

1 passports.
2 PAUL: I'm sick of Disneyland.
3 MARY: Yeah, me too, really. Knotts?
4 PAUL: Too crowded.
5 MARY: Magic Mountain?
6 PAUL: Too far. Camelot?
7 MARY: I hate miniature golf.
8 PAUL: The mall?
9 MARY: Too many people we know go there. Hey, we haven't
10 gone to the mountains in a long time. That might be
11 fun.
12 PAUL: Those windy roads make me carsick.
13 MARY: You want to go dancing?
14 PAUL: Dancing? No, I don't think so.
15 MARY: Well, I guess we can just sit here all night trying to
16 figure out something to do. At least we will be occupied
17 with some task, no matter how trivial and inane.
18 PAUL: Your parents are gone for the evening. We could just
19 stay in, you know.
20 MARY: Yeah, we could.
21 PAUL: I'm sure we could think of *something* to do.
22 MARY: If we put our heads together, I bet we could think of
23 *something*. (She smiles.) You want to eat dinner?
24 PAUL: Now or later? Chinese or Italian?
25 MARY: Oh, great, more decisions. Forget it, we'll eat what's
26 in the fridge and mac on the couch.
27 PAUL: I like a take-charge woman!

• Ten-Minute One-Acts

Bittersweet

Cast: Sharon, Carrie, Chris (male)

Setting: Wedding reception

1 SHARON: I don't feel well. I don't feel well at all. Is the
2 room spinning? It seems to me to be spinning around
3 and around. Did you see Hitchcock's *Vertigo*? Around
4 and around and around.
5 CHRIS: Just lie still and you'll be all right in a minute.
6 SHARON: Isn't it interesting how the room can spin into
7 this kaleidoscope of colors and designs?
8 CHRIS: It's a wondrous thing.
9 SHARON: (Closing her eyes) But it can make you really sick
10 if you watch it too long. Ohh, I don't feel good. Where's
11 Carrie? Where is the only other single woman at this
12 crummy wedding?
13 CHRIS: So, Sharon, why did you drink so much?
14 SHARON: Did you see the bartender? He's so cute. Soooo
15 cute. And I think he liked me. He kept giving me free
16 drinks.
17 CHRIS: He's giving everyone free drinks. It's an open bar,
18 remember?
19 SHARON: Ah, but is he asking for everyone's phone
20 number? I think not! So, I stayed by the bar and talked
21 and talked and drank and drank.
22 CHRIS: Why didn't you stop drinking?
23 SHARON: Because he kept making up these exotic drinks
24 in all these pretty colors and naming them after me. He
25 made this pretty blue coconut drink he called Sweet
26 Sharon's Blues, so it would take away the blues, he said.

1 Then he made this one out of Midori that he called
 2 Jealousy, you know, 'cause Midori is green? He said that
 3 if I left him that he'd feel green with envy if I went off
 4 with someone else. He made this other one that was all
 5 pink called Pretty in Piña because he said my lips were
 6 the pinkest, poutiest, most kissable lips he'd ever seen.
 7 Are they, Chris? Are they?
 8 CHRIS: Yes, sweetheart, they are. Very kissable. *(He gives*
 9 *her a warm friendly kiss.)*
 10 SHARON: Thank you. You're really a sweetie pie. *(A deep*
 11 *sigh)* You and Carrie never should have broken it off.
 12 CHRIS: Well, that came out of nowhere.
 13 SHARON: *(Seriously)* Whatever happened, really?
 14 CHRIS: I don't know. I tried ... *(A look from SHARON)* It
 15 takes two to try.
 16 SHARON: But if you really care about each other ...
 17 CHRIS: There's caring and then there's something else. You
 18 know how Carrie always has that emergency cigarette
 19 in her bra? That's what I began to feel like. An
 20 emergency cigarette. She wanted me, I wanted her, but
 21 we figured we were bad for each other. But, she kept
 22 me around, just in case she needed me. After awhile we
 23 both outgrew our habit for each other.
 24 SHARON: What would've happened if you both had given
 25 in, just a little?
 26 CHRIS: As my sainted granny used to say, "Woulda, coulda,
 27 shoulda don't mean sh—."
 28 SHARON: *(Cutting him off)* Your granny was one smart
 29 cookie. *(She hugs him.)*
 30 CARRIE: *(Entering)* Well, well, well, what have we here? I'm
 31 informed that my best friend is passing out in the john
 32 and instead I find you two entwined in each other's
 33 arms.
 34 SHARON: Oh, Carrie, I met the most marvelous man. So
 35 intelligent, so creative, so sweet, so perfect.

1 CARRIE: So obviously someone other than Chris, I assume?
 2 CHRIS: The bartender.
 3 CARRIE: Ah! Bartender. Good personal life choice, Sharon.
 4 Go for the big future.
 5 SHARON: He's sweet.
 6 CARRIE: So are these chocolates, but you keep choosing
 7 them instead of something with substance and you'll
 8 end up empty. Isn't that right Chris?
 9 CHRIS: Just in case that comment about no substance was
 10 aimed at me, you can drop dead.
 11 CARRIE: And ... you're mad at me because why ... ?
 12 CHRIS: You can be so condescending, you know that? Never
 13 mind, it's not worth it.
 14 CARRIE: That's right, it's not. So, Sharon, how are you
 15 feeling?
 16 SHARON: A little light. A little tight. Oh, I rhymed. I hate
 17 weddings, don't you? Aren't they just awful, especially
 18 when they're not yours? Don't you want to get married?
 19 CARRIE: It's not a matter of just getting married. It's a
 20 matter of marrying the right person.
 21 SHARON: Do you think my bartender could be that right
 22 person?
 23 CARRIE: Could be. What's his name?
 24 SHARON: I don't know. I just called him Bartender. Did you
 25 see him? Such big brown eyes. Eyes only for me, he
 26 said.
 27 CARRIE: Did he, now? Well, that's very nice. I'm sure as
 28 bartenders go, he's one of the finest.
 29 SHARON: Are you trying to be funny?
 30 CARRIE: No. I just said that he's a fine bartender.
 31 SHARON: But it was the way you said it. Huh, Chris. Didn't
 32 she say it funny?
 33 CHRIS: Sorry, stopped listening.
 34 CARRIE: You like the bartender? Great. Go with him, become
 35 one with him. Personally, it means nothing to me.

1 CHRIS: (*He mutters something nasty under his breath.*)
 2 CARRIE: I'm sorry. We're you talking to me?
 3 CHRIS: No. Just reinforcing an old concept.
 4 CARRIE: That's supposed to hurt, right?
 5 CHRIS: You can be hurt? Really? I thought you'd have to
 6 care to hurt.
 7 CARRIE: Give me something to care about and I will.
 8 SHARON: Did you really not care about Chris?
 9 CARRIE: (*Avoiding CHRIS's inquiring gaze*) Do you really
 10 think Amy's wedding is the place to discuss my failed
 11 relationships?
 12 SHARON: You just won't open up, will you? Ever since I've
 13 known you, you've been that way.
 14 CARRIE: Well, ever since I've known *you*, Chris has been a
 15 flake and Andy's been an ass and you ...
 16 SHARON: What?
 17 CARRIE: Nothing.
 18 SHARON: And me, what? Say what you were going to say.
 19 CARRIE: You want to have this conversation, fine. And you
 20 are like a moth to the dim flame of the biggest loser in
 21 the room wherever we go. We could be in a room full of
 22 doctors and lawyers and you would find the one lone
 23 career bag boy from the Pic 'n Save. Honestly, Sharon,
 24 the bartender!
 25 SHARON: Just because he's a bartender doesn't mean he's a
 26 loser. This probably isn't his full-time job.
 27 CARRIE: Oh, that's right. He's probably picking up some
 28 extra cash in between doing heart transplants.
 29 SHARON: Why are you like that?
 30 CARRIE: Like what?
 31 SHARON: Nothing is ever good enough for you. No one is
 32 ever good enough.
 33 CARRIE: I just see things as they are.
 34 SHARON: I think you see things as you think they will turn
 35 out to be. And everything you see is a negative. Chris,

1 for one.
 2 CARRIE: You don't know anything about it. Chris and I had
 3 this conversation a long time ago. We both knew that
 4 there was no chance for a future there. At least not the
 5 kind of future I'm interested in.
 6 CHRIS: Did I suddenly become invisible?
 7 SHARON: The doctor or lawyer thing?
 8 CARRIE: No, not the doctor or lawyer thing. Stability,
 9 something you can count on, knowing something is
 10 going to work out with sure certainty.
 11 SHARON: You notice you said some *thing*. How about some
 12 *one*? Chris is one of the good guys.
 13 CHRIS: I am still in the room. I know, because I see myself
 14 reflected in the mirror.
 15 CARRIE: You think I don't know that? I've known it since I
 16 was fifteen years old. But there is never going to be
 17 anything else there, not while he is the way he is.
 18 SHARON: People are who they are, he's not going to
 19 change.
 20 CARRIE: And neither am I.
 21 SHARON: Then it is your loss.
 22 CARRIE: So, what you're saying is because I am the woman
 23 and I should have a husband, I should lower my
 24 standards to snare a man? Not in this lifetime.
 25 CHRIS: Lower your standards?
 26 SHARON: Maybe your standards are unrealistic.
 27 CARRIE: If anyone is unrealistic it's Chris.
 28 SHARON: Chris has dreams and goals that aren't
 29 conventional. It's part of who he is. He's a good guy, you
 30 just can't accept that fact.
 31 CARRIE: I don't get it. Why is it Chris is *the good guy*
 32 because he is still chasing after some unobtainable
 33 dream and I'm the bad guy because I don't want to
 34 follow his path? Can't I have my own dreams? Maybe I
 35 am conventional, but that's who I am, and that's what I

1 want. Yeah, Chris is one of the good men, but he's not
 2 who I want to spend my life with. Not the way he is now.
 3 SHARON: Then, like I said, it's your loss.
 4 CARRIE: Maybe it's his loss a little, too. You should give that
 5 some thought.
 6 CHRIS: Why are you two speaking about me like I'm not in
 7 the room?
 8 CARRIE: I'm sorry. I didn't bring this subject up. I don't
 9 even know why we are talking about it. You're a great
 10 guy, I've told you that.
 11 CHRIS: Oh, yeah. I'm great for a friend, but don't quite cut
 12 it as something more. True?
 13 CARRIE: If we are going to be honest, then that about sums
 14 it up.
 15 SHARON: You haven't gone out with anybody seriously
 16 since you two broke up.
 17 CARRIE: So?
 18 SHARON: Maybe you still care.
 19 CHRIS: Do you? Do you still care?
 20 CARRIE: Of course I do. But I want more out of my life than
 21 you want. We're going in different directions.
 22 CHRIS: Here we go. I've heard it all before. I'm an actor, I
 23 have no future, I don't work at it. Yada, yada, yada.
 24 CARRIE: Maybe if you really concentrated and showed that
 25 you wanted it.
 26 CHRIS: Maybe if I had someone to believe in me.
 27 CARRIE: Maybe if you gave me something to believe in.
 28 CHRIS: I work hard at what I'm doing.
 29 CARRIE: Oh, really?
 30 CHRIS: I audition all the time. I work a lot ... a lot.
 31 CARRIE: Work implies getting paid, buddy, not this
 32 community and little theater stuff you do.
 33 CHRIS: It will turn into something. I'm practicing my craft.
 34 And I do get paid, but just not enough to suit you.
 35 CARRIE: Practicing your craft. What a stupid phrase.

1 SHARON: He says he's always got a job performing
 2 somewhere or another. And he gets some money for it,
 3 I'm sure.
 4 CARRIE: Street mime is not a job, it's an annoyance.
 5 CHRIS: I'm not a street mime, I'm a Performance Artist.
 6 CARRIE: What happened to being a working actor?
 7 CHRIS: My chance will come.
 8 CARRIE: You've had your chances and you've thrown them
 9 away. Face facts, it's always been more fun for you to get
 10 high than it is for you to show up for an audition you
 11 might not get. What's that mantra you always chanted
 12 to me whenever we had this discussion? "Don't try,
 13 don't fail."
 14 CHRIS: That's how it used to be.
 15 CARRIE: Is it? Well, how nice for you. *(A beat)* What'd you
 16 smoke before you showed up here?
 17 CHRIS: Nothing.
 18 CARRIE: Liar. I know you. Too many successful people here
 19 from our past for you to show up straight.
 20 CHRIS: You just can't let anything go, can you?
 21 CARRIE: Tell me I'm wrong. Tell me how different things
 22 are. I'd love to know. You can't, can you?
 23 SHARON: He doesn't have to justify himself to you. None of
 24 us do.
 25 CARRIE: Hey, I didn't ask for this argument.
 26 SHARON: Maybe if you weren't so unreasonable.
 27 CARRIE: Oh, I'm unreasonable? Why, because I don't
 28 accept lowering my sights? Because I want more?
 29 Sorry, but I want someone whose career goals include
 30 more than tossing a martini together or performing in
 31 yet another experimental production of some bizarre
 32 and unknown author in a dark and dingy storefront
 33 theater.
 34 CHRIS: That theater is getting a name for itself.
 35 CARRIE: What? Wanna Be Theater, Inc.?

1 **CHRIS:** You just can't give anything different a chance, can
2 you? No, your attitude has always been, "my way or the
3 highway."
4 **CARRIE:** What do you call your attitude? I didn't hear you
5 offering to compromise way back when.
6 **CHRIS:** There can be no compromises in my career.
7 **CARRIE:** Your whole *career*, if that's what you want to call
8 it, has been a compromise. Sharon, he's perfect for you,
9 one of the biggest losers in the room.
10 **SHARON:** God, you can say the cruelest things.
11 **CARRIE:** Truth can often be seen as cruel. *(She exits,*
12 *slamming the door.)*

Disputes

Cast: Willow, Alan, Cherish

Setting: At night, outside a home where a party is going on.

1 *(WILLOW enters, angry and upset. ALAN is close behind.)*
2 **ALAN:** Willow, come back. Come on, you don't want to drive
3 home, you're too upset.
4 **WILLOW:** You think I'm going to stay here and be
5 humiliated, think again.
6 **ALAN:** Give me the keys.
7 **WILLOW:** No way.
8 **ALAN:** Give me the keys to the car. You are not driving
9 home in your condition.
10 **WILLOW:** What condition?
11 **ALAN:** You are emotionally out of control.
12 **WILLOW:** Am I? Am I!?! I wonder why. Get out of my way.
13 **ALAN:** Give me the keys!
14 **WILLOW:** I'll give you something, all right. *(She goes to slap*
15 *him, which he dodges and then grabs her arm.) Let go of*
16 *me! I said let go of me!!! (She struggles.)*
17 **ALAN:** I will when you calm down. Now stop!
18 **WILLOW:** *(They struggle for a moment, then she quiets.)* OK,
19 OK. I'm calm. You can let go.
20 **ALAN:** You're sure.
21 **WILLOW:** Yes, I'm sure. I'm fine, really I am. I was being a
22 little crazy. Let go of me and I will be fine. Really.
23 **ALAN:** OK. *(He lets go of her.)*
24 **WILLOW:** *(She immediately lands a punch.)* Keep away from
25 me you two-timing, low-life worm.
26 **ALAN:** What are you talking about?
27 **WILLOW:** You think I didn't see you kissing Tiffany?
28 **ALAN:** That was nothing! Nothing! She was showing me
29 this new kissing thing ...