



**Sample Pages from
Tick Talk**

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 <http://folk.me/p62> to order a printable copy or for rights/royalty information and pricing.

TICK TALK

A PLAY OF FEW WORDS BY
Lindsay Price



Tick Talk

Copyright © 2005 Lindsay Price

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

Author's Note

Tick Talk is about communication – some characters have a lot to say but are unable to say it. One character talks nonstop for the whole play but says very little.

Pay close attention to the stage directions. Because this play uses subtext, the stage directions are as much a part of the dialogue as the actual text. Also pay attention to the physicalization of the characters – actors will have to use their bodies to help tell the story.

Characters

As you'll notice none of these characters have names – their names are the word or phrase they are limited to within the text.

Male

Hey There: Goofy and often foolish.

Dunno: Sullen and almost silent.

Female

Fine: Life is far from perfect but problems don't weigh as heavily on her as they do on others.

Nothing: Younger sister to What. Seen as annoying.

What: Older sister to Nothing. Snobbish and self-centered.

Great Dance: Hiding a horrible secret.

Gabby: Sweet but shallow.

Gender-Neutral

Vice Principal: Tired, cynical and worn down.

Uh: Member of the cynic quartet.

Yeah: Member of the cynic quartet.

Well: Member of the cynic quartet.

So: Member of the cynic quartet.

The roles of Great Dance and Vice Principal can be doubled.

NOTE ABOUT THE QUARTET: When the four members of the cynic quartet repeat their word it should reflect a metered rhythm more than revealing some emotional subtext. Listen to the opening montage at <http://songs.theatrefolk.com> to understand the rhythm I'm looking for.

Set

The set should definitely be more abstract than realistic. Use cubes for seating and risers for different levels. The script suggests jumbled scaffolding and risers covered with graffiti. It looks like a war-torn jungle gym.

There is the sound of a metronome in the darkness. A quiet and measured tick-tock. This sets up the rhythm for the montage. All of the characters are onstage, in the dark. The characters take up the rhythm – they all begin to snap their fingers.

As the lights come up, we see a setting of jumbled risers and scaffolding. It is worn-looking and covered in graffiti. It looks like a war-torn jungle gym. The characters are defiant and sullen as they stare out at the audience.

As the characters join in, they step forward, continuing to snap until the end of the montage.

Lines grouped by a | on their left-hand side are spoken together.

Visit songs.theatrefolk.com to hear how this opening montage should sound.

UH: Uhhhh...

YEAH: Yeah?

WELL: Weeeell...

SO: So?

UH: Uhhhh...

YEAH: Yeah?

WELL: Weeeell...

SO: So?

UH: Uhhhh...

HI: Hi!

YEAH: Yeah?

WELL: Weeeell...

SO: So?

UH: Uhhhh...

HI: Hi!

YEAH: Yeah?

WELL: Weeeell...

HEY THERE: Hey there.

SO: So?

UH: Uhhhh...

HI: Hi!

YEAH: Yeah?

WHAT: What?

WELL: Weeeell...

HEY THERE: Hey there.

SO: So?

UH: Uhhhh...

HI: Hi!

YEAH: Yeah?

WHAT: What?

WELL: Weeell...

HEY THERE: Hey there.

GREAT DANCE: Great Dance!

SO: So?

FINE: Fine.

UH: Uhhhh...

NOTHING: Nothing.

HI: Hi!

YEAH: Yeah?

WHAT: What?

WELL: Weeell...

HEY THERE: Hey there.

GREAT DANCE: Great Dance!

SO: So?

FINE: Fine.

UH: Uhhhh...

NOTHING: Nothing.

Hi: Hi!

YEAH: Yeah?

WHAT: What?

DUNNO: Dunno.

WELL: Weeell...

HEY THERE: Hey there.

GREAT DANCE: Great Dance!

SO: So?

FINE: Fine.

GABBY: Hi, it's Gabby!

UH: Uhhhh...

NOTHING: Nothing.

Hi: Hi!

YEAH: Yeah?

WHAT: What?

DUNNO: Dunno.

WELL: Weeell...

HEY THERE: Hey there.

GREAT DANCE: Great Dance!

SO: So?

FINE: Fine.

GABBY: Hi, it's Gabby!

UH: Uhhhh...

NOTHING: Nothing.

HI: Hi!

YEAH: Yeah?

WHAT: What?

DUNNO: Dunno.

WELL: Weeell...

HEY THERE: Hey there.

GREAT DANCE: Great Dance!

SO: So?

FINE: Fine.

GABBY: Hi, it's Gabby!

Everyone says his or her word or phrase at the same time for a count of eight. It builds to a crescendo and then cuts off. There is a moment of silence. Into that silence, a cell phone begins to ring. The actors hold their pose for a moment, then start looking around for the owner of the cell phone. GABBY realizes it's her.

GABBY: Oh!

She sheepishly reaches into her pocket and pulls out her ringing cell phone.

GABBY: *(big whisper)* Sorry. This won't take a second. *(she answers the phone)* Hello? Shauna! Hey girl. What's goin' on? No I can't. I can't. I'm in a play. I'm in a play. A play. You shut up. I'm not kidding. I'm onstage right now. *(she waves to the audience)* What. Tell me. What did you hear? Shut up! You're kidding. You have got to be kidding. Wait! *(she looks up to see the other actors staring at her)* You better go on without me. This is going to take a while. *(she exits talking)*

The other actors start to snap their fingers again and move about the stage. The cynic QUARTET of UH,

YEAH, WELL, & SO stand in a line. HI and HEY THERE move to opposite sides of downstage. The rest exit.

UH: Uhhhhh...

YEAH: Yeah?

WELL: Weeell...

SO: So?

FINE reenters and approaches the cynic QUARTET. She gets shuffled and pushed down their line. The QUARTET speak in an overly chipper and cheerful tone, but they're not really listening to FINE.

UH: How was your day dear?

FINE: *(unemotional)* Fine.

YEAH: How was your day dear?

FINE: *(unemotional)* Fine.

WELL: How was your day dear?

FINE: *(unemotional)* Fine.

SO: How was your day dear?

FINE: *(unemotional)* Fine.

SO gives FINE a push and she goes stumbling offstage. The focus shifts to HI, who turns and faces the audience. HI is trying to find the exact right way to say "Hi" to a boy she likes.

HI: *(very cheery)* Hi! *(she pauses as she thinks of another way: subdued)* Hi. *(flirty)* Hiiiiiiiiiii. *(HI groans and jumps up and down in frustration. She calms down and takes a few deep breaths. She tries again. Loudly.)* HI!!! *(whispering)* Hi. *(She scratches her head and sighs. Finally she lands on saying it plain and straight.)* Hi. *(Satisfied, she lets out a big noisy breath as if to say, 'Who knew saying Hi was such hard work!')*

HI exits. DUNNO enters and approaches the cynic QUARTET. He gets shuffled through the line in the same way that FINE did. The QUARTET are mean and nasty in tone. They push him roughly.

SO: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

WELL: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

YEAH: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

UH: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

UH gives DUNNO a shove and he goes stumbling offstage. The focus shifts to HEY THERE who is trying to find the right way to say "Hey there" to a girl.

HEY THERE: *(casual)* Hey there. *(he pauses then goes for slow and intense)* Hey there... *(He makes a face. He then tries an extremely enthusiastic version.)* Hey! There! *(He does a few cheerleader-like moves and kicks. He stops and hits himself on the head at the idiocy. He clears his throat. He goes for disinterested.)* Hey... There... AGH!!! *(He runs around in a circle and comes back to stand still. Finally he lands on plain and straight.)* Hey there.

Satisfied with that, HEY THERE exits. WHAT enters. She moves across the stage in a snobby and self-centered manner. Her little sister NOTHING follows behind copying WHAT's walk. As she crosses, WHAT stops several times. Every time she stops, NOTHING stops too. When WHAT stops, she looks behind to try and catch NOTHING. But every time WHAT looks behind, so does NOTHING, looking innocent.

Finally, just before WHAT exits on the opposite side of the stage, she does a surprise turn and comes nose-to-nose with NOTHING.

WHAT: (*irritated*) What?

NOTHING: (*innocent*) Nothing...

WHAT gives a grr of frustration and exits. NOTHING holds her innocent pose for a moment. Then she laughs gleefully (and a bit evilly) and follows off after WHAT.

FINE enters. She goes through the same shuffle past the cynic QUARTET. The QUARTET is overly cheerful but not really listening to FINE.

UH: How was your day dear?

FINE: (*unemotional*) Fine.

YEAH: How was your day dear?

FINE: (*unemotional*) Fine.

WELL: How was your day dear?

FINE: (*unemotional*) Fine.

SO: How was your day dear?

FINE: (*unemotional*) Fine.

FINE gets shoved and stumbles off. HI and HEY THERE enter nervously from opposite sides of the stage. They stop when they see each other. Each gives a little wave to the other. They tentatively move in baby steps across the stage. Just when they are about to speak, the cynic QUARTET let out a scream aimed at HI and HEY THERE.

UH, YEAH, WELL, SO: AAAAAAAAAAAH!

HI & HEY THERE: AAAAAAAAAAAH!

HI and HEY THERE run off. DUNNO enters and gets shuffled by the QUARTET as before. They are mean and nasty.

SO: What's wrong with you?

DUNNO: (*unemotional*) Dunno.

WELL: What's wrong with you?

DUNNO: (*unemotional*) Dunno.

YEAH: What's wrong with you?

DUNNO: (*unemotional*) Dunno.

UH: What's wrong with you?

DUNNO: (*unemotional*) Dunno.

*DUNNO gets shoved and stumbles off. The cynic
QUARTET move forward.*

UH: Uhhhhhh...

YEAH: Yeah?

WELL: Weeeell...

SO: So?

UH: Uhhhhhh...

YEAH: Yeah?

WELL: Weeeell...

SO: So?

They go through their lines as fast as they can.

UH: Uh.

YEAH: Yeah?

WELL: Well.

SO: So?

UH: Uh.

YEAH: Yeah?

WELL: Well.

SO: So?

They raise their hands and clap three times. The lights change instantly to dance lighting. Music plays. Everyone runs onstage and starts dancing – this is a school dance.

GREAT DANCE moves across the stage. She is happy and bubbly with a huge smile on her face. She dances by the cynic QUARTET who are doing synchronized dance moves.

GREAT DANCE: Great dance!

UH: Uhhhh...

GREAT DANCE: Great dance!

YEAH: Yeah?

GREAT DANCE: Great dance!

WELL: Weeeell...

GREAT DANCE: Great dance!

SO: So?

GREAT DANCE: Ha ha. Great dance!

GREAT DANCE keeps moving across the floor. She backs away, keeping her happy face toward the group. The music gets quieter and the group's movements get smaller. The focus shifts to the side of the stage. This is the bathroom. GREAT DANCE dances to the side. As she backs away, her smile gets smaller and her energy gets less bubbly.

GREAT DANCE: (*getting slower and less cheerful*) Great dance. Great dance. Great dance.

Finally GREAT DANCE turns away from the group. Her whole personality changes. GREAT DANCE is alone in the bathroom. She looks around and sighs. This is what GREAT DANCE is truly feeling underneath her façade: complete depression. She looks out at the audience as if looking in a mirror. She tries to fix her hair and face.

GREAT DANCE: Great. Dance.

She covers her face as if she hates what she sees. She sighs and steels herself to look in the mirror again.

GREAT DANCE: *(as if psyching herself up to do something unpleasant)*
Great dance. Great dance. Great dance.

GREAT DANCE takes a deep breath. She turns her back on the audience and kneels. There is the sound of retching. She is making herself throw up. She gets up and turns back to the audience. She again fixes her hair and face. She pinches her cheeks. She wipes tears from her eyes.

GREAT DANCE: Great dance. Great dance. Great. Dance.

She sighs. She starts to back away from the bathroom. She turns toward the group and her bubbly smile is back in place. She dances toward the group with the same energy as before. The music gets louder and the group's movements get bigger. GREAT DANCE passes by the cynic QUARTET.

GREAT DANCE: Great dance!

UH: Uhhhh...

GREAT DANCE: Great dance!

YEAH: Yeah?

GREAT DANCE: Great dance!

WELL: Weeeell...

GREAT DANCE: Great dance!

SO: So?

GREAT DANCE: Ha ha. Great dance!

GREAT DANCE continues dancing. HI and HEY THERE move downstage in front of the group. They dance toward, but do not look at, each other. Neither wants to be the first to make eye contact. Finally they both look up.

HI: (same time as HEY THERE) Hi!

HEY THERE: (same time as HI) Hey there!

They laugh at the way they spoke at the same time.

HI: Hi.

HEY THERE: Hey There.

There is an awkward silence. They are not sure what to say. They look around uncomfortably. HEY THERE turns away and checks his breath.

HI: (trying again) Hi.

HEY THERE can't quite hear because of the music. He puts his hand to his ear and leans in.

HI: (trying to be louder) Hi!

HEY THERE still can't hear. He leans in closer.

HI: (at the top of her lungs) HHHHHHHHHHHH!!!

Halfway through her scream the song ends and HI is left screaming all by herself. HEY THERE jumps back. Everyone stops dead and stares at HI. She is totally embarrassed. After a second of complete silence she runs offstage.

HEY THERE: Hey... there...

QUARTET: Limbo!

Everyone onstage throws their arms in the air and shouts with glee. They form a limbo line and exit.

GABBY enters still talking on the phone. During the following, the cynic QUARTET saunter back onstage and take up their line pose.

GABBY: I didn't say that. I didn't say that. I didn't say that. I told Jude that I thought Anne-Marie looks better when she wears wide-leg pants instead of tapered pants. I didn't say she looked like an eggplant. I don't know what Sarah is talking about. I think Sarah thinks that Anne-Marie looks like an eggplant and she's trying to make Anne-Marie think that I think she's fat. Which I don't. She just wears bad pants. But don't tell her I said that.

GABBY exits as she talks. FINE and DUNNO enter from opposite sides of the stage. They approach the QUARTET and get shuffled through as before.

SO: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

WELL: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

YEAH: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

UH: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

UH shoves DUNNO who scrambles offstage. FINE approaches the line.

UH: How was your day dear?

FINE: *(starting to get irritated)* Fine.

YEAH: How was your day dear?

FINE: Fine.

WELL: How was your day dear?

FINE: *(more hostile)* Fine.

SO: How was your day dear?

FINE: It was fine!

FINE stomps offstage.

WHAT enters. She is brushing her hair and humming to herself in a self-centered way. The QUARTET brings a cube downstage for WHAT to sit on. WHAT moves from humming to singing to herself. She starts to use her hairbrush as a microphone. She really gets into the song she's singing.

NOTHING enters and hovers in the background. She imitates WHAT's singing and uses exaggerated movements. At some point, NOTHING makes a noise causing WHAT to turn around and see what NOTHING is doing. NOTHING freezes.

NOTHING: (as if saying "Oh Oh") Nothing...

WHAT slams her hairbrush down and starts to chase NOTHING around the cube. WHAT catches NOTHING and twists her arm around her back, clearly hurting her.

WHAT: What?

NOTHING: (trying to pretend it doesn't hurt) Nothing.

WHAT twists NOTHING's arm harder.

WHAT: What?

NOTHING: (in pain) Nothing! Nothing! Nothing!

WHAT: (as in "I can't hear you") What?

NOTHING: Nothiiiiiiiiiiiiing!

WHAT pushes NOTHING away from her in disgust. NOTHING lands on the ground, whimpering, holding her arm. WHAT stares at her and then rolls her eyes as NOTHING continues to whimper.

WHAT: What?

NOTHING: (small and sullen) Nothing.

WHAT: (impatiently) What?

NOTHING: Nothing.

WHAT: (*last chance*) Whaaaaat?

NOTHING: (*small*) Nothing.

WHAT gives a world-weary sigh and holds her hands up as if to say "I'm done with you" to NOTHING. She exits. There is a moment of silence as NOTHING sits alone. NOTHING sighs. She gets up and dusts herself off. She sees WHAT's hairbrush. She picks it up gently, looking offstage after WHAT. She begins to brush her hair, just like WHAT did. She imitates the way WHAT sits and fixes her hair. She is not mocking in this moment. NOTHING holds the brush to her chest and gives a sad sigh. What NOTHING wants more than anything is to be like WHAT.

WHAT enters and sees NOTHING with her hairbrush. She gives a shriek and chases NOTHING offstage. A bell rings and everyone enters as if moving from class to class. GABBY enters still talking.

GABBY: (*serious and intense*) I can tell you if you want. Do you want me to tell you? If I don't tell you the whole thing you'll be lost. I'll have to start from the very beginning. You want me to tell you? Are you sure? Ok. (*suddenly bubbly*) The movie starts out on a plane...

The focus shifts to HEY THERE and HI as they enter from opposite sides of the stage. They see each other. HI freezes and turns as if to run away. HEY THERE runs across the stage to stop her.

HEY: Hey there, hey there, hey there.

HEY THERE smiles at her and she smiles at him.

HI: (*same time as HEY THERE*) Hi.

HEY THERE: (*same time as HI*) Hey there.

They laugh at the way they spoke at the same time.

HI: (*sheepishly*) Hi.

HEY THERE: Hey there.

There is an awkward pause. They look away. HEY THERE checks his breath. HI looks back and watches what HEY THERE is doing. HEY THERE takes a long time checking his breath, which starts to weird HI out.

HI: (*as if to say "I'm over here."*) Hi.

HEY THERE: (*whipping back around*) Hey - (*He gets the words caught in his throat. He coughs. He clears his throat and starts again.*) Hey –

HEY THERE clears his throat again. He takes a deep breath and tries again. He changes his posture and swaggers a bit. He tries being the cool guy.

HEY THERE: (*too cool*) Hey there.

HI: (*warily*) Hi...

HEY THERE swaggers to the other side of HI.

HEY THERE: (*again trying to be the cool guy*) Hey there.

HI: (*a little annoyed at the change in his behaviour*) Hi...

HEY THERE bops HI on the shoulder.

HEY THERE: (*still working the cool guy*) Hey there.

HI: (*Disinterested. She turns away from him.*) Hi.

HEY THERE: (*instantly insecure*) Hey there?

HI walks away. HEY THERE is at a loss for words.

HEY THERE: Hey... there...

HEY THERE mutters unintelligibly to himself in frustration. He kicks the ground.

HEY THERE: (*mocking himself for trying to be cool*) "Hey there."

HEY THERE exits. By now, everyone but the QUARTET has left the stage. The QUARTET makes its way downstage.

The four are about to skip class. They look at one another; they look around to see if anyone's looking. They look offstage and are happy with what they see.

UH: (*looking around*) Uh...

YEAH: Yeah?

WELL: Weeeeell.

SO: So?

They nod their heads in agreement and bob fists. They start sneaking offstage. All of a sudden a voice, the VICE PRINCIPAL's VOICE seems to come from all around. The QUARTET freeze.

VP's VOICE: (*offstage*) All right you four. In my office now!

The QUARTET move slowly back into position. They each close down physically and cross their arms across their chest.

NOTE: If you don't have access to an offstage microphone for the VP's voice, have the VP stand on the cube so that she is above and behind the QUARTET. During the following the QUARTET looks straight out at the audience with complete scorn on their faces and in their bodies. They do not look at the VP.

VP's VOICE: (*offstage*) Here we meet again. Long time no see. What's it been two days at least? The four horsemen of teenage cynicism. Don't you realize there is more to life than scowling? Is that how you intend to go through life? Sullen and scowling?

UH: Uhhhh...

YEAH: Yeah.

WELL: Weeeell...

SO: So?

VP's VOICE: (*offstage*) Another fruitful conversation. My sense of déjà vu is overwhelming. What's going on in your brains? Anything?

UH: Uhhhhh...

VP's VOICE: (*offstage*) Another round of detentions then? I suppose it would be useless on my end to suggest you try to attend classes instead of skipping them? That you might learn something? That you might find something in your lives to make you worthy of living in this society? No? Anything to say?

UH: Uhhhhh...

VP's VOICE: (*offstage*) I thought not. All right then. Off you go.

The QUARTET saunters upstage. They look at one another and blow a raspberry to the unseen VP's VOICE.

HEY THERE and HI enter from opposite directions. HEY THERE tries to get HI's attention.

HEY THERE: (*happy and cheery*) Hey there!

HI looks at HEY THERE with scorn and passes by.

HI: (*coldly*) Hi.

HEY THERE: (*shocked by her response*) Hey there!

HEY THERE turns and follows HI off, trying to get her attention.

HEY THERE: Hey there! Hey! Hey!

FINE enters. She pauses before she approaches the QUARTET and gives a big sigh. She is shuffled through the QUARTET line again. They are overly chipper and not paying attention.

UH: How was your day dear?

FINE: Actually, not so good.

YEAH: How was your day dear?

FINE: Not good at all.

WELL: How was your day dear?

FINE: Aren't you listening?

SO: How was your day dear?

FINE: (*unemotional*) Fine.

She starts to exit.

UH: Wait!

YEAH: What did you say?

WELL: Is there something wrong?

SO: Do you want to talk?

FINE: (*unemotional*) No. Everything's fine. It's fine.

FINE exits. WHAT moves across the stage with NOTHING following. This time, there is nothing cute or mischievous about NOTHING. She is very serious. As she follows, she tries to smooth her hair and fix her clothes. She reaches out as if to get WHAT's attention, trying to talk to her. But WHAT keeps moving, clearly having no awareness or interest in her sister.

NOTHING taps WHAT on the shoulder. WHAT whips around and looks with scorn at NOTHING.

WHAT: What?

NOTHING: (*timid*) Nothing.

WHAT gives an exasperated sigh and turns away. NOTHING again taps her on the shoulder.

WHAT: What?

NOTHING: (*timid*) Nothing.

WHAT gives an exasperated sigh and turns away. NOTHING again taps her on the shoulder.

WHAT: *(completely annoyed)* What, what, WHAT?

NOTHING opens her mouth, but nothing comes out. WHAT exhales noisily and exits. NOTHING is left alone.

NOTHING: *(wistful)* Nothing.

NOTHING moves as if to follow WHAT but then turns and exits in the opposite direction. GABBY enters, still on the phone.

GABBY: He did not. He did not. Did not. He did not. He did not look at me. I would know if he had looked at me. I would have felt it. I would too. Would too. Would too. He didn't. He did not. Did not. He did not! I would have felt it. I would have felt him looking at me. You can feel stuff like that. Can too. Can too. Can too. Can too...

She exits.

DUNNO enters. He pauses before he gets to the QUARTET. He sighs and approaches. He gets shuffled through the line as before. The QUARTET is mean and nasty.

SO: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

WELL: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

YEAH: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

UH: What's wrong with you?

DUNNO: *(unemotional)* Dunno.

DUNNO gets shoved to the ground this time. The QUARTET continues to hound him.

UH: Are you stupid?

SO: Are you a loser?

WELL: What's your problem?

YEAH: Answer me!

DUNNO: Dunno.

QUARTET: Answer me!

DUNNO: I don't know!

The QUARTET raise their fists as if to strike DUNNO.

QUARTET: Get out of my sight! Get out, get out, GET OUT!

The QUARTET turns their backs on DUNNO. FINE enters and goes over to DUNNO.

FINE: Need a hand?

DUNNO reaches out his hand. FINE helps him up. During the following FINE's true self comes through. She's funny and light. DUNNO is seething with cold anger – he doesn't yell but he's not playing along with FINE at all.

DUNNO: *(deadpan)* How was your day dear?

FINE: *(light)* Pretty crappy. What's wrong with you?

DUNNO: Dunno. Everything.

FINE: *(joking)* That's nice and specific.

DUNNO: *(not joking)* Yeah. See you later. *(turns to go)*

FINE: Hey, hey! What's going on?

DUNNO: Nothing.

FINE: *(a joking whine)* Simple, I thought we were gonna hang out.

DUNNO: I can't.

FINE: Why?

DUNNO: I have to go. (*turns to go*)

FINE: (*she playfully gets in his way*) Where? Why?

DUNNO: Audrey! Give me some space will ya?

FINE: (*hurt*) Hey.

DUNNO: Sorry. Sorry. I just... I dunno.

FINE: What's wrong? What happened today?

DUNNO: Nothing.

FINE: (*still with humour*) Simple... talk to me!

DUNNO: Why? What's the point?

FINE: Talking is good.

DUNNO: Nobody listens.

FINE: What am I? The amazing invisible girl?

DUNNO: Your parents never listen to you. That's all you talk about.

FINE: "Parents don't listen." Film at 11. So what. That's why we have each other right?

DUNNO: Great. You and me talking in a vacuum forever and ever till the end of time.

FINE: What happened to you today?

DUNNO: Nothing! Leave me alone!

DUNNO starts to leave and FINE gets in his way.

FINE: Simple. Hey! Ok. Ok. I get it you're serious. Stop being the boy martyr and tell me what's going on. Look at me. Who's not listening to you?

DUNNO: No one. Everyone.

FINE: Since when did that start bothering you? (*joking*) How's your day dear? What's wrong with you?

DUNNO: Maybe it's not funny anymore.



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).