

12 ½ Full-Lengths

A play in one act

By David Lohrey

Performance rights must be secured before production. For contact information, click your browser's Back button to return to the *12 ½ Full-Lengths* information page, or visit <http://www.singlelane.com/proplay/twelveandonehalf.html>

CAST OF CHARACTERS

ACTOR #1 (MALE): A HOMELESS GUY (25-50); EDDIE (30+); MARK (older); NICK (40ish); JEFF; OFFICER O'HEARN (older); SAM (older); CHARLES; NICK.

ACTOR #2 (MALE): NEIL (thirty-something); CAIN (30+); MICHAEL (30+); CHRIS (youthful); DAVID (late 20s); GARY (youthful 30s); RON (30ish); RUBEN (very young); GARY.

ACTOR #3 (MALE): MARSHALL (28+); FRANK (30-35); LOU (early thirties); IRWIN (30+); NATHAN (30+); OTTO (30 something); VICTOR (weathered 30s); ROGER (30+); GLEN (30ish).

ACTOR #4 (FEMALE): ALICE (25+); BETTY (late-twenties); GESELLE (late-twenties); NORMA; URSULA (nearly 30); STELLA (young); PHYLLIS (late-twenties).

ACTOR #5 (FEMALE): LISA (30+); HONEY (thirty-ish); PATRICIA (36); BETH (just 30); MICHELLE (young 30s); THELMA (nearly 40).

ACTOR #6 (FEMALE): DORIS (late-thirties); MONA (35+); JOSEPHINE (middle-aged); DEBBIE (feels 40); LOUISE (youthful 30s).

The setting is the present, in various locations. A bare stage is best, with minimum furnishings and props.

LIGHTS UP:

A HOMELESS GUY

Hey, bro, spare some change?

NEIL

Sorry, man. I just used my last quarter for parking.

A HOMELESS GUY

Then you ain't no bro.

LIGHTS DOWN.

LIGHTS UP:

MARSHALL

No, I'm just kind of amazed by what I'm doing now: taking off work, I mean, you know, calling in sick so I can watch the World Series. It's so unlike me. Can you imagine me ever doing that when we first met? I never even watched baseball. I'd never even been to a ballgame. And now I can't wait to get home so I can watch on TV. Isn't that incredible?

ALICE

No.

MARSHALL

No? You don't think it's weird?

ALICE

It just means you're becoming ordinary.

LIGHTS DOWN.

LIGHTS UP:

LISA

I'm on my way to meet this guy for a date.

Take me home instead. BETTY

OK. LISA

LIGHTS DOWN, THEN UP:

I'm making blueberry pancakes for you. CAIN

You don't have to. DORIS

I will anyway. CAIN

Knock yourself out. DORIS

LIGHTS DOWN, THEN UP:

You're the only theatre willing to produce "Diary of Ann Frank." The only theatre in America willing to take a risk on this classic work of art. EDDIE

We'll turn it into a musical. FRANK

No you won't. You'll never get the rights. I won't allow it. EDDIE

Then we'll do "Death of a Salesman." FRANK

LIGHTS DOWN.

LIGHTS UP:

GESELLE

You know what I mean by a fantasy. Everybody has fantasies.

LOU

I always wanted to be like Batman.

GESELLE

You mean you wanted to be Batman. Nobody wants to be an approximation.

LOU

Ok, so what's yours? What was your childhood fantasy?

GESELLE

When I was a little girl, I wondered what it would be like to put rat poison into the sugar bowl and then watch my parents stir it into their morning coffee. I tried to imagine the look on their sweet faces as I said goodbye.

LIGHTS DOWN:

LIGHTS UP:

MONA

In one minute the new Millennium begins. We're all going to die.

HONEY

I want to go to a party.

MONA

Well, you can't. It'll all be over soon.

(Pause. THEY watch the clock.)

HONEY

12 sharp. We're not dead. I'm out of here.

LIGHTS DOWN, THEN UP:

IRWIN

You're dressed like Oscar Wilde.

MARK

(HE points his walking stick.)

No, I'm not.

IRWIN

Why don't you pretend you're a stick-up man.

(HE grabs the bottom end of the stick. THEY struggle over possession of the stick as though it were a rifle.)

MARK

(Falling to the ground.)

I'm having a heart attack.

IRWIN

He's dead. Oh, my God. Help! Help! Someone please help me!

LIGHTS DOWN. AND UP:

(NICK and GARY are in a passionate embrace. GARY'S face is buried somewhere in NICK'S body.)

NICK

Next week...

GARY

Yeah?

NICK

Next week I want you to wear women's clothes. Will you do that?

GARY

Yeah. What do you mean? Like what?

NICK

Some hair, fake hair, a little dress, undies. Promise?

GARY

Yeah. All right. What kind?

NICK

White panties, a bra. Look for spandex and nylon. And then I'm gonna fuck you in the ass.

LIGHTS DOWN. AND UP AGAIN:

NATHAN

My family's Jewish.

NORMA

I'm in this Jewish family.

JEFF

Me too.

MICHAEL

Me three.

LIGHTS DOWN.

THEN UP:

OTTO

Life's fucked. Ooooooooooh.

PATRICIA

Don't be silly.

OTTO

Ooooooooooooooooooh.

PATRICIA

Aaaaaaaaaaaaaarg.

LIGHTS DOWN, THEN UP:

JOSEPHINE

You're not nearly as tall as I had imagined.

CHRIS

Josephine?

JOSEPHINE

Larry's always liked big things: St. Bernards, Cathedrals, winter grapefruit. Do you have a big thing?

CHRIS

How did you get in?

JOSEPHINE

Take these doors. When we first moved in, a single entrance stood here leading out to the patio. Larry took a sledgehammer and just knocked it all down. He's very destructive, you know. I always keep a key in my bag. Larry was very good with his hands. He put these French doors in all by himself. Do you like them? I always loved his fingers. You really should consider getting yourself a purse. They're very handy. You don't love him, I suppose?

(Silence)

Then I really do feel sorry for you.

LIGHTS DOWN, THEN UP:

URSULA

I'm worried about my daughter.

VICTOR

(Rushing in.)

The police are attacking. Where's our daughter?

URSULA

I don't know.

(There's a knock at the door.)

OFFICER O'HEARN

Your daughter's dead.

VICTOR

You've killed her. You've murdered our daughter.

LIGHTS DOWN, THEN UP:

DAVID

Sam? Sam Benjamin?

SAM

Yes.

DAVID

This is David Corwin.

SAM

How did you get this number?

DAVID

From the phone book.

SAM

That's impossible. This is my cell phone.

DAVID

That's funny.

SAM

I spoke with your parents yesterday.

DAVID

Oh?

SAM

Their phone was making clicking noises. You take care of yourself.

LIGHTS DOWN, THEN UP:

ROGER

Yeah. No, Abe. Abe, listen. Don't be... What? Well, that's not true. Who told you that? That's... that's utter bullshit. Bullshit! What I told you... Uh, huhn. No, Look:What I said... Would you let me finish? What I said... I said... I was totally serious. I'll have the stuff there. Guaranteed. I don't care what... Who? Who said

ROGER (CONT.)

that? I'll have it there, if I have to drive it there myself. Are you kidding? I'll throw it in the back of the Taurus and drive it down myself. I swear to God. Listen. Please, Abe. Don't back out on this. No. Don't. I'm ... Look, Abe, we've been working on this. I've got... This is a big contract. OK, we can renegotiate. Abe, be reasonable, will ya? Just... I don't give a fuck what Mitch said. What cost? OK, if that's how you feel. We'll cover that. I'll make it work. So be it: if the price has to come down. I will drive it there myself. I will take it there. No. Fuck Fed Ex. Forget that. There is no shipping cost. I will get it there. Right. Right. OK. No, Abe. Abe, I appreciate it, man. Thanks for letting me... No, I appreciate, I appreciate your business. Yeah. OK.

(HE hangs up.)

MICHELLE

I didn't know you could give a blowjob over the phone.

LIGHTS DOWN, THEN UP:

BETH

The kids sound like they are getting along just fine. Isn't that wonderful?

DEBBIE

Too bad we're not. Why don't you take a hike, so Ronny and I can get it on?

RON

Just because my daughter's playing in there with your son doesn't mean I want to play with you.

DEBBIE

You're telling me you don't want a nice, quick F-U-C-K while Beth here takes a walk around the block?

LIGHTS DOWN, THEN UP:

RUBEN

This is it, graduation night. Tell me you love me.

STELLA

It's not easy for me to be so light-hearted carrying this in my hand.
(Holds up a partly filled garbage bag.)

RUBEN

It is whatever we want it to be. I say it's garbage, and I'm going to make it disappear.

STELLA

You would throw our child away, just like that?

LIGHTS DOWN, THEN UP:

(GLEN and PHYLLIS stand, kissing passionately, for what seems like forever.)

CHARLES

(Suddenly rushes toward them, arms out stretched.)

CUT! That was perfect, perfect. Both of you.

LIGHTS DOWN, THEN UP:

THELMA

(SHE sits among stacks of books piled on the floor beside her.)

Literature: it's all bound up in blood and guts and semen and cunts and dicks and gods and meaning. Don't you think so?

LOUISE

That's so deep, so deep, like Plato and Aristotle and Aristophanes and Sappho. It's the Greeks: they're real big, and then the French and the epics, the poets, they're all gay and if you like literature, that means you're gay, too, like me and Thelma. It's too deep for appreciation. This is passion.

THELMA

I'm Medea. Kill the kids, rip out their guts, this is it, baby. Bash their heads in, fuck their brains out, eat their shit. Why are we the only ones who love literature?

THE END

Performance rights must be secured before production. For contact information, click your browser's Back button to return to the *12½ Full-Lengths* information page, or visit

<http://www.singlelane.com/proplay/twelveandonehalf.html>