

Wheeling Theatre Troupe

~~PITID~~ ~~liOtAmPoc_~~ ~~--D R_wroc__~~

~~FOAN~~ (~~43~~ ~~L4/46Y~~

SKY 30 BLUE

#54 SA B-UAL

On rau str..c29ionsthe, (lay is so beautifu the ck so
blue, he trees are so p-reen,/ fields are so go en, my childrn
are s (Tear, that an !7 carrthink of

1 fie E //)4 r Itr Le)Gr²- 6U¹ezt/. 76

A DANCE TO GETTING ON WITH IT

ff6(\ - <iv (\/ 1(11 ;ry

Dancer: (she crosses C. She dances, Bernard enters and stands U.L.)
A dance to getting on with it: In this dance, I ask the question
Is Life worth dancing? And I come up with two answers. Yest(dances
across to Bernard—Looks at him) WAnd Not (Crosses U.R.)"Yes....
(dances) and No. (repeats once more then exits....

ENDING

MA-RTY - LEONA^m

Ak^ΦA -
cA/1 -

44 7

BERNARD (Sitting on edge of stage C.) I live inside a shell.
That is inside a wall..

NOTHER:(Crossing in front of him, looking 'around) nerharzr: Bernard!

BERNARD That is **inside a fort.**

Lamant' Bernard! Bernard'.
(Bernard hides himself behind a newspaper)

MANI Bernard

Girl Friend: Bernard

DANCER : Bernard M **ct-ft 1 1**

BERNARD) (Blows at the light one light goes out, he moves to the
dark side of the stage the light goes on again) That is inside a
tunnel. That is under the sea

MOTHER: Bernard.

GIRLTIEND: Bernard!

DANCER: Bernard

ALL: Bernard! Bernard! Bernard:

DaREAR2 Where I am safe from you..... If you really loved me,
you'd find me

BLACK OUT_____

The End -----

H OKED ON NICE ti 2-

i O71It hasn't always been easy. Once I was rotten. I looked rotten. I thought rotten.. I could tell by the way people stared away from me that they were thinking "there goes a rotten person". So I made a decision to convert. I studied to be nice. At first it **was** pure affectation. Outside I did favors, lent money, smiled a lot. But inside I stayed rotten. But give niceness an inch and it takes a mile. Niceness ran amok inside of me. I became a Saint! When I came into a room people's eyes teared. I got dependent on it. I got nicer and nicer! Even when it wasn't required, I was nice. Guys wouldn't talk sex in front of me. Girls began to think of me as a friend. I gave my analyst guilt feelings. I tried to cut down but I had lost the power of choice. I was hooked on nice! Not that I'm complaining, mind you.

1\

CHRISTMAS PRESENT' (p 6 s--D4)

I want to return this Christmas present my husband gave me. It's the wrong color...It's the wrong size. It's the wrong present. And you know something else...He's the wrong husband!

TALK TOO MUCH

a)P-I riot talk too much. I'm quite bright, so it's interesting, but nevertheless, I talk too much. You see, already I'm saying more than I should. Men hate it for a woman to blurt out, "I'm bright." They think she's really saying, "I'm brighter than you are". As a matter of fact, that is what I'm saying. I'm brighter than even the brightest men I know. That's why it's a mistake to talk too much. Men fall behind and feel challenged and grow hostile. So when I'm very much attracted to a man I make it a point to talk more slowly than I would to one of my woman friends. And because I guide him along gently from insight to insight he ends up being terribly impressed with his own brilliance. And with mine for being able to keep up with him. And he tells me I'm the first woman he's ever met who's as interesting as one of his boy friends. That's love.

PAPER BAG ->

'Jo i (Wearing a paper bag over head) (as dialogue starts remove bag) I wear a paper bag over my head. When I'm happy, I wear a red paper bag. (puts on red bag)...When I'm depressed, I wear a blue bag. (puts on blue paper bag)...When I feel ordinary, I wear a brown bag. When I feel grand I wear a carton. (Hold carton, hold it then put it on head) Yet people insist on telling me I'm afraid of showing my emotion. How else do you show your emotion?

BLACK OUT

BARB

100 asⁿ4

YOU NEVER COME NEAR ME

(Couple standing next to the bed--Man doing exercises) **Re₆₁ CS_{ESC} ci0.44-/v**

w You never come near me anymore.

6_1 h (walking away from her towards the bed) That's not true.

w (sits on bed) There's a gulf widening between us.

f' h (lays down on the bed with his back to her) I don't know what you're talking about.

w I used to know your every waking thought.

h (puttin's the cover over his head) Who thinks anymore?

w (jumping out of the bed) I must know where I stand.

h (patting her side of the bed) I'm as close to you as ever. I love you. You're still the same skinny girl I married.

P47 / A2 (4ti' g

w

BLACK OUT

COTTAGE CHEESE

(platform--he sitting at the breakfast table--she standing)

N w Goodmorning darling! (gives him a great big hug)

mrf' VI 1 h Goodmorning my little pussycat! Did you get all your beauty rest?

w Slept like a baby. And how about you, you handsome bear?

h Just fine. What's for breakfast?

w Cottage cheese and peaches. We must watch our calories.

h You're so thoughtful pumpkin. (He slowly gets annoyed watching her eat. He watches...finally he can not tolerate her eating habits any longer)

You have cottage cheese on your chin. Why don't you ever wipe your chin after you eat? You're 31 years old. You're old enough to learn to use a napkin. You're 31 years old, you've started getting wrinkles. It doesn't help when

S

there's cottage cheese along with the wrinkles...And if it's not cottage cheese, it's egg. And if it's not egg, it's tuna fish. And if it's not on her cheek, it's on your nose. And if it's not on your nose it's in your hair. How do you manage to get it in your hair? (stand up, furious by this time) I'm sorry, but I can't take it anymore. A supposedly mature woman with all that cottage cheese, egg, tuna fish, on your chin and your nose and in your hair. I WANT A DIVORCE..

BLACK OUT .O% 1,06e Yog Ees (60A)

Center stage on the bed fl L

SETTLING FOR 2ND BEST 4t# (sitting on edge of bed down stage)

BLACK w All the marriages we know--

BLACK h Cracking up-- dmizoiceie q, AP oC;

_____ w Four last month--

h Two the month before-- le P-r O JV catich

w And all our age-- AC ~d c

h All married the same time we were--

w The husbands drinking too much-- 644/0t-01.5124E

h The wives going back into analysis---

r`r ,__ w The wives becoming too assertive. 1.01140t4 6/6")ic e 40-7

h The husbands becoming more bitter.

w Makes you wonder how we survived

h Never fighting--

w Never drinking--

h Never going back to analysis

w I guess it's because we don't love each other.

h A lot to be said for settling for second best.

BLACK OUT

(Platform- 3 women and 1 man seated on stools)

FIXATIVE 14 ¹ Le^{a/ifl}

First thing I do every day is get up and put on my body. Next, I screw on my head, clip in my eyes, paste on my nose and cut out a hole for mouth. Then I spray the whole thing with fixative and go to work. By midmorning my eyes are gone. By noon I've lost the use of my mouth. By late afternoon, I can hardly breathe through my nose. By quittin time, the only thing still working is my body. I drag it home and give it a bath. It wakes up. I give my head a drink. It wakes up. My date comes. I spray on some fixative and we go out dancing. He calls me his dream girl.

INDEPENDENT OMAN ,A 1.

(L
Most men want me to be dependent. But I don't want to be dependent. Because when I'm dependent, I pick the wrong men to depend on and they betray me. On the other hand, when I'm independent I attract the wrong kind of men who get so dependent on me that in order to break free I betray them. Some day I'll meet a man who won't be dependent and won't expect me to be dependent. And he won't betray me. I won't betray him. And that will be love. (She yawns loudly)

READ A BOOK

flitat'sten world! (standing up to edge of platform) You know what I did today? I read a book---Well-OK I started to read a book. Yes, I did! A big book. Did you hear that world? A classic! I picked it out of the bookcase and I started right in reading it! And you know how far I got before my mind began to wander? I got all the way to page five---before I turned on the TV. And, hey, you know what was on the T.V.? The movie version of this book! How lucky can a girl be? })

FRAUD

NA Fraud, Fraud, Fraud, every where I go. Families are a fraud. Friends are a fraud. Work is a fraud. Faith is a fraud. (standing between the two ladies seated, putting \$ a arms around them) Love, when you get together with one. other person to protect yourselves against fraud.

BLACK OUT

e 'Ckko\

H 13

JERRY DOWN AT THE OFFICE

t U p̄e 51-v Dy)

CENTER STAGE--

5 "HYA BABY"
IM HOME!

John - Jerry down at the o he's fooling around behind his wife's back with Renee the bookkeeper. (moves to the end of the bed where his wife is sitting) You know what I tell him? /⁴47s,--WC gc,7r-

Jane -John, I'm going crazy. M Tel 4z_U0/1

John - (putting a cigar in his mouth) I say to him, "ferry, I don't understand you guys who go fooling around with other women. My Janie is six different kinds of women and that's enough for "0'man."

PULL AT HIS SHIRT

Jane - (t.aires-md4"-M710g-following John to platform) Please John listen to me.

//KS

John - "She's a wife, mother, sister, daughter, sweetheart, best friend. How many women can a guy want?"

Jane - John, I'm going crazy!

John - "Everynight, I tell him, its a new experience. For fifteen years I come home, Janie's waiting there with a surprise.

Jane - John, please listen for just once.

John - So here I am home, baby. Who you gonna be for John tonight?

Jane - Myself, /64¹¹ 7// ///

John - Why, when I'm in such a good mood, do you have to start a fight?

Both walk off stage left

L., 4 1 1

AND WHAT DID I SAY NEXT "

(A-III⁴ L

Bernard (hung over, bewildered) Where am I?

Girlfriend Don't you remember?

Bernard Remember..Remember what?

G.F. You told me you loved me and were sorry for the way you treated me. Don't you remember?

Bernard Oh sure. Sure. That's when I took you home, right?

G.F. No. You wanted to go on a ferry ride, don't you remember? You apologized to me all the way--Both ways in fact.

Bernard Oh, that's right. Sure Then I took you home.

BRANDS

(Center stage) (Two people sitting on the sofa, man goes to sit between them, one at a time each person gets up and walks away)

used to read them ads--know what I mean? "Even your best friend won't tell you ads"--and it used to bother me because if you're a right guy--nice to your mother and everything--what kind of girl is it who'd throw you over because of the wrong toothpaste you used--or what kind of phoney friend is it who'd spend his time not drinking with you but smelling you? And then it would bother me how these people in the ads would become popular overnight by changing brand names. (He rises, to stage right) I mean they didn't change their insides--they weren't better people. But suddenly they'd switch brands and became the pride of the regiment. Well this used to bother me, because, frankly, people never have taken to me. Like at the job the only desk during breaks where you can't hear a steady buzz-buzz of conversation is mine. Nobody ever comes over to me! I always got to go over to them.

All my life. When I was a kid and three of us would walk down the street. I'd never be in the middle. I'd always be on the gutter side. I never got invited to join any clubs. I went through the entire army without once being invited to play cards. And I admit sometimes I used to wake up in the middle of the night dripping sweat----and going on and off in my head--like a neon sign was "Bad breath, BAD BREATH BAD BREATH."

I got married and my wife treated me like a janitor. The only thing she could say about me was I'm good with my hands. When the other wives boasted about their husbands' talents, she'd call me in to fix the sink. So at parties I'd do my famous "Fixing the sink bit" and the rest of the time we were acquaintances.

And more and more in the back of my head I'd hear "change your soap, change your deodorant, change your toothpaste" . But I don't know. I always felt I'm me for better or worse, I'm me.

Then my kids who my wife said are at a sensitive age, began to make cracks. So I finally gave in. I changed my toothpaste, my brand of hair oil, my brand of soap and my suit style. And son of a gun, the ads were right! My wife adored me. The kids loved me. Suddenly everybody was my buddy for the first time in my life! Three weeks of it was all I could take. Then I went back to the old ways. If they prefer that brand over me, the hell with them.

V *W* dtt^L - /¹⁴ ViTe _ 714 el-P14411¹-

I'LL DIE

(Stage left, si ling 4 rocking chair)

I (Virtin type) Monday, I met the cutest boy. All night long he told me I was afraid of life. If he calls me, I'll die. Tuesday: He called me for a date. All night long he confused me about who I am. If he likes me, I'll die. Wednesday: He says he loves me. All night long he warned me he'd hurt me. If he touches me I'll die. Thursday: He wants to marry me. All night long he told me living with my mother was a stifling experience. If I say yes to him, I'll die. Friday: I said yes. All night long he told me he was my last chance to escape my bourgeois background. If I marry him I'll die. Saturday: The wedding's set for tomorrow. All night long my mother told me I was ruining my life. On the way to the church, I'll die. Sunday: We're married. Tonight I'll die Monday: He eats like a pig. He drinks like a fish. He slept the whole morning away.
I guess I won't die.

BLACK OUT

Platform (2 women and 1 man sitting on stools in background--dancer in front)

LOSS OF INNOCENCE

Dancer | A dance to the loss of innocence-(moves to the stage area) In this dance I have symbolized youth, its hopes, its wishes, its dreams. Its choice of friends, of lovers, of gods. Youth--bright and eager to search life for its meaning (jumps on bed) certain knowledge that it will find that meaning. And then comes disillusion. The disappointment of friends--the inadequacy of lovers--the failure of gods. The gaining of bitter insights--there is no one who dosen't lie--there is nothing incorruptible. They're all cheats and out to Let you. Don't believe a single one of the dirty no good ()...Forget it. I don't feel like dancing (exit-stage left)

STILL I BELI5VE IT I ,2

6. tNNA always right about everything. I can always tell which friends will betray me moments before I put my trust in them. Still I trust them. I know in my bones what a man's going to try with me as soon as we lift our first drink. Still I drink it. I can tell the instant I make new promises to myself that I intend to break them. Still I make them. I know the second people say I'm doing better that they must be lying. Still I believe them. I can see the end of every experience before I begin it. Still I begin it. For me, getting out of bed in the morning is an act of false confidence.

ak

MALE (Somewhat shocked) Why should it? Why shouldn't it? You may have the wrong idea about me....I really don't play around a hell of a lot.

FEMALE Honey, honest it doesn't matter in the least to me.

MALE (defensively) Oh, it doesn't does it. Well maybe this will. I love my wife very much!

FEMALE Marvelous!---Are there any kids?

MALE I don't know what you're trying to pull but aslong as I've gone this far you may as well know the complete truth...to me you're just a one night stand.

.1L.MALE And that's what you are to me, honey! After all I'm married too!

MALE You--married?

FEMALE Sure!

MALE (Somewhat nervous) I--I didn't know.

FEMALE (takes her wallet out of her purse) Want to see my kids?

MALE No--No! For godsakes--please don't!

FEMALE Look, do you want to forget the whole thing?

MALE (like a pussycat) You won't think I'm unmanly?

FEMALE (She crosses to him puts her arms around hom) To me you're a tiger.

MALE What a truly wonderful woman. Why, if I wasn't a happily married man Your husband would have to look out.

LOVE FRANK AGAIN); `>' 2 = 5

R ^{V-; 0 ri} _{-0, -} y the time Frank told me he was leaving on a business trip for a month I had lost all feeling for him. Each dinner when he'd come I'd try to rekindle the flame, but all I could think of as he gobbled up his dinner was "All I am is a servant to you, Frank". So when he announced he had to go away I was delighted.

While he was away, I could find myself again! I could make plans! The first week Frank was away I went out seven times. The telephone never stopped ringing. I had a marvelous time! The second week Frank was away I got tired of the same old faces, same old jines....T suddenly remembered what drove me t() marry Frank.

(Center stage--action starts on sofa)

SO I DRINK

I

- *fit* - ^{Fi tR\}

Sometimes I feel small. And sometimes I feel larger than I fe. Sometimes I feel crushed. And sometimes I feel like a king. Sometime I feel slow. And sometimes I feel like a wit. But most of the time I feel just like me. So I drink.

(Sees a woman walk by--pours himself another drink--then follows her off stage)

BLACK OUT

PASSIONATE PERSON

Aijklcil/C6 SX/i

(Woma sitting on man's lap on sofa)

1,000% per A re Th. Vi\extri4

Co. ti-r ^{a -}, ^{A A} ^{Passion.} ately kisses girlfriend) flow!. I had no idea you were such a passionate person. (A second kiss) This could be something good. I could use something good right now. Something to build up my pride--my self esteem--with all the rotten back-biting going on down at, the office. I swear I'm not going ttk, stand SDX much more of it..--- - Aor)l ^{k, Mic}
(He stands up--she falls to the floor I deserve some credit. Not that my family would ever admit it. Not them! They never wait to hear /), ^{Le 4 5 AZQVZ}
my side. (He kicks over the coffee table-Judge! Judge! Judge! Wherever ^{3. 4. 4. j}
you turn somebody's sitting in judgement. It's just like in the movie tonight when Paul Newman said to Sophia Loren--(he grabs her off the floor --they kiss--she breaks away) ^{0,4.5, / 11/A4 7f Gt. 4y}

GIRLFRIEND I--I'd better go, Harry---I had no idea you were such a passionate person. /I ^{9/57 f'le / 6 P. 7-61/6}

_____ (standing-smiling in a re-assured manner) ~~ALMOST AFRID LOOK~~

BLACK OUT

I JUST LOVE YOU

O-

yl A (1 t c)Ai

(Back stage left--crossing to sofa while dialogue proceeds)

WitIE You have contempt for me.

HUSBAND I love you.

WIFE Then why do you treat me as if I'm stupid?

HUSBAND I love you.

WIFE But you have no interest in my opinions.

HUSBAND I love you.

WIFE But when your friends ere around you behave as if I'm invisible.

HUSBAND I love you.

WIFE Than why do you act as if you don't like me?

It/-40

HUSBAND (stands up--puts his paper down) Who said I liked you--
(goes back to position on sofa) I just love you....

ni\p-k 1-

SYLVIA/DREAM GIRL

Platform (Knocking from back stage)

The day I met Sylvia I was sure I had met my dream girl. "don't think of me as your dream girl," Sylvia warned me. "If you do I'm bound to disappoint you." But I told Sylvia, "That's exactly what ny dream girl would say." And we got married---After seven years I said to Sylvia, "All we ever talk about is money and I've come to the conclusion you're not my dream girl." So I left STlvia to think things over. What I decided was that while Sylvia had her shortcomings she still had a better body than all my friends' wives. When I returned home this dumpy middle-aged woman answered t4e door. "Where's Sylvia?" I demanded. "I'm Sylvia," she said. So I threw her out! ...I don't care how long she knocks, I'm not letting in any strangers until the Sylvia I settled for comes home.

Full light on stage

DATE FOR 7

(She pacing back and fo t (While he sits on the sofa with an ice bag on his heacq

opLe-piE: (r)

/S NVL

(Furious) We had a date for seven. You call me at five to tell me you're not sure you'll be able to make it because you have to meet with your wife's lawyer. (she crosses D.P. he moves D.L.) You call me at six to tell me you'll be able to make it after all, but you'll be delayed (she crosses right) You call me at 8:00 in a whisper to tell me you're on your way and I'm the only person in the world who makes your life worth living. You call me at nine from a bar to tell me you've been delayed. You show up at midnight drunk, moaning how everybody's trying to kill you. You pass out at 12:30 and then leave the minute you wake up in the morning saying it's your day to spend with the kids Sam, I want to know Tehat yon call this.

k513 Freedom.

THEY'LL NEVER GET ME ALIVE #29

(W man ru ning down center aigle, looks around, sits on edge of stage)

_____b^obreathless) I married Fred so I could be free of my mother. I had children so I could be free of Fred. I took a job so I could be free of the children. I ran off with the chairman of the board so I could be free of responsibility. I went back to Fred so I could be free of guilt. I divorced Fred and gave him custody so I could get a fresh start. (looks around)
They'll never get me alive! (Runs out--stage left)

I WAKE UP SINGING 3-0

(Man enters-upstage right)

_____l (sing.giWIWak singing and my wife hugs me and kisses me and b gs me never to change (hugs woman standing s.r.) (crosses d.c.\$) sinfr, on the bus to work and the passengers smile and pat me on the back. (sinui_n8 4,x,,,rsoIng to rst.r.), = sing at work and the boss has tears in his eyes and I get a promotion. **tsfefs** down to platform) (singing)

PPIEST (Crossing in front of him - looks twice then approaches him)
How, in a world full of deprivation and misery could you be so happy?

Who's happy...I sing to drown out my screaming.

NOT IN MY HOUSE

(Center s a'e on sofa --woman sitting on sofa man paces back and forth)

1 Mother, when I first married Irene you said you didn't want to int fere, you just wanted to walk by our window once amonth and wave. (he paces) Mother, after three months' waving you said you didn't want to get in the way but as long as you were going by our window every day Irene might just once invite you to dinner. Mother, after four months' dinner, you said you didn't want to run our lives but in order not to get home so late every night Irene might just once, invite you to stay over. Mother, after a year's living with us, Irene said if you didn't let her do some of the cooking, cleaning and shopping you' d have to move out. Mother, I spoke to Irene yesterday and she wants to come back...

LSONA Not in my house! (She exits stage left, he follows)

MORE SOCKS

10 le) Dig- s -r" Y)

AS rg 4 e ci ... c.7 tf, (7, ' a C-4 | 6Af ... Apt ...

Platform--

U (w) I go to the laundromat to do a wash. Included in the wash are 3 pairs of socks. Out of the wash come 6 pairs of socks plus 1 gray sock and a green. A week later I go to the laundromat to do a wash. Included in the wash are 17 pairs of socks. Out of the wash comes 4 pairs of socks plus one black one and a blue sock. A week later I go to the laundromat to do a wash. Included in the wash are 4 pairs of socks. Out of the wash come 2 pairs of socks. The other socks never show up. The very next day I go to the laundromat. As an experiment I put in nothing but my last 2 pairs of socks. Out of the wash comes a body stocking. (open the stocking--pulls out a note) In the body stocking I find a note. The note reads (quit trifling with the laws of nature and bring the machine more socks....

(a 4-) r, r^4, / .: , / A z c (. c^7 — c; 1 det Ai 're 7^1. C 444(-/4414^

THE ADOICATE

3^T^-----v----- 1M^ riA --p, OR, - ///-E^ C_... / 7,

Center stage (Woman sitting in a chair) (ital waiti/4 4-?1M) ril) le :y

Voice on paging system
Voice Doctor Terminal to surgery--Doctor Terminal to surgery
Doc Felman telephone--Doc Felman telephone
Father Kelly to room 413..Father Kelly room 413 please hurry
Correction..Father Kelly to the morgue

MISS BAUM How is he, Doctor? Is there any hope? (standing up as the doctor approaches)

DOCTOR He's out of our hands, Miss Baum. Beyond the help of that thin book of knowledge man calls medical science.

MISS BAUM But what can I do, Doctor? I love him!

DOCTOR Have you tried prayer, Miss Baum?

MISS BAUM Prayer? Did you say prayer?

DOCTOR I recommend you try it, Miss Baum. We here on earth have done all we can.

MISS BAUM I-I once prayed, Doctor. A long time ago. When I had dreams. But that was before--

DOCTOR Perhaps it's best that I leave you to your thoughts, Miss Baum.
(He exits, she crosses the bank to sit on sofa)

MISS BAUM (Puts her head down for a moment - raises her head) Hello God. I know you haven't heard from me in a long time, God not since the war. A lot of water under the bridge since then.

GOD Now what does she want...The only time she talks to me is when she wants something....

MISS BAUM Momma died in 43..A car crash. We tried to Let a doctor for her. No one would come.

GOD Tell that to some one else...did you forget who you were talking to..

MISS BAUM Then Poppa deserted us and I had to take care of Sis. I was sweet sixteen, God. Any wonder why I stopped praying?

GOD You were never sweet sixteen.

MISS BAUM Listen, did you know we moved from Cincinnati?

GOD She seems to forget just who I am.

MISS BAUM We moved from Cincinnati in 45' I think it was. Yeah, that's right because 45¹ was when Leroy got me in trouble and he wouldn't marry me, so I had to go to Pennsylvania--to this doctor

GOD Where did I go wrong!

MISS BAUM Then for a while we lived in Cleveland.

GOD Now, I do feel sorry for her.

MISS BAUM—Did I tell you about Cleveland? Well, someday remind me...

GOD I could hardly wait.

MISS BAUM Anyways, before Cleveland we lived in Detroit. Then this mechanic got Sis in trouble, and I had to take her to Pennsylvania.

GOD Who do I pray to..?

MISS BAUM Um--So anyways, after that we decided that we might as well settle in Pennsylvania. And wouldn't you know it--neither one of us got in trouble **again. Isn't that the limit?**

GOD The pits...

MISS BAUM Listen God, am I boring you?

GOD Of course not (yawns)

MISS BAUM Mere was I?:::Oh, Sis finally settled in L.A. She married an actor--so called. He beat her up awful, God. He had her paying the rent and everything. She had to work as a car hop. I was sick for a year. Sis sent me money. I spent it on doctors. A fat lot of good they did me.

Did I tell you about the part about Leroy showing up again?

GOD (Yarns)

MISS BAUM Listen, if I'm boring you just toll me---sompihow (Lights flash on and off) (It startles her, but she continues) Anyrays, Leroy came back into my life in Des Moines. He was a changed man, he said. He was a rat, God. He beat me up. It was awfull And out of the clear blue, Bill came along.

GOD O myself there's more.

MISS BAUM The on -decent thing's ever happened to me...a good, clean hardworking men. He- bought us a house in Tulsa and we were doing fine. Sis moved in with us--Bill was like a brother to her---One big happy family. Then Bill started getting these funny pains. At first I thought it was gas, he was always eating beans...but God its got worse. Tie made him see a doctor. The doctor said it was nothing and we forgot about it. But these pains just kept coming back. The doctor said it was gas, put Bill on a bean free diet. But they kept coming back. Say, will you listen to me, Goa Aintt I an awful talker?

GOD Mmmminn

MISS BAUM Tell finally Sis and I put Bill in the hospital. The doctor said there wasn't a thing to worry about. Then they took x-rays and the doctor said all I could do was pray. So to make a long story short, that's what I'm doing here, ^{God?} Are you listening?

GOD I hear everything.

MISS BAUM I haven't been a good woman. I've sinned more than my share. But if you do this one thing for me, whatever happened in the past, I know I'll believe again. Don't take Bill, God! Please don't take him. Bill don't deserve it! If you got to take somebody God, don't take me...t ake (pause) Take the doctor. (Exit left)

OX)

11M

(tcriJ — CIA AJ 4 DANCETOHOPE

dance to hope (dances—the stage ,manager stands behind her, watches **for a while**)

STAGE MANAGER Look, I hate to tell you this---

DANCER In this dance, I celebrate the spirit of renewal in the land.

STAGE MANAGER But because of economic downturn we've had to make certain adjustments.

DANCER A return to sharing.

STAGE MANAGER One of our adjustments is you're fired (Walk off)

DANCER (She watches stage manager leave, then begins to dance
7267177 A..return to dignity and **self** respect.

STAGE MANAGER Say, didn't you hear me?

DANCER I'm sorry, but you can't **fire an** artist

STAGE MANAGER But you're firedi (turns to audience) She's fired

DANCER We dance to the sound of a different employer.

STAGELMANAGER You're firedi Get **off** the stage...Leave (turns to the audience)Due to technical difficulties we are going to take a short intermission. We will continue with the scheduled performance in 15 minutes.

INTERMISSION

(18)

36HE LONELY MACHINE

NARRATOR Other people always disappointed Walter Fay M M.⁷→

WALTER **Traitors.** O 6

MIVZ

NARRATOR Other people were always either ignoring him . . jCgie-/

WALTER I'm a persons

/A/I

6/V

NARRATOR Or rejecting him--

WALTER I'm a persons ,

NARRATOR Or betraying him!

WALTER **I'm** a person?

NARRATOR This made Walter Fay sulk slot!

WALTER **My** problem is other people. By myself I get along fine-- but put me in a room with one other person--I become only half of me. Put me in a room with two people--I'm a tenth of me. Put me in a room with a mob and I'm nobody The more people I'm with the less of me it is who's there. The more I'm alone the more of me there is to be alone with.

NARRATOR **And so** he'd regularly vovvriwver to go out aasin.

WALTER Who needs 'em (the phone rings, he picks up the **phone**) Free? Why wouldn't I be free? Is nine o'clock too early?

NARRATOR Walter Fay was the kind of man who hated parties.

WALTER **It's my policy.**

NARRATOR He always said:

WALTER **There's no such thing** as real **conversation** at a party.

NARRATOR **He** always said:

WALTER I've never met a girl I liked at a party.

NARRATOR **He** always said:

WALTER **I really don't know why I go.**

NARRATOR Walter Fair regularly fell in love at every party he went to .

-LADY There's no such thing as real conversation at a party. I've never met a man I liked at a party. I really don't know why I go.

WALTER I love you

NARRATOR Eventually his love always disappointed

LADY I'm busy tomorrow..

NARRATOR Ignored him--

LADY I'm busy the day after tomorrow

NARRATOR Rejected him.

LADY I'm busy **the day after the** day after tomorrow,

NARRATOR And betrayed him--

LADY Anyway, you're **too short.**

NARRATOR The world had no time for Walter Fay WALTER goes back to center stage-----black out on platform, party people exit) He tried to be alone, but it was hard.

WALTER If only not being alone didn't **depend on other people.**
(WALTER sits staring at the **telephone**)

NARRATOR Nobody ever called him. He always had to call other people.

WALTER Other people must have very snail phone bills'

NARRATOR ::;() one day Walter Itty made a decision. If other people didn't need him he wouldn't need other people,

WALTER Other people are my enemy

NARRATOR ^{111ct} that's how he saw his life up til now---a battle between himself and his enemies(looks out the window and sees a woman pass by)When it was between himself and a girl he had called it "the battle of the sexes"

WALTER (He is looking out the window, watching the women in the street) Castrators . . . All of them . . .

NARRATOR When it was between himself and a boss he had called it "class warfare".

WALTER Facist

NARRATOR When it was between himself and his family he had called it "neurosis."

WALTER (picking up a picture, pulls the picture from the frame and rips it up) Psychopaths. . .

NARRATOR Walter Fay well knew that one did not **go** to his enemies for assistance . . . **One went** to friends.

WALTER **I'm my only friend. If only I could talk and never have to** listen. If only I could take and never be forced to give. If only I could get for myself what other people have for themselves".

NARRATOR So one day Walter Fay (Walter exits stage right) went down to his basement workshop and invented himself (enters carrying the Lonely Machine) a Lonely Machine.

WALTER (walks around the girl admiring his work) It's mine minei I never had anything that was all mine before.

NARRATOR The Lonely Machine **did whatever** he wanted it to do (machine lights his cigar) **It listened *x him. It took** long walks in the country with him. (Walter pushes the machine--mahine walks all around the stage) It looked at the stars with him. (The machine and Walter admire the stars together)

NARRATOR Walter, 'Fay invented a voice so it could say nice things to him.

MACHINE What do they know? You're so much better than (111WICW everyone.

WALTER Yeah. . . You're right!

NARRATOR 'There, was not a nge.4. Walter Fay bad that the machine did not **answer. It was a mother to him---**

LONELY EACHINE **When you;re in trouble** who's the only one you can turn to?

WALTER **My** machine (hugs machinei

NARRATOR It was a father to him--

MACHINE Are you sure you've made a wise decision, my Walter?

WALTER Maybe you're right.

WALTER I was his lover!--

WALTER (hugging and kissing the machine) I love you . . .

MACHINE Moans

NARRATOR For the first time Walter Fay could be himself with another---he could let loose---He could be aggressive!

MACHINE Argue: All you do is argue: Go to your room:

MACHINE (put her head down) Yes, Walter.

NARRATOR He could feel self-pity

MACHINE Sorry! All you feel is sorry for yourself: Go to your room.

MACHINE Yes, Machine.

NARRATOR He could be forgiving.

MACHINE (Crosses to Machine) I was wrong my dear machine: Wrong:
VatONGI VEONGI

MACHINE I won't listen, Walter. It was all my fault,.

MACHINE **Walter** Fay had a relationship. He swelled with a new assurance.

WALTER (looks in the mirror) Do you notice anything different about me Machine?

MACHINE You'll always be the same to me, Walter--Perfect!

NARRATOR But being perfect where he had always been perfect was not enough for Walter Fay.

MACHINE You seem strangely quiet tonight, Walter., Is anything bothering you?

NARRATOR He wanted to be perfect on enemy ground.

WALTER I think I'll go for a uh walk (Exit left onto platform mingling in with the people on platform)

NARRATOR He started going to parties again.

LADY VIHO Is that devastating man with the self-satisfied smile on his face?

NARRATOR Not that he didn't need anybody, didn't care for anybody, he began being invited everywhere.

WALTER (talking on phone) Sorry, old machine---dinner out again tonight. The Kissingers...

MACHINE Have a nice time, Walter. Don't worry about me.

NARRATOR He knew the machine was hurt. But he also knew something else---that he enjoyed hurting the machine. He was philosophical about it.

MUTTER (Machine follows him to the platform) That's life (turns away from the machine) Taxil (Machine walks back to stage)

NARRATOR He played the Mirt (TIRIVIC) against his new friends and his new friends PgRinet, fald wurthiu0.

HALTER Can't see you tomorrow nighty kids. Duty calls at home, ylknow. (walks onto stage) (u y 4

FRIENDS Have a nice time, Falter. Don't worry about us.

NARRATOR But home wasn't as much *fun* as it used to be--

MACHINE You're bored with me.

NALTER Don't be foolish.

MACHINE You have nothing to say to me anymore.

WALTER There's simply nothing to say.

MACHINE Walter, who hears the secrets that you once told me?

WALTER Will you kindly stop nagging me?

MACHINE Tialter, what was my crime? What was my terrible crime?

WALTER I have a date] (exit stage right)

NARRATOR Walter Fay started coming home later and later. Mater quietly stops on stage with his shoes off) He always hoped the machine would be asleep. (The machine is sitting on the sofa) It never was. Nalter crosses over to the machine)

WALTER Drinking again, eh? (Takes the bottle away from the machine)

MACHINE I-I'm sorry, Walter.

NARRATOR The point was that Walter Fay needed something when he needed it and not after he stopped needing it.

NALTER The machine was only a means to an end...

NARRATOR Walter Fay explained to himself.

WALTER It was a bridge between me and other people.

NARRATOR He saw it all clearly now.

NALTER Lonely machines are splendid but they have their place.

NARRATOR Walter Fay had outgrown his machine.

NALTER It's nobody's fault.

NARRATOR One day he made an announcement

Machine, old friend, it's not going to be easy to tell you this...

MACHINE Break my heart. I've been expecting this

WALTER I'm bringing a young girl to live here next week.

MACHINE Break my heart. I've been expecting it.

WALTER I see no reason why the three of us can't be happy like they.

MACHINE Oh, Walter! Then you still want me!

WALTER But in the beginning--until she gets used to you--would you mind not saying anything?

MACHINE I've been expecting it... (Walter carries the machine upstage)

NARRATOR So a stranger named Mercedes came to live in the home of Walter Fay and the machine. She was a mother to him.

ptv3tz DA)

MERCEDES Valen you're in trouble who's the only one you can turn to?

NALTER Ay Mercedes (hugs her)

NARRATOR She was a father to him....

MERCEDES Are you sure you've made a wise decision, my Walter?

WALTER Maybe you're right.

NARRATOR She was his lover.

MERCEDRO Oh, Walter, you amuse me so . . .

7aLTIE (in8) to I really (He walks ^{4irgAr} tb bit by the machine)

NI'Ritke01?. ^{pi,} moronts when WrcPcins Out 01.6,411
drive ITaitor Fey 7Ironld z. **1**, mot hig Lonely Machine.
^{pu}

(Walter pushes the Machine to **center stage**)

"aLT how are things?

MACHINE Net bad. And you?

NARRATOR **Bht`berc.aor-lon\$,etnucemed to be any contact.**

Yuma So how are things? So how are things? **So** hove are things?

NARRATOR **And receiving no answer Callter** returns Machine upstage left and covers it rith a sheet) he wheeled it into the **upstairs** closet and never wheeled it out again. And there it remained. . . Until one day Mercedes came upon it.

(brings machine dorn to center stage)

MERCEPFS 1Nalter What a lovely surprise,' A dressmaker's dummor. (hugs and kisses Walter-Machine turns slightly--disappointed resumes her feeling--less expression) Mercedes covers the Machine again)

NARRATOR And she made mrny dresses and gave many parties an *lter Fay never felt **disappointed, ignored, rejected or** betrayed---M a matter of fact---;Ualter Fay never had any feelings again.

HLLCN OUT

V.) A DANCE TO SUMMER ³⁽⁴³
(platform) ... "

DANCER A dance to summer...In this **dance I** celebrate becoming, becoming a freer mei A modit7'ting me. .4 losing weight mol A more in touch with my body me. An eating proper foods me. An entirely newl, mel (woman **dressed in leotard** cameos the dancer's word--center stage behind her) **Instead of the old me, dr3;71d me, rojeetcd me, disgusting me, fat mn,** compulsive me, ugly me, depressed me, self-hating me, rotten me, putrescent,. **fl&aic** speeds up while lights slowly fade to black out)

(Doman sitting at the bus stop) u f\ Lj 2 1.Z" - Se(1AI L

WOMAN (Morning I hate...Going to work on the bus I hate..Jtark I hate...
Tsteps onto the stage) Sometimes I think...What a relief to escape
all this and get married... (V/elks over to sofa to man sitting reading
the paper and drinking a beer) And then I remember...I am married.

HD6B IN:4THE TRETH

3⁴

(platform--Couple sitting on bench—) Tbe/ey- 01/912 -1⁴/ -Awe f36

BERNARD Will you marry me?

MARY Why do you ask MB to marry you?

BERNARD Because you've got a rose in your teeth (she pushes him away)
I'm a fool for a woman who carries a rose in her teeth.

MARY But what if I hurt you? (he leans over to kiss her. She stands
UB5-

BERNARD Oh, would you? Not too much of course. But to be hurt just
77131Tie by a woman with a rose in her teeth...WML

MARY What if I were unfaithful?

BD' i'D Hot dogs To have a woman with a rose in her teeth unfaithful
to mei I-I somehow never thought I'd rise to that (he kneels below her)

MARY What if I consumed you with my strange and insatiable appetites?
TgEgnding up, looking down at him)

BERNARD (Stands up) Oh boys Not all at once, mind you. But a little
bit at a time by a woman with a rose in her teeth---that's more than I
ever hoped for (she pushes him away from her)

MARY What if I took the rose out of my teeth? (She takes her rose out
of her teeth)

BERNARD (Oh God me (disillusioned) (He exits quickly)

NARY I'll put it back, Bernard—Look, Bernard! I put it backS
She puts it back in her teeth and runs after him)

S

4/- - .C6141y

(platform)

DANCING NAN The one thing I should have been I'm not, Fred Astaire. But I don't have the talent or discipline to be Fred Astaire& So I do the next best thing. (He tap dances from right to left) I tap dance through relationships. Around my family (he continues to ...oe) I and out, of personal crises-At times I wish **T 41.41 (1A 1J4A/ iftW**
 -fro, cem -...e-me. BUT when one of them comes too close (he uses his cane as a sword, backs up left) I tap dance away. (sits on edge of the stage) Sensational but isolated I dance on. The curse of Fred Astaire. (He flips his hat, off his head, down his arm into his hand-exits left, dancing off stage...)

WIN

#40
JEANNIE

(center stage)

ri\

doe

WOMAN (very impressed) What do you 60?

MAN (very coldly Win

WOMAN I mean what line of work are you in?

MAN Winning

WOMAN Well, what do you do to relax?

MAN Vin

WOMAN What do you do for fun **with** your kids?

MAN Win

WOMAN **When you go off on vacation** what do you do?

MAN Win

WOMAN (dubious) What in life do you fear most?

MAN Fear?

WOMAN Have you never known the emotion **of fear**?

MAN Emotion?

P
VARIAN

407 \40td_ 1Vi'

- fl-Ae

DIAL A NUMBER

?iOMAN FATIENU Do me a favor. Dial a number. (Yurse crosses to phone) Ask vffiever answers if they love me. That do they say?

NURSE: No...

AMAN PATIENT.: Do me a favor. Dial the police. Ask them to arrest the number that (doesn't love me. ... That eo they say?

PUR:33: They're coming to get you.

AldAN PATIENT: Do me a favor. Dial my mother. Tell her this is her fault.....hat does she say?

NIIRD'1: Her line is Inasy.

AMAN Patient. Do me a favor. Dial my answering service That do they say?

PURSE: They don't answer

(Two men enter....Tie up the patient) (Patient screams---nurse ignores her screams) Telephone rings...

PURSE: Yes....(Turns looks at the patient) O.. I'm sorry she can not come to the phone....She's tied-up at th9rmoment....s

AVOID MAJOR COVEITiaTIS -[A - Ni -
;Ian: Son, I can't tell you how sorry I am to say this; But you're not working out. It's not you fault. Then you were born I thought you were the finest specimen] of a child. But I don't feel at home with you. I can't be myself with you. I hate spending time with you, that I could **be spending** with people I enjoy. I've lost 25 years of my life acting like a parent. It's enough. So here's a check for 'I.o,000 anf a one way ticket to detroit. Good-bye son....And some good sound advice....Avoid **major commitments**

I'M THE PARENT?

(man enters stage left with woman following)

MOTHER You don't help me. You don't try to understand me.
you are never there when I need you. You don't protect me...
You don't love me!

ft BERNARD But Mother...

MOTHER Mother? I'm the parent? Oh! (she sits, shaking her head)

NN\

110RST MOMENT |-.3

Platform **Alba UAL**

WOMAN I used to wonder how I'd stand up to the worst moment in my life. I stood up to the depression but I didn't think it was the worst moment in my life. I stood up to my parent's death but I didn't think it was the worst moment in my life. I stood up to my husband Cheating on me but I didn't think it was the worst moment in my life. I stood up to my children deserting me but I didn't think it was the worst moment in my life. The worst moment in my life was when I realized...This is my life. I don't know if I can stand up to it.

HOED ME

T

902) (r) (Y21-...Td

MAN enters center stage with woman chasing him...

MAN Dolly, I (Woman rushes to him and clings desperately)...Please let me go, Dolly. You've got to let go sometime! Love is more than mere possession. Love is giving rather than taking. (her arms go around his neck, and begins to bend him forward.) Freeing rather than enslaving. Love is---ooph---please loosen your grip, Dolly. If you're afraid to let go it means you don't trust me, if you don't trust me it means you think I'll leave you, (she pushes her head under his arm) and if you think I'll leave you it means you don't have any respect for yourself. If you don't have any respect for yourself then in time you'll force me to lose respect for you. If I lose respect for you I'll want to leave you---(she puts her head under his arm) argh---But with a looser hold-you're free to go your way, I'm free to go mine--"we'll be so much happier. Try to see it my way, Dolly.

DOLLY (letting loose of him--stands away) Me---free to go my own way...

MAN Thy, yes.

DORY That doesn't sound so bad...(walks up stage, packs her suitcase)

MAN: No...I n't go...please..(Clings to her....Hold me...

MUGGERS f)LE , t)
Center stage--woman putting on a coat)

LADY'T went out, I got mugged. I resisted, I got stabbed
After I got better, I went out. I got mugged... I didn't resist.
I still got stabbed....After I got better... I didn't go out...
I got burglarized. (;!alking down to platform) So I decided to
go out.... Who needs people like that in my house? (exits S.L.)

I CELEBRAT¹ VI ID \A' S (:pcj 1761N) K4(ad

LANCER: (dancer begins to move from u.r. to D.L.)... In this
dance I celebrate, (!:;its on edge of stage) (thinks)---Let's start
this all over again. (U.R. to D.L.) I celebrate...Celebrate...
I celebrate, I celebrate...(leaps to platform) (a mugger
grabs her purse---they struggle---She knocks him out) I celebrate
survival.

WY F LO'IER3 A SELL OUT ^)A- leE(141 - rr) ^:n)
Wan and woman enter L....

R ft ^Eiti

VOILAN: (Holding a plant) It's not growing.

IAN: Of course not. It's winter.

O11AN: But I give it love. Always before when T gave it love it
grew in winter.

liATT: Apparently it got used to love. Now it demands something else
to grow in winter.

ZOJAK: 'But what else can I give it. I give it water. I give it plant
food. I give it love. That else is there to give?

AN: Have you tried money?

man: My flower would not accept money:

MAN: It's only a suggestion. Of course, if you're afraid to see
what would happen.

WOJAAN: I am not afraid. I know what would. happen. (gives the plant
money) Look flower here's a five

gAN: It's growing:

OMAN: Here's ten dollars:

MAN. Good heavens ...It's a tree...Congratulations. Your flower has
an excellent mind for business

(platform)

WOMAN A flower I found a flower. *Leola*

LADY I found a flower!

WINO My flower is big and beautiful and extremely robust...

!IA' 'That's true.

WHO Your flower is **dark and unvinly and may** not live till morning.

LADY It certainly will be a struggle.

WOMAN I love my flower for all its richness and grandeur.

LADY I love my flower for its spiritual values.

igo047Pt7'
MM What spiritual *SimasseadVAItiar'*

LADY *Hy* flower is a tragic flower. It has soul. It has poetry.

MINA :uStritedtaliSt tit? **f10*dt ia bigger, it can't have poetry?**

LAM Iv flower -must struggle for h6erly ..snrvival. It is taken with basics. It broods about the deep things.

ISCUAN Are you calling my flower superficial?

LAN Yaw* frovver ke rich and prat **has a leisure** pr blew.

WIONY,N I suddenly feel like beating your flower over the head with my flower.

LADY My flower would dle---lovingly

WOMAN I apologise% I have a vulgar **flower**. (**she throws** her flower nuAY)

LADY **kr flower** truly understands...

(WI EN RETURN TO STAGE)

PULITZER PRIZE

()). rj

M - 7)14 t- →

MAN DOctor, thirty **years** ago I won a Pulitzer Prize for journalism.
My father said: "So what? When are you going to get a job with security?"
Three years later I won the National Book Award for Fiction. MY
father Said : "Big deal" Five years later I won the Tony Award
for Playwriting. MY father said..."When are you going to start making
BOMB money"

Doctor, eight years later I won the Academy Award for everything.
My father said "Who needs awards, you should have a nice job. Thirteen
years later I won the Nobel Prize for Peace. My father dropped dead...

DOCTOR Who says you can't win 'em all?

(Men return to stage area) Original position.

LIFE AFTER DEATH

49
*

(two women sitting--- man 1 stays in same position---; Woman 2 looks at
her occasionally.)

(WOMAN 2 (After a long pause) Do you believe in life after death?

WOMAN 1 (long pause) What do you call this?

560T UJ ice - 4001 4i
A jee!

Both women return to stage area--original position

EITHER-OR

50

3"-Cf) Ai/1J/E

WOMAN Either-Or,, that's my life. Either I love people. Or I hate them.
Either I'm obsessed by work. Or I'm bored. Either I talk too much. Or
I'm mute. Either I'm overly aggressive. or I'm passive. Either
I'm compassionate. Or I'm a cold fish. If I don't train myself out
of this mindless extremism.....I'll kill myself...or then again I
just might let myself live... (return to original position on stage)

/ff FATHER

167Z le

iY) C

BERNARD I grew up to have my father's look-my father's speech
patterns---my father's postures--my father's walk--my father's opinions
and my mother's double for my father
(return to original, position on stage)

VIOLENCE



(plattO_xin)

/JAnr

-vALepc

JS

WOMAN So, you see .Dear Howard;` while I think' you're sweet and kind and goOd—,-Ican never love you

HOWARD (WirereSIOS .her actoik'tho'face-and pushes her away)

GX14R717#D-16**a;

HOVIARD - TOK. I .didl Lant to'sliesIne "de it ..agaih?

vaCkd → Hoitard that's so Anliatie 101.11...yOuvre llot violent.

HtvilARD . (he crosses toward 'hov). I'm not violent and where ha's it gotten me? It's gotten rae" to be_ is t, kind and kood. V;ant, to get hit agäin?

VO10 Bett. wrieeet'arwtote with being sweet, kind and "good?

11-4:43. you, what's swalited alive. I'm the sla 6 A;setness; kindrieSs'lmFgoodnesSI · Boy do I feel like smacking (he'puts han ulPae if to hit ter)

WOMAN But whet doeS'hic,tini'eetife? (She' kneels —pleading)

HOwAgiv 'S sohviilg 1- Nothing' sialiOs nothing so what's worig vitt: Stand think I' 34. punCh 'You Otitis her)

WOMAN (She smacks hip on the arm) I warn you buster—you lay a hand on me, I'll knock your teeth out: (He bites her arm, she hits him back...)

HOWARD Violence. Somehow feel cleaner than I have in Stitterthe...

WOMAN Violf.4nde...how Much better than hurting you with "lords... returning to stage area#6. hweriginal position)

MAN IS

(man std: woman taco oat pthe;--Antrrvering onc another) M g^{11-ti} rn-f)

JG

MAN Miul

WOWS //Ian

MAN Man is

Timm lien is

AM: Man is imitative

`t' ^{TA} Man is imitative

KLAN: That's what I said

"J;OWAN: That's what I said

NO: You prove my point

WOMAN: You prove my point

(Both turn --back to back)

MAN: Man

WOMAN: Man

NO: Man is

dOMAN: Man is

NAN: (He looks over his should she is not looking--He starts pushing her off stage) Wan is violent

WOMAN: (as she is falling of stage)Man is vi00000----(Crash)

MAN: (crosses to C. Confidently) Han-Man is---Looks around) Isolated (exits right