

FURMAN THEATRE FALL 2021 AUDITION PACKET

Audition Information for:

***As You Like It* adaptation by Shaina Taub and Laurie Woolery and the New Works Festival**

Whether you are interested in being in the cast or crew for either production, please complete the Audition & Crew Application Form by August 28 at noon.

In order to provide equity in the audition environment, the first round of auditions will be self-tape recordings. There is an information sheet included on how to do a self-tape (page 2). If you are not comfortable doing a self-tape, feel free to reach out to Maegan Azar or Emily Enlow, and we will schedule you a day/time to come in to record prior to the deadline.

AS YOU LIKE IT audition requirements begin on page 3 of the packet.

NEW WORKS FESTIVAL audition requirements begin on page 22 of the packet.

Dance Auditions for AS YOU LIKE IT will take place August 29 & 30 at 7pm. If you want to be considered for the production, you must attend one of those evenings.

Call backs for AS YOU LIKE IT will take place August 29, 30, or 31 at 7pm.

Call backs for NEW WORKS FESTIVAL will take place August 31 at 3pm or 7pm.

Please understand that we may not call back everyone to read/sing again. We might get exactly what we need from your recorded auditions. Full company lists for both productions will be emailed/posted August 31 by 11:59 pm.

IMPORTANT LINKS:

Audition & Crew Application Form: <https://forms.gle/UEhJy8adTyddvGrQ8>

Box Folder to upload self-tape submissions:

<https://furman.app.box.com/f/9f203c5de75641eda53ad7ef19825bd7>

Box Folder for AS YOU LIKE IT audition tracks:

<https://furman.box.com/s/5k9senavv6jzbd36q1ddfn265llv5v37>

Please email maegan.azar@furman.edu with questions about AS YOU LIKE IT. Please email emily.enlow@furman.edu with questions about the New Works Festival.

RECORDING A SELF-TAPE

First things first, familiarize yourself with the show you are auditioning for as best as you can.

For *As You Like It*, the free perusal script is available here:

<https://www.concordtheatricals.com/p/65819/as-you-like-it-taub>

and the concept album is available here:

<https://shainataub.bandcamp.com/album/as-you-like-it>

The full scripts for the New Works Festival are not available yet because they are works in progress!

Film yourself on a plain background (in front of a blank wall or closet is fine!) from the waist up with front lighting. You can do this on your phone propped up on the top of some books with a standard lamp behind the camera. Or set up your camera in front of a window with you facing the window and the light from the window will give you great lighting. This doesn't have to be fancy!

Be sure to introduce yourself at the top of your self-tape (Name, pronouns, and what pieces you are doing). Have a roommate or friend (off screen) press play on the accompaniment so that you can sing with the track. Have someone read the other side of the scene off camera for dialogue. These DO NOT have to be memorized.

Here is an excellent, short video on how to do Self-Tapes:

<https://www.youtube.com/watch?v=eInUGLbwLs>

A musical adaptation of William Shakespeare's
As You Like It
adapted by Shaina Taub and Laurie Woolery
music & lyrics by Shaina Taub

directed by Maegan McNerney Azar (she/her)
choreographed by Michael Cherry (he/him)
music directed by Meghan Reimers (she/her)

Rehearsals September 1-October 12 (off for Fall Break)
Performances October 13-16, 20-23 at 7:30 pm and October 17 at 3:00 pm
Will be performed outdoors at the Shi Institute for Sustainable Communities garden

Seeking 5 women/6 men and 4+ any gender
"our goal is to reflect the world we are living in now and invite all citizens into the creative experience" regardless of race, ethnicity, gender, sexuality, ability, or social class - ALL are welcome here

AUDITION INFORMATION

Please select **one of the music selections** provided in the packet (or if you prefer, select 16-24 bars of something you already know well to sing with accompaniment) AND a **30-second monologue or scene from the selections** provided (or if you prefer, something you already know well to speak). ACT YOUR PIECES! If you play a **musical instrument**, please provide up to 30-seconds of you playing that instrument. There are roles that do not sing solos, so choose what you want to submit with care and thoughtfulness. **All actors are asked to attend a dance audition on August 29 or 30 at 7pm.** Call backs will be held August 29, 30, or 31 at 7pm – you will receive an email asking you to come in if we need to see anything additional from you.

tl;dr SHORT FORM:

- Record a self-tape of you singing 16-24 bars and [upload to Box](#) by Aug 28 at noon
- Record a 30-sec self-tape of you speaking and [upload to Box](#) by Aug 28 at noon.
- If you play an instrument, record a 30-sec self-tape of you playing and [upload to Box](#) by Aug 28 at noon.
- Complete the [Audition and Crew Application Form](#) by August 28 at noon.
- Attend Dance Auditions on either August 29 or 30 at 7pm.
- If we need you to come for a call back, you'll get an email.

As You Like It

Music Instructions

Everyone who is auditioning should prepare the selection from “All The World’s A Stage.” If you are auditioning for a specific character, please prepare that selection as well. If the specific character you are auditioning for is not listed below, choose a second piece from this list or from the show. It’s best to prepare both “All The World’s A Stage” and one other selection from *As You Like It* for your audition, but if you are more comfortable singing something you already know, select 16-24 bars and record that with accompaniment (we want to hear you sing WITH music, not a capella).

Sheet music is available in the packet. A backing track and a guide track for the selections listed below can be found here:

<https://furman.box.com/s/5k9senavv6jzbd36q1ddfn265llv5v37>.

Please use the backing track, not the guide track when you film your audition.

CHARACTERS & SELECTIONS

Ensemble & Jaques (F/NB)	1. All The World’s A Stage	m. 7 - 25
Orlando (M)	2. The Man I’m Supposed To Be	m. 46 - end
Rosalind (F)	3. Rosalind Be Merry	m. 1 – 26
Silvia (F)	10. You Phoebe Me	m. 1 – 25
Miss Amiens (F)	11. Oh Deer	m. 9 – 32
Touchstone (M)	14. Will U Be My Groom?	m. 1 - 22
Duke Senior (M)	19. Still I Will Love	m. 3 – 22

ENSEMBLE/JAQUES

VOCAL

tracks here: <https://furman.box.com/s/5k9senavv6jzbd36q1ddfn265llv5v37>

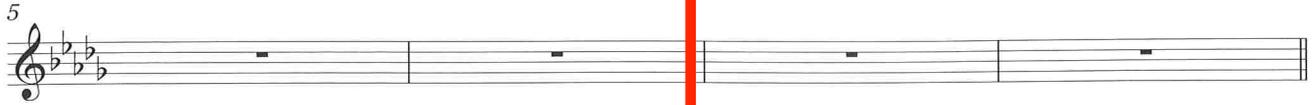
AS YOU LIKE IT

PROLOGUE: ALL THE WORLD'S A STAGE

1

Music & Lyrics by SHAINA TAUB

[TOP OF SHOW]



9 *mf* **JAQUES**

All the world's a stage, and ev-'ry bod-y's in the show. No-bod-y's a pro.

12

All the world's a stage, and ev-'ry day we play our part,

15

act-ing out our heart. Year by year, we grow, learn-ing as we go,

18

tryin' to tell a sto - ry we can feel. How do you make the mag - ic

21

real? Da da da da da da, da da da da da da, da da da da da da da da da da

25

da. We start as ba - bies, born un-a- fraid to cry, Puk-ing on our par-ents' shirts, still

28

star-ing up with won-derat the sky. And then we're kids, not yet ca-pa ble of hate, Free-ly danc

31

ing with each oth - er, un - a - ware in - side our youth Of a dif-

ORLANDO

tracks here: <https://furman.box.com/s/5k9senavv6jzbd36q1ddfn265llv5v37>

2. THE MAN I'M SUPPOSED TO BE

23
 I'm be-com-ing the man. I'm sup posed to be. The man I'm sup posed to, sup posed to be.

25
 One-two- three. 'Cause hard as he tried to shut me in-side, he could-n't

27
 stop me from mak-ing strides. Hema y have in - her-it-ed his mon ey, but (*huh!*) I got his skill(*sha!*) And I've

30
cresc. poco a poco
 trained my self day and night. Yeah, I've been get-tin' read y to fight. And I'm fin-al-ly strong e-nough to man

32
 up, stand up, rip all his com-mands up 'til he'll rec - og - nize. I am the son

34
f
 of Sir Row-land de - Boys! And his spir-it flow flow flows in me. So broth-er, bet-ter be ware.

36
 I'm be-com-ing the man I'm sup posed to be. The man I'm sup posed to, sup posed to to night.

38
 When I wres - tle in the cham - pion ship, I'm gon na earn the hon-or I've been

40
mp cresc. poco a poco
 need-ing for so long. I'm gon na prove their ver-sion of mewrong. I'm gon na make the

42
 whole world un - der - stand. If on - ly some - one would un - der - stand.

45
VAMP ORLANDO

47
ORLANDO: I am the son
 I am no villain!

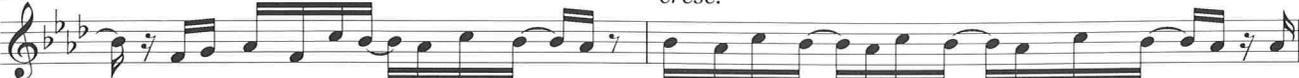
49
 of Sir Row-land de Boys! And his spir-it grow, grow, grows in me. And I will not

en- dure your tor - ture one more god - for - sak - en day. I am the son

2. THE MAN I'M SUPPOSED TO BE

3

51  — of Sir Row-land de Boys! And ev-'ry one will know, know, know it'sme, 'cause start-ing to - night,

53  *cresc.*

55  — I'm be-com-ing the man I'm sup posed_ to... Broth-er, be - ware of the man_that you're close to. You

bet - ter make way_ for the man_ I'm sup- posed_ to be!

VOCAL **ROSALIND**
 tracks here: <https://furman.box.com/s/5k9senavv6jzbd36q1ddfn265llv5v37>

AS YOU LIKE IT

3

ROSALIND, BE MERRY

Music & Lyrics by
 SHAINA TAUB

$\text{♩} = 168$

5 *mf* **ROSALIND**
 Ros - a - lind, be mer - ry. Ros - a - lind, be bright. E - ven though your heart is break - ing,

8
 act like you're al - right. Ros - a - lind, be pleas - ant. Ros - a - lind, a - gree.

11
 Ros - a - lind, just play the girl that you're sup - posed to be.

13
 Ros - a - lind, be ro - sy. Ros - a - lind, be gay. Ros - a - lind, don't speak un - less you've

16
 some - thing nice to say. Ros - a - lind, get read - y. It's near - ly time to go.

19
 Dress up like a pup - pet and put on an - oth - er show.

21
 If they_ on - ly knew_ what's un - der - neath the cos - tume,_

25
 un - der - neath the cos - tume._____ Ros - a - lind, be love - ly.

28
 Smi - le, won't you dear? You'll mess up your make - up if you shed an - oth - er tear.

SILVIA

tracks here: <https://furman.box.com/s/5k9senavv6jzbd36q1ddfn265llv5v37>

VOCAL

AS YOU LIKE IT

YOU PHOEBE ME

10

Music & Lyrics by
SHAINA TAUB

With a swing ♩ = 144 3 SILVIA *mf*

Sweet

5
Phoe-be, don't snub me. Say that you love me not, but must you be this cold?

9
Your dark eyes throw a dart through the bull's eye of my heart. You know I want

13
— you so. Can't you just let me down easy? 'Stead you scorn

17
— me. You taunt me. You ridicule and haunt me. You

21
Phoe-be me. You Phoe-be me. You Phoe-be me. Why you got-ta Phoe-be me?

25 PHOEBE
— You Phoe-be me. You Phoe-be me. Why you got-ta Phoe-be me? You

29
say my glance is lethal, but girl, I know you're lying. 'Cause I'm

33 SILVIA
giv-ing you a death stare, and I don't see you dying! Love in-ju-ries are - n't the kind

38 ROSALIND
— you can see bleed. If on-ly you knew what it's like to be Phoe-be'd! Sweet

MISS AMIENS

tracks here: <https://furman.box.com/s/5k9senavv6jzbd36q1ddfn265llv5v37>

VOCAL

AS YOU LIKE IT

OH DEER

11

Music & Lyrics by
SHAINA TAUB

Country swing ♩ = 164

VAMP

MISS AMIENS
Oh

DUKE SENIOR
Oh

11 [Ms.A]

deer, my dear, my do-sey - doe, I'm white-hot on your trail. Ev-er

[SR]

deer, my dear, my do-sey - doe, I'm white-hot on your trail. Ev-er

15 [Ms.A]

since you pranced my woodsy way, been wish-in' we could shake a tail. But

[SR]

since you pranced my woodsy way, been wish-in' we could shake a tail. But

19 [Ms.A]

deer, my dear, my do-sey-doe, you're giv-ing me the run a - round. You can

[SR]

deer, my dear, my do-sey-doe, you're giv-ing me the run a - round. You can V.S.

2

11. OH DEER

23

[Ms.A]
try to throw me off your scent, but soon I'm gon-na hunt you down.

[SR]
try to throw me off your scent, but soon I'm gon-na hunt you down.

26

— I'm gon-na hunt you down. — Gon-na hunt you down,

— I'm gon-na hunt you down. — Gon-na hunt you down,

ATTENDANTS
Gon-na hunt you down! Down,

29

[Ms.A]
— down, down. — You may be big game, dear-ie, but

[SR]
— down, down. — You may be big game, dear-ie, but

[ATT]
— down, down. —

11. OH DEER

3

32

soon I'm gon - na hunt you down.

soon I'm gon - na hunt you down.

Soon I'm gon - na hunt you down.

35

MISS AMIENS

15

Back in the cit - y, I was so stuck in my pet-ty pace.

DUKE SENIOR

15

Back in the cit - y, I was so stuck in my pet-ty pace.

ATTENDANTS

15

Back in the cit - y, I was so stuck in my pet-ty pace.

54

[Ms.A]

I nev-er found a hart_ like you. Now I live for the

[SR]

I nev-er found a hart_ like you. Now I live for the

[ATT]

I nev-er found a hart_ like you. Now I live for the

V.S.

TOUCHSTONE

tracks here: <https://furman.box.com/s/5k9senavv6jzbd36q1ddfn265llv5v37>

VOCAL

AS YOU LIKE IT

14

Music & Lyrics by
SHAINA TAUB

WILL U BE MY GROOM?

a la 90s boy band ♩ = 100

TOUCHSTONE **ANDY** **TOUCHSTONE**

From the mo-ment I saw__ you, I knew.__ You knew?__ All it
 5 took was just one sec-ond to know__ I wan - na mar-ry you. You're the most pure and per - fect And-y
 8 **ANDY:** Touchstone! **ANDY:** [offended grunt]
 Heav-en could bring. I would on - ly change a cou - ple__ things.__ No oth-er man is
 11 **ANDY** **TOUCHSTONE**
 worth-y of your gor - geous fea - tures. My fea-tures? You de-serve a de - vo - ted ro -
 14
 mance Ba-by, give me one_ more chance Will you be__ my groom?
 17 **Beat drops**
 __ I'll love you right and true.__ Please make me the hap - pi - est man_ and say, "I do."
 20 **TOUCHSTONE & ANDY**
 __ Will you be__ my groom?__ I'll keep you safe_ from gloom.__ We'll be hap - py
 23 **TOUCHSTONE & ANDY** **ANDY**
 ev - er af - ter, just joy and laugh - ter. When we
 25 **TS** **ANDY**
 The per-fect pair.
 run off in__ the sun - set as the per-fect pair, I'll hold you in__ my arms so you know

DUKE SENIOR

tracks here: <https://furman.box.com/s/5k9senavv6jzbd36q1ddfn265llv5v37>

VOCAL

AS YOU LIKE IT

STILL I WILL LOVE

19

Music & Lyrics by
SHAINA TAUB

Swing 16ths ♩ = 148

DUKE SENIOR

mf

A

On the

5 [SR] heav-i-est day, on the bit - ter-est night, still I will love, still I will love. When I'm

[ALL] Still I will love, still I will love._

9 [SR] ti-red and hung-ry, and we're in a fight, still I will love, still I will love._ As we change

[ALL] Still I will love, still I will love._

13 [SR] _ and we grow, as we rip-en and rot, still I will love, still I will love._ When

[ALL] Still I will love, still I will love._

17 [SR] noth-ing turns out_ quite the way_ that we_ thought, still I will love,

[ALL] Still I will love,

20. STILL I WILL LOVE

20 [SR] still I will love you. When I'm

[ALL] still I will love you.

23 **B** [SR] scared to lay bare all the pain in my chest, still I will love, still I will love. At our

[ALL] scared to lay bare all the pain in my chest, still I will love, still I will love.

27 [SR] brav-est and weak-est, our worst and our best, still I will love, still I will love. When we lose

[ALL] brav-est and weak-est, our worst and our best, still I will love, still I will love. Lose

31 [SR] all our hair and our teeth and our minds, still I will love, still I will love. When the

[ALL] all our hair and our teeth and our minds, still I will love, still I will love.

35 [SR] scen-er-y falls and I mess up my lines, still I will love, I make a

[ALL] scen-er-y falls and I mess up my lines, still I will love, still I will love.

DUKE SR & 4 COUPLES

As You Like It
adapted by Shaina Taub and Laurie Woolery
Audition Scene

Scene 2
Oliver/Orlando

Oliver:
Now, sir, what make you here?

Orlando:
Nothing. I am not taught to make anything.

Oliver:
What mar you then, sir?

Orlando:
I am helping you to mar that which God made, a poor unworthy brother of yours with idleness.

Oliver:
Know you where you are, sir?

Orlando:
O, sir, very well.

Oliver:
Know you before whom, sir?

Orlando:
I have as much of my father in me as you!

Oliver:
What, boy!

As You Like It

adapted by Shaina Taub and Laurie Woolery

Audition Monologue

Scene 2

Agent

Marry, does he, sir, and I came to acquaint you with a matter. I am given, sir, secretly to understand that your younger brother, Orlando, hath a disposition to come in disguised against Bronco to try a fall. Your brother is but young and tender, and, for your love, Bronco would be loath to foil him, as he must for his own honor if Orlando come in.

As You Like It
adapted by Shaina Taub and Laurie Woolery
Audition Scene

Scene 12
Rosalind/Celia

Rosalind:
Why did he swear he would come this morning, and comes not?

Celia:
Nay, certainly, there is no truth in him.

Rosalind:
Not true in love?

Celia:
Yes, when he is in, but I think he is not in.

Rosalind:
You have heard him swear downright he was.

Celia:
“Was” is not “is.” Besides, the oath of a lover is no stronger than the word of a tapster. They are both the confirmer of false reckonings. Orland attends here in the forest on the duke your father.

Rosalind:
I met the duke yesterday and had much question with him. He asked me of what parentage I was. I told him, of as good as he. So he laughed and let me go. But what talk we of fathers when there is such a man as Orlando?

As You Like It
adapted by Shaina Taub and Laurie Woolery
Audition Scene

Scene 9
Jaques/Orlando

Jaques:
I pray you mar no more trees with writing love songs in their barks!

Orlando:
I pray you mar no more of my verses with reading them ill-favoredly.

Jaques:
Rosalind is your love's name?

Orlando:
Yes, just.

Jaques:
I do not like her name.

Orlando:
There was no thought in pleasing you when she was christened.

Jaques:
You have a nimble wit. Will you sit down with me? And we two will rail against our mistress the world and all our misery.

Orlando:
I will chide no breather in the world but myself, against whom I know most faults.

Jaques:
The worst fault you have is to be in love.

Orlando:
'Tis a fault I will not change for your best virtue. I am weary of you, Jaques.

Jaques:
I do desire we may be better strangers.

Orlando:
Adieu, Miss Melancholy.

Jaques:
Farewell, Signior Love.

As You Like It
adapted by Shaina Taub and Laurie Woolery
Audition Scene

Scene 14
Orlando/Rosalind

Orlando:
My dear Rosalind!

Rosalind [*as Ganymede*]:
Come, woo me, woo me, for now I am in a holiday humor, and like enough to consent. What would you say to me now if I were your very, very Rosalind?

Orlando:
I would kiss before I spoke.

Rosalind [*as Ganymede*]:
Nay, you were better speak first. Very good orators, when they are out, they will spit; and for lovers lacking the cleanliest shift is to kiss.

Orlando:
How if the kiss be denied?

Rosalind [*as Ganymede*]:
Then she puts you to entreaty, and there begins new matter.

Orlando:
Who could be out, being before his beloved mistress?

Rosalind [*as Ganymede*]:
Marry, that should you if I were your mistress, or I should think my honesty ranker than my wit.

Orlando:
What, of my suit?

Rosalind [*as Ganymede*]:
Not out of your apparel, and yet out of your suit. Am I not your Rosalind?

Orlando:
I take some joy to say you are because I would be talking of her.

Rosalind [*as Ganymede*]:
Well, in her person, I say I will not have you.

Orlando:
Then, in mine own person I die.

As You Like It
adapted by Shaina Taub and Laurie Woolery
Audition Monologue

Scene 17
Touchstone

He, sir, that must marry this man. Therefore, you clown, abandon – which is in the vulgar “leave” – the society – which in the boorish is “company” – of this male – which in the common is “boy”; which together is, abandon the society of this male, or, clown, thou perishest; or, to they better understanding, diest; or, to wit, I kill thee, make thee away, translate thy life into death, thy liberty into bondage. I will kill thee a hundred and fifty ways! Therefore tremble and depart!!!

A co-production with The Order of Furman Theatre

New Works Festival

in honor of David Lee Nelson

dramaturgy by Quinn Xavier Hernandez (they/them)

Rehearsals November 1-12 (*Su/T/R or M/W/F depending on availability*)

Performances November 15-20 at 7:30 pm (*rotating schedule*)

Will be performed indoors at The Playhouse (and will be live-streamed virtually)
student, alumni, and guest artist-written
presented in a stage reading format

Feral (or For the Love of God) by Anna Bowman

1 female, 2 males (voice only), 1 female (voice only), 1 any gender (voice only)

“Space Station 420” by Isaac Gibbs

2 females, 5 males

“Moratorium” by Nath Kapoor

1 female, 1 male

The Unfortunate Case of the Corpse Bride by Alysha Matthews

3 females, 4 males

Upward and Over the Mountain by Jason Roberts

1 female, 1 male

Peach Blossoms by Virginia Wayt

3 females, 3 males

There may be other alumni and guest artist pieces added to the Festival that are not listed here. TBD.

AUDITION INFORMATION

Record yourself reading one of these sides and submit to the Box Folder. That’s all we need for auditions for the New Works Festival!

We may hold call backs August 31 at 3pm and/or 7pm. You will get an email asking you to come in if we need to see anything else from you.

tl;dr SHORT FORM:

- Record a self-tape of you doing one of these audition sides and [upload to Box](#) by Aug 28 at noon.
- Complete the [Audition and Crew Application Form](#) by August 28 at noon.
- If we need you to come for a call back, you’ll get an email.

Feral (or For the Love of God)

Sara

Have you ever been electrocuted? Where you felt everything inside of you start to vibrate--desperate to get out. Where you could scream at the top of your lungs and still wouldn't feel in control of this feeling? Honestly, I have never understood what rabies might feel like until now. I feel violent, I feel untethered. I've become Feral.

I hate the fact that I'm still struggling to get over him. I hate the fact that I had a basic breakup that's led to me crying my eyes out for a week, FINE, okay, three weeks. This is disgusting! This is inexcusable. How could I, a feminist, independent, educated young woman be heart broken by a man who thinks brain is spelled the same as Brian?!? Do I even have an ounce of integrity?

Feral (or For the Love of God)

Sara

God, I hate that asshole. I gave him the best two months, and the MOMENT he faces the tiniest bit of adversity he breaks up with me by joining the priesthood. He didn't even have the balls to talk to me about it in person. So, of course, when I try to talk to him and get actual closure, he expresses that we've decided to "mutually" break up. Mutually my ass.

I'm just so hung up on the fact that those two months were golden. I was so damn happy. I was high off joy and love and maybe lust, I guess...I don't understand why I had gotten in so deep with him...after only two months?

I'm realistic and balanced, then the moment I fall for him my life is left in shambles.

Space Station 420
Emily and Cassius

EMILY: Where did you get that?

CASSIUS: I told you, the guy from earlier gave it to me.

Emily turns and glances at Kent and Mack, they nod. Then she turns to Cassius.

EMILY: You can't have that here son. I need you to hand that over to me.

CASSIUS: It's not mine.

EMILY: I don't think you understand. Drop the retroghuiliactic operating system.

CASSIUS: The what now?

EMILY: ROS. (*pronounced rozz*) That device. It's called a ROS. And I have a strict rule in my club: "no spacetime bending devices allowed inside." So if you could just set it down on this table, then we can get back to business.

Spacetime bending? What even is spacetime? Who even was that guy? Dude wtf. Cassius senses the pen's importance. He bites back.

CASSIUS: I'm sorry, I can't do that.

EMILY: Look son. I think you're a sweet guy, I really do. I can sense that about you. But you have no idea what you're doing.

As she speaks, Kent and Mack step closer, closing in on Cassius.

EMILY (CONT'D): Now I'm gonna give you one more chance: be a doll and hand the pen to me.

Moratorium
Woman and Boy

WOMAN

When you're ready I'd like you to visualize yourself squeezing into one of those black dots. Can you do that for me?

BOY

Yes.

WOMAN

Ok. Start with your toes. Dip them inside of a dot.

(...)

How does it feel?

BOY

Warm.

WOMAN

You don't have to answer.

BOY

Huh?

WOMAN

Nevermind.

BOY

Ok.

WOMAN

Just keep breathing.

(A short moment of silence and stillness.)

BOY

Can I put my legs in?

WOMAN

Yes, very slowly. Ankles and shins first.

(...)

Then knees.

(...)

Then thighs and-

BOY

(He twitches a bit)

OH-

WOMAN

What?

BOY

It- It's just so warm, kinda hot actually, and when it got to my ya know it was just sort of shocking I'm sorry.

WOMAN

That's fine.

(...)

Can you keep going?

BOY

Yes. This feels like a musty hot tub.

WOMAN

Is that fine?

BOY

Yes.

WOMAN

Ok.

The Unfortunate Case of the Corpse Bride
Minka, Ruth, and Neighbor

MINKA

Excuse us sir. My name is Minka Brown P.I. and this is my partner Ruth Williams. We're looking into your neighbor Gareth Stevens. Can you tell us what you know about him?

NEIGHBOR 1

(starts to get heated)

OH I see! You think just because my neighbor is dead I would know everything about his schedule and life since I live next to him, huh? Like those know-it-all neighbors in those detective shows? Maybe I have a New York accent and not nearly enough time to talk to you, but I tell you everything you need to know while exasperated and bouncing like three kids! Is that how you think this is going to go down??

RUTH

No sir! We-

NEIGHBOR 1

(suddenly calm)

Because that's almost exactly right. I'm a chronic people watcher. I'm also retired with too much time on my hands. It works.

MINKA and RUTH share a look. What a wacky old man.

MINKA

Alright sir. Can you tell us about this morning? Did you see Mr Stevens or anyone else come or go?

NEIGHBOR 1

Yeah. Yeah. So Gareth very rarely works the graveyard shift. So he came back home very early this morning.

RUTH

Was there someone waiting for him? Or did someone come before or after Mr. Stevens returned home?

NEIGHBOR 1

(thinks for a moment) No I didn't see anyone, but there are many ways to skin a cat.

MINKA and RUTH share a look. Maybe this man isn't so wacky afterall

NEIGHBOR 1

Start with the ears for example. You know maybe that wouldn't work too well. Left paw? Does it matter if you start with the left or the right? I've never skinned a cat before. Maybe the tail? No, that might not be it. Under the belly? Do cats have belly buttons? Hold on, I might have to look into this.

Upward and Over the Mountain
Patti and Dylan

PATTI

You're not taking sleeping pills, are you?

DYLAN

Jesus mom, no. No pills, no razor blades-

PATTI

Dylan!

DYLAN

-No booze no contraband whatsoever. What? I knew that was your next question.

PATTI

It wasn't.

DYLAN

I told you, I'm fine. You don't need to worry about that.

PATTI

Okay I was just checking in.

DYLAN

I know. I really am doing well. I promise.

PATTI

Okay, point taken.

Beat. A slight awkwardness between them.

DYLAN

Coffee is solid today. Better than yesterday's.

PATTI

Well, I'm figuring it out. That measuring scoop is a liar I think.

DYLAN

They usually are. Can't trust 'em.

PATTI

I think I've gotten better at eyeballing it though.

DYLAN

I'd say so.

PATTI

(Lovingly teasing) Maybe one of these days you'll wake up first and make your own.

DYLAN

You know, I never asked you to make me coffee every morning.

PATTI

Yes, but I'd prefer not to deal with you when you're grouchy.

DYLAN

Fair enough I guess. But I can make it if you want.

PATTI

No, no. I don't mind. Makes me feel useful in the morning. Buying your love with coffee is cheap, but I'm not above it.

DYLAN

Oh, please. You don't need to buy my love. You've earned that fair and square.

PATTI

I know, I just want to make sure you're comfortable while you're living here.

Peach Blossoms

Tom and Will

TOM: Please tell me you're trying to find a secret escape route out of this garden.

WILL: I might be.

TOM: Can I help? I'm Tom.

WILL: I'm... Will. Wow, your shirt is bright white.

TOM: Is it? Matilda must have used a brightener. So Will, why are *you* running away today?

WILL: You must not be having fun at the party either.

TOM: It's just nerve-wracking being around so many people. The cookies were pretty good, though. Lavender shortbread.

WILL: Sounds like a dream.

TOM: They were. [Realizing] Oh, here, I stuffed my pockets full of them in case I decided to make a run for it.

WILL: Thanks. So what's with the great escape?

TOM: Oh, just trying to shirk responsibility, disappoint my parents. Standard stuff.

WILL: They'd be disappointed if you didn't go to your ceremony?

TOM: They expect me to get married and take more responsibility in the family business, like, as soon as possible. I'm glad the laws say we can't get married until at least two years of courting. Otherwise, I'm convinced they'd have me walking down the aisle next week.