

# SAMUEL FRENCH SAMPLE PERUSAL

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# Personals

Book and Lyrics by  
**David Crane, Seth Friedman  
and Marta Kauffman**

Music by  
**William Dreskin, Joel Philip Friedman,  
Seth Friedman, Alan Menken, Steven  
Schwartz and Michael Skloff**

Original New York stage production by  
JOHN-EDWARD HILL      ARTHUR MacKENZIE  
JON D. SILVERMAN  
in association with  
FUJISANKEI COMMUNICATIONS GROUP

A SAMUEL FRENCH ACTING EDITION



SAMUELFRENCH.COM

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(name of producer)

presents

PERSONALS

Book and Lyrics by

David Crane, Seth Friedman,

Marta Kauffman

Music by

William K. Dreskin, Joel Phillip Friedman, Seth Friedman,

Alan Menken, Stephen Schwartz, Michael Skloff

The Licensee is also required to give credit to the original Producers as follows:

Original New York stage production by

John-Edward Hill, Arthur MacKenzie

and Jon D. Silverman

in association with

Fujisankei Communications Group

Opening Night, November 24, 1985

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# MINETTA LANE THEATRE

An M-Square Entertainment Inc. Theatre

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JOHN EDWARD HILL ARTHUR MacKENZIE JON D. SILVERMAN

in association with

FUJISANKEI COMMUNICATIONS GROUP

present

## PERSONALS

A MUSICAL REVUE

Written by and Lyrics by

DAVID CRANE, SETH FRIEDMAN, MARTA KAUFFMAN

Music by

WILLIAM DRESKIN, JOEL PHILLIP FRIEDMAN, SETH FRIEDMAN,  
ALAN MENKEN, STEPHEN SCHWARTZ, MICHAEL SKLOFF

With  
(in alphabetical order)

JASON ALEXANDER LAURA DEAN DEE HOTY  
JEFF KELLER NANCY OPEL TREY WILSON

Scenery by LOREN SHERMAN Costumes by ANN HOULD-WARD Lighting by RICHARD NELSON Sound by OTTS MUNDERLOH

Musical Director &  
Vocal Arrangements  
MICHAEL SKLOFF

Orchestrations  
STEVEN OIRICH

Production  
Stage Manager  
TOM ABERGER

General Management  
WEILER/MILLER  
ASSOCIATES

Casting  
McCORKLE CASTING

Choreography by

D.J. GIAGNI

Directed by

PAUL LAZARUS

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## CAST

(in alphabetical order)

Louis & Others	JASON ALEXANDER
Kim & Others	LAURA DEAN
Claire & Others	DEE HOTY
Sam & Others	JEFF KELLER
Louise & Others	NANCY OPEL
Typesetter & Others	TREY WILSON

## UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For Kim, Claire, Louise—Kathryn Morath; for Louis, Sam, Typesetter—Stephen McNaughton.

## MUSICAL NUMBERS

### ACT I

"Nothing to Do with Love" (music by Stephen Schwartz)	The Company
"After School Special" (music by William Dreskin)	Jason & Company
"Mama's Boys" (music by Seth Friedman & Joel Phillip Friedman)	Dee, Laura, Trey & Company
"A Night Alone" (music by Michael Skloff)	Jeff, Jason, Dee, Trey
"I Think You Should Know" (music by Seth Friedman & Joel Phillip Friedman)	Laura, Jeff
"Second Grade" (music by Michael Skloff)	Jeff, Jason, Trey & Company
"Imagine My Surprise" (music by William Dreskin)	Dee
"I'd Rather Dance Alone" (music by Alan Menken)	The Company

### INTERMISSION

### ACT II

"Moving in with Linda" (music by Stephen Schwartz)	Jeff & Company
"A Little Happiness" (music by Seth Friedman & Joel Phillip Friedman)	Trey
"I Could Always Go to You" (music by Alan Menken)	Dee, Nancy
"The Guy I Love" (music by William Dreskin)	Nancy, Jason
"Michael" (music by William Dreskin)	Laura
"Picking Up the Pieces" (music by Seth Friedman & Joel Phillip Friedman)	Jason, Trey
"Some Things Don't End" (music by Stephen Schwartz)	The Company

Lyrics to all songs by David Crane, Seth Friedman, Marta Kauffman.

**ORCHESTRA:** Conductor / piano / synthesizer — Michael Skloff; Guitars — Gregory Utzig; Reeds — William Harris; Percussion — Bruce Doctor; Synthesizers — Wayne Abravanel.

## CAST OF CHARACTERS

3 Women and 3 Men playing various roles as follows:

WOMAN #1, CLAIRE, MARILOU, GROUP MEMBER

WOMAN #2, KIM, ELAINE, GROUP MEMBER

WOMAN #3, LOUISE, TINA, MOTHER #3, RICKI BUSH, FEMALE  
TAPE VOICE, HANNAH KLEIN, RENE, GROUP MEMBER

MAN #1, SAM, MOTHER #1, GROUP MEMBER

MAN #2, LOUIS, CHUCKIE, MOTHER #2, MOVER, BOB, MR. PO-  
TATO HEAD

MAN #3, TYPESETTER, MALE TAPE VOICE, TONY LAMBUSCO,  
MOVER, GROUP MEMBER

ACT ONE

NOTHING TO DO WITH LOVE

Typesetter #1

AFTER SCHOOL SPECIAL

Woman Seeks

Typesetter #2

MAMA'S BOYS

VIDEOMATCH

Videomatch – Tina

Louis #1

A NIGHT ALONE

Videomatch – Ricki

Louis #2

I THINK YOU SHOULD KNOW

Typesetter #3

Videomatch – Hannah

SECOND GRADE

Louis #3

IMAGINE MY SURPRISE

I'D RATHER DANCE ALONE

ACT TWO

MOVING IN WITH LINDA

A LITTLE HAPPINESS

Kim's Monologue

I COULD ALWAYS GO TO YOU

Group

THE GUY I LOVE

MICHAEL

The Meeting Section

PICKING UP THE PIECES

Sam and Claire Scene

SOME THINGS DON'T END

## MUSICAL CUES

- 1 NOTHING TO DO WITH LOVE
- 1A NOTHING TO DO WITH LOVE – PLAYOFF
- 2 AFTER SCHOOL SPECIAL
- 2A WOMAN SEEKS PLAYOFF
- 3 MAMA'S BOYS
- 4 VIDEOMATCH
- 4A TINA PLAYOFF
- 5 A NIGHT ALONE
- 5A INTO RICKI BUSH
- 5B OUT OF RICKI BUSH
- 6 I THINK YOU SHOULD KNOW
- 6A HANNAH KLEINE NEXTMUSIK
- 7 SECOND GRADE
- 7A GRADE B PLAYOFF
- 8 IMAGINE MY SURPRISE
- 9 I'D RATHER DANCE ALONE
  
- 10 MOVING IN WITH LINDA
- 10A LINDA PLAYOFF
- 11 A LITTLE HAPPINESS
- 11A KIM'S PLAYOFF
- 12 I COULD ALWAYS GO TO YOU
- 12A GROUP I
- 12B GROUP II
- 13 THE GUY I LOVE
- 14 MICHAEL
- 15 MEETING SECTION
- 15A PICKING UP LOUIS
- 16 PICKING UP THE PIECES
- 16A TO SAM AND CLAIRE SCENE
- 17 FINALE (SOME THINGS DON'T END)
- 18 BOWS (NOTHING TO DO WITH LOVE REPRISE)

# Personals

## ACT ONE

*As the audience enters, they see an enormous reproduction of a page of personal ads on the show drop.*

*The stage goes to black. A pinspot picks out an ad on the drop:*

Real fine lookin' one-legged lady wishes to know tight one-legged man. Box 619

*The spotlight travels to another ad:*

Single white grandmother, 70 and holding, seeks Heathcliff. Box 423

*The spot moves on to:*

All I need is a good man and a good piano. I've got a good piano. Box 1201

[MUSIC NO. 1: NOTHING TO DO WITH LOVE]

*The piano music begins. The curtain opens. The ACTORS are seated, holding various notepads and papers, except for KIM, who stands facing upstage.*

### NOTHING TO DO WITH LOVE

KIM. (*turning to face the audience, newspaper in hand*) There it is. That's me on that page. That's my ad. Now I'd answer that ad. I would. And then I'd get to meet me and I'd fall for me like that. (*Pause.*) I hope I'm not the *only* one to answer this ad.

SAM. (*looking up*)

FIFTEEN WORDS

TWO LINES

RUNNING FOR THREE WEEKS.

STARTING WITH "SINGLE MALE SEEKS."

KIM.

TWENTY-SIX WORDS

FOUR LINES

KIND OF COY AND SORT OF FORCED.  
STARTS WITH "RECENTLY DIVORCED."

(*KIM crosses toward SAM.*)

BOTH.

ENDS WITH

KIM.

"NO BOZOS . . ."

SAM.

"NO BIMBOS . . ."

BOTH.

"PLEASE."

I CAN'T BELIEVE I'M DOING ONE OF THESE.

(*CLAIRE has been sitting on the D.R. platform; she stands.*)

CLAIRE. A recent study entitled: "Single in the City", has determined that although I am bright, attractive, and unusually self-aware, I live alone, lead a limited social life and approach everything with an extremely defensive attitude. They conclude that there is little I can do to alter my situation and in all likelihood I am unhappy. For this they spent six years and five million dollars in government grants. They could have just asked me!!! (*She sits.*)

WOMAN #3.

FORTY-TWO WORDS

ALL BOLD

COST ME EIGHTY SEVEN BUCKS.

TURNING THIRTY REALLY SUCKS.

MAN #2.

TWO HUNDRED SIXTY TWO WORDS

TOO LONG

AND MUCH TOO PERFECT TO BELIEVE.

SO I'LL STAY HOME ON NEW YEAR'S EVE.

MAN #3.

FORTY-SIX WORDS

TOO STRONG.

CLAIRE.

THIRTY-NINE WORDS

TOO TRITE.

SAM.

TWENTY-EIGHT WORDS

ALL WRONG.

ALL.  
 FIFTEEN WORDS (FIFTEEN WORDS) (FIFTEEN WORDS)  
 ALRIGHT!!

*(All the ACTORS stand. CLAIRE's chair rolls off R. on platform. SAM's chair is pulled off L.)*

ALL. *(continued)*  
 THIS HAS NOTHING TO DO WITH LOVE.  
 THIS HAS EVERYTHING TO DO WITH JARGON.  
 NOTHING TO DO WITH LOVE.  
 THIS HAS MOSTLY TO DO  
 WITH A STRONG PITCH  
 AND A SMOOTH SELL  
 AND A BARGAIN.

THIS HAS NOTHING TO DO WITH LOVE.  
 THIS HAS QUITE A LOT TO DO WITH GRAMMAR.  
 NOTHING TO DO WITH LOVE.  
 THIS HAS SOMETHING TO DO  
 WITH A SQUARE PEG  
 AND A ROUND HOLE  
 AND A HAMMER.

BUT I KNOW THERE'S SOMEONE OUT THERE,  
 WAITING SOMEWHERE IN THE NIGHT,  
 SOMEONE WAITING FOR MY FIFTEEN WORDS  
 TO LIGHT UP THE BLACK AND WHITE.  
 AND ALL I GOTTA DO IS GET 'EM RIGHT!

*(The three MEN appear, as in a dream.)*

MAN #3.  
 "Sensitive poet/millionaire  
 with body like statue of David  
 seeks woman to share his Greek  
 island."

WOMEN. *(over the dialogue)*  
 OOO . . .

MAN #1.  
 "Successful architect/neuro-  
 surgeon/and heir to the throne  
 of small European country  
 seeks woman to give meaning  
 to a life of superficial perfec-  
 tion."

WOMAN. *(over the dialogue)*  
 OHHHH . . .



MAN #1.  
 BLUE-EYED CAPRICORN  
 ALL.  
 FIFTEEN WORDS . . . (FIFTEEN WORDS)  
 WOMAN #3.  
 NEVER BEEN IN THERAPY  
 ALL.  
 FIFTEEN WORDS  
 FIFTEEN WORDS  
 FIFTEEN WORDS  
 WOMEN.  
 WHILE YOU WAIT FOR YOUR PRINCE TO COME  
 MAN #1.  
 JEWISH AND SENSITIVE  
 MAN #3, WOMAN #1.  
 HEALTHY REPUBLICAN  
 MAN #2.  
 NO MISS AMERICAS  
 WOMAN #3.  
 MUST LOVES ANIMALS  
 (*Following lines through DESPERATE overlap.*)  
 WOMAN #2.  
 MY MOTHER THINKS I'M BRIGHT AND BEAUTIFUL  
 WOMAN #1, WOMAN #3.  
 STOP! YOU'VE FOUND HER  
 MEN.  
 SWINGING  
 PSYCHIC  
 WITTY  
 HORNY  
 LONELY  
 DESPERATE  
 ALL.  
 THIS HAS NOTHING TO DO WITH LOVE  
 THIS HAS EVERYTHING TO DO WITH  
 BLIND DATES  
 MAN #1, WOMAN #2.  
 LONELY NIGHTS  
 ALL.  
 BLIND DATES  
 SINGLES BINGO  
 WOMAN #3.  
 T.V. DINNERS

ALL.

BLIND DATES

MAN #3.

MY WIFE'S LOVER

MAN #2.

MY MOTHER'S NAGGING

ALL.

AND PUSH FINALLY COMING TO SHOVE

THIS HAS NOTHING TO DO WITH,

EVERYTHING TO DO WITH,

NOTHING TO DO WITH LOVE!

*(At the end of the song, all the ACTORS sit on the 3 remaining chairs, 2 people per chair. Blackout. The ACTORS exit with chairs and handprops.)*

[MUSIC NO. 1A: NOTHING TO DO WITH LOVE — PLAYOFF]

\* \* \*

### *TYPESETTER #1*

*LIGHTS up on MAN #3 (TYPESETTER), as the Typesetter platform rolls on from s.r. He puts on visor, sits at the desk, and begins typing. He reads from what he is typing:*

TYPESETTER. "Refined gentleman seeks marriage with very hairy woman. All sizes considered." *(He looks up from what he is doing and speaks to the audience.)*

I've been typing these things here at the paper for 15 years now, and if you want an expert's opinion: I think they're silly. My wife, Adelle, on the other hand, thinks they're disgusting. I tell her she's taking them too seriously. She says they're vulgar and degrading. I tell her she's getting carried away. She says she'd sooner die than subject herself to this sort of public humiliation. It would kill her. It would just kill her. *(Beat.)* I figured it was worth a shot. *(He reads from a little card on his desk:)*

"Seeking bisexual transvestite dwarf for possible long term commitment. Meet me outside the Holland Tunnel at midnight on Christmas Eve dressed as Carmen Miranda in 'That Night in Rio'. You just might be the dwarf of my dreams. Kisses, Adelle." *(He smiles and shrugs.)*

If she dies, she dies. (*He resumes typing, as his platform rolls off R.*)

\* \* \*

*AFTER SCHOOL SPECIAL*

[MUSIC NO. 2]

*CHUCKIE (MAN #2) runs on from up L. He smiles innocently at the audience and sings:*

MAN #2.

I NEVER DID IT.  
I JUST NEVER DID IT.  
I WANTED TO DO IT.  
I'D WAITED SO LONG.  
I'D READ ALL ABOUT IT  
I KNEW I COULD DO IT,  
IF SOMEONE WOULD LET ME,  
IF NOTHING WENT WRONG.

IT SOUNDED TERRIFIC  
AND I'D SEEN A FEW PICTURES.  
MY FRIENDS HAD ALL DONE IT,  
THEY SWORE THAT THEY HAD.  
IN A MOMENT OF PANIC  
WHEN NO ONE WAS LOOKING,  
I MADE A DECISION,  
I TOOK OUT THIS AD:

HIGH SCHOOL SENIOR  
NEEDS A TEACHER  
FOR A PARTICULAR  
EXTRA-CURRICULAR.  
YOU'D BE MY FIRST  
IF YOU KNOW WHAT I MEAN.  
COULD SOMEONE PLEASE HELP A NEEDY TEEN?

I SAW IT IN PRINT  
AND IT SUDDENLY HIT ME  
WHAT IF THE PERSON WHO ANSWERED WAS WEIRD?

KINDA SADISTIC?  
 OR HAD AN INFECTION?  
 OR LOOKED LIKE MRS. MULLER  
 WITH HER MAKE-UP ALL SMEARED?

IT WAS 10:47  
 THE MAILMAN WAS COMING,  
 10:48  
 HE STOOD IN THE HALL,  
 AND AT 10:49  
 A VOICE DEEP INSIDE ME  
 SAID: "CHUCKY,  
 YOU MIGHT GET LUCKY . . .  
 AND GET NO RESPONSE AT ALL."

WHEN HE REACHED INTO THE MAILBAG  
 MY HEART WENT THROUGH THE FLOOR,  
 THERE WASN'T A SINGLE RESPONSE . . .  
 THERE WERE ONE HUNDRED AND NINETY-FOUR.

*(As MAN #2 continues, the CAST sing back-up on offstage mic.)*

AND I ANSWERED EVERY LETTER  
 LIKE EACH ONE WAS THE FIRST,  
 I'VE BEEN RUNNING THAT SAME AD NOW FOR A YEAR!  
 AND MY SKIN KEEPS GETTIN' CLEARER  
 EVERY WEEK THESE WORDS APPEAR:

MAN #2 and ALL.  
 HIGH SCHOOL SENIOR  
 NEEDS A TEACHER  
 FOR A PARTICULAR  
 EXTRA-CURRICULAR.  
 YOU'D BE MY FIRST  
 IF YOU KNOW WHAT I MEAN.  
 COULD SOMEONE PLEASE HELP A NEEDY TEEN?

HIGH SCHOOL SENIOR  
 NEEDS A TEACHER  
 FOR A PARTICULAR  
 EXTRA-CURRICULAR.  
 YOU YOU YOU YOU'D BE MY FIRST

IF YOU KNOW WHAT I MEAN.  
 COULD SOMEONE PLEASE HELP A NEEDY TEEN?  
 (HIGH SCHOOL SENIOR  
 NEEDS A TEACHER.)

MAN #2.  
 HELP A NEEDY TEEN!  
 (*He exits.*)

\* \* \*

WOMAN SEEKS

*"Videomatch panel" flies in. KIM enters from upstage R. and crosses to downstage center of panel.*

KIM. Attractive woman, recently divorced after five years of uneventful marriage, is extremely curious to discover what's out there. Seeks good-looking, fun loving man who will show her what she's been missing. No bozos, please.

*(MAN #3 enters from upstage R. and crosses to her.)*

MAN #3. Good-looking, fun-loving man seeks slender and sensuous female for discreet afternoon discoveries.

*(She moves to him. They begin to play a game, turning each other on. Each lines tops the last:)*

KIM. Slender and sensuous female seeks passionate, imaginative male for weekends of shared delights.

MAN #3. Passionate, sun-starved male seeks uninhibited female for skinny dipping and other wet erotica.

KIM. New-found nudist seeks wonderfully athletic male for sun-bathing on hot rocks.

MAN #3. Hot male seeks furry feline for heavy petting.

KIM. Lustful lioness dares ferocious lion to play in her den.

MAN #3. Well equipped animal seeks sensational partner for relentless mating.

KIM. Sensational partner seeks well equipped animal with eight inches of power.

MAN #3. Well equipped animal with nine inches—

KIM. Ten inches.

MAN #3. Twelve inches.

KIM. Twelve inches? (*This is more than she is prepared to handle. She turns away.*) Woman seeks man friend for more conservative arrangement.

(*MAN #3 exits upstage of the Videomatch panel. MAN #2 enters with clipboard from the left of the panel and crosses to her.*)

MAN #2. Successful professional man seeks pleasant compatible woman for meaningful relationship.

KIM. Expressive—

MAN #2. (*cutting her off*) For serious meaningful relationship.

KIM. For—

MAN #2. For possible long term serious meaningful relationship.

KIM. For—

MAN #2. Children okay.

KIM. Children?

MAN #2. Only those pleasant compatible women with a genuine interest in marriage need apply.

(*She moves away from MAN #2, who then exits upstage L.*)

KIM. Independent woman, recently divorced, seeks something new and different.

(*MAN #1 enters from right of panel, crosses to her and grabs her shoulder.*)

MAN #1. Self-destructive hunchback with all-consuming lingerie fetish desires satin soft creatures for midnight experiments. (*KIM shudders.*)

KIM. Woman seeks simple, down-to-earth relationship.

(*MAN #1 exits left of panel then re-enters right of panel.*)

MAN #1. Simple, down-to-earth guy seeks kind and sensitive woman who will help preserve the tenuous grasp on reality it has taken him years to develop. (*He takes her hand.*) Who will not be manipulative and hostile, forcing him ever closer to the black abyss that yawns before his feet . . .

(*He totally withdraws. She pulls her hand away, and growing in-*

*creasingly desperate, continues speaking. MAN #1 exits stage R. of panel.)*

KIM. Woman seeks mature, good natured man strong enough to handle his own problems.

*(MAN #2 enters stage L. of panel; pulls her to him.)*

MAN #2. Mature, good natured man, strong enough to handle anything, seeks slaves for dominance training. Straps, whips, belts, knuckles, buckles, paddles, prongs: anything goes!

*(MAN #3 enters R. of panel.)*

MAN #3. Man has done it all: Leather, chains, S&M, B&D—  
KIM. *(getting fed up)* Look, woman is strictly M&M's and T.V. and occasionally the A&P, so—

MAN #3. But has she ever done G&S?

*(MAN #2, horrified, exits L. of panel.)*

KIM. *(in spite of herself)* G&S?

MAN #3. *(enthusiastically)* You wanna talk about *pain*? Some of the most tedious operettas you have ever heard: "Iolanthe", "The Gondoliers", "Yoeman of the Guard"—*(He begins to hum a Gilbert & Sullivan tune.)*

KIM. No! Woman is only looking to get involved in a solid, secure, loving relationship.

*(MAN #1 appears left of panel.)*

MAN #1. I'm crazy about my wife, and I think you will be, too. Come join us in our—*(MAN #2 enters left of panel.)*—luxurious penthouse apartment with a breathtaking view of Central Park . . .

*(KIM turns to MAN #2. MAN #1 continues, overlapping.)*

KIM. Woman seeks—

MAN #2. Family-minded man seeks unmarried woman to carry his child. \$10,000 now and another \$10,000 upon proof of conception . . . *(MAN #2 also continues.)*

KIM. Woman seeks—

MAN #3. Ever considered animal husbandry? Old MacDonald had a farm. Eee-eye-eee-eye-oh! With an oink oink here and an oink oink there . . .

*(ALL are speaking at once, moving toward her. Their voices build and build, until:)*

KIM. HELP!! *(ALL stop.)* Attractive woman, recently divorced, seeks well-rounded relationship. *(The MEN exit indignantly.)* No bozos. *Please.*

*(KIM staggers off, right.)*

\* \* \*

[MUSIC NO. 2A: WOMAN SEEKS—PLAYOFF]

*TYPESETTER #2*

*The platform with Typesetter setup rolls on from stage R. As the Videomatch panel flies out, the TYPESETTER (MAN #3) crosses to meet the platform and the lights crossfade.*

TYPESETTER. *(carefully)* We're driving home from my sister's in Jersey, and just as we stop to pay the toll, Adelle nudges me and points. I look over and I can barely make out this little figure huddled in the snow wearing a strapless gown and fruit in his hair. That's when I remember. I tell you, I just didn't have the heart to drive on.

We get out of the car and go over to him. The dwarf looks up at us. He's shivering. So I explain about the ad and how it was all a joke . . . well he starts to cry. I turn to Adelle and she's in shock. The little guy is shaking now and making these hiccuppy noises and, Christ, I don't know what to say. All of a sudden he throws his maracas on the ground and runs into the tunnel. Well, we had to go after him. *(He looks down, embarrassed.)*

Anyway, Mr. Blini's been living with us for about a week now. He pretty much keeps to himself and, well, I just figured we had to do something, you know? I had no idea people might actually answer these things.

*(He exits R. and the Typesetter platform rolls off R.)*

\* \* \*

## MAMA'S BOYS

[MUSIC NO. 3]

*MUSIC begins. WOMAN #1 is on the phone downstage L.*

WOMAN #1. Mother, I'm not going. (*Pause.*) I'm sure he's a nice boy, but . . . Mother, may I speak? (*Long pause.*) Mother, I am not going to Rose Siegel's funeral just to meet her son. That's it!

*(WOMAN #2 and MAN #1 enter.)*

WOMAN #1. (*continued*) Of course I love you. Look, I gotta go! (*WOMAN #1 hangs up and crosses center with a microphone. She steps forward and sings.*)

HE WAS CHIEF  
OF OB/GYN AT MOUNT SINAI.

WOMAN #2 &amp; MAN #3.

(SINAI)

WOMAN #1.

MY MOTHER MET HIM  
BY THE POOL OF THE FOUNTAINBLEU.

WOMAN #2 &amp; MAN #3.

(OOH . . .)

WOMAN #1.

SHE WROTE MY NUMBER ON A NAPKIN  
SAID TO GIVE ME A BUZZ,

WOMAN #2 &amp; MAN #3.

(SHA LA LA LA LA)

WOMAN #1.

THE NEXT DAY  
I OPENED MY DOOR, AND THERE HE WAS:  
HE WAS SHORT,  
HE WAS BALD,  
HE WAS MIDDLE AGED.  
IN A MONTH  
WE WERE ENGAGED.

ALL.

HE WAS  
ONE OF THE MEN  
MY MOTHER MADE ME LOVE.

MY MOTHER MADE ME LOVE.

WOMAN #1.

MY MOTHER MADE ME . . . LOVE.

WOMAN #2.

HE WAS OUT

AFTER SERVING THREE TO FIVE

AT RIKER'S ISLAND

WOMAN #1 & MAN #3.

(ISLAND.)

WOMAN #2.

MY MOTHER MET HIM

WOMAN #1 & MAN #3.

(SHE MET HIM)

WOMAN #2.

WHEN I BROUGHT HIM TO MY SWEET SIXTEEN.

WOMAN #1 & MAN #3.

(SWEET SIXTEEN)

WOMAN #2.

SHE PUT HER HEAD INTO THE OVEN

WOMAN #1 & MAN #3.

(OOH . . .)

WOMAN #2.

SAID SHE WANTED TO DIE.

WOMAN #1 & MAN #3.

(SHA LA LA LA LA)

WOMAN #2.

THAT'S WHEN I KNEW

HE WAS MY KIND OF GUY:

WOMAN #1 & MAN #3.

(OOOH—MY KIND OF GUY)

WOMAN #2.

HE WAS CRASS,

HE WAS CRUDE,

HE WAS HUMAN DEBRIS.

THREE YEARS OF ANALYSIS HELPED ME TO SEE

ALL.

HE WAS

ONE OF THE MEN

MY MOTHER MADE ME LOVE.

MY MOTHER MADE ME LOVE.

WOMAN #2.

MY MOTHER MADE ME LOVE.

DON'T GET ME STARTED ON MY M-M-M-MOTHER.  
 THERE IS NOTHING I CAN DOOO . . .  
 THE ONLY JUSTICE  
 IS MY M-M-M-M-MOTHER  
 HAS GOT A M-M-M-MOTHER, TOO-OO-OO.

*(There is a short dance break, at the end of which MAN #1 steps forward and sings.)*

MAN #1.  
 HE WAS GOLD  
 OF GOLD, LEVINE, LEVEEN, AND BENIDETTO.

WOMAN #1. Good firm.

MAN #1.  
 MY MOTHER MET HIM  
 SAID HE WAS PERFECT FOR MY SISTER RUTH.  
 WOMEN. Did you say he was perfect for your sister Ruth?

MAN #1.  
 NO ONE COULD TELL HER  
 THE OBVIOUS TRUTH.

WOMAN #2. What was that?

MAN #1.  
 SHE FOUND A CATCH, ALRIGHT  
 BUT NOT FOR RUTH:

BOTH WOMEN. Unh uh.

MAN #1.  
 HE WAS TALL,  
 HE WAS SMART,  
 HE WAS SOCIALLY GRACED.  
 THANK GOD FOR MOM'S IMPECCABLE TASTE.

*(A platform rolls on from stage R. with 3 "MOTHERS"  
 [WOMAN #3, MEN #1 & #2] playing Mah Jong and eating  
 potato chips. They talk in the background during the  
 chorus.)*

ALL.  
 HE WAS ONE  
 OF THE MEN  
 MY MOTHER MADE ME LOVE  
 WHOA THE MEN  
 MY MOTHER MADE ME LOVE  
 YES SHE DID



MAN #3. (*falsetto*)  
 MY MOTHER MADE ME LOVE!  
 ALL.  
 LOVE!!

(*Blackout.*)

\* \* \*

VIDEOMATCH

[MUSIC NO. 4: VIDEOMATCH]

*In the darkness we hear a tacky commercial jingle. The Video-match panel flies in.*

OFFSTAGE SINGERS (WOMAN #2, MAN #1).  
 HAVING TROUBLE FINDING THAT SPECIAL  
 SOMEONE? (SOMEONE)  
 HAVING TROUBLE HOOKING THAT PERFECT CATCH?  
 SEE WHAT YOU'RE GETTING BEFORE YOU GET STUCK  
 WOMAN'S VOICE (WOMAN #2). (*spoken*) I can't believe my  
 luck!

OFFSTAGE SINGERS.  
 THE BEST IN THE CITY,  
 IT'S VIDE-O-  
 MATCH.

WOMAN'S VOICE (WOMAN #2). Natch'!

VIDEOMATCH—TINA

(CLAIRE [WOMAN #1] enters stage R. with a modern chrome chair and a clipboard. She crosses behind the panel and brings on TINA [WOMAN #3]. TINA is high-strung and more than a little nervous.)

CLAIRE. Hi, Tina, I'm Claire. Now have a seat right here. When you see that red light go on, you'll have 30 seconds to say whatever you want. Just be yourself, because that's the you they want to see. Any questions?

TINA. I thought I'd start by explaining why I'm doing this.

CLAIRE. That sounds fine.

TINA. And then I'll discuss what I'm looking for in a relationship.

CLAIRE. When the light comes on.

TINA. And then I'm going to talk about my good qualities. I thought I'd do good qualities last because I know you want to leave them with a good impres— (*A bright white light comes on TINA. She speaks to the camera:*)

Hello. I'm Tina. Number One: Why am I doing a thing like this? Well it all started this morning. On my face. A wrinkle. My first. Can you see it? It's right over here. Now I know it's not much, and you'd probably call it a "laugh line", but I'm sorry, things haven't been that funny. See, I know what this is. It's the beginning. Of the end. It's the beginning of the end. Sure there's just one now, but pretty soon there'll be two, then three, then my hair'll turn grey, then blue, and then it'll fall out. And I'll shrink and lose all my teeth. And I'll get chicken skin . . . here. And here. Then my ankles will get fat and hang over the tops of my shoes . . . (*She is out of the chair, a snowball down a mountain.*) And I'll spend all afternoon in Gristedes saying, "Graham crackers." I'll say, "Graham crackers. Where are the Graham crackers?!" And who's going to want me then, huh? Nobody! So that's why I'm doing this now before it's too late!!!! (*Beat. She slowly sits, trying to regain her composure.*)

Number Two: What I'm looking for in a relationship—

CLAIRE. (*cutting her off*) That's 30.

[MUSIC NO. 4A: TINA—PLAYOFF]

(*LIGHTS go out on TINA. Both WOMEN exit upstage R., with the chrome Videomatch chair. The panel flies out as . . .*)

\* \* \*

LOUIS #1

LOUIS (MAN #2) enters downstage L. with a table and a chair. He turns on a tape recorder: MUSIC is heard from the machine. Then the tape speaks in carefully measured tones. It is a man's voice (MAN #3 live on an offstage mic.)

TAPE. Lesson 5. Dinner Conversation. Listen and repeat. (*Beep*) I was married for a short time. I'm sorry, I've never told anyone this before. (*LOUIS tries it timidly.*)

LOUIS. I was married for a short time. I'm sorry, I've never told anyone this before.

TAPE. (*Beep*) I never knew my father. I'm sorry, I've never told anyone this before.

LOUIS. I never knew my father. I'm sorry, I've never told anyone—

TAPE. (*Beep*) The doctor gave me six months. But I think he was just being nice. I'm sorry, I've never told anyone this before.

LOUIS. The doctor gave me six months. But I think he—

TAPE. (*Beep*) Ever since Marion died, I scream at the sight of a piano. I'm sorry, I've never told anyone this before.

LOUIS. (*trying to catch up*) Ever since Marion died, I—

TAPE. (*Beep*) So purdata esta luna di miele a Niagra Falls. Mi scusa, no so parlata quino uno.

(*LOUIS is utterly lost. The TAPE beeps. The LIGHTS fade on LOUIS as he rolls the table off downstage L.*)

\* \* \*

### A NIGHT ALONE

[MUSIC NO. 5]

*A platform with a TV cart and SAM's chair rolls on from stage R. as a door unit rolls on from stage L. SAM (MAN #1) enters from upstage R. and crosses to the upstage L. window. SAM is alone in his apartment.*

SAM.

A NIGHT ALONE.  
AN EVENING FREE.  
NO CLEVER PLANS,  
NO PLACE TO BE,  
A CHANCE TO COOL OUT AND COLLECT,  
PERHAPS TO INTROSPECT,  
OR MAYBE JUST GET TOTALLY WRECKED.  
A NIGHT THAT'S ALL FOR ME.

I'M AWARE OF THE HUM  
OF THE DIGITAL CLOCK  
AND THE SOUND OF THE CAT  
AS HE SLOWLY DESTROYS THE UPHOLSTERY.

SO I GO TO THE FRIDGE,  
IS THERE SOMETHING TO EAT?  
NO, THERE'S NOTHING BUT KODACHROME FILM  
AND AN OLD JAR OF CHEESE SPREAD.

THEN I CURL UP TO READ,  
BUT THE BOOK IS TOO THICK,  
AND THE PAGE IS TOO THIN,  
AND THE PRINT IS TOO SMALL,  
AND IT'S ALL,  
ABOUT MOSCOW!

*(He goes to his intercom and presses the buzzer.)*

MAN'S VOICE (MAN #2). Yeah?

SAM. Hi, Mario? It's Sam in 15-B.

VOICE. Yeah?

SAM. I was just wondering if there is any, uh, dry cleaning or packages or anything for me.

VOICE. No.

SAM. How are you?

VOICE. (*noncommittal*) I'm okay.

SAM. What's new down there?

VOICE. Well, it's just me and the door mostly. People come, people go . . .

SAM. How's your hip?

VOICE. Better. Look, Mr. Wagner, I've gotta go. People are coming. If you want, I could give you Eddie's number in the basement. He would talk to you.

SAM. No, no. That's okay. 'Night, Mario. (*SAM paces upstage as he sings.*)

SO I PACE AND I POKE  
AND I SMOKE HALF A PACK  
AS I PICK THE DEAD LEAVES  
OFF MY FICAS THAT'S DYING OF ROOT ROT.

*(He crosses upstage and produces dead leaves. He then gets a scotch bottle from the T.V. cart and sits in the chair.)*

SO I HAUL OUT THE SCOTCH  
AND FLIP ON THE TV,  
BUT THE ONLY THING ON IS  
A PROGRAM CALLED "EYE ON NEW JERSEY".

SO I'M ROLLING MY PENNIES  
 AND JUGGLING SOCKS  
 THEN IT'S BACK TO THE BOOK  
 AND THE FRIDGE AND THE CAT  
 AND THAT'S  
 WHEN I START HUNTING DUST BUNNIES!

*(He pulls out a large dust bunny from under the chair.)*

*(On his knees at the phone:)*  
 OH LORD,  
 MAKE THE PHONE RING.  
 MAKE IT SOMEBODY WONDERFUL.  
 YOU CAN DO IT, LORD.  
 IT'S NO BIG THING.  
 MAKE IT RING, LORD,  
 MAKE IT RING  
 MAKE IT RING  
 MAKE IT RING!

*(His doorbell buzzes.)*

*(Heavenward)* Close enough!

*(He opens the door. CLAIRE enters. There is an immediate attraction.)*

CLAIRE. Hi. I, uh, I live next door to you.

SAM. You do? What happened to the lady with the dog?

CLAIRE. I don't know. I've been living here for about a year.  
 Haven't seen her yet.

SAM. Ah.

CLAIRE. Listen, I'm having a party tonight and I wondered if you had a blender I could borrow?

SAM. Sure, just a second. *(He exits and returns quickly with a large blender.)* Here. It only works on "whip". And you have to jiggle it a little. *(Introducing himself:)* Uh, Sam.

CLAIRE. Uh, Claire. Thanks. *(Pause.)* Listen, if you're free tonight maybe you'd like to join us?

SAM. I—

CLAIRE. *(kidding)* Come on, there'll be lots of people you don't know.

SAM. Well, that sounds like—

*(Suddenly, MAN #3 appears at the door with a casserole dish.)*

MAN #3. Claire, there you are. The doorman buzzed but there wasn't any answer. (*introducing himself to SAM*) Hi. I'm Tony Lambusco. I'm her date. Claire, I gotta put this in your fridge. My tuna mousse is melting.

CLAIRE. You go ahead. I'll be right in.

MAN #3. (*suspicious*) Yeah.

CLAIRE. (*after MAN #3 exits*) So, whadya say?

SAM. (*smiling*) No, thanks, I've got lots of things I've got to do tonight. Really. I have to . . . do things.

CLAIRE. Okay. Well, tell me if the music gets too loud. Thanks for the blender.

(*She exits. He sits. Long pause, then he sings.*)

SAM.

I'M AWARE OF THE HUM  
OF THE DIGITAL CLOCK AND,

(*He looks at the clock.*)

OH MY GOD—  
IT'S ONLY 8:30.

(*SAM exits stage R. with the platform. The LIGHTS fade and the door rolls off L.*)

\* \* \*

[MUSIC NO. 5A: INTO RICKI BUSH]

VIDEOMATCH—RICKI

CLAIRE enters from stage R. with the Videomatch chair and clipboard as the Videomatch panel flies in. LIGHTS come up on the Videomatch area. A rather unpleasant woman, RICKI BUSH (WOMAN #3) enters and slouches into the chair. CLAIRE watches her.

CLAIRE. 30 seconds. Whatever you want.

(*The LIGHT comes on. RICKI looks at the camera.*)

RICKI BUSH. Look: I'm Ricki Bush. I don't want a loser. Some downer who's gonna drag me into the pits. I get enough of that in the rest of my life. I'm here to find a winner. But I don't want

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