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Pretty Theft

by Adam Szymkowicz

A SAMUEL FRENCH ACTING EDITION



**SAMUEL
FRENCH**
FOUNDED 1830

NEW YORK HOLLYWOOD LONDON TORONTO

SAMUELFRENCH.COM

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PRETTY THEFT was produced by Flux Theatre Ensemble at the Access Theatre in New York City, opening on April 24, 2009. The production was directed by Angela Astle, with the following cast and creative team:

MARCO Todd d'Amour
WAITRESS/BALLERINA Candice Holdorf
PSYCHIATRIST/BALLERINA Lynn Kenny
SUZY Maria Portman Kelly
JOE Brian Pracht
BOBBY.....Zack Robidas
ALLEGRA Marnie Schulenburg
ALLEGRA'S MOM/SUPERVISOR/BALLERINA Cotton Wright

Choreographer – Ashley Martinez
Stage Manager – Kate August
Set Design – Heather Cohn
Lighting Design – Andy Fritsch
Sound Design – Kevin Fuller
Costume Design – Becky Kelly
Props Coordinators – Kelly O'Donnell & August Schulenburg
Production Manager – Jason Paradine
Photography & Graphics – Isaiah Tanenbaum
Publicity – Emily Owens, PR

The Flux Theatre Ensemble Core Members are:

August Schulenburg – Artistic Director
Heather Cohn – Managing Director/Development Director
Kelly O'Donnell – Marketing Director
Jason Paradine – Production Manager
Tiffany Clementi – House Manager

Members:

Jake Alexander
Angela Astle
Michael Davis
Candice Holdorf
Christina Shipp
Isaiah Tanenbaum
Cotton Wright

CHARACTERS

ALLEGRA – 18

SUZY – 18

JOE – 20s to 30s

MARCO/ALLEGRA'S FATHER – 30s to 40s

BALLERINA 2/ALLEGRA'S MOTHER/

SUPERVISOR/PATIENT/ CUSTOMER 2 & 4 – 30s to 50s

BALLERINA 1/PSYCHIATRIST/PATIENT/

WAITRESS/ CUSTOMER 1 & 3 – 30s to 40s

BOBBY/INTERN/JOE'S FATHER – 20s

NOTE: More Ballerinas are nice but not necessary.

ACKNOWLEDGEMENTS

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– Adam Szymkowicz

For Kristen

*(As the lights rise, two **BALLERINAS** enter and stretch. Perhaps they have been stretching when the audience arrives. Classical music. They begin to dance gracefully.)*

*(**ALLEGRA** enters wearing something inappropriate for a ballerina. She tries to join the **BALLERINAS** but she makes mistakes. The dance continues. **ALLEGRA** goes to make a leap but she lands wrong and falls, hurting her ankle. The **BALLERINAS** continue their dance as **ALLEGRA** eventually gets up and hobbles around. The dance comes to an end and the **BALLERINAS** pull aside the curtain or otherwise reveal the set for Scene One. **ALLEGRA** walks into the scene and sits down.)*

Scene One

(The Group Home.)

*(**SUZY** sits at a table. **ALLEGRA** sits across from her and finishes filling out a form. Their dialogue overlaps slightly at first – neither of them hear the other.)*

ALLEGRA. I'm talking too much, aren't I? I'm sorry about that.

SUZY. It's really cool that you came in.

ALLEGRA. It's just that I feel invisible.

SUZY. I feel like you and I never really got to know each other.

ALLEGRA. Even in my nightmares lately, I'm conspicuously absent. What does it mean when you no longer play a prominent role in your own dreams?

SUZY. I'd be really psyched if, we, like became friends.

ALLEGRA. I guess I'm just not good enough. You know what that's like to never be quite good enough? I should be

better. I should be stronger. I just don't know if I can do anything. (*Beat. To SUZY.*) I can't work here.

SUZY. You totally should work here. That would be cool. I mean, if you want to. Do you want to?

ALLEGRA. I'm just not a very worthwhile human being.

SUZY. (*not listening*) Yeah. You still going out with Bobby?

ALLEGRA. Yeah.

SUZY. He's so cute.

ALLEGRA. Yeah.

SUZY. I just want to tear him apart. Just sink my teeth into that muscular thigh of his, and just tear him into little bits. I just want to gnaw him till there's nothing but bone. I would live on that flesh of his forever, but I mean, you know what that's like. You can do that whenever you want.

ALLEGRA. Is this job hard?

SUZY. It's fine. Especially if you fuck with them. Like the ones who hallucinate. You can pretend like you see shit and then they start to see it. It's a fucking riot.

ALLEGRA. Are they all crazy?

SUZY. Some of them, sure. It's like babysitting and then you go home and you don't have to worry about it cause it's all contained here. Sometimes if I don't like the night girl I get all the clients riled up. I put the two guys together who think they're Jesus and watch them fight about it. And then I just clock out. (*quickly*) Course I wouldn't do that to you.

ALLEGRA. It sounds kind of intimidating.

SUZY. No, it's not. Most of them are afraid anyway. Especially if you say you killed someone or like, I tell them I carry a knife.

ALLEGRA. I should just work at Harry's again.

SUZY. This place is better. I got into UConn because of it. You going to college?

ALLEGRA. Yeah.

SUZY. Which one?

ALLEGRA. Dartmouth.

SUZY. (*unenthusiastic*) Oh.

ALLEGRA. I think I want to study psychology. Be a therapist or something.

SUZY. There's some real nut jobs here.

ALLEGRA. But what if I'm not cut out –

SUZY. It's all instincts.

ALLEGRA. I think my instincts are bad.

(*JOE enters carrying an open cardboard box.*)

SUZY. Joe, you're not supposed to be here.

ALLEGRA. Hi.

(*JOE stands and stares at the girls.*)

SUZY. Sometimes he doesn't talk. Joe, you're not supposed to be in here. Joe. Joe, go back to where Melody is.

JOE. My box is empty again.

SUZY. I know, Joe. It's just something that happens in the night-time.

JOE. I don't think it should still.

SUZY. You going to say hi to Allegra? She's gonna work here.

ALLEGRA. I'm not sure actually.

SUPERVISOR. (*off*) Joe!

(*As the two girls look towards the voice, JOE snatches ALLEGRA's pencil and puts it in his box.*)

JOE. Pretty.

SUZY. (*to Allegra*) So come in at like nine and I'll get Melody to hire you.

Scene Two

(On one side of the stage, JOE is seen in the glow of a TV. Faintly, we can hear what sounds like a ballet. JOE watches intently. The BALLERINAS dance around him as he stares at the TV. One BALLERINA becomes the WAITRESS.)

(On the other side of the stage, MARCO is at a table in a Diner. The WAITRESS approaches.)

WAITRESS. What can I get ya?

MARCO. You here alone?

WAITRESS. Why? You lonely?

MARCO. I'll have some coffee.

WAITRESS. That it?

MARCO. I need to peruse the menu. I want just the right combination. I'm celebrating.

WAITRESS. Yeah?

MARCO. I am, as of this moment, officially retired.

WAITRESS. Aren't you kind of young for that?

MARCO. I'm sick of the game.

WAITRESS. Which game is that?

MARCO. I'm an art dealer.

WAITRESS. No you're not.

MARCO. What do you mean?

WAITRESS. I can tell when someone's lying to me.

MARCO. You ever get sick of it all?

WAITRESS. Yup.

MARCO. I had a good run, though. When I started, Christ, I was a kid. I didn't know anything. Sometimes the best way to learn is to make many very bad mistakes. Don't you think?

WAITRESS. No.

MARCO. I'm going to miss it of course. The adrenaline rush, the danger, the moment you know for sure what you're made of...

WAITRESS. What are you made of?

MARCO. What are you made of?

WAITRESS. I'll come back when you're ready.

Scene Three

(The Group Home. Daytime.)

(SUPERVISOR enters followed by ALLEGRA. JOE is seated silently holding his box in his hands.)

SUPERVISOR. We're going to start you off with Joe here. Morning, Joe.

(JOE doesn't respond.)

SUPERVISOR. He's free to move around as he likes but he spends a lot of his time in this room, I'm afraid. Joe! Joe! Allegra's going to be looking after you today. You hear me Joe? He'll be fine. If you have a problem, just shout. Someone will come eventually.

ALLEGRA. Um...But...

(Exit SUPERVISOR, ignoring ALLEGRA. JOE watches ALLEGRA.)

ALLEGRA. Hi Joe. Remember me?

JOE. ...

ALLEGRA. We met the other day. You like that chair, huh?

JOE. ...

ALLEGRA. What do you keep in your box, there Joe?

JOE. ...

ALLEGRA. Are you going to just going to stare at me like that?

JOE. ...

ALLEGRA. Fine then.

(ALLEGRA sits down. Pulls out a book to read. After a few moments, JOE speaks.)

JOE. Are you or have you ever been a ballerina?

ALLEGRA. *(startled)* I'm sorry?

JOE. Are you or have you ever been a ballerina?

ALLEGRA. I took ballet for a while in middle school.

JOE. OK. What's your favorite color?

ALLEGRA. Purple.

JOE. OK. Do you take any medications?

ALLEGRA. No.

JOE. OK. Is there anything broken at your house that you could bring in that I could fix?

ALLEGRA. I don't think so.

JOE. OK. I like ballerinas. Especially the pink ones.

ALLEGRA. Yes, they're very nice.

JOE. Would you consider yourself a communist, socialist, libertarian, or are you a member of the green party?

ALLEGRA. No.

JOE. OK. Have you spoken to my mother?

ALLEGRA. No. I just started here.

JOE. What do you think she thinks?

ALLEGRA. About what?

JOE. About everything?

ALLEGRA. I don't know Joe. Maybe you should ask her.

JOE. OK. When you were a ballerina did you learn how to leap?

ALLEGRA. I jumped.

JOE. OK. Do you think you could jump higher than my mother?

ALLEGRA. I don't know, Joe.

JOE. OK. Can you jump higher than two meters?

ALLEGRA. I guess.

JOE. Wow! Two meters?

ALLEGRA. Is that high?

JOE. What happened to all the things I collected in my box?

ALLEGRA. I don't know, Joe.

JOE. OK. Are you sure there's nothing broken at your home?

(JOE disappears. ALLEGRA puts her book down and moves to her MOTHER in Scene Four.)

Scene Four

(*ALLEGRA's home. ALLEGRA'S MOTHER sits watching TV, probably facing away from the audience.*)

ALLEGRA. They all think I'm just wonderful. "You're just wonderful," they said. "You sure you've never done this before?" I must be a natural at seeing problems and helping –

ALLEGRA'S MOTHER. What are you talking about?

ALLEGRA. My first day at work.

ALLEGRA'S MOTHER. Oh. Was that today?

ALLEGRA. They said I was wonderful.

ALLEGRA'S MOTHER. Everyone likes to exaggerate.

ALLEGRA. It's something I'm really good at. Suzy Harris works there. We had lunch together and she gave me pointers.

ALLEGRA'S MOTHER. Isn't she the girl that had that abortion?

ALLEGRA. No.

ALLEGRA'S MOTHER. No? Wasn't that Suzy Harris?

ALLEGRA. (*lying*) That's the other Suzy Harris.

ALLEGRA'S MOTHER. They arrested her for vandalism. It was in the paper.

ALLEGRA. That wasn't her either. The other Suzy Harris gives her a bad name.

ALLEGRA'S MOTHER. ...

ALLEGRA. I feel like I'm being shown a new world of people. Like I was put here to understand people's inner workings. And help them.

ALLEGRA'S MOTHER. What are you getting all excited about? Is there some man there?

ALLEGRA. Mom!

ALLEGRA'S MOTHER. Because the worst thing you could do is cheat on Bobby. He's an angel. You'll never find a man like that again. Not one that'll put up with you. God knows it's a cross I must bear.

(pause)

ALLEGRA. She invited me over.

ALLEGRA'S MOTHER. What?

ALLEGRA. I'm going over Suzy's tomorrow.

ALLEGRA'S MOTHER. Don't you usually spent Fridays with Bobby?

ALLEGRA. I can do something else.

ALLEGRA'S MOTHER. Don't take him for granted. You don't give him what he needs and before you know it he'll be chasing anything in a skirt.

ALLEGRA. Why did you say that?

ALLEGRA'S MOTHER. Let me watch the TV.

(They are both quiet for a while.)

ALLEGRA. Suzy wants to go to the hospital with me sometime.

ALLEGRA'S MOTHER. There's no reason. He'll be out soon.

ALLEGRA. He's not coming back.

ALLEGRA'S MOTHER. He'll be out soon.

ALLEGRA. Who said that?

ALLEGRA'S MOTHER. He'll be back here soon. On the couch, making us both miserable.

ALLEGRA. A doctor told you that?

ALLEGRA'S MOTHER. Will you let me watch the TV?! Christ!

(ALLEGRA walks away from her mother. SUZY joins her and taking her hand, drags her into Scene Five.)

Scene Five

(The Health and Beauty Aid section of a Pharmacy.)

SUZY. This is where I go for all my beauty needs. It may not be the best stuff, but you can't beat the price.

ALLEGRA. It's cheaper at Rite Aid.

SUZY. *(trying on a lipstick)* I get incredible discounts. What do you think of this one?

ALLEGRA. It's good.

SUZY. Is it provocative?

ALLEGRA. Somewhat.

SUZY. Is it tarty enough? Would the cops stop me in this lipstick? That's what I want to know.

ALLEGRA. I think it's stronger than a slut but not quite a whore. A harlot?

SUZY. Perfect. Harlot red. *(SUZY puts the lipstick in her bag.)*

(pause)

ALLEGRA. I used to want to be your friend.

SUZY. What?

ALLEGRA. In like the sixth grade.

SUZY. You would have been the only one.

ALLEGRA. No. All the attention you got...

SUZY. *(putting other items in her bag)* Well I wouldn't shut up, would I? When you don't shut up, the boys notice you. Course, eventually you realize no one was really listening. And you stop speaking up in class – realize maybe you weren't saying anything anyway – not something someone else couldn't say better – usually a boy. And the boys who seemed to be listening to you weren't quite the right boys.

ALLEGRA. Sometimes I wanted to hit you.

SUZY. *(stuffing her pockets)* So you stopped talking. But then you realize if you lift up your shirt there are boys that like that too. But maybe those aren't quite the right boys either because then later those boys want to see

what's in your pants. And want to put themselves in you even if you're not ready and maybe those aren't the right boys either but at least they need you for a few minutes.

ALLEGRA. And you wore those skirts.

SUZY. (*stuffing her bag*) Then you go after your friend's boyfriend because it's wrong and it's fun and because your friend is pretty. And you get him but once you have him, you realize he's no good. And your friend hates you. But you do it again anyway to another friend. And the girls all begin to hate you. They call you a skank and they call you a whore. But some of the boys like you some of the time. But they think you're a slut. So you embrace it because what else can you do? You buy a t-shirt that says "Fuckdoll" and a series of short skirts and you try on provocative lipsticks.

ALLEGRA. Help me pick out a provocative lipstick.

(**SUZY** selects a lipstick for **ALLEGRA**. Then **SUZY** empties the whole shelf into her bag.)

(**ALLEGRA** leaves **SUZY** and walks into Scene Six while putting on her new lipstick.)

Scene Six

(The Group Home.)

(JOE is humming one long note over and over and rocking on his feet, back and forth. ALLEGRA watches him.)

(Enter SUZY.)

SUZY. Hey.

ALLEGRA. Hey.

SUZY. They want you in the kitchen. They're going to *train* you.

ALLEGRA. Oh.

SUZY. I'll watch him.

ALLEGRA. *(rushing out)* Thanks.

SUZY. *(shouting after her)* Love the lipstick.

ALLEGRA. *(off)* Thanks.

SUZY. So you're humming today.

(JOE continues to hum.)

SUZY. I hate it when you do that.

(JOE continues to hum.)

SUZY. Stop humming.

(JOE continues to hum.)

SUZY. I bet if Allegra told you to stop, you would. She likes you, you know.

(JOE stops humming and looks at SUZY.)

SUZY. She said to me just yesterday, she said, "I like Joe. I think I'll purchase a new lipstick so that he will see it on me and like me all the more." "There's something about Joe," she said later. "There's something about him that's different from other boys, even my current boy-toy, Bobby." You should try to kiss her. That's what girls like.

JOE. I'm going to get a plant.

SUZY. Did you hear what I said, Joe?

JOE. What?

SUZY. Allegra likes you.

JOE. We have a professional relationship. I am a client and she is part of the staff.

SUZY. Have you ever had a girlfriend?

(JOE starts humming again.)

SUZY. If you had a girlfriend you would know that girls want you to kiss them. Allegra especially. She told me.

JOE. She told you?

SUZY. Yeah.

JOE. She's a member of the staff.

SUZY. Have you ever had a kiss, Joe?

(JOE begins to hum.)

SUZY. Do you know how? You want to do it right for Allegra, don't you? Stop humming.

(JOE stops humming.)

SUZY. Close your eyes. Put your lips together.

(SUZY kisses him. A long and powerful kiss. SUZY stumbles away from it and sits down. She is shaken.)

SUZY. That was good.

(JOE begins humming again. He looks down at his box as though it may have collected the kiss. He starts rocking his body back and forth. He stands and rocks forwards and backwards in big jerky movements. ALLEGRA returns.)

ALLEGRA. Hey. You OK?

SUZY. Yeah.

(SUZY stands and drops a barrette into JOE's box.)

SUZY. *(exiting)* See you later.

ALLEGRA. Joe, are you upset or something?

(JOE doesn't respond.)

(ALLEGRA watches him for a minute then picks up her book to read.)

(a long silence)

JOE. There are things that are untouchable aren't there?

ALLEGRA. What?

JOE. Like a ballerina while she is spinning. You can't touch her.

ALLEGRA. I guess.

JOE. *(stops rocking)* Ballerinas are pretty, aren't they? Aren't they, Allegra?

ALLEGRA. Yes. Except the ugly ones.

JOE. The professional ones have to be pretty. Right Allegra? Or else no one would pay to see them.

ALLEGRA. Sure.

JOE. *(trying a new tact)* What did you have for breakfast today?

ALLEGRA. I didn't have breakfast.

JOE. OK. You should always have breakfast. I had a banana and some oatmeal. That sounds like a good breakfast, doesn't it? Doesn't it?

ALLEGRA. Uh huh.

JOE. What did your mother have for breakfast today?

ALLEGRA. I don't know, Joe.

JOE. OK. What do you think my mother had for breakfast today?

ALLEGRA. I've never met your mother, Joe.

JOE. But what do you think she had?

ALLEGRA. I don't know.

JOE. *(thinks)* I think she had a banana and some oatmeal. Do you think she likes raisins in her oatmeal?

ALLEGRA. Hard to say, Joe.

JOE. I think she probably does because I like raisins and we are partially made of the same genetic material.

(SUPERVISOR enters.)

SUPERVISOR. How's everything in here?

ALLEGRA. Fine.

SUPERVISOR. What are you doing, Joe?

(JOE doesn't respond.)

ALLEGRA. He's been very talkative.

SUPERVISOR. Joe, I was wondering if you could fix the TV like you did before. Remember what you did last time? Well it's gone all fuzzy again. Joe? Joe? You think you could do that for me?

ALLEGRA. Joe?

JOE. What?

ALLEGRA. Will you please fix the TV?

JOE. OK.

(JOE exits to fix the TV.)

SUPERVISOR. *(following JOE out)* *(a warning)* He seems quite taken with you.

ALLEGRA. I'm working on my people skills.

(ALLEGRA goes back to her book. A moment. JOE re-enters and snatches ALLEGRA's bookmark without her noticing. ALLEGRA continues to read. SUZY enters.)

SUZY. So I was thinking we could go see that movie. Just you and me. What's it called? Ben Affleck's in it.

ALLEGRA. *(looking up)* We're going to the hospital today.

SUZY. Oh.

ALLEGRA. What?

SUZY. I forgot about that.

ALLEGRA. Maybe we could still see the movie after.

SUZY. Yeah, I guess.

(silence)

ALLEGRA. What happened this morning with Pat?

SUZY. She threw her cup at me. She's getting an assessment for it.

ALLEGRA. Finally.

(BOBBY enters.)

BOBBY. Hey. You ready?

ALLEGRA. Oh.

SUZY. Hi Bobby.

ALLEGRA. You're not supposed to be here today.

BOBBY. Whatever. I don't care. You and me are gonna go see that new movie with Ben Affleck.

ALLEGRA. Suzy and I are going to the hospital.

BOBBY. No, no, no. Go another day.

ALLEGRA. But Suzy and I had it planned.

SUZY. Yeah, I don't think I really want to go.

ALLEGRA. Oh.

SUZY. To the hospital.

ALLEGRA. Oh. But you said...

SUZY. Sometimes I get caught up in the moment. Sorry.

ALLEGRA. Oh. OK.

SUZY. Sorry.

BOBBY. All right. So get your stuff.

ALLEGRA. No. I'm going to the hospital.

BOBBY. I'm not dropping you off.

ALLEGRA. I'll call a car.

BOBBY. Come on. I already bought the tickets.

SUZY. I'll go with you.

ALLEGRA. You already bought the tickets?

BOBBY. I'm gonna buy them. Get your stuff.

ALLEGRA. No.

BOBBY. Well, fuck you then.

ALLEGRA. You're an asshole. You know that?

SUZY. I'll go with you.

BOBBY. (*looks her over*) Yeah. All right.

SUZY. Cool. Can we get popcorn?

BOBBY. Yeah, all right.

ALLEGRA. Wait.

BOBBY. What?

ALLEGRA. Nothin'. Never mind. Go.

BOBBY. (*mumbling*) Crazy fucking...

(**BOBBY** and **SUZY** exit. **ALLEGRA** watches them go.)

(**JOE** reenters.)

JOE. I fixed it. Allegra, I fixed it.

ALLEGRA. He's an asshole anyway, isn't he?

JOE. OK. Did you want to see the TV I fixed?

ALLEGRA. Not now, Joe.

JOE. OK.

ALLEGRA. But he has to put up with me too.

JOE. OK. (*looking at his watch*) Your shift was over three minutes ago.

ALLEGRA. Yeah.

JOE. You can stay here with me. I won't tell.

ALLEGRA. It's not like I'm Suzy and can get whoever I want.

JOE. You were seven minutes late this morning. You can get in trouble for that. The present administration does not look too fondly on tardiness.

ALLEGRA. Why don't I have that?

JOE. Plus I have to wait seven minutes for you. Maybe tomorrow eight or nine or who knows.

ALLEGRA. I'll see you later

JOE. You have to come in at nine a.m.

ALLEGRA. Uh huh.

JOE. You should come on time. Allegra?

ALLEGRA. What?

JOE. I'm very smart you know, Allegra, and I'm very strong.

ALLEGRA. (*as she exits*) Uh huh.

Scene Seven

(BALLERINAS wheel out a TV and JOE sits in front of it and begins to watch more ballet.)

(On the other side of the stage, MARCO and the WAITRESS in the diner. MARCO sits at a table drinking coffee. WAITRESS approaches him.)

WAITRESS. More coffee?

MARCO. How many's that been?

WAITRESS. My guess between eight and twelve.

MARCO. It's too many, don't you think?

WAITRESS. So you don't want more?

MARCO. Is it always this empty?

WAITRESS. There ain't nothing here. People only come here by accident.

MARCO. I came here on purpose.

WAITRESS. Really?

MARCO. To get away.

WAITRESS. Oh. But how'd you know it was here?

MARCO. I came here by accident once.

WAITRESS. That's what I'm saying.

(pause)

MARCO. Let me ask you something, you ever been kidnapped, held hostage, anything like that?

WAITRESS. Why, you want to take me away from this hell hole?

MARCO. Just wondering.

WAITRESS. You say the word and I'll up and pack. Don't have to point a gun or nothing.

MARCO. You're just looking for an excuse.

WAITRESS. We're all looking for an excuse.

MARCO. I will have another cup.

WAITRESS. It's your body.

MARCO. Nothing's mine.

(pause)

WAITRESS. I never been kidnapped. But I saw a man get shot once. A stranger too. You be careful here.

MARCO. You're here to protect me.

WAITRESS. If you're that kind of man, there's no way I'm going anywhere with you.

MARCO. What kind's that?

WAITRESS. A mama's boy. You especially close to old women, hide in their skirts?

MARCO. I like young girls, actually.

WAITRESS. *(laughing)* I don't want to know about that.

Scene Eight

(The Movie Theater.)

(SUZY and BOBBY sit, the glow of the screen on their faces.)

SUZY. Allegra says you're going to UConn in the fall. I am too! Isn't that great?! We could even have some of the same classes.

BOBBY. Shut up. I want to see this.

SUZY. It's just the previews. That's gotta be rough though – you going to one school and Allegra going to another. Something like that really takes a toll on a relationship. No matter how strong it is. Because you have separate experiences and you know a lot of girls are going to be paying attention to you. Like more than in high school. And that's hard on a relationship.

BOBBY. You done?

SUZY. I know a lot of couples who broke up because –

BOBBY. Listen, I didn't know you were going to talk the whole time. I wouldn't have asked you to come.

SUZY. I'll be quiet. *(after a pause)* You don't think I'm a bad person, do you?

Scene Nine

(On the other side of the stage.)

(In JOE's room. JOE is asleep in bed. The BALLERINAS dance around JOE's bed. The music swells. They lift JOE's box in the air and dance with it. One of the BALLERINAS becomes the SUPERVISOR. She speaks to the audience.)

SUPERVISOR. *(as she takes objects out of JOE's box)* We no longer wonder where the pens go, the pads, the rubber bands, the paper clips and Mrs. Thompson's dentures. All of us know they're in Joe's box. When he first came here, we tried to get him to give back his pilfered items. But that was a disaster.

It's the only thing that upsets him. If he doesn't see you, he doesn't care, but if he does, he screams and cannot be consoled. So it was just easier to let him keep things until the night-time. Even Evelyn's phone. Because it's just easier. I have a home, a husband a kid. I don't need any more screaming in my day than I already have. So we let him keep whatever he gets in his hands. Until the night when he's completely knocked out and I take it all back.

Once I found a pair of women's underwear in the box. I suspect Suzy. But I can't accuse her and I've learned not to ask him about things in the box. He won't speak of them, won't let you touch them. The only thing I leave in the box, is his ballerina doll. A gift from the former supervisor, now deceased. He likes it. I've always felt there's no harm in it. I've always felt there's no harm in him. His mother disagrees.

Scene Ten

(The Movie Theatre.)

(SUZY and BOBBY stare at the screen.)

BOBBY. This sucks.

SUZY. I liked the last one he was in.

BOBBY. Huh?

SUZY. Bobby, what do you look for in a girl?

BOBBY. I don't know. What kind of question's that?

SUZY. How did you decide on Allegra?

BOBBY. What do you care?

SUZY. Is it her lips?

BOBBY. I don't know.

SUZY. Do her lips taste good?

BOBBY. I guess.

SUZY. Is it her breasts?

BOBBY. What?

SUZY. She's sexy.

BOBBY. I guess.

SUZY. Do you think I'm sexy?

BOBBY. You're OK.

SUZY. Do you wish you could touch me? Just reach out and touch any part of me like it belonged to you? You're the kind of person who takes what he wants, aren't you?

BOBBY. I dunno.

SUZY. I think you are. I like that very much.

BOBBY. This movie sucks. Let's go.

SUZY. It's a shame to waste the dark.

BOBBY. Huh?

SUZY. You can kiss me, if you want.

BOBBY. You trying to get me in trouble with Allegra?

SUZY. I won't tell.

BOBBY. Aren't you her friend?

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