

NOBODY

A TEN MINUTE MONOLOGUE

By Dennis Bush

Copyright © MMXIII by John C. Havens

All Rights Reserved

Heuer Publishing LLC in association with Brooklyn Publishers, LLC

ISBN: 978-1-60003-721-4

Professionals and amateurs are hereby warned that this work is subject to a royalty. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. All rights to this work of any kind including but not limited to professional and amateur stage performing rights are controlled exclusively by Heuer Publishing LLC and Brooklyn Publishers, LLC. Inquiries concerning rights should be addressed to Heuer Publishing LLC.

This work is fully protected by copyright. No part of this work may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without permission of the publisher. Copying (by any means) or performing a copyrighted work without permission constitutes an infringement of copyright.

All organizations receiving permission to produce this work agree to give the author(s) credit in any and all advertisement and publicity relating to the production. The author(s) billing must appear below the title and be at least 50% as large as the title of the Work. All programs, advertisements, and other printed material distributed or published in connection with production of the work must include the following notice: **“Produced by special arrangement with Heuer Publishing LLC in association with Brooklyn Publishers, LLC.”**

There shall be no deletions, alterations, or changes of any kind made to the work, including the changing of character gender, the cutting of dialogue, or the alteration of objectionable language unless directly authorized by the publisher or otherwise allowed in the work’s “Production Notes.” The title of the play shall not be altered.

The right of performance is not transferable and is strictly forbidden in cases where scripts are borrowed or purchased second-hand from a third party. All rights, including but not limited to professional and amateur stage performing, recitation, lecturing, public reading, television, radio, motion picture, video or sound taping, internet streaming or other forms of broadcast as technology progresses, and the rights of translation into foreign languages, are strictly reserved.

COPYING OR REPRODUCING ALL OR ANY PART OF THIS BOOK IN ANY MANNER IS STRICTLY FORBIDDEN BY LAW. One copy for each speaking role must be purchased for production purposes. Single copies of scripts are sold for personal reading or production consideration only.

HEUER PUBLISHING LLC

P.O. BOX 248 • CEDAR RAPIDS, IOWA 52406

TOLL FREE (800) 950-7529 • FAX (319) 368-8011.

NOBODY

By Dennis Bush

SYNOPSIS: A community service project for school brings 17-year-old Georgia face to face with the father who walked out on her and her mom four years earlier. Struggling with memories that weigh her down and make her feel unworthy of a relationship with her wealthy boyfriend, Georgia is overwhelmed by her past on a collision course with her present.

GEORGIA (f) 17, a high-school student who has survived more than many people experience in a lifetime

PRODUCTION HISTORY

Reading: New York City, March 2013

Premiere: Phoenix, AZ, April 2013

Both the reading and the premiere performance featured Meggy Lykins as Georgia.

AT RISE:

Lights up on GEORGIA, 17, as she braids her own hair. Clear-eyed and with a no-nonsense attitude, she struggles with circumstances that leave her weighed down sadness and feeling unworthy.

GEORGIA: It was a school project. *(Clarifying.)* Community service – for my social studies class. That’s why I was at the soup kitchen. *(Quickly, awkwardly.)* I don’t know why I was surprised that they were actually serving soup at a soup kitchen. But it seemed a little strange to be handing people bowls of steaming hot soup on a very warm day at the end of April. Though I guess, when you’re homeless, food is food whatever temperature it is. *(Simply.)* We went through five really big pots of soup. I was surprised how many people were there. And I was surprised when my dad showed up. *(A quick beat.)* He didn’t recognize me, but I knew it was him. I could tell right away, as soon as I saw his face. He looked like he was halfway invisible, like he wasn’t dead but he wasn’t really alive, either. *(Pause; a breath; facts, not emotions.)* He hasn’t lived with my mom and me for almost four years. It got too hard to have him around. He was taking the rent money – which almost got us evicted. And he stole stuff from our neighbors. It was always something and it wasn’t getting any better. Sometimes, when I came home from school, I’d find him drunk or high or both, laying in a heap, in the hallway in front of our apartment door. I’d take him inside and get him cleaned up and put him to bed before my mom got home. It was like he needed me. That’s how it felt—like he needed me. It was quiet and it was just him and me and I took care of him and he needed me. I imagined the things he would say to me, if he could. I believed that he was glad I was there to take care of him. Him never told me that, but I believe it’s true. And I’m pretty sure he loved me. As much as he could. But it got too hard to have him around. Him and my mom fought a lot. When he was awake. And in the apartment. Arguing with somebody who’s drunk or high is frustrating. They don’t make sense and they laugh when you tell ‘em they need to get it together because they have responsibilities. They get drunk or high to *avoid* responsibilities – and everything else. My mom told him he was like a little kid. But she was wrong. I was a little kid

when I was packing my dad's lunch in the morning and cleaning up his vomit in the afternoon. Back when he had a job. Then he stopped going to work, just like he stopped coming home. My mom never kicked him out. He just stopped coming home. He didn't say goodbye. No note. No nothing. No more dad. *(Pause.)* Until I looked into his eyes when I handed him a bowl of soup. *(A quick beat.)* I may have gasped. I'm pretty sure I gasped. But nobody noticed. If somebody had noticed, I'd have noticed them noticing, so I'm pretty sure nobody noticed. Tripp was working in the kitchen, so he wasn't even in the same room. *(Explaining.)* Tripp is my boyfriend. We met at a *Partnership in Education* program – where a private school is paired up with a public school and like five kids from each school get together and talk about issues and stuff. Tripp was one of the private school kids. We started off just being friends. I teased him about his name. I thought he'd gotten it because he was clumsy. Turns out Tripp is a pretty common nickname for guys who are "the third." Tripp's grandfather is senior. His dad is junior, and Tripp is Thomas Waverly Richardson III. *(A quick beat.)* He's not from my neighborhood. He lives on the Upper East Side with his family. They have a townhouse. The *whole* townhouse. *(Quick pause.)* They've got a place in the Hamptons, too. And a condo in Colorado, for when they go skiing. I've never been skiing. Never been to the Hamptons, either. Tripp wants to take me. He says his parents told him it would be okay. His parents are nice. I've been to their house for dinner. They have a formal dining room. That's where they eat dinner. They have a maid or waitress – I'm not sure what they call her – who serves the food and cleans up after. And they have a lady who cooks for them. *I cook for myself.* And I eat in front of the TV. Alone. My mom works 3 to 11, six days a week. That's 3:00 in the afternoon till 11:00 at night. She's a nurse's aide. So she's asleep when I'm awake or at work when I'm home and at home when I'm at school. Tripp hasn't met her yet. It's been a scheduling thing. He hasn't been to my apartment, either. That's so people don't get the wrong idea. Really. At some point – on a Sunday or a holiday or sometime – when my mom is home and we've had a chance to clean the apartment, he'll come over. Maybe once it's dark so the graffiti on the building is less

noticeable, but not before it's so late that the nighttime people are hanging around doing sketchy things. So, at some point in that window of opportunity, Tripp will come over and meet my mom and that'll be that. But, until then, I'll just keep meeting him at the movies when we go to a movie or at the restaurant when we go out to eat. It's just easier that way. Avoiding conflict isn't being passive or weak, it's smart and diplomatic. So when the lady who's in charge of the soup kitchen told the volunteers that we could either take around trays of dessert and mingle with the homeless people or we could help with the clean up, I decided to be useful in the kitchen. I knew more people would want to serve dessert and talk to the homeless people, so I figured somebody had to balance that out. And I was right. Five girls grabbed the dessert trays and starting working the room. They were chatting and asking questions. People were laughing. I don't know whether they were laughing *at* them or *with* them, but the homeless people were definitely laughing as the girls circulated with the red velvet cake and vanilla ice cream.

Thank you for reading this free excerpt from NOBODY by Dennis Bush. For performance rights and/or a complete copy of the script, please contact us at:

Heuer Publishing LLC

P.O. Box 248 • Cedar Rapids, Iowa 52406

Toll Free: 1-800-950-7529 • Fax (319) 368-8011

HITPLAYS.COM