

**T2.0** TITLE CARD: TUESDAY

G Ready - 160  
x2 Beats - 162  
dunk pan - 163

**T2.0**

**2.10** **KITCHEN - TUESDAY MORNING**

**2.10**

A groggy TICHY is washing a frying pan after breakfast, listening to lite Soviet jazz.

TICHY (V.O.)  
Another fitful night. Was I  
dreaming about sleeplessness, or  
actually lying awake? I could  
barely think. My head...  
[throbbed.] But I had to get to  
work. 165

**VFX** TURBULANCE

**VFX**

The ship shakes and judders. TICHY is thrown about, and drops the frying pan.

TICHY  
What was that? There shouldn't be  
any turbulence in this sector.

He pulls out his paper star map. > 1/2 unfold - 165.1

TICHY  
(muttering)  
Here's Betelgeuse, got dinged by  
the meteor at Parenago-1972, and--  
(alarmed)  
--is that Bellatrix?  
How the hell did I...

He does a take. This is not good news.

TICHY  
I'm parsecs off course! 165.11

OH NO. 165.12  
(reading map)

"Warning: extreme danger..." 165.13

"Massive gravitational  
vortices..."

Vortices?? 165.14

"Unknown quantum impact..."

Nooo no no no. 165.15

"Avoid sector at all cost..."  
(MORE)

TICHY (CONT'D)

Well SHIT. I can't steer. If I hit a vortex...

The relativistic consequences are almost impossible to calculate. Even for me. 165.2

TICHY (V.O.)

*I pulled out my pocket copy of the General Theory of Relativity and although I thought I was making progress, I found myself reading the same paragraph over and over again, as if time was folding back on itself.*

Start Reading - 165.3

TICHY 165.5

If I fall into a vortex, I'll be sucked into an Einsteinian Quagmire. I'll be crushed to the 165.6 size of an atom, or stretched like a piece of cosmic taffy. Or I 165.7 could be caught for eternity in a time loop. xl beat - 165.8

TICHY (V.O.)

Which is when it hit me.

The ship hits some--

VFX

TURBULANCE

VFX

--and the book knocks him in the face.

TICHY

Yes! I could be caught in a TIME LOOP! 168

He pulls open a hatch and crawls into: Gully - 170

2.20

MAIN CABIN - TUESDAY MORNING

2.20

TICHY enters from the kitchen, and takes another look at the star map. All panels closed - 171

TICHY (V.O.)

*Maybe I needed a co-pilot after all--myself. I was the only person who could get me out of this mess. And I thought I knew just where to find me.*

He pulls open a hatch and gets into the elevator. 175

TICHY (V.O.)  
It would be extremely dangerous,  
like nothing I'd ever done before.  
But I had to try.

Close - 175.1  
↓ - 175.2

He descends.

out of view - 180

## 2.30 ENGINE ROOM - TUESDAY MORNING

2.30

TICHY hauls on levers.

TICHY (V.O.)  
With the rudder broken, I couldn't  
properly steer but I thought if I  
pulled on this thing, and 185  
repatched that one, then applied  
the portside parking brake, I  
might be able to cause the ship to 187  
pivot just enough to direct it  
into the nearest vortex, loop back  
to Monday, and persuade the  
earlier version of myself to help  
me fix the rudder and get the ship  
out of danger.

The ship hits a:

VFX

VORTEX

190

VFX

Everything goes--

= Light check =

2.40 BLACK

2.40

TUESDAY  
(darkness)  
Where I am? 200

2.41 BLUEPRINT CLICKS ON

2.41

TUESDAY  
(from the darkness)  
Did it work? 205

2.42 SLEEPING QUARTERS - TUESDAY NIGHT

2.42

Dark, except for the stars outside the cabin window.

A loud SNORE. TUESDAY TICHY CLICKS the light on, revealing the two of them: TUESDAY standing in the corner, MONDAY sleeping at his feet.

Beat, as TUESDAY takes it in.

TUESDAY  
It worked! Tichy!  
(beat)  
Tichy, it--

In his sleep, MONDAY reaches out and CLICKS off the light.

TUESDAY clicks it back on.

TUESDAY  
Egon! Get up, I--

MONDAY clicks the light off. TUESDAY clicks it back on.

TUESDAY  
No, Egon, I don't know how long  
we've--

MONDAY clicks the light off. TUESDAY clicks it back on.

TUESDAY  
STOP IT. Wake up.

MONDAY  
(still sleeping)  
Nooo I'm sleeping.

TUESDAY  
(banging on the wall)  
Hey! Hey! Hey! Hey! Hey!

Tuesday Night (Monday Repeat) / The 7th Voyage / 12-16-24

36 SR  
 ES 2.0 (= 54)  
 ESTELLE gazes out the window at the street.

19:00

*p*

Fool. Just for a moment Through that win-dow All is

482

*Poco più mosso*

19:15

still. But soon there will be peo - ple rush - ing some-where laugh - ing. Arm —

485

*allentando a tempo*

2 m. 14 G + J 8

19:30

— in arm. Just for an instant Through that win-dow, All is

*Poco più mosso*

490

19:45

cui - et. But soon it will be Filled with move-ment and light, Mu - sic, Ev -



493  
Est. 20:00

- en joy - And in here In this emp-ty shab - by lob-by

498  
Est. 20:15

Sits a fool - - - lish wo - man, Smart - ly dressed.

503  
Est. 20:30

A-bout to meet a Por-tu-guese pi - a-no sales-man Who

Waltz tempo (Lento)  
G + Jo

509  
Est. 20:45

lives not in Green-wich But Green - wich Vil - lage. Di -

2 min for Michelle + Singers

515  
Est. *vorced.* A - lone. With So much

*rinf.*

521  
Est. LIFE.

21:00

**P**  
*rall.* **Slowly (♩ = 54)**

527

*p*

21:45

534  
Est. *p* **Stud**  
**G + J0**

There is a chance Through that win-dow Some-thing thril-ling Breath - ing Ask-ing me

*rubato*

21:30





# Poco più mosso

537

Est

out...

poco *f**p*

o Go  
G + Jo  
ESTELLE remains onstage,  
as lights dim on her scene.

III SR  
S + V

## Scene 3.

GUS enters on the opposite side of the stage,

# Andante (♩=84)

541

Gus

GUS *mp*

At Clan-cy's

I can be an - y - bo - dy,

22:00

545

Gus

Not just an - oth - er no - bo - dy,

Try - ing to be some-bo - dy...

548

Gus

At Clan-cy's

The wife's not a round

22:15



552

Gus

To re-mind me how I al - ways let her down.

22:30

Stand Jo

*p*

## Scene 4.

A hotel room. RUTH sits on her bed looking at a letter she is writing; the radio is on.

557

Radio Voice

Where is the man in Man - hat - tan, Who waits with a smile, While I drift down the aisle, In a

22:45

*mp*

Bright (Thelma) imitating the Broadway singing style of Gloria Devere.

Bright (J=132)

Singers

561

Radio Voice

dream of white lace and sa - tin. Oh where oh where oh where

564

Radio Voice

oh where oh where oh where is the man in Man - hat - tan?

23:00

ANNIE: Tails. 8 - LQ 20 / SQ 44 (FADEOUT FILM REEL)

*THEY SHIFT BACK TO KIDS*

JESSE: I remember when I was 8 ...

*(Relates an audience story)*

*ANNIE RESPONDS TO AUDIENCE STORY*

*ANNIE RAISES A HAND TOWARDS JESSE*

W/ NOSE FLICK - LQ 20.5 / SQ 50 (LITTLE SHOOTOUT)

### **PUPPET SHOOTOUT**

*JESSE/ANNIE HOLD UP THEIR ARMS AS THE PRAIRIES AND SHADOW FINGERS AS PUPPETS.*

ANNIE'S FINGER PUPPET: Take seven paces and draw you lily-livered cow-suckin' son of a serpent. - SQ 52 (PUNCTUATION)

*ANNIE'S PUPPET WALKS DOWN HER ARM*

*JESSE'S PUPPET COUNTS*

ANNIE'S FINGER PUPPET: No one ever dared to go so far as you have dared to go and now you have stumbled and will soon shed your blood upon the marble staircase of the law.

JESSE'S FINGER PUPPET: I am the law. This motherfucker impugned my character. I'll have her taken to a desert place where no man ever walked. I'll have her shut up inside a cave, a living death in silence and darkness and solitude forever.

ANNIE'S FINGER PUPPET: What? Man, this is the wild west, you are in the wild west. Quit yer yappin and Draw. - SQ 54 (CARTOON GUNS)

*ANNIE MAKES HER HANDS A GUN - W/ THUMB - SQ 56 (GUN COCK)*

*FAST TINY BEAT AFTER - SQ 58 (SHOT INTO VO)*

*WITH (3rd Beat) RETREAT - LQ 21*

*JESSE FALLS AGAINST THE SL LADDER - DEAD*

*AFTER THE LIGHT GOES OUT - ANNIE MOVES COAT RACK BACK TO UCS ISH AND PULLS DOWN THE WALLS OF THE FORT AS THE FOLLOWING PLAYS:*

### **RACISM/(FORT DISAPPEARING) FORT EXPANSION**

RECORDED RAPE: So he said "What the fuck did you do? You killed him." And then I scooped up my shit and left. Nobody knows what happened. I got into a debate with some Indians about racism toward Native Americans and I said I'm gonna buy everyone in the bar a shot and a beer and we're all gonna do our shot and our beer, and then there will be no more

*Our Country*

racism. And I will be known as the one who cured racism. And I bought everybody a shot and a beer and they drank em And then one of em said “Fuck you white boy” And I got really pissed off and left. Anyway.

ANNIE: What about the time before that?

RAFE: I thought we were talking about you at 13.

ANNIE: Okay what else do you wanna know?

RAFE: (laughing) I’m just trying to play your game.

ANNIE: Do you want to flip it again?

RAFE: Well, no. Yeah sure, as long as I lose - LQ 21.3/ SQ 58.2

*A COIN SHAKES OUT OF THE FORT. ANNIE PICKS IT UP*

*JESSE’S HEAD COMES THROUGH FORT - LQ 21.35/SQ 58.3 (WHISTLE INTO MUSIC/VO) AND PULL LINE*

*MIDDLE ROPE LOWERS/JESSE HOOKS TOP OF FORT -LQ 21.37/ SQ 58.5*

‘For A Few Dollars More’ VO: ‘When the chimes end, pick up your gun. Try and shoot me, Colonel’

*JESSE ATTACHES CENTER POINT*

*ANNIE JUMPS INTO EXPANDING THE FORT WITH JESSE.*

*BOTH ON LADDERS - THEN ON CHAIRS ...*

*JESSE LAYS DOWN SOME LAMPS ON SR*

*THEY BOTH DO THE BACK FORT PIECES ...*

*IN POSITION TO CLIP TO US SIDE POINTS*

*THEY PUT ON THEIR HATS AND BANDANAS ON THEIR WAY DS - SQ 59 - (SWITCH TO WESTERN)*

ANNIE+JESSE: HIGHBALL! - LQ 21.4 / SQ 59.2

*THEY PULL ON SIDE POINTS*

*THEY ENTER INTO THE AUDIENCE/HOOK RIGGING TO DS POINTS (BEAT x2) - LQ 21.5 / SQ 59.5 (GROWING/INTO AUDIENCE)*

*THEY GO INTO AUDIENCE AND MAKE THAT FORT HAPPEN*

*THEY MOVE BACK TOWARDS ONSTAGE (OUT OF REARS)- LQ 21.6 / SQ 60*

*AS FIRST LAMP IS BROUGHT IN (SL SIDE) - LQ 21.7*

*AS JESSE'S FRONT LAMP ON STAGE - LQ 21.9*

*ONCE THEY SIT C TABLE - SQ 61 (FADE MUSIC)*

### **BEACH HANDS**

ANNIE: Hey do remember that time when you were little, like, I don't know, 8 maybe 9 years old and you had this favorite Batman costume, but you were in this sort of nudist faze. And you would just be naked except for this little bat cape and bat hat.

JESSE: You are so full of shit. I've never been naked in my life. - SQ 62 (TONAL MUSIC)

*HAND CHOREO*

ANNIE: And remember when we were little, we used to go to the beach together and put our handprints in the sand and because we were little they were exactly the same size? You got such a kick out of that.

JESSE: I remember when we went to the beach, I used to love to be buried in the sand. I loved the weight of the earth on me.

ANNIE: Weirdo. - LQ 22

*W/ ANNIE COIN REVEAL - SQ 63 (PUNCTUATION)*

*ONCE LYING DOWN - LQ 23 / SQ 64 (WIND) SPOONING*

### **DOUBLE DEAD ARMS**

ANNIE: Alright, get off, stay on your side.

JESSE: I am off your side. There's no room.

ANNIE: Just get off -- your head -- get it off my head!

JESSE: Shut up!

*ANNIE LOOKS AT THE COIN IN JESSE'S HAND - SQ 68 (SLIGHT SHIFT)*

*JESSE REACHES OVER W/ LEFT ARM TO GRAB COIN - SQ 70 (MUSICAL SHIFT)*

JESSE: It's my turn.

*HE GRABS THE COIN (HAND ON HAND) - SQ 72 (MUSICAL SHIFT)*

ANNIE: Hey! Just get off.



*ANNIE NOTICES HER DEAD ARM. SITS UP - SQ 74 (RUMBLES)*

*SHE LIES BACK DOWN, A BEAT TOGETHER*

*JESSE SITS UP, GETS SHEET (SET TO GO OVER ANNIE) - SQ 78 (HORSES INTO VO)*  
*FROM LADDER SL, TUCKS HER IN*

RECORDED ANNIE: When I went to the place in Montana, Dad had these guys come.

*JESSE LOOKS AT AUDIENCE - LQ 24 & VIOLENTLY PULLS ANNIE UP W/ SHEET AND WRAPS HER UP*

ANNIE: Get your dirty hands off me!

JESSE: Take a look at your own dirty hands. The least you can do is be polite. Did she scratch and kick when I grabbed her! Yelling something fierce about “I haven’t finished yet, let me finish!” She ain’t got all her marbles!

### **STAND UP FOR YOURSELF**

*ANNIE WRESTLES OUT OF THE SHEET - THROWS IT - SQ 80 (MIC BUMP)*  
*SHE STANDS UP ON THE TABLE*

ANNIE: What do you want?

JESSE: What do you mean?

ANNIE: I mean what do you want? What do you want the outcome of this conversation to be?

*JESSE MOVES SL OF TABLE THEN LANDS DS SITTING ON EDGE OF IT*  
*ANNIE LIFT ON JESSE’S BACK - SQ 81 (COPS)*

JESSE: Is that important?

ANNIE: Yeah, I need to know that there *is* an outcome. Because right now we’re just stuck in a feedback loop. And it’s going nowhere. And also this is a pattern that you do this a pattern that you fall in. and you hold onto it and you won’t allow the issue to just resolve or dissolve or end in any way.

*WHEN ANNIE’S FIT HIT THE FLOOR OUT OF LIFT - SQ 82 (SPRINKLERS)*

### **ANY HUMAN BEING (ABSTRACT SHOOTOUT)**

*ANNIE REVEALS COIN IN HAND*

*ANNIE TUCKS THUMB IN PALM*

*WHEN ARM IS DOWN/FLICKS THUMB UP - LQ 25 / SQ 84 (COIN FLIP INTO VO)*

*ABSTRACT COWBOY. GUNS CHOREO DUEL MOVEMENT DURING THE FOLLOWING:*

**ANNIE OUTRO**

**ANNIE SPEAKING INTO MIC W/ HEADPHONES ON:** Hi I'm Annie. Like the musical. I was institutionalized between the ages of 14 and 17 in a number of adolescent treatment centers in Utah, Idaho, Montana, and Oregon, all of which have been permanently closed following scandals and lawsuits involving claims of torture, malpractice, and deaths of minors. That these centers are located in frontier states is not a coincidence - the law does not require underage consent for long term inpatient treatment, which means that a minor with no criminal charges or psychiatric diagnosis can be held indefinitely against her will. The girls in there – at least in the wards I was on – were the daughters of coastal, caucasian, liberal elite like me.

So Antigone, in addition to being a wild headstrong crazy girl who gets locked up, is also a big hero right, for those of us who know the story, that's how we all know her. She stood up, she did this thing for her brother, so brave, so strong. She's a hero. And I just wonder, has it ever occurred to anybody that maybe that was not her job. Like maybe she could have just lived her life? Can't you just picture her riding out across the prairie in silhouette? A free individual?

That's what it's all about? - SQ 295

But talking about it and being it are two different things. - (on 3rd) BEAT SQ 296

If you died. And I If you killed somebody because you totally could have killed somebody. You could have killed somebody before.

- ANNIE HEADPHONES LAND ON SHOULDERS - LQ 80 / SQ 297

**BOTH ANNIES TALKING**

RECORDED ANNIE: I just like think of myself like that you know what it would be like to have to bury you. And also to know that you had killed someone or hurt someone else, which I do already know. - SQ 299 (MIC FADES OUT)

*LIVE ANNIE'S MIC VOICE FADES OUT*

RECORDED ANNIE: And I'll just be by myself And you're the only person that I have And I feel like somewhere in there there's something to say about America or something.

RECORDED ANNIE+RAFE LAUGH

RECORDED RAFE: Well fuck America, first of all. The show's about you, for christ sake. I love you, Annie. - LQ 81 / SQ 300 (AUDIENCE IN HEADPHONES) And I'll always be here.

**AUDIENCE MONTAGE AUDIBLE FROM HEADPHONES FIRST**

A+J ENTER THE HOUSE - LQ 82 / SQ 303 (MONTAGE IN HOUSE)

A+J RETURN ONSTAGE (BEHIND FORT BEAT x3) - SQ 305 (LONG FADE TO CRESCENDO THEN JUST SIBS)

*THEY RETURN TO THE SAWHORSES, ANNIE PUTS HER HAT ON*

LQ 85 - RIGHT WHEN WE HEAR VO ANNIE SAY 'IN THE ANTIGONE STORY...' (SHADOW LIGHT)

*Our Country*

RECORDED RAFE: Because me continuing to die over and over again.... Just trying to block out what was going on, right?

RECORDED RAFE: Well right, but how does the Antigone story end? Does she get out of the cave?

RECORDED ANNIE: No. She gets buried alive in there.

RECORDED RAFE: see this is what I'm saying you picked this story where there's really you might want to put a little spin on the end just so the audience doesn't leave like holy fuck.

*ANNIE PUTS HER HAT ON JESSE*

LQ 85.1 - W/ FINAL WOOSH SOUND -- BLACKOUT - AUTO-FOLLOW - LQ 85.3

LQ 91 / SQ 310 - BOW MUSIC

SQ 312 - FADEOUT MUSIC

LQ 93 / SQ 315 - POST-SHOW MUSIC

**END**

VQ 1 - TEST  
LQ 1, SQ A - PRE SHOW  
SQ A.5 - HOUSE TO HALF  
SQ T - ANNOUNCEMENT  
LQ 5 - HOUSE SPEECH  
LQ 7- BLACKOUT

## The Book Club Play

### ACT I

SQ S

(w/ VQ5) (*Projection: The Book Club: A Documentary.*

BEAT *Spotlight: ANA SMITH [name flashes on screen].)*  
LQ 10

ANA. And my idea for Book Club was, simply, why don't I start a club where we all read books ... together! I came up with it a good sixteen months before Oprah. Connection. Bridges. Revelation ... all of those were part of my impetus to start the Book Club. Book Club is a safe haven ... a place to read, talk and to be our authentic selves (*Beat.*) Was that OK? I'm happy to do it over again if you want it better. LQ 11

VQ 9 (*Spotlight: LILY LOUISE JACKSON [name flashes on screen].)*

BEAT LQ 12

LILY. Why Book Club? Well, I like to read. I'm a writer ... although, right now I'm more of an editor and fact-finder at the *Herald*. Ana, who's a columnist at the paper, invited me to Book Club. To come every month and hang with her and her old—not "old" old, but you know ... longtime mature-age type friends. I just moved here to start the job and I don't know anyone, so I didn't really have a good excuse for not coming. So, why not Book Club? LQ 13

(*Spotlight: ROBERT NOVUM SMITH JR. [name flashes on*

VQ 11 *screen].)*

BEAT LQ 14

ROB. My wife, Ana, and my best friend, Will, started Book Club way back. I don't think they even asked me to join; it was kind



of assumed I would be there. I'm not a particular big reader. But I like being around great people. I like being around good food. And it usually happens at my house. So I'm already there. I guess Book Club just sort of happened to me. **LQ 15**

**VQ 13** (*Spotlight: JENNIFER McCLINTOCK [name flashes on screen].*)

**BEAT LQ 18**

JEN. Books are like best friends to me. Truth be told, I like books more than I like most people. I'm a paralegal at a law firm where I deal with the "fine print," and angry clients, and stressed out attorneys. Book Club is a place that reminds me of the better parts of being human. It is the only place in my life where the idea of community really thrives. I truly believe a good book and a good friend can bring out the best in a person. Even me. **LQ 17**

**VQ 15** (*Spotlight: WILLIAM LEE NOTHNAGEL [name flashes on screen].*)

**BEAT LQ18**

WILL. I simply adore books. I seriously considered getting a master's in library science, but the whole idea of letting other people take home books I had so carefully tended and organized, distressed me. Book Club is the best of two worlds. I share what I have read with people that I like, but then I take my own beautiful book home with me. **LQ 20**

**VQ 17** (w/ SQ S.5)

**(Projection: Moby Dick by Herman Melville.**

**LQ 22** ANA, ROB, WILL and LILY are all downstage looking at the audience.)

ANA (*looking at her watch*). OK. People. Places! Places! It's **SQ B** almost time. Five-four-three-two-Red light! It's on! It's on!

ROB. That's amazing!

ANA (*clears her throat, to the camera*). Hello there. I am Ana Smith. Although you might recognize me ... from my picture byline for my "Connections" column in the style section of the *Herald*, I am here in a very different role.

ROB. This is so weird.

WILL. Shhh.

ANA. And I am surrounded by some very special people Rob, Lily, Will—say hello!

LILY & WILL. Hello.

ANA. Rob, honey—Say hello.

ROB. To who? Nobody's there.

ANA. Please say hello to the camera, dear.

ROB. Hello.

ANA. This wonderful man is my husband: Robert Novum Smith Jr.

And this is Lily. This amazing, hip young woman just moved from ...

LILY. Akron, Ohio

ANA. Lily is an assistant editor at the *Herald*.

LILY. Thanks to Ana, I've also written some short opinion pieces for the metro section.

ANA. Oh Lily, I see a slightly younger me in you! It's so fun to hang outside of work.

LILY. It sure is, Ana.

WILL. Salutations.

ANA. This is William Lee Nothnagel the third. Our first member and our dearest friend.

WILL. I am curator of Greek antiquities at the history museum.

ANA. And one of the best dressed and best read men that I know.

ALEX. Oh boy.

ANA. What? When?

ROB. During Book Club ... After *The Age of Innocence*.

ANA. During my Book Club. How?

ROB. I just leaned over ... and kissed her.

ALEX. On the lips?

ANA. Alex! What are you doing in this conversation?

ROB. I kissed her. On the lips.

JEN. Ana, it was ... nothing!

ANA. Jen. What is it with you and married men!

ROB. This is not Jen's fault.

ANA. I am your wife, Rob.

ROB. I was confused, and Jen is a good friend ... but this happened because of us.

ANA. So this is our fault?

ROB. No. It's mine. I've done what was expected of me because it was easier than figuring out what I wanted. I want the flower of life. I want to grow. I want to try new things. And I think you do too. Ana, my "Age of Innocence" is over.

ANA. Oh my God. That friggin' book ...

ROB. Ana, I'm sorry.

ANA. Sorry?! Sorry?! You read one book for Book Club and you're confused? Rob, you are my husband who kissed my friend Jen. Jen, you kissed my husband and brought that idiot into my Book Club. Will, my first love, you decide to re-write our entire history. And you all did it in my Book Club at my house! On camera! In front of everybody! Have you no sense? Have you no respect? Have you no manners? Lily, you are the only true blue person here.

LILY. Ana, I need to tell you something. The *Herald* wants to attract a younger, hipper, more *urbane* audience. Ana, they offered me the Friday column.

ANA. My Friday column? You are taking over my Connections column?

LILY. I wanted you to hear it from me ... Ana, I'm so sorry.

ANA. You don't even like paper, you talented, little freak.

LILY. It's not personal.

ANA. It's personal to me! (*Stunned.*) You are my Book Club.

ROB. Ana—are you ... OK?

ANA. Jesus H. Christ! No, Rob! I'm not OK! What is wrong with you people! Turn off that camera!

JEN. Ana, we can't!

ANA. Take it down! Take it down! Oh God. This is too much! Nobody can see this!

WILL. We can't stop the camera.

ANA. Cover it! Cover it!

**LQ 132** (*ANA grabs a blanket and throws it over the camera. The stage goes dark for a couple of seconds. In the dark:*)

ANA (*cont'd*). Arghh! I want to smash that machine!!

JEN. Ana, no!

WILL. Not the vase!

ANA. Lars, you've ruined my life. You've ruined my Book Club.

ROB. Ana!

LILY. Careful!

ANA. Lars, I hate you, I hate your film.

(*ANA yells, out of control.*) **SQL.5**

ALL. Ana! [LQ 134](#)

*(Lights back on: ALEX is holding the blanket that was covering the camera. The room is in disarray. WILL, LILY, JEN and ROB are all holding ANA. ALEX sits and watches.)*

ANA. Oh sweet Jesus! This is not the way Book Club is supposed to be!!!

WILL. Ana, you have to promise you will calm down.

ANA. I promise.

ROB. You have to control yourself.

ALEX. Book Club is like *Lord of the Flies* with wine and dip.

ANA. I am Ana Smith. I am Ana Smith. I'm ... OK. I am always in control.

*(They let go of her. She's sniffing, but getting herself together. She looks around at everyone.)*

[LQ 138](#) ANA *(cont'd)*. I have something I want to show you.

*(She walks out of the room and comes back holding a manuscript.)*

ANA *(cont'd)*. This is my book. My first three chapters.

ROB. You are writing a book?

WILL. About what?

ANA. All of you, even that jerk over there *(Points to ALEX.)* ... have become more than my family, you have become a part of me. And this is my beautiful homage to what we had. *(Ceremoniously places the manuscript on the table.)* But I can't finish it ... because the people I love and thought I knew ... I don't know you anymore.

[LQ 140](#) ROB. Ana, wait!

*(ANA exits. Everyone is stunned ... ALEX goes up to the manuscript and picks it up.)*

ALEX. Ana's book is called *The Book Club*.

JEN. *The Book Club*?

ALEX. Ana has written a book ... about all of us.

LILY. What!?! No!

JEN. She can't do that!

WILL. She wouldn't!

ROB. She did.

LILY *(beat)*. What should we do?

ALEX. We should read it.

JEN. No!

ROB. I'm not sure that's what Ana wants us to do.

WILL. For once, I don't know if even Ana knows what Ana wants.

JEN. What is the worst thing reading [this book could do?](#) [LQ 142](#)

LILY *(pause)*. I'll go get photocopies.

ALEX. Lily?

LILY. Yes?

ALEX. I can't wait to read your column.

LILY. Thank you, Alex. *(Exits.)*

JEN. We should buy pizza and wine.

WILL. Let's go. I'll drive.

ROB. Don't worry. We will be right back!

*(ROB, JEN and WILL exit.)*

*ALEX watches them leave, then looks at the camera.)*

ALEX. Who the hell are these people? And why do I like them so much? [LQ 144](#)

[BEAT SQ M \(w/ VQ 100\)](#)

[LQ 146](#)

*(Lights shift.)*

**Projection: Mrs. Edith P. Simpson, Retired Librarian, High Point, North Carolina.**

*Spotlight on EDITH [played by PUNDIT or LILY]. Wind is blowing. She is wearing goggles and a helmet and is about to jump out of a plane.)*

MRS. SIMPSON. I am Mrs. Simpson. And today I am thrilled to be learning to sky dive.

Old Librarians can be crazy that way.

I am delighted to give you chickadees two little bits of advice.

One: read books. Real books. Books you can hold in your hand and carry in your head and your heart. My life has been decorated by every one of my foster kids and by every book I've ever read. In fact, yesterday, after sixty-two years of trying, I finally finished reading *Ulysses* by James Joyce. Which brings me to my second bit of advice which is this: Get off your ass and do something with what you read. Because reading about life is not the same as living your life. Not the same at all. WHEEEEE! *(Jumps.)*

LQ 148, SQ M.5

BEAT VQ 105

**(Projection: The Book Club by Ana Smith.)**

*Everybody is reading in different positions. Pizza boxes, wine and paper plates are everywhere.)* ——— LQ 150, SQ M.7

WILL. Unbelievable!

*(WILL is done with his book. He is stunned. He puts the manuscript on the table.)*

JEN. Good God Jupiter. Are you done already?

WILL. Yes. I'm done.

ROB. Well.

WILL. Keep reading.

*(Everybody dives back in. WILL takes a drink.)*

*LILY gasps then laughs.)*

LILY. Oh no she did not.

*(JEN paces as she flips pages.)*

ROB. What?

LILY. Keep reading.

JEN. Oh my God. Oh My God!

ROB. Are you done?

JEN. OH MY GOD!

WILL. Have some wine.

LILY. All of that? In just three chapters?

ROB. OH! OH! OH!

*(He reads through the climax to the last sentence. He closes the book and throws the book down.)*

WILL. I know. Right?

*(Everyone is done except ALEX. They all wait for him. ALEX calmly turns the last page.)*

WILL. Alex?

ALEX. Done.

WILL. So?

ROB. Wow. That was intense.