



Sample Pages from
Same Room, Different Story - One Act Version

Welcome! This is copyrighted material for promotional purposes. It's intended to give you a taste of the script to see whether or not you want to use it in your classroom or perform it. You can't print this document or use this document for production purposes.

Royalty fees apply to all performances **whether or not admission is charged**. Any performance in front of an audience (e.g. an invited dress rehearsal) is considered a performance for royalty purposes.

Visit <https://folk.me/p355> to order a printable copy or for rights/royalty information and pricing.

DO NOT POST THIS SAMPLE ONLINE.
IT MAY BE DOWNLOADED ANY TIME FROM THE LINK ABOVE.

SAME ROOM, DIFFERENT STORY

—ONE ACT VERSION—

A VIGNETTE PLAY BY
Claire Broome



Same Room, Different Story - One Act Version
Copyright © 2019 Claire Broome

CAUTION: This play is fully protected under the copyright laws of Canada and all other countries of the Universal Copyright Convention and is subject to royalty. Changes to the script are expressly forbidden without written consent of the author. Rights to produce, film, or record, in whole or in part, in any medium or in any language, by any group amateur or professional, are fully reserved.

Interested persons are requested to apply for amateur rights to:

Theatrefolk
theatrefolk.com
help@theatrefolk.com

Those interested in professional rights may contact the author c/o the above.

No part of this script covered by the copyrights hereon may be reproduced or used in any form or by any means - graphic, electronic or mechanical - without the prior written permission of the author. Any request for photocopying, recording, or taping shall be directed in writing to the author at the address above.

Printed in the USA

About the Play

Same Room Different Story provides flexibility! This is an ideal play for a class or drama club; and provides an opportunity for multiple directors. There are a variety of genres and themes to appeal to a large cast.

Casting

The total number of characters is 29. Characters can be doubled. Gendered language can be changed to fit casting for an “any gender” character.

Surprise

Four friends hide in their friend’s room for a surprise party.

2F + 2M, or 3F+1M (Dylan could be as any gender)

Julia, Dylan, Noah, Lexi

Homework

Scott and Kyna might be studying English, but they can’t seem to find the words to share their feelings.

2F + 2M

Scott, Scott’s Brain, Kyna, Kyna’s Brain

Gone

Friends sneak into their friend’s room to try and find out why. This play can be about running away from home (if it is placed after *Packing*) or suicide. If the latter, play music over an empty stage before the play starts.

3F + 3M, (gender is flexible)

Noor, Kyra, Jordan, Isaac, Mateo, Ava

Quiz

What happens when you are not ready for the quiz?

5 Any Gender

Ellis, Brain, Body, Subconscious, Irrational Thinking

Set

All scenes take place using the same bedroom set. Gender neutral bedroom including a bed, dresser, bedside table, desk (with drawers) and a chair.

Props

Necessary props are listed with each scene.

Production Tips

The set is the link between the plays. Therefore, you can choose whatever scenes are appropriate for your cast and change the order to fit your artistic vision.

Physical theatre transitions should be created to introduce the next scene. This is

an opportunity explore Uta Hagen's "moment before." For example, *Surprise* could start with the cast running in, frantically trying to find somewhere to hide. Allow the cast to develop their own moment before and choose music to match.

Do not go to blackout until the end of the final piece. The idea is to join these scenes together though the set.

All props for all scenes should already be in place at the start of the performance. Don't bring props on unless indicated in the script.

Surprise

The room is dimly lit. DYLAN, LEXI, JULIA and NOAH are trying to hide in the bedroom. NOAH is not trying as hard as the others to hide.

LEXI: Sssshhh!

NOAH: I didn't say anything.

LEXI: Just be quiet.

Long pause.

NOAH: Are you sure she's actually coming?

LEXI: Yes, be quiet.

NOAH: But we've been hiding forever.

LEXI: It's been like, five minutes.

JULIA: I think it has been longer than that.

LEXI: Then that means Sam will be here any minute so be quiet. And Noah – find a better place to hide.

NOAH: There isn't anywhere else to hide.

LEXI: Well crouch down at least or something.

NOAH: This is so stupid.

Long pause.

DYLAN: Why are we waiting in Sam's room again?

LEXI: Because it will be more of a surprise.

DYLAN: How?

LEXI: When it's your birthday you always expect to open the front door, turn on the lights and everyone shouts surprise!

NOAH: I don't expect that.

LEXI: But the problem is, when you come in the front door, you see everyone's shoes at the front door, so you already know what is going to happen.

DYLAN: Why not just move the shoes?

NOAH: Yeah, just move the shoes.

LEXI: It's not just that. When you open the door and turn on the lights and then everyone yells "surprise" – that's it, the surprise is over. How special is that?

NOAH: How is this any different?

LEXI: Because Sam will go upstairs thinking there is no surprise party and then we'll be here – and it will be a great surprise.

Pause.

DYLAN: I still don't get how this is any different from just being downstairs and shouting surprise.

LEXI: It is – trust me.

Long pause.

NOAH: Is Sam going to be okay with all of us in here?

LEXI: Why not?

NOAH: Well, I don't know how I would feel having my friends go into my room without me knowing.

JULIA: Why?

NOAH: Because I wouldn't have time to hide things?

JULIA: What's in your room?

NOAH: You know, stuff, personal stuff. Stuff I wouldn't want everyone to see.

JULIA: Like what?

NOAH: Like – I don't know. What if I still slept with a stuffed animal?

DYLAN: You sleep with a stuffed animal?

NOAH: No, but –

DYLAN: Like what? A bear? A teddy bear?

NOAH: It was a bad example.

DYLAN: What's the bear's name?

NOAH: There is no bear. I don't sleep with a bear.

JULIA: There is nothing wrong with that.

NOAH: Julia you sleep with a teddy bear?

JULIA: No, but, there isn't anything wrong with that. I mean it's not hurting anybody.

NOAH: Or any bear.

LEXI: Can you guys be quiet! Sam is going to be here soon!

Pause.

JULIA: What if Noah is right? What if Sam is upset that we were here? That would be kind of a crappy birthday surprise.

LEXI: Sam is going to love this, okay!

Short pause.

JULIA: What makes you think Sam is gonna like this?

LEXI: Why wouldn't she?

JULIA: Of what we know about Sam, why would she like this?

DYLAN: Julia's right. Sam hates it if you even look inside her pencil case.

LEXI: Look around Sam's room – there isn't anything here that she wouldn't want us to see.

DYLAN: Well, we haven't really looked. We don't know what she has in her desk or dresser.

LEXI: There isn't anything.

DYLAN: But how would Sam know that we didn't go through her stuff. What if we were looking for a place to hide and found something in her closet?

NOAH: I could always hide in her closet.

LEXI: Don't go in her closet.

NOAH: What are we doing here? Seriously, why would anyone want a surprise party? It just seems like a cruel joke so we can all say, "I got you! See, I was able to keep a secret from you and I lied to you for weeks."

DYLAN: Weeks? I was just told about this today.

LEXI: No, I think it says "we care about you and we took time to figure out how we could surprise you."

NOAH: I think it says “let’s use a cliché to show how much we care because we aren’t very creative.”

LEXI: Hey!

JULIA: Noah that’s not fair.

NOAH: It’s true.

DYLAN: Why was I told about this just today?

JULIA: (*ignoring DYLAN, to NOAH*) Then what would you do?

NOAH: Why don’t we just tell her? Tell her how much we care about her and that we are so glad she’s around.

JULIA: (*trying to act surprised*) Really?

NOAH: (*covering*) As a friend, as a friend.

JULIA: Sure, if you say so.

NOAH: Come on – seriously, this is creepy. Who really likes to be scared like that? People jumping out at you.

DYLAN: Knowing that people have been talking about you behind your back, planning this. And only letting some people know about the plan the day of.

LEXI: That’s because you have a big mouth.

JULIA: Maybe this is really creepy.

LEXI: It’s totally creepy. Oh my gosh guys, what are we going to do? She’s going to be expecting something.

NOAH: Why would she be expecting something?

LEXI: I told her we had something big planned.

DYLAN: Who has the big mouth now?

NOAH: Why would you go and do something like that?

JULIA: I thought this was going to be a surprise?

LEXI: I don’t know, I just wanted her to know we were doing something.

NOAH: Sam knows how much we care about her.

JULIA and NOAH exchange a look.

LEXI: Does she? I mean, really, how often do we tell each other how much we care about each other?

Pause.

JULIA: Lexi, you are a fantastic friend. Sam knows that. She knows how lucky she is to have you.

LEXI: I don't know.

NOAH: Are you kidding me? Remember Sam's play when we all gave her a standing ovation?

LEXI: Yeah, but –

NOAH: Remember we all went camping on Sam's birthday weekend even though it was raining?

LEXI: But we had fun.

JULIA: Sometimes we just have to be there, to show we care.

NOAH: You should write greeting cards.

LEXI: Okay, so then, what should we do?

NOAH: What do you mean?

LEXI: What do we do? Sam is going to be here any minute, what do we do?

DYLAN: Let's get some paper – write a message for us to hold up when she gets home.

JULIA: Sounds like a great idea.

NOAH: And it's cheap.

LEXI: Okay, but we better get started. She'll be here any minute.

JULIA: Does she have any paper?

NOAH: Don't go through her drawers!

LEXI: Does anyone have any paper?

JULIA: Of course not. You told us not to bring anything with us.

LEXI: What are we going to do?

JULIA: Okay, so the sign isn't going to work, but shouldn't we leave Sam's room before she gets here?

LEXI: But we don't have anything to surprise her with!

NOAH: Okay, just hear me out; what if we open the drawers of her desk –

DYLAN: Noah?

NOAH: Listen, we open one drawer at a time and just peek to see if there is paper in the drawer and then, if, and only if, we believe there is paper in there, then we'll take it out. We'll make sure that we don't disturb anything.

JULIA: I think that is a fair plan – what do you think, Dylan?

DYLAN: I guess, as long as we are careful.

NOAH: Lexi?

LEXI: What choice do we have? I don't want to ruin Sam's birthday.

JULIA: Okay – who is going to do it?

NOAH: I'll be the lookout.

JULIA: Why do we need a lookout?

NOAH: If Sam came home early and came upstairs she wouldn't want to catch us going through her drawers.

DYLAN: Maybe this isn't a good idea.

NOAH: Look, I'll squawk if she's coming up.

DYLAN: Why would you squawk? Why would a bird who squawks be in her house? She doesn't have a bird. That's not suspicious or anything.

NOAH: You got a better idea?

DYLAN: What about coming to the door and saying “Hey – she's here!”

NOAH: But then she'll know we're here.

LEXI: (*defeated and sulking*) Guys, I give up. Seriously, this was a bad idea. Let's just go downstairs and wait for Sam to turn on the lights downstairs and we'll shout “Surprise” – you know, go with the traditional, I guess.

JULIA: We could always hide our shoes – that way she won't know we're here.

LEXI: Sure, let's hide our shoes...that will be "creative."

JULIA: What if instead of shouting surprise – we shout something that we like about Sam.

NOAH: Wouldn't that just sound like a bunch of noise?

DYLAN: I don't think Sam would like a bunch of noise.

JULIA: We can all say "Happy Birthday Sam" and then we can take turns to say what we like about her.

LEXI: That kind of sounds nice actually.

JULIA: Thanks Lex.

LEXI: So what are we going to say?

JULIA: (to LEXI) Why don't you go first?

LEXI: Okay, I would say...Sam, you are my best friend. Thank you for helping me with my homework, and bringing me lunch when I say I am too busy to make my own. I love you.

NOAH: That's what you are going to say? Really?

LEXI: What is wrong with that?

NOAH: I don't know – it isn't really about Sam, is it? It is about what she does for you.

LEXI: Okay Noah, what would you say?

NOAH: I would say –

DYLAN: Wait (hearing a noise) – what's that?

LEXI: What?

DYLAN: Key in the door! Key in the door – get downstairs!

LEXI and DYLAN rush out. NOAH starts to exit. JULIA stops him.

JULIA: So you're going to tell her, right?

NOAH: Tell her what?

JULIA: You know – how you feel about her.

NOAH: Yeah, sure, isn't that the plan?

JULIA: Better be. Poor Lexi is gonna be beating herself up for weeks that her plan failed.

NOAH: I've been trying to tell Sam how I feel about her for months.

JULIA: I know. Here is your chance – you better take it. Don't mess this up.

NOAH: Okay. Here we go.

JULIA and NOAH exit.

Homework

SCOTT and SCOTT'S BRAIN should be dressed similarly. As should KYNA and KYNA'S BRAIN.

SCOTT and KYNA never make eye contact or look at each other at the same time until the end of the play. They will each need a notebook and a copy of Romeo and Juliet.

SCOTT'S BRAIN and KYNA'S BRAIN: (*unison*) Here we are doing this again.

KYNA'S BRAIN: For the past eight weeks, every Thursday –

SCOTT'S BRAIN: Kyna comes over to work on English homework –

SCOTT'S BRAIN and KYNA'S BRAIN: in awkward silence.

SCOTT'S BRAIN: At the start of the semester, Mr. Oliver, our English teacher, assigned everyone a study buddy.

KYNA'S BRAIN: I got Scott. (*KYNA looks at SCOTT*) I didn't really know him. (*KYNA looks away*)

SCOTT'S BRAIN: She sat two rows ahead of me in class.

KYNA'S BRAIN: He's on a lot of sports teams, our paths just never crossed.

SCOTT'S BRAIN: I saw her in last year's school play. I thought she was kind of ... cute. (*SCOTT quickly looks at KYNA, then away*)

KYNA'S BRAIN: We tried working at my house, but my parents insist on us working at the kitchen table.

SCOTT'S BRAIN: Kyna has three brothers.

KYNA'S BRAIN: It was just too loud, and the guys were being so goofy. So I came over to Scott's house. His parents are so –

KYNA'S BRAIN: (*together with below*) Cool.

SCOTT'S BRAIN: (*together with above*) Distracted.

SCOTT'S BRAIN: Mom and Dad run their own catering business from home. It is just easier to work here. (*indicating the bedroom*)

KYNA'S BRAIN: My parents would never let me have a guy in my bedroom. Even if we were just studying.

SCOTT'S BRAIN: So, for the past eight weeks, Kyna comes over and we're supposed to work on our weekly English assignment.

KYNA'S BRAIN: The first few assignments were easy.

SCOTT'S BRAIN: The kind of "get to know you" stuff that your teacher gets you to do that the start of the semester. That's when I found out Kyna likes baseball.

KYNA'S BRAIN: He likes Shakespeare. (*pause*) I know – I was shocked too.

SCOTT'S BRAIN: She likes action movies.

KYNA'S BRAIN: He likes action movies. But I mean, who doesn't like action movies.

SCOTT'S BRAIN: She likes roller coasters.

KYNA'S BRAIN: He likes roller coasters.

SCOTT'S BRAIN: She wants to do well in school so that she can become a writer.

KYNA'S BRAIN: Family is really important to him.

SCOTT'S BRAIN: She says that she loves performing on stage, that being a character is sometimes easier than being herself.

KYNA'S BRAIN: He likes being on the school's soccer team.

SCOTT'S BRAIN: (*looking at KYNA*) She is a good actor, but I like it when she is just herself. (*looks away*)

KYNA'S BRAIN: (*looking at SCOTT*) He likes being a part of a team. (*looks away*)

SCOTT'S BRAIN: She has these little habits. I started to notice them a few weeks ago. Like when she is getting bored she bites her pen. (*KYNA starts biting the end of her pen*) Or when she is going to make a weird connection, she makes a "hum face." (*KYNA makes a "hum face"*)

KYNA: (*to SCOTT, not looking at him*) You know what I find weird.

SCOTT: What's that?

KYNA: Okay, so *Romeo and Juliet* is about these two teenagers who are in love and want to get married right?

SCOTT: Yeah.

KYNA: Well, back in the day, people didn't get married because they loved each other. That's a modern notion of marriage. I read this article about it, let me see if I can find it. (*starts searching her phone*)

SCOTT'S BRAIN: This is killing me. When we started to study *Romeo and Juliet*, I thought this was my chance, this was my chance to –

KYNA: (*to SCOTT, but not looking at him*) Here it is.

SCOTT AND SCOTT'S BRAIN: (*startled*) Here what is?

KYNA: Your chance.

SCOTT AND SCOTT'S BRAIN: (*looking alarmed*) What?

KYNA: To read this article. Here, come look. (*SCOTT gets up and sits next to KYNA so he can look at her phone.*)

KYNA: See right here, it says...

KYNA continues to speak at a lower volume while SCOTT'S BRAIN shares his thoughts with the audience.

(together with below) ...marriage was used to create alliances between families. Girls would be married off because then the family would get a goat, or would increase wealth in some way. In the 12th and 13th centuries extramarital affairs were considered the highest form of romance.

SCOTT'S BRAIN: (*together with above*) This is torture. She is sitting so close to me. It is so nice though. I just want her to keep talking. I just wish, I just wish I had the words to –

KYNA: So you get what I mean.

SCOTT: Hum, no, not really.

KYNA: If marriage was a business contract when *Romeo and Juliet* took place and when it was written, then why didn't they just marry other people and have an affair?

SCOTT: I, don't know, I...

KYNA: It wasn't until the 1920's that people were encouraged to marry for love.

SCOTT: Shakespeare was a progressive thinker?

KYNA looks as if she is about to say something – begins doing her “hum face,” then goes back to her books. SCOTT returns to his books.

SCOTT'S BRAIN: So now I will sit here and pretend to study while I try to think of something to say, some way to get her –

KYNA'S BRAIN and SCOTT'S BRAIN: to notice me.

KYNA'S BRAIN: Sometimes, I say the stupidest things just to make conversation. Does it really matter whether or not marriage was a business contract at the time of *Romeo and Juliet*? (*thinks and makes the “hum face”*) Okay maybe that's not so stupid. But I don't want him to think that I think affairs are okay.

SCOTT: Which act is the balcony scene in?

KYNA'S BRAIN and KYNA: What?

SCOTT: The balcony scene – it is act two, right?

KYNA: Act two, scene two.

SCOTT: Right. (*starts flipping through the script*)

KYNA'S BRAIN: (*indicating the Romeo and Juliet script*) Here, they make it look so easy. Romeo and Juliet have the words. Juliet doesn't show Romeo articles from the internet. She doesn't question the use of a comma or semi-colon. She just –

SCOTT: “Th' exchange of thy love's faithful vow for mine.”

KYNA and KYNA'S BRAIN: What?

SCOTT: It is Romeo and Juliet's contract. It may not have been for land or a goat, but it was an offer of an exchange of –

KYNA: Of.

SCOTT: Of vows, of –

KYNA and SCOTT: Words.

SCOTT'S BRAIN: Words.

KYNA'S BRAIN: Words.

SCOTT'S BRAIN: What I wouldn't do –

KYNA'S BRAIN: to have Shakespeare tell me what to say.

SCOTT'S BRAIN: He makes it look so easy. As if the words are easily in reach.

KYNA'S BRAIN: Juliet even knew Romeo was listening when she was standing on the balcony as she professed her love – I could never do that.

SCOTT'S BRAIN: I can barely make eye contact.

KYNA'S BRAIN: I just wish,

SCOTT'S BRAIN: I just wish,

KYNA'S BRAIN: I was standing on a balcony.

SCOTT'S BRAIN: I could say the words.

KYNA'S BRAIN: I could speak in subtext.

SCOTT'S BRAIN: That I could...

Uncomfortable silence. KYNA and SCOTT shuffle papers.

KYNA: So, hum –

SCOTT: Yeah?

KYNA: Hum, do you...

KYNA'S BRAIN and SCOTT'S BRAIN focus in on KYNA.

SCOTT: Do I?

KYNA: Do you...

KYNA'S BRAIN: Come on.

KYNA: Do you...

KYNA'S BRAIN: Take the chance! You can do it!

KYNA: Hum – feel ready for –

KYNA'S BRAIN: Come on!

KYNA: For tomorrow's test?

KYNA'S BRAIN groans.

SCOTT: Oh, um, hey, I think so.

KYNA: Good, good.

SCOTT: Do you...um...feel ready for...

SCOTT'S BRAIN: (*unimpressed*) Oh wow!

SCOTT: ...for tomorrow's test?

SCOTT'S BRAIN: Why do I even show up?

KYNA: Yeah, I think so.

SCOTT: Good, good.

SCOTT'S BRAIN: Well done.

KYNA and SCOTT look at each other.

KYNA: It's just a test – right?

SCOTT: Right.

KYNA: I mean, it's not going to –

SCOTT and KYNA: make or break.

KYNA: Yeah.

SCOTT: Yeah.

SCOTT and KYNA stare at each other for a while.

KYNA'S BRAIN: Oh, oh, oh – do something.

SCOTT'S BRAIN: Say something.

KYNA'S BRAIN: Make a joke.

SCOTT'S BRAIN: Complement her.

KYNA'S BRAIN: Tell him how much you like spending time with him.

SCOTT'S BRAIN: Kiss her!

Long pause.

KYNA: Well.

SCOTT: Well.

KYNA: I should go.

SCOTT: I guess you should.

KYNA puts her stuff into a backpack.

KYNA: Well, hum, thanks.

SCOTT: Yeah, thanks.

KYNA: Good luck on the test tomorrow.

SCOTT: You too.

KYNA: Well, good night.

SCOTT: Night.

KYNA pauses for a moment, then leaves. KYNA'S BRAIN follows.

SCOTT'S BRAIN: You're an idiot.

SCOTT: I know.

SCOTT and SCOTT'S BRAIN exit.

Gone

NOOR: (*offstage calling*) Well, don't touch anything.

ISAAC rushes into the room, but stops in the doorway. He steps in, takes a breath and looks around.

KYRA: (*offstage calling*) Isaac where are you?

ISAAC: In here.

KYRA: (*entering the doorway*) Sorry I'm late. I – (*looks around the room*)

Pause.

KYRA: Aren't you going to go in?

ISAAC: Yeah, I'm was just...

KYRA waits a moment for ISAAC to step further into the room. ISAAC doesn't move.

KYRA: Want me to go first? (*ISAAC doesn't respond*) I'll go first.

KYRA starts to walk in, ISAAC stops her.

KYRA: What?

ISAAC: I just –

KYRA: Do you want to do this or not?

ISAAC: Okay. (*takes a few steps into the room*)

KYRA: See not so bad. (*walks into the room*) It's not like –

MATEO rushes in.

MATEO: Hey –

KYRA: (*screams in surprise*) Geez! Mateo you scared the crap out of me!

MATEO: I told you I was coming.

KYRA: I know but, geez.

MATEO: So what did you find?

KYRA: We just got here. We haven't started to look.

MATEO: (*moving towards the desk*) Well, let's start looking.

ISAAC: No, don't.

MATEO: (*stopping*) What?

ISAAC: I don't know if we should be doing this.

KYRA: Isaac this was your idea.

ISAAC: I know.

MATEO: You said you wanted to know why.

ISAAC: I know. I just. Being here, it doesn't feel right.

KYRA: Okay. Then we'll go.

MATEO: (*to ISAAC*) Noor is never going to get the keys for us again.

KYRA: Okay.

MATEO: His parents are out, this is going to be our only chance to –

KYRA: Mateo, leave Isaac alone. Let's go.

ISAAC and KYRA start to leave. MATEO doesn't move.

MATEO: No. He's my friend too you know.

KYRA and ISAAC stop and look at MATEO.

MATEO: He's my friend and I need to know why.

Pause.

NOOR: (*offstage*) Can you stop yelling? Somebody is going to (*entering the room*) hear us. What's going on? Did you find something?

KYRA: We haven't started looking yet.

NOOR: Why are you wasting time?

KYRA: We're not, we're just...

ISAAC: (*walking back into the room*) We're just getting started.

NOOR: Okay. So where do you want to start? Do you even know what you're looking for?

ISAAC: No, but there has to be something. (*no one moves*)

KYRA: Why don't we look in the desk?

KYRA walks over to the desk and opens a drawer.

NOOR: Just be careful. They don't need to think they have been robbed too.

KYRA: Okay.

*KYRA starts to carefully look through the full drawer.
ISAAC starts to look through a dresser drawer.*

MATEO: I'll look under the bed. (*looks under the bed*) I can't see anything.

NOOR: Want my phone?

MATEO: Yeah.

NOOR hands MATEO her phone. NOOR stands in the doorway.

NOOR: Man, you hear about these things. You just don't think they'd happen next door. I mean, his family seems so...normal.

ISAAC: They are normal. They're really nice actually.

NOOR: Then why would he...

ISAAC: I don't know.

A text message sound is heard from under the bed.

MATEO: Hey, you got a message.

NOOR: Well, give me my phone.

MATEO: Ava is waiting outside of your house.

NOOR: Shoot, I forgot she was coming over.

MATEO: Don't worry, I got it.

NOOR: Give me my phone.

MATEO: Don't worry, I got it.

NOOR: What did you say?

MATEO: (*coming out from under the bed*) I told her to come here – the door is open.

NOOR: Are you nuts! Are you going to tell everyone what we are doing?

KYRA: Jordan's coming over too.

NOOR: What? Does everyone know about this?

MATEO: We're not doing anything wrong!

NOOR: You're trespassing! You don't have permission to be here! It's illegal.

MATEO: Well so are you! Better make sure that Ava keeps her mouth shut.

KYRA: Can Ava keep her mouth shut?

NOOR: Why do you say that?

KYRA: I don't know her that well, but...she does like to gossip.

NOOR: She won't say anything.

KYRA: You sure?

NOOR: She won't. She wouldn't.

KYRA: Okay. (*Goes back to digging through a drawer. Holds up a photo.*)
Hey look what I found.

ISAAC: Let me see. (*stands beside KYRA*) I forgot about that. It's when we went on that school trip to the Science Centre in grade eight.

KYRA: Nice glasses, Mateo!

MATEO: (*getting up from under the bed*) Let me see. (*walks over to look at the picture*) Well, nice bangs there, Kyra.

KYRA: That was the style.

MATEO: Maybe three years ago.

KYRA: It was three years ago.

ISAAC: Look how happy we all look.

Long pause. ISAAC, KYRA, and MATEO look at the photo.

NOOR: You should put that back before you forget where you found it.

KYRA: Right.

KYRA puts the photo back in the drawer, ISAAC goes back to the dresser, and MATEO looks under the bed.

NOOR: It's really weird being here. (*looks around the room and out the door*) Really weird.

KYRA: Noor.

NOOR: No, serious, it's weird. I mean this house is exactly like mine, but flipped around, you know, backwards.

MATEO: (*from under the bed*) That's what builders do, they build the same house over and over again to save money on blueprints.

NOOR: But they aren't saving money on blueprints. What, are they just taking the design turning it over and photocopying it?

MATEO: No, just reversing the architectural design.

NOOR: I don't know. (*steps offstage*) Even the bathroom setup seems weird. (*returning to the doorway*) I wonder what else is different. (*to MATEO under the bed*) What the heck is under his bed that you are still looking?

MATEO: He's got a bunch of shoeboxes.

NOOR: Well, what is in them?

MATEO: I don't know. Shoes I guess, they are shoeboxes.

NOOR: You don't know that.

MATEO: I don't know if I should –

AVA enters.

AVA: Noor – what is going on?

NOOR: It's a long story.

AVA: (*stepping across the room*) You know this is illegal, right?

MATEO: (*from under the bed*) Well, you're here with us too; so you're breaking the law just like us.

AVA: No, I was told to come over.

MATEO: It doesn't work that way.

JORDAN: (*enters and stands behind NOOR*) What doesn't work that way?

They all jump at the sound of JORDAN's voice.

MATEO: (*coming out from under the bed rubbing his head*) Do I have a bump?

KYRA: (*looks at MATEO's head*) No.

MATEO: Feel it, right here. (*KYRA touches MATEO's head*) Ow, be careful.

KYRA: I don't feel anything.

MATEO: It feels like I have a bump.

ISAAC: Did you find anything?

MATEO: Just a bunch of shoeboxes.

JORDAN: Let me look.

MATEO hands JORDAN NOOR's phone and goes under the bed.

NOOR: Don't waste the battery on my phone.

JORDAN: *(from under the bed)* Hey *(comes out from under the bed with a shoebox)* He's got my poker set. He stole my poker set. *(opening the box, sorting through the box)* It's all here. What the heck? I even asked him about it –

MATEO: He didn't steal your poker set.

JORDAN: It's right here. It was under his bed.

MATEO: I took it and I put it under his bed a couple of months ago.

JORDAN: What? Why?

MATEO: Because you cheat.

JORDAN: I do not.

MATEO: All the time, Jordan. No one wins that often.

JORDAN: You do if you know how to play the game.

MATEO: You're not that good.

JORDAN: Oh yeah – right now, let's go. *(starts to shuffle the cards from the poker set)*

NOOR: Ah, no – you are going to put that back.

JORDAN: But it's mine.

NOOR: We're leaving this room exactly as we found it.

JORDAN: But it's mine.

NOOR: I don't care whose it is, it's not leaving this room.

JORDAN: It's not fair.

ISAAC: Can you guys stop it! (*everyone stops and looks at ISAAC*) Who cares about some stupid poker set?

Pause. ISAAC slams the drawer he was looking through and starts to look in another one. Pause.

KYRA: Maybe we should go.

MATEO: Yeah, this doesn't seem right. Isaac, we're not going to find anything.

KYRA: Let's get going.

MATEO, KYRA and JORDAN start to exit.

ISAAC: No.

KYRA: Isaac.

ISAAC: No. I'm not leaving. There has to be something here. There has to be something here. I looked in his locker, I went through his school bag. I even checked his textbooks for a doodle or a piece of paper or a newspaper article, just something. Just something that would, I don't know. Just... something.

KYRA: Isaac.

ISAAC: He's gone. Why is he gone? Can you answer me that? Because I can't. Why would he...(*Pause. ISAAC looks around the room.*) Why does his room look so normal? It's like he's going to walk in and we're going hang out. Like he's just gone to get some ice cream from the kitchen and he's on his way up, but, he's not, he's not, he's...not. And I just don't understand why.

Pause.

ISAAC: I'm sorry. I'm sorry. This was stupid. I don't even know why I'm here.

NOOR: Because you miss him.

Pause.

NOOR: Say it.

ISAAC: What?

NOOR: Say it. Say you miss him.

ISAAC: Why do I have to say it?

NOOR: Maybe because if he said what he was feeling, we wouldn't be here. *(pause)* You came here looking for an answer. Well, there it is.

Pause.

ISAAC: I miss him.

NOOR: And?

ISAAC: And I'm sad. *(short pause)* And I'm angry and confused, and I don't even know how to explain how I feel.

KYRA: I know how you feel.

JORDAN: I can't believe it. I mean, it just doesn't seem real.

ISAAC: I can't believe that I didn't see it coming.

MATEO: None of us did.

Pause.

NOOR: We should put things back how we found them. We should get going.

*KYRA carefully closes the drawers to the desk.
JORDAN puts the shoebox with the poker set inside
back under the bed. ISAAC closes the drawers of the
dresser.*

NOOR: Come on, I think we might have some ice cream in our freezer.

KYRA, JORDAN and MATEO walk toward the door.

NOOR: *(to ISAAC)* You coming?

ISAAC: I don't want ice cream.

NOOR: Then just come over anyway.

ISAAC: Okay.

They all exit, except for NOOR and AVA.

AVA: Noor what are you doing?

NOOR: Getting ice cream.

AVA: No, I mean, with them.

NOOR: What do you mean "with them"?

AVA: We never talk to them.

NOOR: Maybe we should.

AVA: They're weird. You've heard what people have been saying about
(*pauses, looks around the room*) him.

NOOR: It doesn't make it true. Besides, we don't know what
happened.

AVA: Come on, it's obvious isn't it?

NOOR: No, it's not. Besides, it doesn't matter – they matter. They
are they ones that need help right now. And maybe if we noticed
(*gestures to the room*) him maybe things would have been different.

KYRA: (*from offstage*) Hey are you coming?

NOOR: (*calling offstage*) Be right there. (*to AVA*) You coming?

AVA: I don't know. (*slight pause*) You got chocolate ice cream?

NOOR: I think so.

AVA: If not, you owe me.

NOOR: Okay.

AVA and NOOR exit.



help@theatrefolk.com www.theatrefolk.com

Want to Read More?

Order a full script through the link above. You can get a **PDF file** (it's printable, licensed for one printout, and delivered instantly) or a **traditionally bound and printed book** (sent by mail).