

Acting Edition

love you long time (already)

by Katie Đỗ

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|| SAMUEL FRENCH ||

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NOTE

This edition reflects a rehearsal draft of the script and may differ from the final production.

love you long time (already) was originally workshopped and developed in the 2022 Pacific Playwrights Festival as part of The Lab at South Coast Repertory. *love you long time (already)* was first produced by Theatre503, in association with the Sông Collective, and premiered at Theatre503 (Anthony Simpson-Pike, Artistic Director & Co-CEO; Emily Carewe, Executive Director & Co-CEO), London, on July 2, 2026. Originally workshopped and developed in the 2022 Pacific Playwrights Festival as part of The Lab at South Coast Repertory. The cast and creative team were as follows:

MAI Tuyen Do
LONG Jon Chew
TÂM Molly Harris
HUY Zheng Xi Yong

Writer Katie Đỗ
Director Jennifer Tang
Set and Costume Designer TK Hay
Lighting Designer Cheng Keng
Sound Designer Elena Peña
Costume Supervisor Ellen Rey de Castro
Casting Director Polly Jerrold
Dramaturgical Support Kalina Ko
Movement Director Dam Van Huynh
Voice and Dialect Coach Zoe Zimin Ho
Intimacy Coordinator/Fight Director Haruka Kuroda
Cultural Consultants The Sông Collective
Production Manager Herbe Walmsley
Stage Manager Phoebe Buckland

Special thanks to Mei Ann Teo, Carolina Đỗ, Jonathan Castanien, and Elyse Dinh.



Theatre503 is the national theatre for debut playwrights and the artists who bring their words to life. We play a vital role in the theatre ecology by helping diverse new voices reach the first rung on the artistic career ladder. We are experts in developing, launching and transforming the next generation of leading writers across stage and screen.

We have nurtured modern classics such as *The Mountaintop* by Katori Hall and *Rotterdam* by Jon Brittain – both Olivier Award winners – and classics in the making like Yasmin Joseph's *J'Ouvert*, winner of the 2020 James Tait Black Prize, and Ross Willis' *Wolfie*, winner of the 2020 Writers Guild Award for Best New Play. Theatre503 alumni have written for *Succession*, *Doctor Who*, *Killing Eve*, *Normal People*, and *One Day*.

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Our ongoing thanks and gratitude to Three Cheers Pub Co. for our home above The Latchmere Pub.

CAST

JON CHEW | Long

Theatre includes: *Scenes from a Repatriation* (Royal Court Theatre); *Pacific Overtures* (Menier Chocolate Factory); *The Good Person of Szechwan* (Lyric Hammersmith/Sheffield Crucible); *Anything Goes* (Barbican Theatre); *Wild Goose Dreams* (Ustinov Theatre, Bath); *The King and I* (London Palladium); *Forgotten* (Arcola Theatre).

Film and Television includes: *Silo* (Apple TV+); *Robin and the Hood* (Sky Cinema); *Kaos* (Netflix); *Gandhi* (Applause Entertainment); *EastEnders* (BBC); *Three-Body Problem* (Netflix); *The Great* (Hulu); *Nova Jones* (CBBC); *Doctors* (BBC); *The First Team* (BBC2).

TUYEN DO | Mai

Theatre includes: *Long Me* (VanThanh Productions/Vaults Festival); *I Will Still Be Whole* (The Bunker Theatre); *Kings of Hell's Palace* (Hampstead Theatre); *Pah-La* (Royal Court Theatre); *The Great Wave* (National Theatre).

Film includes: *Die Matriarchen* (Schiwago Films/Tidewater Films); *The Queen of Fashion* (The Hideaway Entertainment); *Cold Snap* (Sixteen Films); *Good Chips* (Copper Alley Productions); *Enola Holmes* (Netflix); *The Ones Below* (BBC Films).

Television includes: *Emmerdale* (ITV); *The Red King* (Quay Street Productions); *Shadow and Bone* (Netflix); *This Is Going to Hurt* (BBC); *Whitstable Pearl* (Acorn TV); *EastEnders* (BBC); *Different for Girls* (Jackdaw Ltd); *24: Live Another Day* (Fox).

MOLLY HARRIS | Tâm

Theatre includes: *Measure for Measure* (Donmar Warehouse); *Lines* (Pangean Productions).

Film and Television includes: *The Good Ship Murder* (Clapperboard); *Silent Witness* (BBC); *Domino Day* (BBC Three); *Rematch* (HBO/Arte); *Grace* (ITV); *Industry* (HBO/Bad Wolf); *Arcane* (Netflix); *I Hate Suzie* (Sky Atlantic/Bad Wolf); *Doctor Who* (BBC); *Artemis Fowl* (Walt Disney Pictures); *Monsoon* (BBC).

ZHENG XI YONG | Huy

Theatre includes: *American Psycho* (Almeida Theatre); *Four Play* (King's Head Theatre); *Your Lie in April* (Harold Pinter Theatre/Theatre Royal Drury Lane); *The Tempest* (Shakespeare's Globe); *Spring Awakening* (Almeida Theatre); *Piaf* (Nottingham Playhouse/Leeds Playhouse); *Assassins* (Watermill Theatre/Nottingham Playhouse); *Miss Saigon* (UK & International Tour).

Film and Television includes: *Barbie* (Warner Bros. Pictures); *Bridget Jones: Mad About the Boy* (Universal Pictures); *Bridgerton* (Netflix); *Boarders* (BBC); *Silo* (Apple TV); *Sandokan* (Lux Vide/Fremantle).

CREATIVE

KATIE ĐỒ | Writer

Katie Đồ is a Vietnamese-American woman with a mouth from New Jersey. She's a proud alum of The Sóng Collective Việt Writers Lab and the Public's Emerging Writers Group. Do is also the inaugural recipient of Merrimack Repertory Theatre's Sokhary Chau Playwriting Fellowship and was a finalist for the 2025 Venturous Theater Fellowship. Her plays have been developed and supported by Atlantic Theater Company, Artists at Play, The Public, South Coast Repertory, Orlando Shakes, The Kilroys, Theatre503, and The Sóng Collective. She wrote for the Netflix series *Partner Track* and recently joined Rideback's Circle program. She is a rising third year MFA Playwriting candidate at UCSD.

JENNIFER TANG | Director

Jennifer is a stage director, specialising in making and developing new work across plays, musicals, devised work and reimagining classics. She has worked with buildings and organisations including Shakespeare's Globe Theatre, The Young Vic, Regents Park Open Air Theatre, The Unicorn, the Royal Exchange, HighTide, The Gate and The Royal Shakespeare Company. Her practice also spans devised work and opera, and she has rich experience of working with communities and young people.

She was Genesis Fellow / Associate Director at The Young Vic Theatre 2020-22 and original resident director for Tina: The Tina Turner Musical at the Aldwych Theatre.

Born in Kent to Cantonese parents and raised in a white British family, she is interested in making work that helps to tell the stories of over-looked and under-represented communities, or that can give voice to those who are normally unheard. She strives to make work that is politically urgent and emotionally vital and seeks collaborations with artists from all disciplines to make work that can constantly question what theatre is – and can be – and that tells stories about who and what we are.

TK HAY | Designer

TK is a London-based theatre designer. He was the Arts Foundation Fellow for Theatre in 2025, Best Designer at the Stage Debut Awards in 2022, and recipient of the Linbury Prize for Stage Design in 2019. He trained at the Royal Welsh College of Music and Drama.

Theatre includes: *Ballad Lines* (Aria Entertainment); *Scenes from a Repatriation* (Royal Court Theatre); *Pea and The Princess* (Polka Theatre); *My Father's Fable* (Bush Theatre); *Little Shop of Horrors* (Octagon Bolton, Ipswich New Wolsey, Theatre by the Lake, Hull Truck),

Mayflies (York Theatre Royal); *Beginning* (Royal Exchange Theatre); *The Making of a Monster* (Wales Millennium Centre); *Constellations* (Stephen Joseph Theatre).

CHENG KENG | Lighting Designer

Cheng Keng is a scenographer, lighting and video designer based in London. He trained at Royal Central School of Speech and Drama, completing an MFA in Scenography.

Theatre credits include: *Welcome to Pemfort* (Soho Theatre); *Tell Me Straight & Aggy* (Park Theatre); *Loop* (Theatre503); *The Quiz* (Cockpit Theatre); *Testament* (Arcola Theatre); *Riders To The Sea* (MAST Mayflower Studios); *The Light Princess* (ARC Stockton); *The Lonesome Death of Eng Bunker* (Omnibus Theatre); *Grud* (Hampstead Theatre); *So That You May Go Beyond The Sea* (Camden People's Theatre); *1884* (Shoreditch Town Hall); *The Littlest Yak* (Marlowe Theatre & UK tour); *Tiger* (Omnibus Theatre); *555: Verlaine En Prison, At the statue of Venus and La Voix Humaine* (Arcola Theatre); *Let Your Hands Sing In The Silence* (Marlowe Theatre); *Pennyroyal* (Finborough Theatre); *Beauty and the 7 Beasts* (Brixton Jamm).

ELENA PEÑA | Sound Designer

Theatre includes: *Sherlock Holmes* (Regents Park Open Air Theatre); *The Mannington Witches* (Colchester Mercury); *Bengal Tiger at the Baghdad Zoo* (Young Vic); *The Firework-Maker's Daughter* (Polka); *Ordinary Decent Criminal* (UK Tour/Paines Plough); *The Beautiful Future is Coming* (Bristol Old Vic); *Rhinoceros* (Almeida Theatre); *A Good House* (Bristol Old Vic/Royal Court Theatre/Market Theatre); *The Legends of Them* (Royal Court Theatre/Hackney Showroom); *A Tupperware of Ashes* (National Theatre); *The Hot Wing King* (National Theatre); *Blue Mist* (Royal Court Theatre – Olivier Award nomination).

Film, Television and Radio includes: *FLIP!* (Fuel, BBC Radio 4); *Aunty Ji* (Pinctada Productions); *Hope* (Clean Break); *The Magic Finger* (RDSC, Unicorn).

POLLY JERROLD | Casting Director

Theatre includes: *The Virgins* (Soho Theatre); *Wolves on road, Paradise Now!* (Bush Theatre); *The Secret Garden, Robin Hood, Antigone, Peter Pan, A Tale of Two Cities, Oliver Twist* (Regent's Park Open Air Theatre), *Earthworks, Chasing Hares, The Secretaries* (Young Vic), *First Touch* (Nottingham Playhouse); *Life of Pi* (West End & Tours); *Tick Tick Boom, Snake In The Grass, Rope, Constellations, Pretty Shitty Love* (Theatr Clwyd); *One Flew Over the Cuckoo's Nest, Tribes* (Sheffield Theatres); *Our Lady of Kibeho, Soul, Merlin, Peter and the Starcatcher, The Lovely Bones* (Royal & Derngate); *Macbeth, Two Trains Running* (ETT); *All's Well That Ends Well* (Shakespeare's Globe).

DAM VAN HUYNH | Movement Director

Originally from Southern Vietnam, Dam Van Huynh is a UK based dancer/choreographer. He founded his company in 2008, Van Huynh Company and he has been the Director of Centre 151 in Hackney since 2016.

Dance includes: *Graffiti Bodies XV*, *Moving Eastman*, *Exquisite Noise*, *Re:birth*, *In Realness*, *DEP* (Van Huynh Company).

Opera & Music includes: *Eight Songs for a Mad King* (Radialsystem); *On Being Human as Praxis* (Donaueschinger Musiktage); *the then + the now = now time* (MaerzMusik); *Mua* (ICA, London); *SWEET TOOTH* (Bluecoat, Liverpool); *Of Leonardo da Vinci* (Ultima Festival).

Film includes: *London Undersound Unplugged* (Nitin Sawhney + Es Devlin).

ELLEN REY DE CASTRO | Costume Supervisor

Ellen is a Peruvian British Costume Supervisor and Designer based in London.

Theatre credits include: *My Father's Fable* (Bush Theatre); *The Jungle Book* (Theatre By The Lake); *Scenes from a Repatriation* (Royal Court); *Miss Myrtle's Garden* (Bush Theatre); *Porn Play* (Royal Court) and *The Hunger Games* (Runaway Entertainment).

ZOE ZIMIN HO | Voice and Dialect Coach

Zoe Zimin Ho is a voice, singing, and accent practitioner. She is based in London, originally from Singapore, by way of New York City. She has performed and voice directed internationally across stage and screen. She has been published in and serves on the peer review editorial board for the Voice and Speech Review. Her research is focused on developing biophilic approaches to voice work that repair colonial harm. You can find out more about her work at zoe-voice.co.uk.

HARUKA KURODA | Intimacy Coordinator/Fight Director

Theatre includes: *The Resistible Rise of Arturo Ui*, *The Forsyte Saga* (RSC); *A Midsummer Night's Dream*, *Taming Of The Shrew*, *Ghosts*, *Titus Andronicus* (Shakespeare's Globe); *Entertaining Mr Sloane* (Young Vic); *Who's Afraid Of Virginia Woolf?*, *Kinky Boots*, *Pink Sari Revolution* (Curve Theatre, Leicester); *Macbeth* (Hull Truck Theatre); *Man And Boy*, *Other Other Brontë*, *Ballet Shoes* (National Theatre); *Emma*, *Never Let Me Go* (Rose Theatre Kingston); *Of Mice And Men* (Derby Theatre); *La Traviata*, *Carmen* (ENO); *Caroline: A New Musical*, *Don't Look Now*, *Noises Off*, *The Red Lion*, *Romeo And Juliet* (New Wolsey Theatre); *Singin' in the Rain*, *Untitled F**k M**ss S**gon play* (Manchester Royal Exchange).

TV and Film includes: *The Gentlemen S2* (Netflix); *Protection* (ITV); *Rivals*, *Shogun*, *Culprit* (Disney +); *Beyond Paradise*, *Such Brave Girls*, *Silent Witness*, *Strike Series*, *Life After Life*, *Sherwood*, *Superhoe* (BBC).

Haruka trained at Guildford School of Acting. www.harukakuroda.com

HERBE WALMSLEY | Production Manager

Herbe Walmsley is a production manager & sound designer.

Production management credits include *Dear Jack*, *Dear Louise* (Arcola Theatre); *My Brother's a Genius*; *Dizzy* (Sheffield Playhouse); *A to B*, *Count Dykula* (Soho Theatre); *Derry Boys*, *Bungalow* (Theatre503); *Going for Gold* (Daphne Hackett Theatre Barbados); *Lucy & Friends* & *Talawa Firsts on Tour*.

Sound design & sound associate credits include *Answering Machines* (East Riding Theatre) & *My Brother's a Genius* (Sheffield Playhouse).

PHOEBE BUCKLAND | Stage Manager

Theatre Includes: *The Waves* (Jermyn Street Theatre); *David Copperfield* (Jermyn Street Theatre, Theatre Royal Windsor, New Wolsey Theatre); *Bungalow* (Theatre503); *Jack And The Beanstalk* (Buxton Opera House); *Tachwedd* (Theatre503). Phoebe trained at the Royal Welsh College of Music and Drama.

CHARACTERS

MAI – Vietnamese. She/her/hers. 20s–death.

LONG – Vietnamese. He/him/his. 20s–death.

TÂM – Vietnamese-American. She/her/hers. 15–40s.

HUY – Vietnamese-American. He/him/his. 15–40s.

PLACE

The world is vast and sometimes on a different plane. Most scenes are grounded in America, in a town with a small Vietnamese/Vietnamese-American community. Somewhere on the East Coast.

DIALOGISTICS

// indicate overlap, the following line should begin.

... indicates a pause in thought/switch in thought/nonverbal response.

AUTHOR'S NOTES

On casting/age

The age of these characters should be portrayed through acting and clothing choices. There should be a visible generational difference between Mai/Long and Tâm/Huy. This cast should be fully Vietnamese.

On languages

Vietnamese greetings, simple phrases, and terms of endearment are used in this play because they are, to me, important to preserve. Mai and Long would speak Vietnamese with each other and with Tâm and Huy, though they do know English for most of this play. Depending on the actors and what the production decides to do with accents, choices should approximate fluency in the characters' ability to communicate with one another. There are many ways to go about this, but please be mindful.

On performance

These women are firecrackers in dramatic circumstances. They do not act helpless, though they might really be. They should be handled with a sense of humor and empathy. The men, even though they do hellish things, are still good. The whole story should be touched with a dichotomous hand and the humor should come first.

On music

Music is used to set the scene and time period. This is not a musical. Nothing needs to be professional. The music should be for the people in the play to get by.

For August 28th

1.
1975

(Afterworld. Moreover than that, a 1975 heavenlike version of Sài Gòn. Offstage, TÂM, who we will meet later, hums “Honey, Honey” by ABBA.)

(A man, LONG, stands, dressed as nicely as he can. He is twenty-two years old here. He waits with flowers and a leather-bound book.)

(Through the audience walks MAI, a woman, dressed as nicely as she can. They cannot hear TÂM’s hum, which fades as MAI approaches LONG.)

LONG. *(Getting her attention.)* Em.

MAI. Wow. You look so good.
Like really good.

LONG. So do you.

MAI. Your skin...
It’s so, young

LONG. *(Embarrassed.)* I get it.

MAI. *(Referencing the book.)* That’s not a Bible, is it?

LONG. No, it’s not
It’s a gift. From someone else,
for you

MAI. But you didn’t bring me anything?

LONG. I got you these

(LONG hands MAI the flowers. She is disappointed.)

Don't all ladies want flowers?

MAI. I want orchids. They live longer.

LONG. Okay, sorry.

I'll do better next time.

MAI. *(Suspicious.)* Did you just say sorry? You never say sorry.

Where am I? Is this a joke?

LONG. No, this isn't a joke

MAI. Is this a dream?

LONG. No. You're in heaven.

Well, that's what you would call it.

(MAI looks around.)

MAI. Is that why I can't hear all the...

LONG. Yes.

MAI. Is this the day, the day you –

LONG. Yes! You remember

MAI. I was so happy this day

LONG. Of course you were.

The afterworld freezes you in the times when you were the most happy.

MAI. Afterworld?

LONG. Heaven, Nirvana, you know,
afterworld is just an easier catchall

MAI. The Buddhists end up here too?

LONG. Sometimes

MAI. Are you going to end up here with me?

LONG. Probably not, think I need to go through a few more cycles of the soul

MAI. Ha, yeah you sinned way too much

LONG. I know, I know, em

MAI. So you're not really him?
Not the him I knew

LONG. No. I'm who your heaven needs me to be

MAI. So do I just keep reliving this day?
This day only?
What about the rest of my life?

LONG. Uhm, well – it seems your heaven is small.
If people have felt the climax of happiness multiple times, they have bigger afterworlds.

MAI. Then why is mine just you?

LONG. I don't have that answer.

MAI. Am I in your heaven? Probably not, right?
Is it just a montage of women you womanized?

LONG. Okay well, let's not get into that.
We're supposed to recreate this special day,
this happy memory of yours

MAI. I'm really trying to be in love with you,
but I can't stop remembering

LONG. I am sorry, you know. For everything.

MAI. You never said that when we were alive,

LONG. I know. But I'm saying it now.

MAI. It was so painful. I felt crazy. I was so alone, and all
I had was //

LONG. Well maybe if you had told me this,
if we tried harder

MAI. Would you, the real you, have really listened?

LONG. Well, the way the world was,
the way the culture was, everywhere...
I thought it might be different in America but

MAI. You would have cheated on me no matter what

LONG. Well you were depressed,
you never left home,
it was very hard to love you

MAI. I was sick.

LONG. Your life can't be my fault.

MAI. You were my life.

LONG. I never asked for that.

MAI. You triggered it all.
I left my home for you,
I gave you everything;
You sinned.

LONG. (*Steering back.*) Em, you look beautiful.
Let's dim the lights, maybe try this again

MAI. What if this day never happened?

LONG. It happened.

MAI. But why?
Why did we do this with each other?
We are so different,
we made each other // miserable

LONG. Because I want to see your life,
Be in your life, witness you firsthand,
Have children who look like you,
Talk like you, get mad like you,

MAI. That's what you said,
that's what you said before

LONG. I'm leaving, em,
my family is finding ways out of Sài Gòn
and I want you by my side.
Through thick and thin, forever

(He gets down on one knee.)

Will you marry me?

(TÂM, still offstage, begins humming again.)

MAI. Do I have to say yes?

LONG. That's the memory,
that's how it happened

*(TÂM begins to sing "Honey, Honey" softly
between MAI's lines.)*

MAI. But I have all my other memories too.
I can't look at this moment with the same happiness.
I was innocent.
I can't, this can't be it
Help me understand

LONG. Well, this isn't my heaven to understand –
It's yours.

*(LONG hands the leather notebook to TÂM as
she enters; then he exits. MAI watches LONG
leave.)*

2.
1989

(A dirty kitchen somewhere in America. TÂM, now fifteen, changes the song she sings to “When All Is Said and Done” by ABBA while she rolls egg rolls. Off-key, she messed up the lyrics, replacing “fly” with “free.”)

(MAI, singing with TÂM, makes a mess as she looks for something.)

MAI. Con, you mixed up the songs.

TÂM. Oops.

MAI. And you're a little off-key.

TÂM. Oh.

MAI. It's “we FLY instinctively”

TÂM. Oh.

*(MAI sings the correct lyrics. TÂM parrots her.
MAI nods.)*

I kind of liked “free instinctively” better...

MAI. So we're just going to change the song?

TÂM. Why not?

MAI. Are we free instinctively?

TÂM. I want to be.

MAI. No such thing.

TÂM. Oh well.

(TÂM sings the incorrect lyric.)

MAI. Words wrong, singing better

TÂM. Don't you miss singing at church?

MAI. I sing here, all the time

TÂM. You love church, your friends are there

MAI. I don't want to go.

TÂM. Can I go?

MAI. No. People will still know, and they'll look at you bad

TÂM. I don't care, I'm there for the Lord

MAI. They'll think you have no father,
that we were worth leaving

TÂM. I think they'll think he's bad, not us

MAI. Well your father is the devil

TÂM. I thought he was just Buddhist

MAI. Do you know where his Bible is?

TÂM. He has a Bible?

MAI. He got one, after we got married.

To show his commitment to me.

Ha. What a clown.

I'm gonna burn it

TÂM. Má, that's a big sin

MAI. The devil owning the bible is a bigger sin

TÂM. I'm sorry he made a mistake, // Má

MAI. Oh no, con, it wasn't ONE mistake
it's COUNTLESS mistakes,

TÂM. He sent us money this week, again.

He's trying to take care of us

MAI. Such a coward.

I'll never use that disgusting money.

TÂM. Did you see the present he got me before he left?

(TÂM holds up her leather notebook. MAI kisses her teeth and keeps looking.)

MAI. Oh yes, let me leave my daughter alone with her thoughts after I leave her and her mother for some other woman

TÂM. And a baby

MAI. DON'T TALK ABOUT THE BABY.

TÂM. Okay, okay, I'm sorry

(A beat.)

Did you pay rent yet?

MAI. Yes.

TÂM. How? Egg roll money?

MAI. Con. Why do you think you're doing what we're doing right now?

TÂM. It was six months of rent.
How did you have enough?

MAI. This is why you always save.
What does Má always tell you?

MAI.

Never spend money.
Never not study.
Never trust men.
You will live a good life.

TÂM.

Never spend money.
Never not study.
Never trust men.
You will live a good life.

TÂM. Má, do you think all men are bad? Do you think if you married the other guy, you'd feel differently?

MAI. Who told you about the other guy?

TÂM. ...you did

MAI. Oh –

TÂM. You said the other guy stayed, stayed back there.

And Dad was going to America.
You wanted to go with him because you wanted to leave.
And because you loved him –

MAI. Shhhh, con, stop memorizing everything I say

TÂM. I write it down

MAI. Don't write anything down. Do your job. Egg rolls.
For the bills, remember?

TÂM. But shouldn't you go back to the factory?

MAI. No. Look at me. I cannot work.

You have to go sell these at the farmers market tomorrow

TÂM. Alone?

MAI. Yes, con

TÂM. But, but

MAI. You know how

TÂM. No one is going to care when they see you,
I promise

MAI. Oh yes they will, and they will know that something
is wrong, con

TÂM. Má, I just //

MAI. Con, I feel bad for you. You're going to be a woman.
Women have it so bad. We have it so hard.

TÂM. I don't know, Má.
I don't think Ba is happy either.
You know I watched this movie in school,
It's a Wonderful Life.

MAI. That's a lie in a movie. Go on.

TÂM. Okay well actually,
It's about a man who wants to die.
Kind of like Ba.
But him and his wife have boys

TÂM. And they're happy.

Maybe if I was a boy //

MAI. // Movies are lies. Men are lies.

You should write that down.

And do your homework.

(**TÂM** *finishes the egg rolls.*)

MAI. I cannot find this stupid Bible

TÂM. The Bible is stupid?

MAI. No, no, no, con. Ugh. (*Looks up at God.*) Sorry, no,
I meant my husband, you know, he's bad, you get it.

TÂM. Do you want me to hate Ba?

MAI. Con. Take the money he sends.

Save it. Okay? For you, for your future.

(**TÂM** *nods.*)

TÂM. (*Re MAI's Bible search.*) Want me to help?

MAI. No.

TÂM. But you're making a mess...

MAI. Oh well.

TÂM. Má!

MAI. Why do you always say Má.

"Má Má Má"

I wish you would just stop

(*A beat.*)

TÂM. Okay. I can leave you alone.

MAI. Please.

TÂM. ...Maybe I could go to the summer fair?

MAI. ...with who?

TÂM. Hạnh//

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