



CD Players Theater Presents
Almost, Maine written by John Cariani
Directed by Joss Vechinsky



Welcome to Almost, Maine, a place that's so far north, it's almost not in the United States. It's almost in Canada. And it's not quite a town, because its residents never got around to getting organized. So it almost doesn't exist. One cold, clear, winter night, as the northern lights hover in the star-filled sky above, the residents of Almost, Maine, find themselves falling in and out of love in unexpected and hilarious ways. Knees are bruised. Hearts are broken. But the bruises heal, and the hearts mend—almost—in this delightful midwinter night's dream.

Almost, Maine is a series of loosely connected vignettes featuring different characters. It offers a flexible cast size of 4-19 people. Ideally, we would like to cast a small but strong cast of actors willing to play multiple roles. If you would prefer to be cast in only one or two roles, we are still happy to work with you; this may be an ideal solution for actors with limited availability and/or experience who want to get involved.

Auditions are open to performers aged 16+.

This document contains crucial information for all interested actors. Please read it carefully! If you have any questions, contact Director Joss Vechinsky by email at joss.vech@gmail.com

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Important Dates

Performances

February 28th, March 1st 7:30 PM & March 2nd 2:30 PM
Cambridge Winery, 600 Kenseth Way, Cambridge, WI, 53523

Auditions

Tuesday, December 3rd, 2024 6:30-9:00 PM
Wednesday, December 4th, 2024 6:30-9:00 PM
Cambridge High School
403 Blue Jay Way, Cambridge, WI 53523
Room 109

Registration Deadline

All audition registrations must be logged no later than noon on Monday, December 2nd, 2024.

Callbacks

Thursday, December 5th, 2024 6:30-8:00 PM
Cambridge High School
403 Blue Jay Way, Cambridge, WI 53523
Room 109

Rehearsals

Monday, Wednesday, and Thursday 6:30-9:00 PM, beginning January 6th, 2025 and running through the performance dates
Sunday, February 23rd 6:00-9:00 PM
Cambridge, WI

- Not every actor will be called to every rehearsal until February. A final detailed rehearsal schedule will be set after the show is cast. We will do our best to schedule around unavoidable conflicts, but your availability will be considered in casting decisions. Please be sure to fill out the conflicts section carefully.
- Generally speaking, full cast rehearsals will be held on Mondays, with couples and smaller groups meeting on Wednesdays and Thursdays.
- Conflicts during tech and performance week (February 23rd - March 2nd) are not permitted.



Registration, Auditions, and Callbacks

Registration

- **No walk-ins will be accepted.** All registrations must be completed by noon on Monday, December 2nd, 2024.
- Choose a 15-minute time slot via [SignUp Genius](#).
- If you need to change your time slot, you may do so via SignUp Genius no later than noon on Monday, December 2nd, 2024.
- Review the **Cast Expectations** at the end of this packet.
- Fill out and sign both the **Audition Form** and **Background Check Form** at the end of this packet and bring it to auditions. Please be sure to fill out the conflicts section carefully. If you do not have access to a printer, blank copies will be available at auditions; please arrive 10 minutes prior to your audition time slot to fill out the documents.

Auditions

Tuesday, December 3rd, 2024 6:30-9:00 PM

Wednesday, December 4th, 2024 6:30-9:00 PM

Cambridge High School

403 Blue Jay Way, Cambridge, WI 53523

Room 109

- Auditioners should familiarize themselves with 1-2 monologues and 1-2 sides from the Audition Materials available at the end of this packet. If you are interested in being cast as multiple characters, you must prepare 2 monologues to demonstrate range.
- You may read from the page during your audition. Memorization is not required.
- Video auditions will be accepted. Contact director joss.vech@gmail.com to set this up. Callbacks will be in person.

Callbacks

Thursday, December 5th, 2024 6:30-8:00 PM

Cambridge High School

403 Blue Jay Way, Cambridge, WI 53523

Room 109

- Chemistry between actors is key to the magic of *Almost, Maine*. Callbacks will largely consist of reading sides with other actors. We will do our best to provide all materials ahead of time, but you may be asked to cold read at callbacks.
- If you are being called back, you will be notified by email no later than 11:59 PM on Wednesday, December 4th, 2024.
- If you are not called back, that does not necessarily mean you have not been cast.
- You may read from the page during your callback. Memorization is not required.
- Callbacks will be in person.



Available Roles

- *Almost, Maine* is a series of loosely connected vignettes featuring different characters. It offers a flexible cast size of 4-19 people. Ideally, we would like to cast a small but strong cast of actors willing to play multiple roles. If you would prefer to be cast in only one or
- Several roles require onstage kissing and intimacy with other actors and are indicated below with an asterisk (*). If you are not comfortable with this, consider auditioning for a different role. Minors and adults will not be cast together in scenes featuring intimacy.
- Auditions are open to performers aged 16+
- Roles are open to actors of any gender identity or physical appearance. Anyone who is comfortable playing the gender of the characters can play the roles. The ages listed are of the characters, not the actors.
- A note from the playwright: The people of *Almost, Maine* are not simpletons. They are not hicks or rednecks. They are not quaint, quirky eccentrics. They don't have funny Maine accents. They are not "Down Easters". They are not fishermen or lobstermen. They don't wear galoshes and rain hats. They don't say, "Ayuh." The people of *Almost, Maine* are ordinary people. They work hard for a living. They are extremely dignified. They are honest and true. They are not cynical. They are not sarcastic. They are not glib. But this does not mean that they are dumb. They're very smart. They just take time to wonder about things. They speak simply, honestly, truly, and from the heart. They are never precious about what they say or do.

Prologue, Interlogue, and Epilogue

PETE and **GINETTE**, who have been dating for a little while and struggle to express their love for each other. Teens to early twenties.

Her Heart

EAST*, a repairman, and **GLORY***, a hiker. The pair meet outside his house. She is looking for the northern lights and he offers her a place to stay. **GLORY** must present onstage as old enough to have had and lost a husband; late twenties–early thirties or older.

**Actors in this scene embrace and kiss several times. The language in the text is that the two are "inexplicably drawn to each other".*

Sad and Glad

JIMMY, a heating and cooling guy; **SANDRINE**, his ex-girlfriend; a salty **WAITRESS**. Early twenties or older. Former lovers who run into each other at a local pub. He is still hung up on her, but she has moved on.

This Hurts

MARVALYN*, a woman who knows pain, and **STEVE***, a man who does not. Mid-late twenties or older. They meet in the laundry room of their apartment building, where she accidentally hits him with an ironing board. Scene features stage combat (hitting each other with a padded ironing board and a composition notebook).

**Actors in this scene kiss once - a somewhat tentative and sweet first kiss.*



Getting it Back

GAYLE* and **LENDALL***, longtime partners who are having a fight. Both characters must present onstage as old enough to have been seriously dating for eleven years; late twenties–early thirties or older.

**Actors in this scene kiss once after getting engaged.*

They Fell

DEENA and **SHELLY**, two “Aroostook County Girls”

or

RANDY and **CHAD**, two “Country Boys”

This scene is written for two women or two men; longtime friends who realize they are more than friends after a night of drinking and watching the northern lights. Both characters must present onstage as of drinking age or older. They never touch each other, but we should get the sense that they want to. Both actors fall onstage. A lot. Physical comedy is key for these roles.

Where it Went

PHIL, a hard-working husband, **MARCI**, a hard-working wife. They go ice skating on their anniversary, where they confront their issues and regrets. Both characters must present onstage of an age to have two children together, one of whom recently had his first varsity hockey game; thirties to fifties.

Story of Hope

HOPE, who has traveled the world, and **DANIEL**, who has not. Late twenties-thirties or older.

The actor playing DANIEL should be short, thin, or balding. This is crucial to the magic of the story. “Story of Hope” is a story of loss, and a physical manifestation of loss is key– lost height, lost weight, lost hair – because he is literally half the person he used to be.

Seeing the Thing

RHONDA*, a tough woman, and **DAVE***, the not-so-tough-man who loves her. Twenties to forties.

**Actors in this scene embrace and kiss several times. The language in the text is “hard and fast” and “jumping out of their skin”. Both actors finish the scene by comedically removing many, many layers of snow gear, down to long underwear/similar cold weather undergarments.*



Audition Materials: Monologues

- If you would like to be cast as only one character: select one or two monologues.
- If you would like to be cast as more than one character: select two monologues.
- Notes and stage directions are in *(parentheses)*. Words to be emphasized are in *italics*.

Monologue 1: GLORY

(Note regarding context: GLORY is camping in EAST's yard, and EAST has just told her, a complete stranger, that he loves her. She feels very conflicted about this, because...)

I'm here to pay my respects. To my husband. ...

(Pause)

Yeah. My *husband*. Wes. I'm here to say goodbye to him. Because—he died recently.

(Pause)

Yeah. On Tuesday, actually. And, see, the northern lights—did you know this?—the northern lights are really the torches that the recently departed carry with them so they can find their way home, to heaven, and, see, it takes a soul three days to make its way home to heaven, and this is Friday, this is the third day, so, you see, I will see them—the northern lights—because they're *him*: He'll be carrying one of the torches. And, see, I didn't leave things well with him, so I was just hoping I could come here and say goodbye to him and not be bothered, but what you just did—*said*—there just a second ago—that bothered me a little, I think—or—no—it didn't bother me, but it's going to get in the way of me saying goodbye to him, I think—or something—and, so, I think maybe I should go find another yard—

Monologue 2: HOPE

I'm looking for Daniel Harding, yeah. He lives here. I thought. But....oooh....he doesn't, does he? Ooooh. I am so sorry. I'm so embarrassed. "Who is this woman and what is she doing here?"

(Pause)

I just honestly thought he'd be here, I always thought he'd be here. Always.

(Pause)

Do you know him? Big guy, big tall guy. Played basketball. All-State, center? Strong. Do you know him? Played hockey, too?

Oh, don't even answer that. That was—I know that's a horrible question to ask a person who lives in a small town, as if everybody in small towns knows everybody else., Argh!., I can't believe I asked that. I don't live here anymore, but when I did, I hated it when people assumed I knew everybody in a small town just because it was small. It was worse than when they'd ask if we had "...plumbing way up there?", 'cause, you know, people in small towns really don't know each other any better than in big towns, you know that? I mean, you know who you know, and you don't know who you don't know, just like anywhere else.

I'm sorry to have bothered you. I was just so sure--When his parents passed away, he kept the house, I heard. He lived here. He stayed here, I thought. He was one of the ones who stayed.

(Beat)

I didn't stay. I went away. And I guess he did too. I never thought he would. I guess, I lost track...You gotta hold onto people or you lose 'em.



Monologue 3: MARCI

Phil! I'm not mad about you workin'. You gotta work. I understand that. What I don't understand is why I'm lonely, Phil. I got a husband and a coupla great kids. And I'm lonely.

(Little beat.)

You just– ...You don't pay attention anymore. You go away. And I don't know where you go, but you go somewhere where you can't pay attention, and you miss your son's first varsity hockey game, and you forget Missy's birthday, and *(Furious.)* you forget your *anniversary*! I mean, I brought you here hoping you'd remember about us. But you didn't. And that makes me so *MAD* I don't know what to do anymore!

Monologue 4: SHELLY/CHAD

I don't know. Just sometimes...I don't know why I bother goin' out. I don't like it, [Deena/Randy], I hate it. I hate goin' out on these dates. I mean, why do I wanna spend my Friday night with some [guy/girl] I might *maybe* like, when I could be spendin' it hanging' out with someone I *know* I like, like you, you know?

(Pause.)

I mean... that was rough tonight. In the middle of [Todd/Sally] tellin' me how [he/she] didn't like the way I smelled... I got real sad, and all I could think about was how not much in this world makes me feel good or makes much sense anymore, and I got really scared, 'cause there's gotta be somethin' that makes you feel good or at least makes sense in this world, or what's the point, right? But then I kinda came out of bein' sad and actually felt okay, 'cause I realized there *is* one thing in this world that makes me feel really good and that *does* make sense, and it's you.

Monologue 5: DEENA/RANDY

[Shelly/Chad] – I'm your best friend in the whole world...and I don't quite know what you're doin' or what you're goin' on about....but –what the heck is your problem?!? What the heck are you doin'?!? Jeezum Crow, you're my best friend, and that's—that's a thing you don't mess with. And you messed with it. And you don't *do* that!

(Pause. Getting worked up.)

'Cause, you know somethin', you're about the only thing that feels really good and makes sense in this world to me, too, and then you go and foul it up, by doin' this and tellin' me that, and now it just doesn't make any sense at all. And I think I'm really mad at you! 'Cause you can't go back! Once it's out there, you can't take it back—something like that—and now it's just hanging there, and what do you *mean*?!? We're *friends*! And there's a line when you're friends that you can't cross. And you crossed it!



Monologue 6: STEVE

You can hit me if you want to. Go ahead. It won't hurt., See? (*STEVE smacks himself on the forehead with his notebook.*)

Go ahead! (*Smack.*) Come on!! (*Smack.*) (*Awkward pause.*)

Okay. You don't have to. Most people don't. Hit me. Most people just go away. You can go away, too, if you want to. That's what most people do when I tell them about myself. My brother Rob says I just shouldn't tell people about myself, because I scare them, so I've actually recently put "myself" on my list of things to be afraid of, see?

See, I have to know what hurts, so I know when to be afraid. See, my mind can't tell me when to be afraid, 'cause my body stopped knowing what being hurt is a long time ago, so I've had to memorize what might hurt. And I have to memorize what to be afraid of. Things like bears. And buns and knives. And fire. And fear—I should fear fear itself. And pretty girls. My brother Rob says they can hurt you, 'cause they make you love them. And that's something I'm supposed to be afraid of, too: love. 'Cause it hurts you.

Monologue 7: LENDALL

(*Note regarding context: LENDALL has just given GAYLE an engagement ring. The "it" he is referring to is all the love she's given him over the years.*)

It's right there, Gayle. It *is*! That's it! Right there! There was so much of it—you've given me so much over the years—yeah, eleven, yeah—shh! You've just given me so much that I don't know what I've even done with it all. I had to put some in the garage, some in the shed. And after you asked me if I ever thought we were gonna get married, there was more of it than ever comin' in, and I asked my dad if he had any suggestions what to do with it all, and he said, "You got a ring yet?" And I said, "No." And he said, "Get her one. It's time. When there's that much of that stuff comin' in, that's about the only place you can put it."

He said it'd all fit. And he was right. That thing is a lot bigger than it looks.

(*Little beat.*)

So... there it is. All the love you gave me. Just not in the same... form as when you gave it.

Monologue 8: DANIEL

(*Note regarding context: DANIEL and HOPE are discussing how HOPE left town after a man asked her to marry him, many years ago. Unknown at this point to HOPE, that man, DANIEL, is standing right in front of her. HOPE has just said, "I feel like I dashed his hopes and dreams." His speech is not a blatant attack. It's more of a rumination—one that doesn't do much to make her feel better.*)

Oh, come on. You give yourself too much credit. He was young. That's all you need to get your hopes dashed: Be young. And everybody starts out young, so... everybody gets their hopes dashed.

And, besides, I don't think you really *dashed* his hopes. 'Cause if you *dash* somebody's hopes—well, that's... kind of a *nice* way to let 'em down, 'cause it *hurts*...but it's quick. If you'd have said, "No," *that* woulda been "dashing his hopes." (*Little beat.*)

But you didn't say, "No." You said nothin'. You just didn't answer him. At all. And that's... that's killin' hope the long, slow, painful way, 'cause it's still there, just hangin' on, never really goes away. And that's...kinda like givin' somebody a little less air to breathe. Every day. Til they die.



Audition Materials: Sides

- Select one to two sides that best showcase your abilities.
- At auditions, let us know which character you will be reading for, and production staff will read for the other characters. These same sides will be recycled for callbacks, and you will be reading with other actors.
- You will notice some unique punctuation and stage directions in the sides:
 - // will appear in the middle of lines or words. It means the next character to speak should begin their line where the // appears (and thereby interrupt the character who is currently speaking).
 - > means that the character who is speaking should keep talking and drive through to the end of their thought or point or sentence and not wait for the other character to speak.
 - [] around text means those words are not spoken out loud. They're simply a guide to what a character leaves unsaid.

<u>Side 1: EAST and GLORY</u>	10-12
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Side 1: EAST and GLORY

EAST. You're in unorganized territory. Township Thirteen, Range Seven.

Glory checks her map.

It's not gonna be on your map, 'cause it's not an actual town, technically.

GLORY. What // do you mean—

EAST. See, to be a town, you gotta get organized. And we never got around to gettin' organized, so...we're just Almost.

GLORY. Oh...

Beat.

EAST. Okay, well, like I said, holler if you need anything.

East heads back to his house.

GLORY. Okay. Thanks.

Glory watches East go—and is somehow charmed by this guy.

And then she resumes looking at the sky—and then suddenly realizes that she's missing the bag she had been clutching to her chest.

This should upset her so much that it affects her breathing.

Oh! Oh, God!

EAST. *(Stopping.)* What? What's wrong?

GLORY. *(Having trouble breathing.)* My heart!

EAST. What? Are you // okay?

GLORY. *(Seeing that East has her bag, pointing to it and almost hyperventilating.)* My heart!

EAST. What?

GLORY. You have my heart!

EAST. I wh//at?

GLORY. In that bag!, It's in that bag! >

EAST. Oh.

GLORY. Please give it back!, // Please! It's my heart!, I need it!, Please!

EAST. Okay, okay, okay.

East hurries to Glory and gives her back the bag he didn't even know he had.

GLORY. Thank you.

Glory's breathing normalizes.

EAST. You're welcome.

Long beat.

East considers what he has just heard.

I'm sorry, did you just say that...your heart is in that bag?, Is that what you just said, that // your heart—...?



GLORY. Yes.

Little beat.

EAST. It's heavy.

GLORY. I guess.

Little beat.

EAST. Why is it in that bag?

GLORY. It's how I carry it around.

EAST. Why?

GLORY. It's broken.

EAST. What happened?

GLORY. Wes broke it.

EAST. Your husband?

GLORY. Yeah. He went away.

EAST. Oh.

GLORY. With someone else.

EAST. Oh, no. I'm sorry.

GLORY. Yeah. And when he did that, I felt like my heart would break. And that's exactly what happened. It broke: hardened up and cracked in two. Hurt so bad, I had to go to the hospital, and when I got there, they told me they were gonna have to take it out. And when they took it out, they dropped it on the floor, and it broke into nineteen pieces. Slate.

Glory gently shakes the bag, which should be filled with small pieces of slate. (Slate shards make a great sound when shaken.)

[Note: These shards shouldn't be too big—a heart is the size of its owner's fist.]

It turned to slate.

Glory looks back up at the sky.

East ponders what Glory has just said.

And, after a beat, he responds to what she has just said the only way he knows how.

EAST. Great for roofing.

Glory looks at East—and does not know how to respond to what he just said, so she doesn't, and looks back up at the sky.

East doesn't know what to do, so he starts to head back to his house, but stops after a few steps.

Wait—how do you breathe? >



GLORY. Huh?—Oh—

EAST. If your heart is in that bag, how are you alive?

GLORY. (*Indicating the heart that's now in her chest.*) Artificial.

EAST. Really.

GLORY. Yeah. 'Cause my real one's broken. And there's always a shortage of real hearts for transplants, so I got an artificial one...

EAST. Oh.

Little beat.

So...

East points to the brown paper bag Glory is holding.

Why do you still have this one?

GLORY. Well, it's my heart. [What else am I gonna do with it?]

EAST. But it's broken.

GLORY. Yeah, // I don't really [wanna talk about it]—

EAST. 'Cause of your husband. >

GLORY. Yeah, [I really don't wanna get into it]—

EAST. Wes. >

GLORY. Yeah, [I really don't wanna get into it]—

EAST. Who left you.

GLORY. Yeah, // I really [don't wanna get into it]—

EAST. Why are you payin' your respects to him if he left you?

GLORY. Because that's what you do when a person dies, you pay them respects.

EAST. But he *left* you, >

GLORY. Yeah, but—

EAST. and it seems to me that a man who leaves somebody doesn't deserve any respects.

GLORY. (*Deflecting.*) Well, I just didn't leave things well with him, >

EAST. What *do* you mean?—

GLORY. and... and I need to apologize to him.

EAST. But he *left* you! >

GLORY. I know, but—

EAST. Why should you apologize?

GLORY. Because!

EAST. Because *why*?!?

GLORY. Because I killed him!!



Side 2: JIMMY and SANDRINE

A man, Jimmy, appears.

He sits alone at a table in a back corner of Almost, Maine's local hangout, the Moose Paddy.

He is nursing a couple of Budweiser beers.

Sandrine St. Pierre enters.

She is coming from the ladies' room, cheerily heading back to her friends, who are up front.

Sandrine passes Jimmy's table.

Jimmy sees her—and is thrilled to be seeing her—and calls to her.

JIMMY. Sandrine!

SANDRINE. Hm?

Sandrine stops and turns and sees...Jimmy.

She is not happy to see him.

But she suddenly smiles so he doesn't know that she's not happy to see him.

Jimmy!

JIMMY. (A little too excited.) Hey!

SANDRINE. Hey!

JIMMY. Hey!!

SANDRINE. Hey!!

JIMMY and SANDRINE. Heyyyy!!!

Jimmy bear hugs Sandrine.

Sandrine doesn't hug Jimmy back.

JIMMY. How you doin'?!?

SANDRINE. Doin' pretty good! How are you doin'?!?

JIMMY. I'm doin' good, doin' good! How are you doin'?!?

SANDRINE. I'm good, doin' good, great! How are you?

JIMMY. Great, great! How are ya?

SANDRINE. Great, // great!

JIMMY. Oh, that's great!

SANDRINE. Y//eah!

JIMMY. That's great!

SANDRINE. Y//eah!

JIMMY. That's great!

SANDRINE. Y//eah.

JIMMY. That's great!

SANDRINE. Y//eah.



JIMMY. You look great!

SANDRINE. Oh, no—

JIMMY. You look great.

SANDRINE. Than//ks.

JIMMY. You do. You look so great.

SANDRINE. Thanks, // Jimmy.

JIMMY. So pretty. So pretty.

SANDRINE. Thanks.

Awful, uncomfortable beat.

Then, a little too cheerily:

JIMMY. Here, have a seat!

SANDRINE. Oh, Jimmy, I can't—

JIMMY. Aw, come on, I haven't seen you in...well, *months*.

SANDRINE. Yeah—

JIMMY. And months and months and months and months and months and months and *months*, how does that happen? Live in the same town as someone and never see 'em?

SANDRINE. I don't know.

JIMMY. I mean, I haven't seen you since that night before that morning when I woke up and you were just gone.

SANDRINE. Yeah, I, uh...—

Sandrine takes a seat and is about to explain—when a waitress comes blasting in.

The waitress is in constant motion, always appearing and disappearing equally quickly.

WAITRESS. Look at you two, tucked away in the corner over here! Lucky I found ya! (*Referring to Jimmy's couple of Buds.*) Is the man and his lovely lady ready for another round?

JIMMY. Sure, we'll [have a coupla beers]—

SANDRINE. No! We're not together.

JIMMY. Well [we used to be]—

SANDRINE. We're all set, thanks.

JIMMY. Well [don't you want a drink?]-

SANDRINE. All set!

JIMMY. Okay—yeah, we're good.

WAITRESS. Okay. (*Taking in the weird dynamic; and then starting to go.*) Well, holler if you need anything.

SANDRINE. Thanks.

WAITRESS. (*Stopping.*) No really—you gotta holler. It's busy up front!



SANDRINE. *(To the waitress.)* Okay.

JIMMY. *(To the waitress.)* Okay.

WAITRESS. *(On her way out.)* Okay!

And the waitress is gone.

Another awkward beat.

JIMMY. *(Fishing.)* So, um...ya here with anybody, or...?

SANDRINE. Yeah—um...the girls.

JIMMY. Oh.

SANDRINE. We're, uh—... *(Covering.)* Girls' night! We're in the front. *(Getting up and starting to go—she wants out of this situation.)* Actually, I just had to use the ladies' room, so I should get back to // them.

JIMMY. *(Stopping her.)* Aw, but I haven't seen ya! They'll survive without ya for a minute or two! So, what's been—here—have a seat—so what's been goin' on, whatcha been up to?



Side 3: GAYLE and LENDALL

She's fighting being upset.

Eventually, Lendall returns—empty-handed, it seems.

He approaches Gayle and faces her.

And then he presents her with a tiny little canvas or paper bag.

[Note: If possible, the audience shouldn't see the little bag until Lendall holds it out to Gayle.]

Gayle stares at the bag for a beat.

And finally says:

GAYLE. What is that?

LENDALL. It's all the love you gave me.

This is both not quite true...and quite true.

GAYLE. That's [all the love I gave you]—...? That is *not* [all the love I gave you]—. There is no way [that is all the love I gave you]—. That is *not* [the love I gave you]—. (*Mortified.*) Is that all I gave you?

LENDALL. Yeah.

GAYLE. Oh.

Gayle looks at the little bag Lendall is offering...and then looks at all the big bags.

Okay.

LENDALL. Why don't you open it, and [see what's inside]—?

And Gayle is crying.

(*Going to comfort her.*) Hey, hey—what's goin' on?

GAYLE. (*Resisting and rejecting Lendall's comfort.*) I told you: We're done.

LENDALL. Why do you keep sayin' that?

GAYLE. Because—... (*This is hard to say, but it has to be said.*) Because when I asked you if you ever thought we were gonna get married—remember when I asked you that?

Lendall remembers.

But is quiet—as quiet as he was when Gayle asked him if he ever thought they were going to get married.

A couple weeks ago? I made pizza?

LENDALL. Yeah—

GAYLE. Yeah, well, when I asked you...*that*, you got so...*quiet*. And everybody said that *that* right there shoulda told me everything.

LENDALL. Everybody who?

GAYLE. Everybody!

LENDALL. Who?

GAYLE. ...Marvalyn // said—

LENDALL. Marvalyn?!? >



GAYLE. Yes, Marvalyn—

LENDALL. Marvalyn said that, // like she's an expert?

GAYLE. Yes, Marvalyn said that how quiet you got was all I needed to know!, And she's right: You don't love me.

LENDALL. What—? Gayle, no! [That's not true!!]

GAYLE. Shh! And I've been trying to fix that, I've tried to *make* you love me by giving you every bit of love I had, and now...I don't have any love for *me* left, and that's...that's not good for a person... and...that's why I want all the love I gave you back, because I wanna bring it with me.

LENDALL. Wait—where are you going?!

GAYLE. I need to get away from things.

LENDALL. What—? What things?! There aren't any things in this town to get away from!

GAYLE. Yes there are: You!

LENDALL. Me?

GAYLE. Yes. *You* are the things in this town I need to get away from, because I have to think and start over, and so: All the love I gave to you? I want it back. In case I need it. Because I can't very well go around giving *your* love—'cause that's all I have right now, is the love *you* gave *me*—I can't very well go around giving *your* love to other guys, 'cause // that just doesn't seem right—

LENDALL. Other *guys*? There are other guys?!?

GAYLE. No, not yet, but I'm assuming there will be.

LENDALL. Gayle—

GAYLE. Shh!!! So I think—. I think that, since I know now that you're not ready to do what comes next for people who have been together for quite a long time [like, get married], I think we're gonna be done, >

LENDALL. Why? Gayle—!

GAYLE. and, so, I think the best thing we can do now is just return the love we gave to each other, and call it...

Gayle looks at the pathetic little bag that contains all the love she gave Lendall and then looks at the awesome several that contain all the love Lendall gave her.

...even.

It's not "even" at all.

Oh, Jeezum Crow, is that really all the love I gave you, Lendall? I mean, I thought [I gave you so much more than that]—. I mean, what kind of person am I if this is all the love I gave y—... No...n-n-no! (*Fiercely.*) I *know* I gave you more than that, Lendall, I *know* it!

Gayle has a revelation.

Did you lose it?



LENDALL. What?!? // No, Gayle! No!

GAYLE. Did you *lose* it, Lendall?!? 'Cause I know I gave you more than that, and I think you're pulling something on me, *AND THIS IS NOT A GOOD TIME TO BE PULLING SOMETHING ON ME!!!*

LENDALL. (*Raising his voice—and this guy doesn't raise his voice.*) *I'M NOT! Pullin' somethin' on you!* I wouldn't do that to you!

Lendall collects himself.

Jeez! I think—gosh, I hate the way you're talkin' to me!

He steams and stews a bit.

And finally says, with finality:

And I think—I think maybe you should just take what you came for. And I guess I'll see you later.



Side 4: PHIL and MARCI

PHIL. It still feels like you're mad.

MARCI. (*Undoing her skates; and she's convincing, here.*) I'm not mad, // I just said I wish—

PHIL. But you were., You are.

MARCI. I'm not! I just said I wish you'd pay more attention lately.

PHIL. You're mad.

MARCI. I'm not mad! I was having fun, I thought. I had fun tonight. Did you?

PHIL. Yeah.

MARCI. Good.

Marci smiles at Phil as he undoes his skates and puts his boots on.

And then Marci resumes undoing her skates—but is distracted and seems to have lost something.

Beat.

PHIL. (*Continuing his defense.*) I mean, I was late because [REDACTED] Shelly¹³ called me in to the mill. I had to work. I need the hours.

MARCI. (*Looking for something.*) I'm not mad at you, Phil, you had to work, // I get it.

PHIL. I did [have to work]!

MARCI. (*More actively looking for something.*) Phil, where's my shoe?

PHIL. What?

MARCI. Where's my other shoe?, I can't find it.

PHIL. Well [where'd you put it when you took it off?]...

Phil starts looking for Marci's other shoe.

It's gotta be here.

MARCI. Where is it?!?

Marci and Phil search for Marci's other shoe.

And then Marci stops searching and turns to Phil.

Is this you being funny?

PHIL. N//o.

MARCI. 'Cause it's not funny. >

PHIL. I [never said it was]—

MARCI. It's cold out here!

PHIL. Well, you're the one that wanted to go skating!

MARCI. Phil!

PHIL. (*Frustrated and getting angry.*) We'll find it! It's gotta be here!

Little beat.



MARCI. I'm not mad. I was never mad.

Little beat.

I was disappointed. But now I'm // done.

PHIL. Marce. [Let it go.]

MARCI. I had fun tonight! Skating! I thought it would be fun! >

PHIL. *(Lying.)* It was.

MARCI. Forget all the...stuff. Get us away from the kids, get us back to where we used to be. We went skating, first time you kissed me, you know, on a Friday night just like this one. 'Member? Right here...

Marci touches Phil in some way—maybe on the back.

Echo Pond.

PHIL. *(Shrugging off Marci's touch.)* I know where we are., Where the heck is your shoe? Maybe it's [in the car]—. Maybe it's in the car.

Phil heads toward the car to look for Marci's other shoe.

Did you [put your skates on out here or in the car]—? Where'd you put your skates on, out here or in the car?

Phil exits and we hear him open and close the doors of a minivan.

MARCI. *(Sad that her husband just shrugged her off.)* I put them on with you. Right here.

Beat.

Marci looks to the sky for answers while Phil searches for her other shoe.

Phil returns.

PHIL. Well, it's // not in the car—

Marci suddenly sees a shooting star.

MARCI. Oh-oh-oh!!!, Shush-shush-shush!, Shooting star!, Shooting star!

Marci closes her eyes and makes a wish.

Phil searches the sky for the shooting star.

PHIL. What?, Where?!, // Where?!

MARCI. *(Eyes closed.)* Shh!!, I'm wishing, I'm wishing!

Phil keeps searching the sky but sees nothing.

PHIL. Aw, I missed it.

Phil continues to search the sky.

Marci watches Phil as he searches the sky.

MARCI. Yeah, you did.

PHIL. What's that supposed to mean?

Marci resumes looking for her shoe.



MARCI. Nothin'. It's just...not really all that surprising.

PHIL. What?

MARCI. That you didn't see it.

PHIL. What?

MARCI. The shooting star.

PHIL. Why?

MARCI. You don't pay attention, Phil.

Little beat.

PHIL. See, when you say things like that, I feel like you're still mad.

MARCI. I'm not.

PHIL. Marce [what's goin' on?]-

MARCI. I wasn't mad., (*Frustrated about a lot more than her missing shoe.*) WHERE is my shoe?!?! Gosh, maybe it *is* in the car.

Marci heads to the car to look for her other shoe.

I mean, >

PHIL. It's not in the car.

MARCI. I have one shoe on already. (*From off.*) I know I didn't put my skates on in the car, 'cause the shoe I have on was out there. I changed out there, didn't I? With you? Phil?

Phil doesn't answer.

And stares out over Echo Pond.

He's sad, trying to sort out what's going on with him and his wife.

PHIL. Well—

MARCI. You gotta pay attention.

PHIL. Why do you keep sayin' that?

MARCI. What?

PHIL. That I gotta pay attention?

MARCI. 'Cause you don't.

PHIL. What are you talkin' about?

MARCI. Phil: Happy Anniversary.

Beat.

A long, loud silence.

PHIL. Huh?

MARCI. Happy Anniversary. That's what I'm talkin' about.

Beat.

PHIL. I'm [sorry]—.

Phil can't bring himself to say he's sorry.

Little beat.

Then, instead of apologizing, he says:

I knew you were mad.



Side 5: RHONDA and DAVE

RHONDA. *Together?!? What are you talkin' about, "together"???*

DAVE. Well, we been *friends* for quite a few years now...

RHONDA. Yeah, so?

DAVE. And, well—...

Dave searches for but can't find the words to convey what he wants to say.

RHONDA. Well what?!?

DAVE. *Shh!*—and—and—and—... And here.

Dave shoves his gift on Rhonda.

Rhonda doesn't know what to do with it, because these two don't give each other presents.

RHONDA. What are you doin' here, bud?

DAVE. Open it.

RHONDA. "Together." Hm. I don't know about this...

DAVE. Just open it.

Rhonda opens the present Dave gave her.

We soon learn that it's a piece of stretched canvas—a painting.

It's best if the audience can't see what it's a painting of.

Rhonda stares at the painting for a while.

And Dave hopes that, when Rhonda sees what he has painted for her, she will want to be "together" with Dave and they will live happily ever after.

But that's not what happens.

RHONDA. What is it?

DAVE. *(Stunned by the question.)* What do you mean, what is it? Can't you...see what // it is?

RHONDA. It's a picture.

DAVE. Yeah.

RHONDA. A paintin'.

DAVE. Yeah.

RHONDA. Where'd you get this? It looks homemade.

DAVE. What do you mean it looks homemade?

RHONDA. It looks like someone really painted it.

DAVE. Well, someone really *did* paint it. [Like...someone like me!]

RHONDA. *(Realizing that Dave painted this painting for her.)* Did you paint this?



DAVE. Yeah!

RHONDA. For me?

DAVE. Yeah!

RHONDA. Oh...

Rhonda doesn't quite know what to make of the fact that Dave painted a picture for her.

Why?!?

DAVE. *(Crestfallen that Rhonda would ask such a question.)* Well—...

RHONDA. I mean...thank you! // Thank you., Thanks., Thanks.

DAVE. There you go!, That's what people say!, There you go! You're welcome...

Rhonda props the painting up against a crate—it's best if the audience still can't see it.

And she sits in a chair and stares at Dave's artwork.

RHONDA. So, Dave...I didn't know you painted.

DAVE. Yeah. This is—...

Dave turns the painting right side up—because Rhonda propped it up against the crate upside down.

I'm takin' adult ed art. Tuesday nights. Merle Haslem¹⁹ over at the high school's teachin' it—it's real good—and this is my version of one of those stare-at-it-until-you-see-the-thing things. Ever seen one of these? Some of the old painters did it with dots. They called it—... *(Searches for—but can't quite come up with—"pointillism.")* ... somethin'...but I did it with a buncha little blocks of colors, see, and if you just look at the little blocks of colors, it's just a buncha little blocks of colors, but if you step back and look at the whole thing, it's not just a buncha little blocks of colors: It's a picture of something.

RHONDA. Picture of what?

DAVE. I'm not gonna tell you, you have to figure it out.

RHONDA. Oh, come on, Dave!

DAVE. No, it takes a little time., It can be a little frustrating.

RHONDA. Well, why would you give me somethin' that's gonna frustrate?!?

DAVE. No-no-no, I just mean you gotta not *try* to look for anything, that's what'll frustrate you. You gotta just *kinda* look at it, so it doesn't *know* you're lookin' at it.

RHONDA. What're you talkin' about?

DAVE. Well...you gotta trick it! >

RHONDA. Huh?



DAVE. You gotta trick it!

Dave demonstrates "trickin' it."

He walks by the painting, stealing glances at it as he does.

Just...trick it!

Dave demonstrates how "trickin' it" works again.

See? Walk on by, and...trick it!

He demonstrates "trickin' it" again.

See? Trick it!

Dave demonstrates again.

Just gotta walk on by and trick it!

He demonstrates again.

RHONDA. (*Amused and irritated.*) Dave—what are you doin'?
What're you talkin' about?

DAVE. You gotta not let it know. And hopefully you'll eventually see what it is. It's a common thing—it's somethin' everybody knows. Go ahead—try it!

RHONDA. (*Skeptically.*) Okay.

Rhonda reluctantly tries "trickin' it" a few times, like Dave did.

[Note to the actors playing Dave and Rhonda: Feel free to play with adding language in the above "trickin' it" section. Just make sure it's all about "trickin'" the painting. And—have fun!]



Almost, Maine 2025 Cast Requirements and Expectations

www.cdplayerstheater.com

cdptheater@gmail.com

The following requirements must be met in order to participate as a cast member:

- Complete and pass a background check (adults 18 and older)
- Attend all tech rehearsals and performances **February 23rd - March 2nd**
- Pay a cast fee of \$10 per cast member, \$20 for families with 2 or more cast members.
- Volunteer 5 hours of time per cast member

Background Check:

Please see the Background Check Form for a detailed disclosure about why we collect this information and what is done with it. Our primary concern is ensuring the safety of the minors who may be in our cast or on our production staff. If you have any questions or concerns about the background check, please speak with a [Board Member](#).

Tech and Performance Week:

It is imperative that we have the full cast present for all tech rehearsals and performance dates. We will not be casting understudies for this production. Please keep yourself healthy and safe throughout the run! Actors will not be penalized in the event of an emergency.

Cast Fee:

A fee of \$10 per cast member or \$20 per family is due no later than the first rehearsal on Monday, January 6th, 2025. Checks should be made out to CD Players Theater.

CD Players Theater is a non-profit organization that operates on generous donations from our patrons and community. We charge a nominal cast fee to help offset production costs. We never want the cast fee to be a barrier to participation; a scholarship fund is available to assist with the cast fee. Please contact a [Board Member](#) for details.

Volunteer Hours:

Many hands make light work! All cast members, or their friends/family members on their behalf, are required to volunteer at least 5 hours of their time throughout our 2025 season. Volunteer opportunities will be posted to the CD Players Theater Cast page on Facebook and emailed out via SignUpGenius. Volunteer activities include building and striking the set, assisting with costumes, scenic painting, creating props, cleaning communal spaces during rehearsal, working concessions, tickets, ushering at shows, and much more. Record volunteer hours at the table near the cast entrance/exit as you leave the building.

This is our first winter play. This production has much lower demands than our big summer shows; there may not be opportunities to meet 5 hours of volunteer time per cast member throughout this show. We kindly ask you to assist us in our summer productions (The Wizard of Oz and Alice in Wonderland, Jr.).



Rehearsal Expectations:

All CD Players Theater rehearsals are CLOSED REHEARSALS. This means that only cast members, production staff, and registered volunteers will be permitted in the rehearsal space or onstage during rehearsals and shows.

Cast members are expected to attend all scheduled rehearsals, apart from those already excused via the conflicts you disclosed on your Audition Form.

If you are unable to attend a scheduled rehearsal due to an emergency, please notify Director Joss Vechinsky by text at 920-691-2112 as soon as possible, at least one half hour before the start of rehearsal. Please include your name in the text.

Health/Safety Expectations:

CD Players Theater follows the current CDC guidelines regarding COVID-19. If you test positive for COVID-19, please notify the Director so we can inform the cast and crew about potential exposure.

Personal note from the Director: I have a chronic illness that makes me highly susceptible and sensitive to sickness. I ask that you be courteous and mindful of your own health and how it may impact your castmates and production staff. If you are sick and potentially contagious with any illness, I would prefer you stay home rather than come to rehearsal and get everyone else sick. If you think you are coming down with something, please come to rehearsal masked.

Ways to Support CD Players:

- **Become a Patron.** Visit our website or contact a Board Member to learn more.
- **Piggy Bank Program.** Collect receipts from the Cambridge Piggly Wiggly. Bring the receipts to rehearsals or mail to CD Players Theater, PO Box 511, Cambridge, WI 53523. CDPT receives a donation from the Cambridge Piggly Wiggly equal to 1% of the receipt dollar value.
- **Participate in/Attend our Summer Shows.**

The Wizard of Oz, July 10-13

Alice in Wonderland, Jr., August 21-24



Audition Form
Please print clearly

Name:	Role(s) Auditioning For:
Would you like to be cast in multiple roles? Yes <input type="checkbox"/> No <input type="checkbox"/> If Yes, how many? (Up to 4)	
Email Address:	Phone Number:
Mailing Address:	
18 or Older <input type="checkbox"/> Under 18 <input type="checkbox"/>	Age If Under 18:
Emergency Contact Name & Phone Number:	Legal Guardian Name & Phone Number, If Under 18: (Can be same as Emergency Contact)
Previous Theater Experience:	
<p>Conflicts - Please flip to the back of this form to list any conflicts you have. Rehearsals will be held Monday, Wednesday, and Thursday 6:30-9:00 PM, beginning January 6th, 2025 and running through the performance dates February 28th, March 1st 7:30 PM & March 2nd 2:30 PM We will have a tech rehearsal on Sunday, February 23rd 6:00-9:00 PM</p> <ul style="list-style-type: none">• Not every actor will be called to every rehearsal until February. A final detailed rehearsal schedule will be set after the show is cast. We will do our best to schedule around unavoidable conflicts, but your availability will be considered in casting decisions. Please be sure to fill out the conflicts section carefully.• Generally speaking, full cast rehearsals will be held on Mondays, with couples and smaller groups meeting on Wednesdays and Thursdays.• Conflicts during tech and performance week (February 23rd - March 2nd) are not permitted.	

By signing below, I confirm I have read the Cast Requirements and Expectations.

Applicant's Signature:	Legal Guardian Signature, if Under 18:
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**Audition Form
Conflicts**

JANUARY 2025

SUN	MON	TUE	WED	THU	FRI	SAT
29	30	31	1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	1

FEBRUARY 2025

SUN	MON	TUE	WED	THU	FRI	SAT
26	27	28	29	30	31	1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	1



CAMBRIDGE DEERFIELD PLAYERS THEATER BACKGROUND CHECK INFORMATION

Information about you is being collected to conduct a background check by members of the CD Players executive staff. A background check will be conducted annually for all board members, at the beginning of each show for all production team members and at auditions for actors age 18 and older. Information collected during a background check will not be shared with other board members unless an individual is on a sex offender registry or has a conviction that may jeopardize individuals who participate in CD Players events and performances. Individuals who are on any sex offender registry will be notified that they are not allowed on the premises. Individuals who have a pending charge or conviction that may be considered detrimental to others will be interviewed by the executive board members and may be referred to the CD Players Board for a decision on access to the premises.

Last Name	First Name	Middle Name	Date of Birth (MM/DD/YYYY)
Maiden Name	Previous Married Surname	Previous Married Surname	Other Legal Surname
Current Street Address	City	Zip Code	Number of Years Living in WI
Have You Lived in Another State? <input type="checkbox"/> YES <input type="checkbox"/> NO If YES, name all states in which you resided after the age of 18.			
State	City	Dates	Surname Used
State	City	Dates	Surname Used
Full Name of Cast Member(s)		Relationship to Cast Member	
Have you been charged and/or convicted of a crime of child physical or sexual abuse? <input type="checkbox"/> YES <input type="checkbox"/> NO			
<i>The information I have provided is true and accurate.</i>			
Signature	Date Signed	Contact Phone Number	

FOR CDPT EXECUTIVE STAFF USE

Name of Executive Officer Conducting Background Check		Federal Sex Offender Registry <input type="checkbox"/> Nothing Found <input type="checkbox"/> Conviction Found	CCAP <input type="checkbox"/> Nothing Found <input type="checkbox"/> Conviction or Pending Charge Found
Title	Date Conducted	Date Person is on the Registry	Type of Conviction or Pending Charge
Name of Executive Officer Conducting Background Check	Title	Date Conducted	Information Confirmed <input type="checkbox"/> YES <input type="checkbox"/> NO
Individual Interviewed	Board Notified of Inclusion on Federal Sex Offender Registry or WI Conviction or Pending Charge	Action Taken	

4-2023