wrong then because I have.

KIT Who with?

ANGIE I'm not telling you/who with.

KIT You haven't anyway.

ANGIE How do you know?

KIT Who with?

ANGIE I'm not telling you.

KIT You said you told me everything.

ANGIE I was lying wasn't I.

KIT Who with? You can't tell me who with because/you
never—

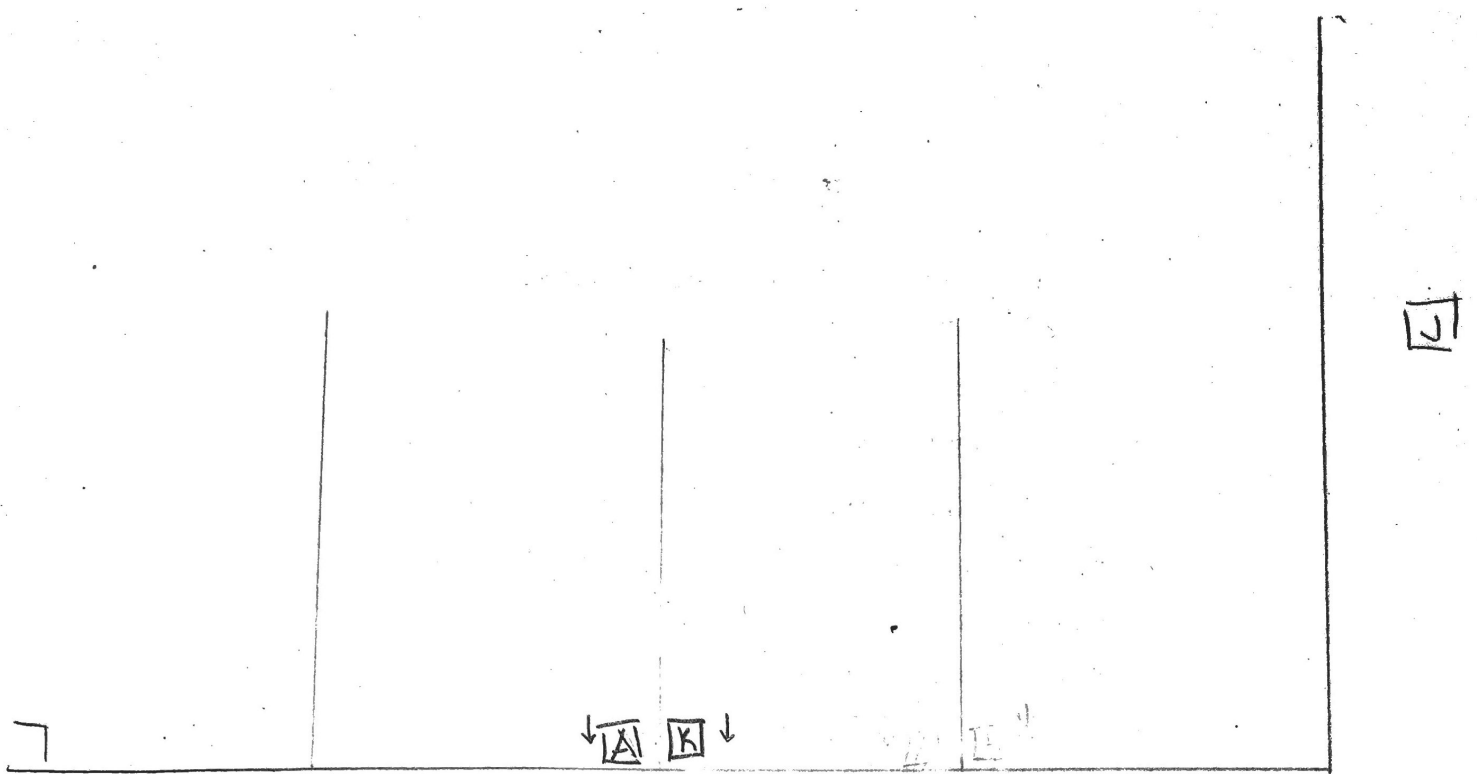
ANGIE Sh.

① **JOYCE** *has come out of the house. She stops halfway
across the yard and listens.*

They listen.

JOYCE You there Angie? Kit? You there Kitty? Want a cup
② of tea? I've got some chocolate biscuits. Come on now
I'll put the kettle on. Want a choccy bicky, Angie? ③

They all listen and wait.



① J behind SL Door

② A sits

③ K sits

KIT Why?

ANGIE It's a secret.

KIT But you tell me all your secrets.

ANGIE Not the true secrets.

KIT Yes you do.

ANGIE No I don't.

KIT I want to go somewhere away from the war.

ANGIE Just forget the war.

KIT I can't.

ANGIE You have to. It's so boring.

KIT I'll remember it at night.

ANGIE I'm going to do something else anyway.

KIT What? Angie, come on. Angie.

ANGIE It's a true secret.

KIT It can't be worse than the kitten. And killing your mother. And the war.

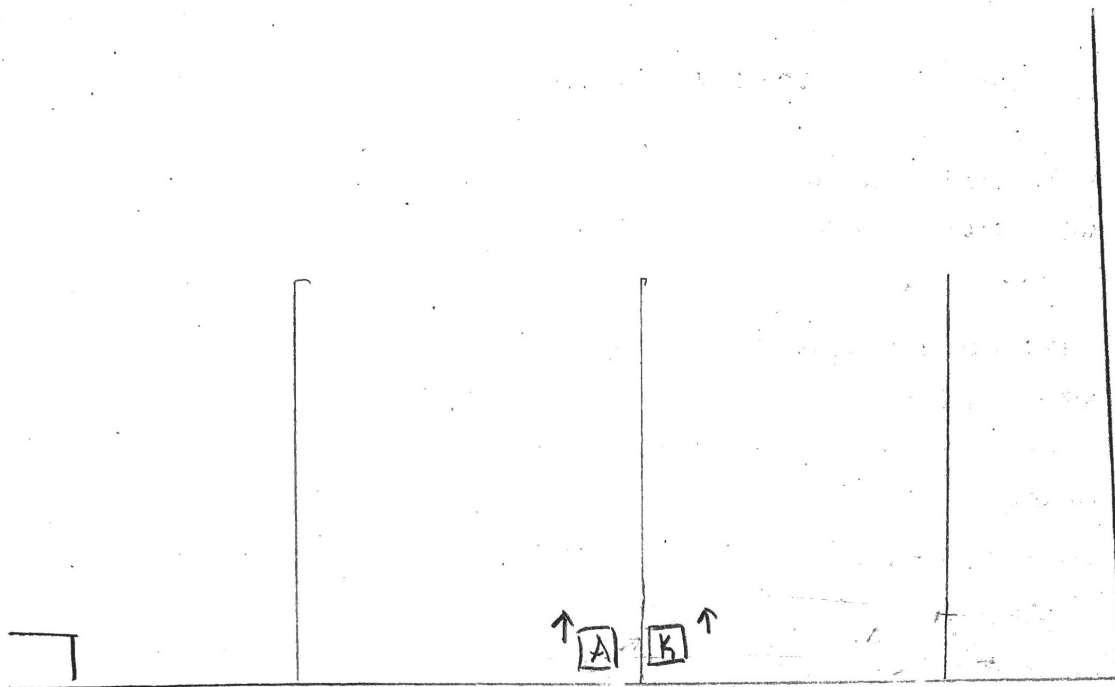
ANGIE Well I'm not telling you so you can die for all I care.

① KIT My mother says there's something wrong with you playing with someone my age. She says why haven't you got friends your own age. People your own age
② know there's something funny about you. She says you're a bad influence. She says she's going to speak to your mother.

ANGIE *twists KIT's arm till she cries out.*

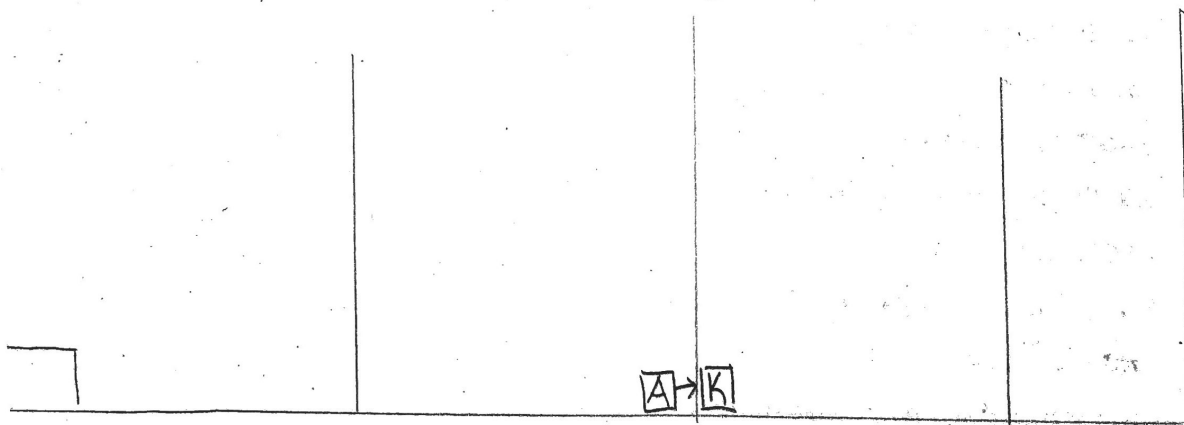
③ ANGIE Say you're a liar.

KIT She said it not me.



① K stands

② A stands



③ A st. behind K, pushes K into bridge railing

ANGIE Say you eat shit.

KIT You can't make me.

① **ANGIE** *lets go.*

ANGIE I don't care anyway. I'm leaving.

KIT Go on then.

ANGIE You'll all wake up one morning and find I've gone.

KIT Good.

② **ANGIE** I'm not telling you when.

KIT Go on then.

ANGIE I'm sorry I hurt you.

KIT I'm tired.

ANGIE Do you like me?

KIT I don't know.

ANGIE You do like me.

③ **KIT** I'm going home. (*She gets up*)

ANGIE No you're not.

KIT I'm tired.

ANGIE She'll see you.

KIT She'll give me a chocolate biscuit.

ANGIE Kitty.

KIT Tell me where you're going.

ANGIE Sit down.

④ **KIT** (*sitting down again*) Go on then.

ANGIE Swear?

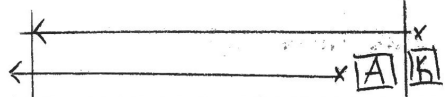
① $\boxed{K} \times SL$
 $\boxed{A} \times SR$



② $\boxed{A} \times to \boxed{K}$
 ③ $\boxed{K} st SL$



④ $\boxed{A} + \boxed{K} \times CS$



①

KIT Swear.

ANGIE I'm going to London. To see my aunt.

KIT And what?

ANGIE That's it.

KIT I see my aunt all the time.

ANGIE I don't see my aunt.

KIT What's so special?

ANGIE It is special. She's special.

KIT Why?

ANGIE She is.

KIT Why?

ANGIE She is.

KIT Why?

ANGIE My mother hates her.

KIT Why?

ANGIE Because she does.

KIT Perhaps she's not very nice.

ANGIE She is nice.

KIT How do you know?

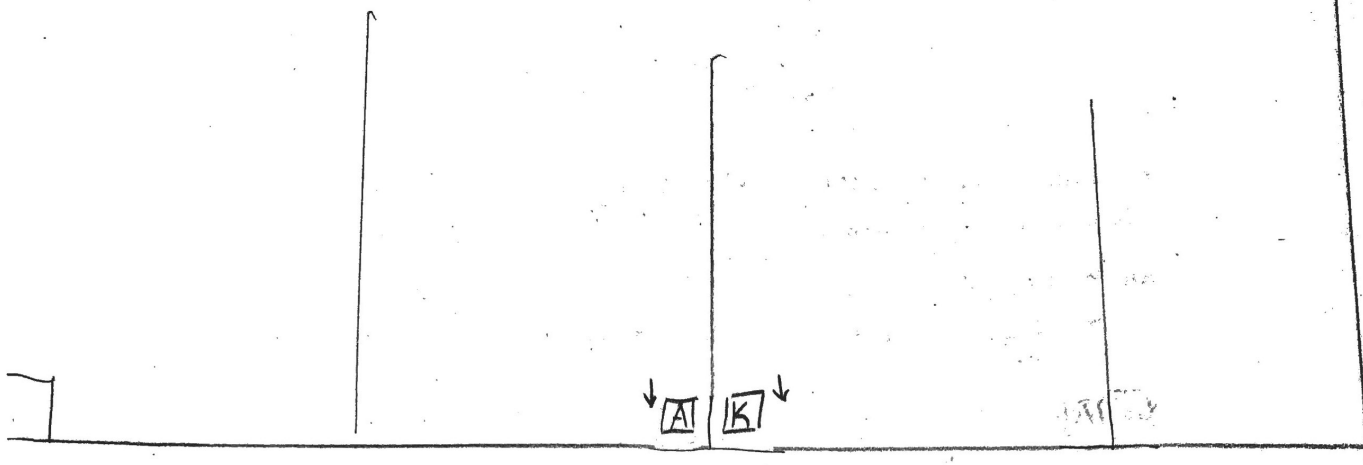
ANGIE Because I know her.

KIT You said you never see her.

ANGIE I saw her last year. You saw her.

KIT Did I?

ANGIE Never mind.



① A + K sit

KIT I remember her. That aunt. What's so special?

ANGIE She gets people jobs.

KIT What's so special?

ANGIE I think I'm my aunt's child. I think my mother's really my aunt.

KIT Why?

ANGIE Because she goes to America, now shut up.

KIT I've been to London.

ANGIE Now give us a cuddle and shut up because I'm sick.

①

KIT You're sitting on my arm.

They curl up in each other's arms. Silence.

②

JOYCE comes out of the house and comes up to them quietly.

JOYCE Come on.

KIT Oh hello.

JOYCE Time you went home.

KIT We want to go to the Odeon.

JOYCE What time?

KIT Don't know.

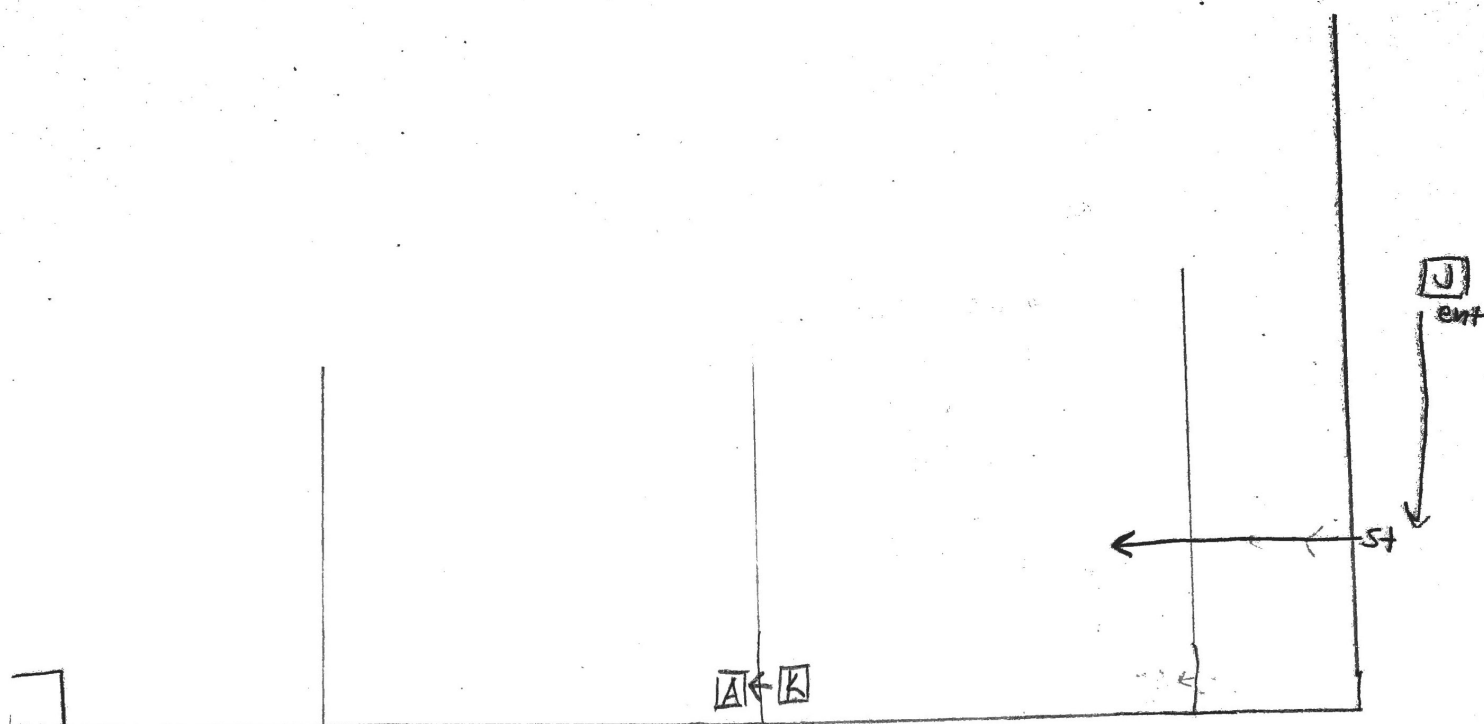
JOYCE What's on?

KIT Don't know.

JOYCE Don't know much do you?

KIT That all right then?

JOYCE Angie's got to clean her room first.



① \boxed{K} lean on \boxed{A}

② \boxed{J} ent SL, st SR

ANGIE No I don't.

JOYCE Yes you do, it's a pigsty.

ANGIE Well I'm not.

JOYCE Then you're not going. I don't care.

ANGIE Well I am going.

JOYCE You've no money, have you?

ANGIE Kit's paying anyway.

JOYCE No she's not.

KIT I'll help you with your room.

JOYCE That's nice.

ANGIE No you won't. You wait here. ①

KIT Hurry then.

ANGIE I'm not hurrying. You just wait.

② ANGIE *goes slowly into the house.*

Silence. ③

JOYCE I don't know.

Silence.

How's school then?

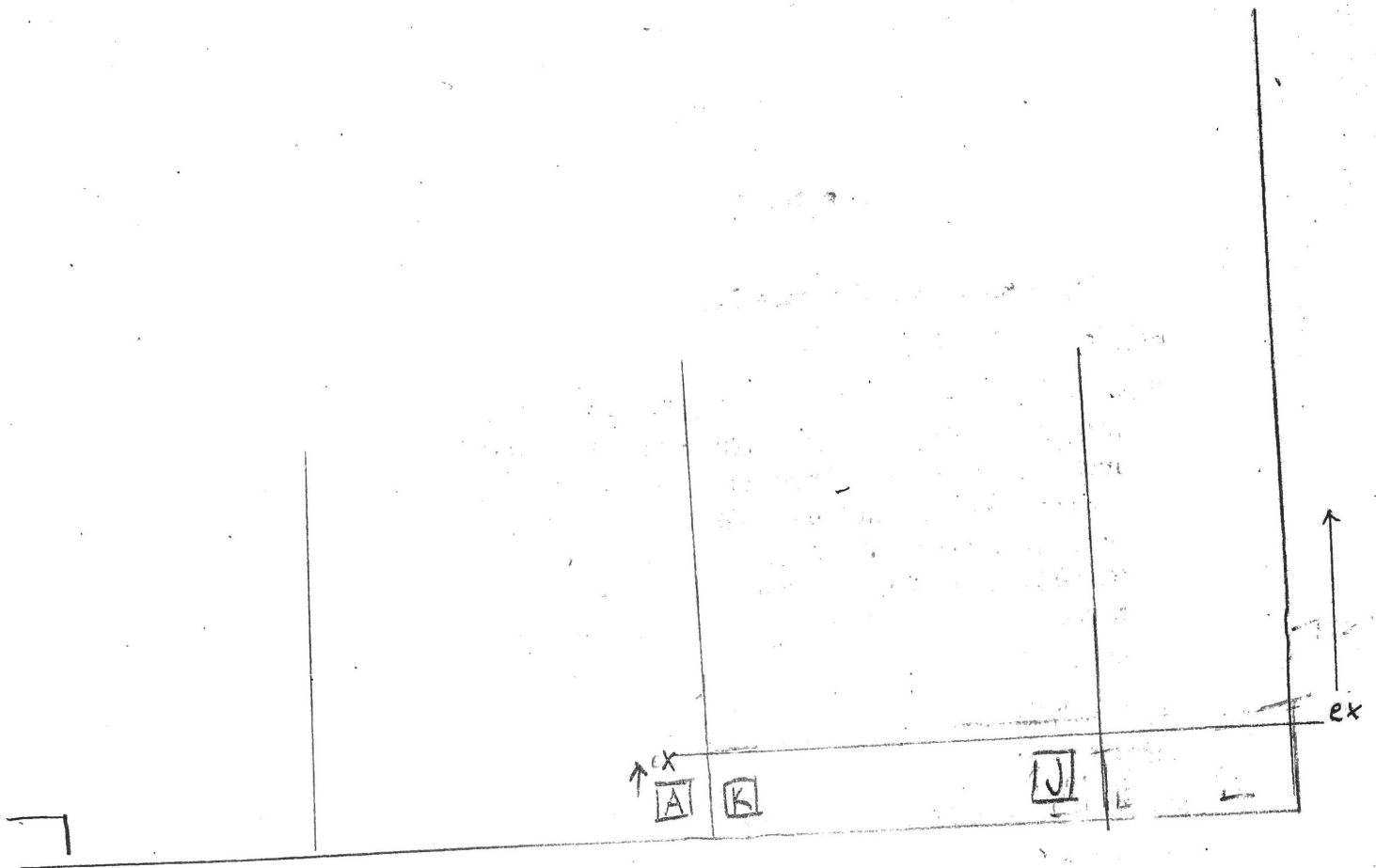
KIT All right.

JOYCE What are you now? Third year?

KIT Second year.

JOYCE Your mum says you're good at English.

Silence.



① \boxed{A} stands

② $\boxed{A} \times SL$

③ $\boxed{A} \text{ ex } SL$

Maybe Angie should've stayed on.

KIT She didn't like it.

JOYCE I didn't like it. And look at me. If your face fits at school it's going to fit other places too. It wouldn't make no difference to Angie. She's not going to get a job when jobs are hard to get. I'd be sorry for anyone in charge of her. She'd better get married. I don't know who'd have her, mind. She's one of those girls might never leave home. What do you want to be when you grow up, Kit?

KIT Physicist.

JOYCE What?

KIT Nuclear physicist.

JOYCE Whatever for?

KIT I could. I'm clever.

JOYCE I know you're clever, pet.

Silence.

① I'll make a cup of tea.

Silence.

Looks like it's going to rain.

Silence.

Don't you have friends your own age?

KIT Yes.

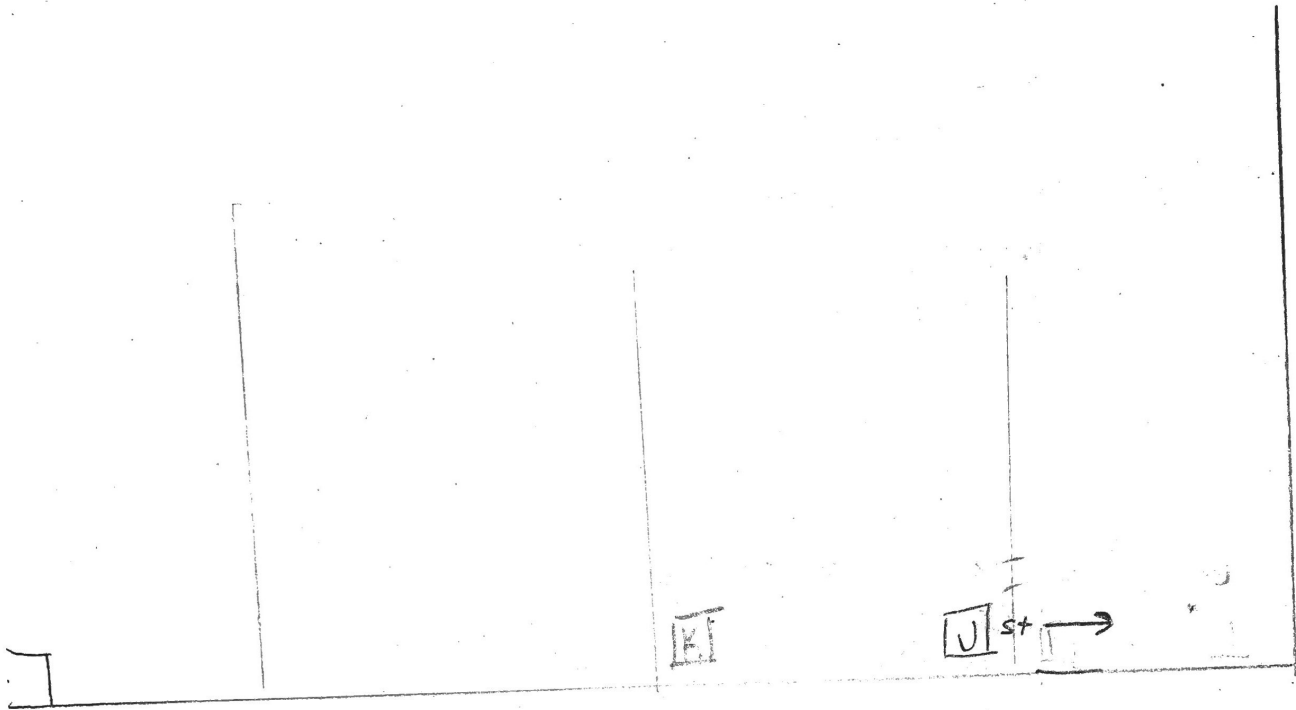
JOYCE Well then.

KIT I'm old for my age.

JOYCE And Angie's simple is she? She's not simple.

C =

① \square st SL



KIT I love Angie.

JOYCE She's clever in her own way.

KIT You can't stop me.

JOYCE I don't want to.

KIT You can't, so.

JOYCE Don't be cheeky, Kitty. She's always kind to little children.

KIT She's coming so you better leave me alone.

① **ANGIE** *comes out. She has changed into an old best dress, slightly small for her.*

JOYCE What you put that on for? Have you done your room? You can't clean your room in that.

ANGIE I looked in the cupboard and it was there. ②

③ **JOYCE** Of course it was there, it's meant to be there. Is that why it was a surprise, finding something in the right place? I should think she's surprised, wouldn't you, Kit, to find something in her room in the right place.

ANGIE I decided to wear it.

JOYCE Not today, why? To clean your room? You're not going to the pictures till you've done your room. You can put your dress on after if you like.

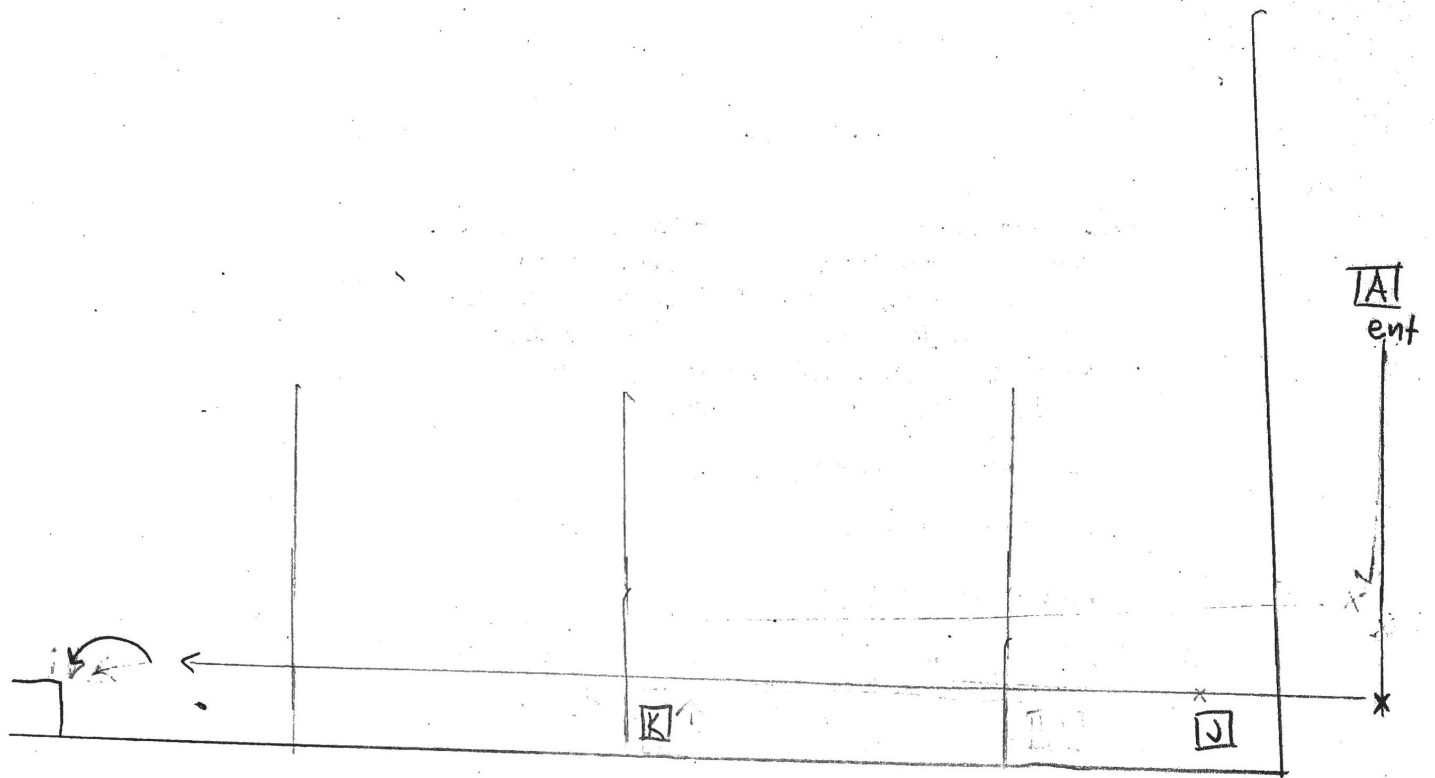
④ **ANGIE** *picks up a brick.*

Have you done your room? You're not getting out of it, you know.

KIT Angie, let's go.

JOYCE She's not going till she's done her room.

⑤ **KIT** It's starting to rain.



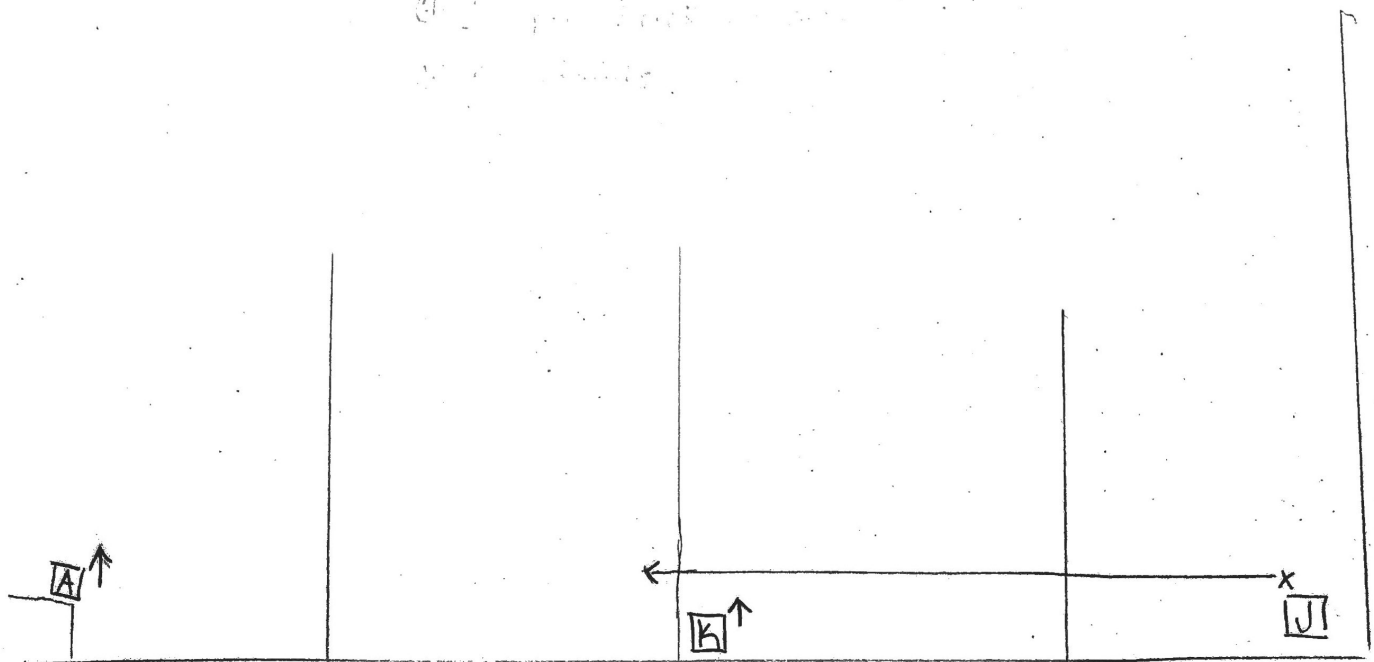
① A ent SL x SR

② A sits on stair

③ J x CSR

④ A pu brick, stands

⑤ K stands



③ J x CSR

④ A pu brick, stands

⑤ K stands

JOYCE Come on, come on then. Hurry and do your room, Angie, and then you can go to the cinema with Kit. Oh it's wet, come on. We'll look up the time in the paper. Does your mother know, Kit, it's going to be a late night for you, isn't it? Hurry up, Angie. You'll spoil your dress. You make me sick. ②

①

JOYCE and KIT *run into the house.*

③ **ANGIE** *stays where she is. There is the sound of rain.*

KIT *comes out of the house.*

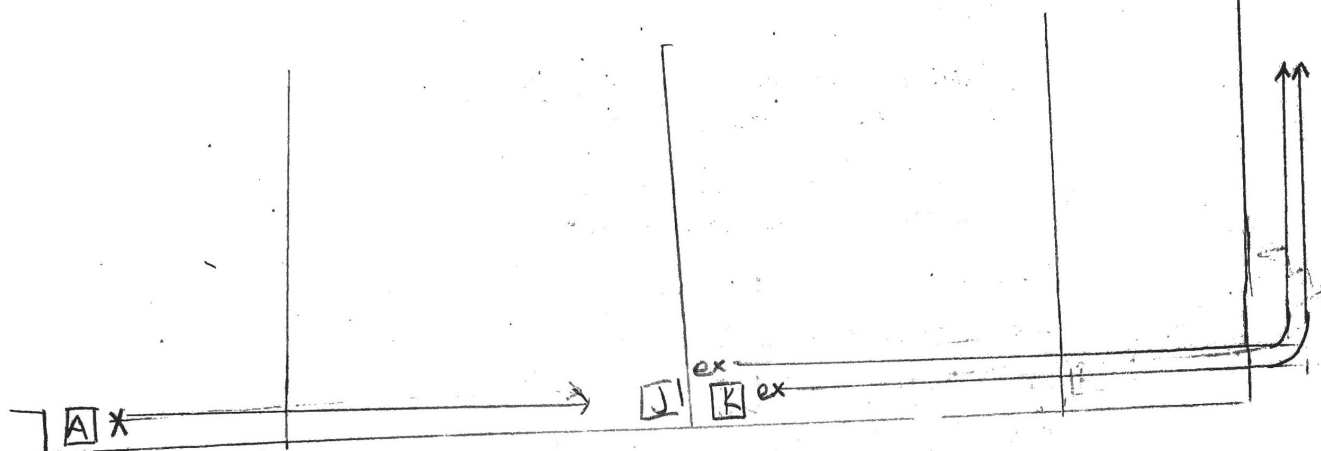
④ **KIT** (*shouting*) Angie. Angie, come on, you'll get wet. (*She comes back to ANGIE*)

ANGIE I put on this dress to kill my mother.

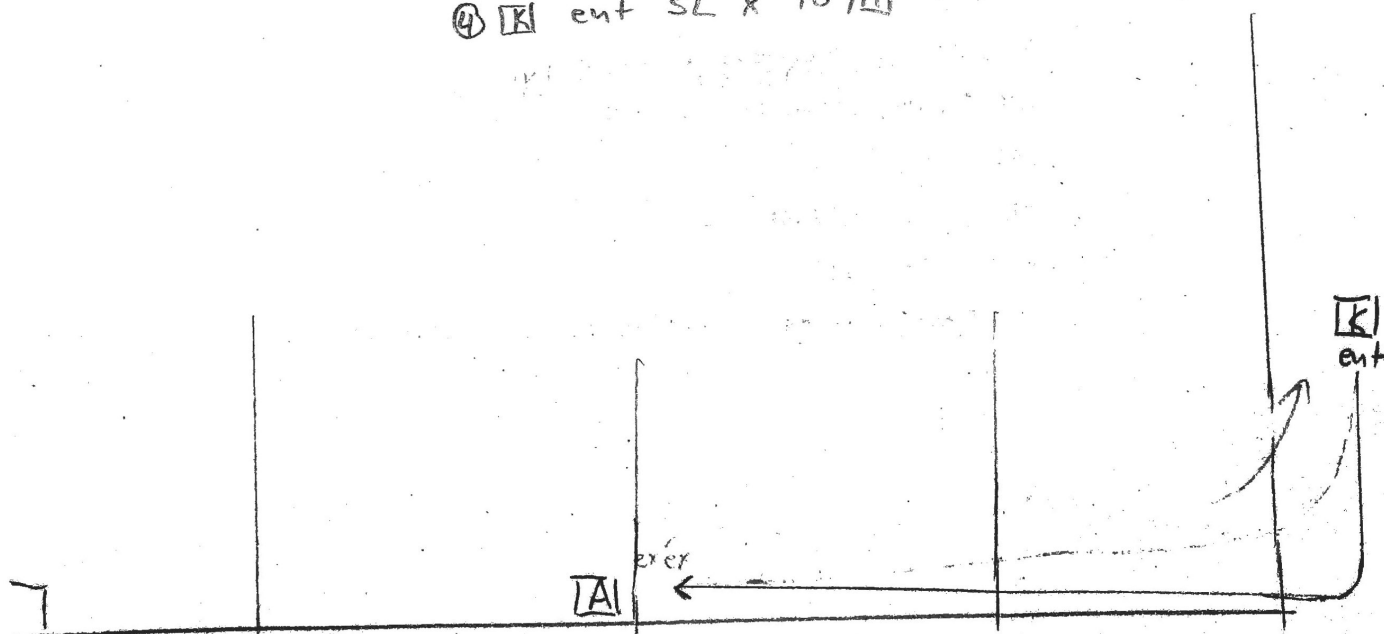
KIT I suppose you thought you'd do it with a brick.

ANGIE You can kill people with a brick. (*She puts the brick down*)

KIT Well you didn't, so. ⑤



- ① \boxed{K} ex SL
- ② \boxed{J} ex SL ,
 \boxed{A} drops brick
- ③ \boxed{A}^* CS
- ④ \boxed{K} ent SL x to \boxed{A}



⑤ $\boxed{K} + \boxed{A}$ ex SL

