

TRUE AND LEGIT

LEGIT: So show me your hand. I'll show you mine if you show me yours.

TRUE: I guess.

LEGIT: You do have hands don't you?

TRUE: *(petulant)* Yes. Two of them. Do you have two?

LEGIT: *(looking at her hands)* One. Two. Yep I got 'em. That way we'll know. If we're the same, our hands should be the same right?

TRUE: I guess.

LEGIT: That's truth. Truth is what you see in front of your face right?

TRUE: I guess.

LEGIT: You got a face right?

TRUE: I said so didn't I?

LEGIT: Ok. On the count of three reach up and we'll see what's what.

TRUE: Ok.

LEGIT: Ready?

BOTH: One. Two. Three.

They both reach up to the top of the wall.

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MADLINE AND SANDY

PLAY: Body Body
GENRE: Seriocomic
TIME: 2:15

DESCRIPTION

The scene takes place in Madeline's bedroom. Madeline and Sandy are both 10 years old. They have been dieting in order to get "model-like" figures.

ACTING HINTS

Even though some of the things the girls say are rather scary considering their age, they are sincere. At the beginning of the scene they only see the good in their dieting tactics and none of the bad. The drama in the scene comes as Madeline's hunger takes over and she cares more about food than being a model. At that point, allow the motivations of the girls to really clash.

MADLINE paces impatiently. SANDY runs into the room.

MADLINE: Did anyone see you?

SANDY: Uh uh.

MADLINE: Did you get it?

SANDY: *(she pulls out a magazine)* Tada!

MADLINE: Cosmo. Let me see!

SANDY: Ah ah ah. Not so fast. Did you stick to the pact?

MADLINE: Of course.

SANDY: What did you eat for dinner?

MADLINE: Practically nothing. Baked potato. No butter. Yick.

SANDY: I had carrot sticks at lunch and today was even hot dog day.

All the kids were stuffing their faces and there were even seconds.

Roger Grieco had thirds!

MADELINE AND SANDY

MADELINE: I love hot dogs. My mom said my face looked thin this morning.

SANDY: My mom's all in a tizzy 'cause I kind of fainted in gym class. She doesn't think kids should diet.

MADELINE: We're not dieting. We just want to look like that. (*referring to the magazine*)

BOTH: (*with worship*) Cosmo.

SANDY: My sister will kill me if she finds out I took it.

MADELINE: Emily keeps hers under lock and key.

SANDY: We have to be really careful with it. Do you have any gloves?

MADELINE: No. We'll put it in the middle of the floor and turn the pages really slowly.

SANDY: Ok.

MADELINE: Emily says I'm too young to read Cosmo.

SANDY: Emily's a toad face.

MADELINE: She never eats baked potatoes without butter. She could be a model.

SANDY: We're going to be models. We're going to be Cosmo models.

MADELINE: (*looking at magazine*) What do you think goes on in there?

SANDY: Women stuff.

MADELINE: I don't know if I want to be a woman. Everyone had roast beef and mashed potatoes and gravy at dinner.

SANDY: Would you stop talking about food?

MADELINE: But I'm so hungry, Sandy. My stomach is growling all the

MADELINE AND SANDY

time.

SANDY: We don't care, remember? Shannon said...

MADELINE: There's apple pie in the fridge.

SANDY: Shannon said we'd never be good enough, we don't have it in the looks department and we'll always have big butts. We have to prove her wrong. We're going to be models and this is what everyone does to be models.

MADELINE: Ok. Ok.

The girls stand and act as if they are looking at themselves in a mirror.

SANDY: Isn't it worth it? Don't we look good?

MADELINE: ...I... Let's look at the magazine. (*They both sit on the floor with the magazine in front of them.*) Do you think we can lose thirty pounds in thirty days?

SANDY: Of course. Cosmo wouldn't lie. (*as MADELINE goes to turn the page*) Don't touch! (*SANDY turns the page*)

BOTH: Ooooooh.

MADELINE: Look at her. How did she get into that position?

SANDY: You're not supposed to look at the position. You're supposed to look at the lipstick. (*hearing a noise*) What's that?

MADELINE: My stomach. Sandy, I can't do this. I'm too hungry.

SANDY: You can't quit. No one will love you if you're fat. You'll never get a husband or a job.

MADELINE: I want apple pie.

SANDY: We made a pact. We're going to look like models and you're wimping out.

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MADELINE: Why do I have to look like a model?

SANDY: Do you see any fat people in Cosmo?

MADELINE: No.

SANDY: Do you want to be the odd one out?

MADELINE: I don't know.

SANDY: Do you want the whole world to laugh at you?

MADELINE: I don't know. Just shut up about it. *(she kicks at the magazine)*

SANDY: You better not have ripped my sister's magazine or you're gonna pay for another one.

MADELINE: Who cares? I don't want to do this anymore.

SANDY: You're never going to be a Cosmo model. Shannon was right about you Fatty Flather.

MADELINE: Shut up!

SANDY: Fatty Flather! Fatty Flather!

SANDY runs off.

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JANE AND WOMAN WHO WALKS

PLAY: Jealousy Jane

GENRE: Comedy

TIME: 3:30

DESCRIPTION

Jane is attached to a "Jealousy Monster." She has denied it so much that the monster has grown and taken control. At a Jealousy Monster's ball, Jane meets another person with a monster.

ACTING HINTS

The Woman Who Walks should have a 40's film-noire flair about her. She's mysterious and acts as if she's in a different world. In contrast, Jane is modern and almost brash in her despair.

Play with the physical comedy of Jane constantly turning towards and away from the Woman Who Walks.

This scene marks a change in Jane as she finally admits to her jealous behaviour. Allow this revelation to be a moment of triumph for Jane.

JANE gives a groan of despair.

JANE: Oh this is horrible. Horrible! If this monster is a part of me, then I have some pretty awful parts to my personality. Can it be true? No, I'm not a bad person. I have friends, I have... well I *had* friends. The last time I talked to Bill I yelled at him. When was the last time I talked to Bill? I can't even remember. *(she looks at her hand)* Was my skin always this pale? I don't know, I... *(she yawns)* I'm so tired. I wish Bill was here. I wish Betina was here. I even wish Oscar was here. He would love this. I wish I could go back to the beginning of this play and make different decisions. How come we always know what to do too late?

The WOMAN WHO WALKS sashays in to stand by JANE. She is carrying a clutch purse. She does not look at JANE.

WWW: Pssst. Psssst!