

***CAFÉ VARIATIONS***  
***SM BOOK***  
***Rev. 16 January 2015***

-45.00 – Half Hour for Deb

-30.00—Half Hour for Everyone Else

**LX 1** – Preset

-15.00—Places for Deb – HOUSE OPEN

-0.02—Places for Everyone Else; Start Video

Places confirmation

House Clear—Any reason why we can't start show?

**SB GM, LX 2 & 30.5**

**CUE GM**

GM Enters – START STOPWATCH

**LX 2**—GM Snaps apron

**LX 30.5**—GM x

# CAFÉ VARIATIONS – Revised 6-14-13

## MOVEMENT 1

HENRY, the waiter listens to the radio and sets up the cafe. A woman, TILLY, sits at a table reading.

**HENRY**

Pardon me, is there anyone sitting here?

**TILLY**

Not exactly at the moment, but...

**HENRY**

You are waiting for someone?

**SB**  
LX 31 & 35  
SQ 30

**TILLY**

Yes. \_\_\_\_\_

**LX 31-** on first step away from Deb

**SQ 30-** GM stops at C  
**LX 35-** Leon Enters

**SB LX 35 & SQ 75**  
(SW Enters)

HENRY moves away but stops midway and looks back at TILLY, the rhapsody begins. A Café is born. During the following scenes, there are new arrivals in the Café as well as exits, and people passing through.

**LX 36 & SQ 75-** GM  
adjusts radio

**YAYA**

Is this chair taken?

**HAROLD**

Oh, no!

**YAYA**

May I join you?

**HAROLD**

Yes, yes, of course. Yes, please. Of course.

**HERBERT**

Okay, what's your problem

**NANETTE**

What's my problem

**YAYA**

What are you doing here?

**HAROLD**

Well, I'm...

I'm having a cup of coffee

**HERBERT**

Basically, you're not giving me the time of day.

You came on to me at first...

**NANETTE**

Came on to you?

**HERBERT**

Invited me to join you for a coffee...

**NANETTE**

That was not coming on to you,  
that was being polite.

**YAYA**

That's all?

**HAROLD**

Yes, I think so

**HERBERT**

Oh, there's where I went wrong.

See, I thought you kind of liked me

and then, I don't know,

you turned into some kind of prick teaser or something.

**NANETTE**

Prick teaser?

**YAYA**

And then you have plans?

**HAROLD**

Well, no

**HERBERT**

Or, I don't know,

you didn't trust me for,

as far as I could see,

no reason at all.

**NANETTE**

No reason at all?  
Where should I begin?

**YAYA**

You're meeting someone?

**HAROLD**

No.

**YAYA**

You're going somewhere?

**HAROLD**

No.

**YAYA**

You'll be getting together with someone later on.

**HAROLD**

No.

No, not that I know of.

**HERBERT**

I think I was being moderately okay  
just making conversation  
that could have led just to a cup of coffee or something  
although I have to admit I was hoping it might lead beyond that  
because, frankly, I fell for you.

**NANETTE**

You fell for me?  
You fell for my what?  
You don't know me.  
You don't know anything about me.  
I'm a total stranger.  
You know how I look, that's it.

**HERBERT**

I fell for your kindness.

**NANETTE**

Oh.

**HERBERT**

And then I thought you got scared.

**NANETTE**

Oh.

**HERBERT**

But I see now that I was wrong.

**YAYA**

You remind me of George Washington

**HAROLD**

I'm sorry?

**YAYA**

Or Genghis Khan

**HAROLD**

Genghis Khan?

**YAYA**

The kind of guy who steps into the world  
Had no idea where he was going  
Or what might happen next  
Or what would become of it  
Or where it all would end

**HAROLD**

Oh

**SB**  
LX 39

**YAYA**

And so, to me,  
That's what it is to be a hero

**HAROLD**

A hero

**LX 39**

**HAROLD**

(calling out after her)  
Wait! Miss! Miss! Wait!

HENRY moves to another part of the Café and  
hears

**NANETTE**

You're a stranger to me Herbert.

**HERBERT**

Sure. I know.  
I take it back  
because I don't want to like  
make you uncomfortable.

**NANETTE**

Where I come from  
I couldn't trust anyone.  
Especially men.  
Because they would always come on to me.

**HERBERT**

That's the problem for beautiful women.

Suddenly, YAYA gets up and leaves

**NANETTE**

Maybe.  
Anyhow, that's what they did.  
So, you come on to me  
like some kind of moron  
and I find it hard to get past that  
even to see if you might not be a total fool.

**SB**  
SQ 80

**HERBERT**

Yes.  
So you're saying:  
a cup of coffee would be out of the question. SQ 80- GM adjusts radio

**NANETTE**

If you were just a little less pushy  
I might do it.

**HERBERT**

Still, the thing you do know about me  
is I respond well to kindness.  
And a person might think, well,  
there's a place to start,  
there's the groundwork  
maybe it's worth seeing what could be built up from there.

Silence

**SB**  
LX 43

I guess there used to be a time  
if a guy would see someone like you  
where he could come up to you  
and ask  
do you want to dance?\_\_\_\_\_

**LX 43-** El pauses on exit

Emboldened by the preceding, HENRY again  
approaches TILLY

**HENRY**

Pardon me, is there anyone sitting here?

**TILLY**

Not exactly at the moment, but...

**HENRY**

You are waiting for someone?

**TILLY**

Yes.

**HENRY**

And you are expecting this person soon?

**TILLY**

Well, I don't know, do I? It could be fifteen minutes.  
It could be five years.

**SB**  
**LX 45**

**HENRY**

Five years?

**TILLY**

Possibly. Who knows?

**HENRY**

And you are planning to hold onto this table for five years?\_\_\_\_\_ **LX 45**

**TILLY**

If necessary: yes.

HENRY moves, the constellation of the Café  
changes

**EDMOND**

Gee, Peter,  
you seem to talk a lot.

**PETER**

I talk too much.  
I'm sorry.

**EDMOND**

Sometimes it seems to me  
men get all caught up  
in what they're doing  
and they forget to take a moment  
and look around  
and see what effect they're having  
on other people.

**PETER**

That's true.

**EDMOND**

They get on a roll.

**PETER**

I do that sometimes.

Silence.

I wish I didn't.  
But I get started on a sentence,  
and that leads to another sentence,  
and then, the first thing I know,  
I'm just trying to work it through,  
the logic of it,  
follow it through to the end  
because I think,  
if I stop,  
or if I don't get through to the end  
before someone interrupts me  
they won't understand what I'm saying  
and what I'm saying isn't necessarily wrong  
it might be, but not necessarily,  
and if it is, I'll be glad to be corrected,  
or change my mind  
but if I get stopped along the way  
I get confused  
I don't remember where I was  
or how to get back to the end of what I was saying.

**EDMOND**

I understand.

**PETER**

And I think sometimes I scare people  
because of it  
they think I'm so, like determined



just barging ahead not  
really a sensitive person,  
whereas, in truth,  
I am.

**SB**  
**LX 50**

**EDMOND**

I know.  
I'm getting a cup of coffee, Peter.

**PETER**

Now?

**LX 50**

He puts a hand reassuringly on his arm--  
he's genuinely friendly and warm towards him

**SB**  
**LX 52**

HENRY moves and the constellation of the  
Café changes. He arrives at another table and  
hears

**EDMOND**

I'll be right back.

HENRY approaches YAYA who is sitting  
alone

**HENRY**

What will you have?

**YAYA**

What will I have? I don't know.

**LX 52**

**HENRY**

You're not hungry?

**YAYA**

I'm sorry?

**EDITH**

Shove up.

**ANDREW**

Awakened from sleeping, stretched out over  
several chairs – still half asleep, disorientated

What?

**EDITH**

Shove up I said shove up.

**ANDREW**

What what?

**EDITH**

I want to sit down here.

**ANDREW**

Goddam it to hell, this is my God Damn place.  
Can't you see I am sleeping here?

**EDITH**

This is not your God Damn place.  
This is a common place  
and I said:  
shove up!!!

**ANDREW**

Can't you see  
I am trying to sleep in peace?

**EDITH**

You want peace?  
You want peace?  
Go someplace else.

**ANDREW**

I did go someplace else.  
This is where I went.

**EDITH**

I am going to explain this to you:  
I am not the sort of person who looks at a man and thinks  
oh, I could take him on  
make a project out of him  
fix him up  
he looks okay to me  
not too disgusting  
I am going to reason with the sonofabitch.  
No.  
This is not who I am.  
I am the sort of person who says shove up  
Or I will kick you black and blue,  
because I am tired of walking around!

**SB**  
LX 54

**ANDREW**

Okay, okay, sit. \_\_\_\_\_ **LX 54 - Anticipate El sit**

**EDITH**

Thank you.

**RAYMOND**

Excuse me.

Excuse me.

**LUCIA**

Yes?

**RAYMOND**

I wonder if I might  
take your photograph?

<b>SB</b> <b>LX 55</b>
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**LUCIA**

What?

**RAYMOND**

May I take your picture?

**LUCIA**

What?

**RAYMOND**

Could I take your picture?

**LUCIA**

I don't think so. \_\_\_\_\_ **LX 55**

**ANDREW**

Do we know each other?

**EDITH**

No. No, we do not.

Sherry?

**ANDREW**

What?

**EDITH**

Are you hard of hearing?

**ANDREW**

What?

**EDITH**

Can't you hear too well?

What does that have to do with it?  
I don't enjoy the opera any more, if that's what you mean.

Or the symphony.  
I used to go to Ravinia.  
Do you know Ravinia?

Outdoors, in the summertime  
every Friday night.  
Fritz Reiner conducting.  
You remember Fritz Reiner?

That was lovely.  
You know, lying out on the lawn listening to the music.  
Mozart, all those fellows.  
A complete breakthrough of the divine  
or whatever, you know,  
if you believe in that sort of thing.

**SB**  
LX 56 & 59  
SQ 110

I don't. | LX 56

Well, then, a breakthrough of the human.  
But that's all gone  
now that I can't hear a thing  
you know there's a lot you can't enjoy any more.  
When you get down to it, at my age,  
I don't see so well either.

Would you like a little nip of sherry? **LX 56 & SQ 100**

Well.

HENRY returns to the first table with trepidation

**HENRY**

Pardon me, is there anyone sitting here?

**TILLY**

Not exactly at the moment, but...

**HENRY**

You are waiting for someone?

**TILLY**

Yes.

**HENRY**

And you are expecting this person soon?

**TILLY**

Well, I don't know, do I? It could be fifteen minutes.  
It could be five years.

**HENRY**

Five years?

**TILLY**

Possibly. Who knows?

**HENRY**

And you are planning to hold onto this table for five years?

**TILLY**

If necessary: yes.

**HENRY**

This must be an extraordinary person  
to wait for this person for five years.

**TILLY**

Yes, it could be.

**HENRY**

In fact, this person must be the great love of your life, what else?

**TILLY**

Possibly.

**HENRY**

Possibly! What do you mean possibly?

**TILLY**

We have not met yet.

**HENRY**

So you sit here day after day...

**TILLY**

At the same table...

**HENRY**

At the same table  
holding onto an empty chair  
in the hope that the great love of your life will pass by  
happen to glance at you sitting here alone,  
notice perhaps the striking color of your eyes  
ask to join you for a coffee  
engage you in conversation  
so that all your hopes and desires are suddenly  
miraculously fulfilled  
you fall deeply in love in an instant  
you leave the cafe together  
and from that moment on  
you are never without this person?

**SB**  
LX 150

**TILLY**

Yes.

**HENRY**

I see. **LX 60**

*Prelude 2, chair duets*

**PETER**

There are many kinds of men and women.  
Every one of the kinds of them has a fundamental nature  
common to each one of the many millions of that kind of them  
a fundamental nature that has with it a certain way of thinking,  
a way of loving,  
a way of having or not having pride inside them,  
a way of suffering,  
a way of eating,

**SB**  
LX 62-77  
SQ 125

a way of drinking,| LX 62  
a way of ending,| SQ 125

There are many kinds of them  
but everywhere in all living  
any one who keeps on looking can find all the kinds of them. LX 63

There are many kinds of them then  
many kinds of fundamental nature in men and in women.  
Sometimes it takes long to know it in them  
which kind of fundamental nature is inside them.

LX 64- Anti SW  
speaking- El leg up

Sometimes it takes long to know it in them,  
always there is mixed up with them other kinds of nature LX 65- Break in Music  
with the kind of fundamental nature of them,

giving a flavor to them,  
sometimes giving many flavors to them,  
sometimes giving many contradictions to them,  
sometimes keeping a confusion in them  
and some of them never make it come right inside them. LX 66

Mostly all of them in their later living  
come to the repeating that old age gives almost always to every one  
and then the fundamental nature of them comes out  
more and more in them  
and more and more we get to know it in them  
the fundamental nature in each one of them.

LX 68- Deb stands,  
spins, 2<sup>nd</sup> time  
[beat]

LX 69- GM sits  
[beat]

LX 70- SW x DLT

LX 71-Finger move

Going on living  
is what any one is doing.  
In going on living  
any one is doing that thing is going on living.  
One in going on living is doing that thing  
and in doing that thing  
is one remembering  
that any one is going on living and is doing that thing.

Each day is every day,  
that is to say, any day is that day. LX 72

In each day being a day  
and in every day being a day  
any one being one going on being living in each day being a day  
any one being one is being one doing that thing  
being one having been one going on being living.  
in each day any one coming to be one continuing being living  
is one having been one being living,  
having been one going on being living.

LX 74- SW stands

LX 75- Anti SW hand on  
El's shoulder.

LX 76- Anti El shrug

LX 77- music tag/ last  
note

### **HENRY**

I was once in love with a woman.  
I met her in the summer

a married woman.  
As she walked toward me  
the sun was behind her  
her dress was translucent  
Her eyes were sky blue  
Sky blue  
I don't understand it  
I fell in love with her at once  
so fragile she seemed.  
I said to her:  
we should have a summer love affair.  
She didn't say no,  
she said: you're outrageous.  
I said: no, it's you who are outrageous.  
We met the next day--  
and we made love every day the whole summer.  
And still  
I think of her.  
Have you ever felt this way?\_\_\_\_\_

**SB**  
LX 104 & 112  
SQ 130 & 135

**LX 104 & SQ 130—GM Adjusts Radio**  
**End of Movement 1**

**LX 112 & SQ 135**  
Leon places Ellen's chair at C



## **MOVEMENT 2**

**NANETTE**

when you think  
the progress we've made

**HERBERT**

right

**NANETTE**

undeniable

**LUCIA**

well: science

**HERBERT**

physics  
particle physics

**NANETTE**

sanitation alone

**HERBERT**

when you think, too,  
it's been said  
we have fewer diseases today  
not so much because of advances in medicine  
although, of course,  
there have been advances in medicine

**NANETTE**

for sure

**HERBERT**

but what has really reduced disease is simply better sanitation

**NANETTE**

sewers

**HERBERT**

street cleaning

**LUCIA**

clean water

**NANETTE**

clean water

**TILLY**

if there was once a time that we were animals  
before we had evolved from amoebas and tree slugs  
into human beings  
we lived in the wild without central heating or plumbing  
we have made progress

**EDMOND**

there are imperfections, of course,

**NANETTE**

or even still, dreadful things

**LUCIA**

things we want to change

**NANETTE**

but in general I think it's undeniable  
there've been immense improvements

**HERBERT**

and even human beings themselves

**NANETTE**

human nature itself evolves  
the sense of social responsibility  
tolerance, openness to others

**LUCIA**

human rights

**HERBERT**

women

**NANETTE**

compassion  
of a sort there never was before...

**HERBERT**

we're just  
really

far more advanced than people used to be

**NANETTE**

I think you can't argue with that

**LUCIA**

better

**NANETTE**

better

**EDMOND**

of course sometimes people behave badly  
we know this

**HERBERT**

but, in general,

**NANETTE**

there is progress—

**TILLY**

and beautiful things

**NANETTE**

things human beings are capable of

**LUCIA**

music

**NANETTE**

beautiful music

**HERBERT**

buildings

**TILLY**

I don't even mention the novel! \_\_\_\_\_ **SQ 140- 5 seconds and take**

Everyone speaks. Cacophony then silence.

**HENRY**

There needs to be more love in the world.

**HERBERT**

Oh, yes.

Yes.

**SB**

SQ 140 & 160

LX 114 & 116

There does.

And where does that start?

I don't know. \_\_\_\_\_ **LX 114 – Anti GM @ Radio**

I've come to feel very close to you. \_\_\_\_\_ **SQ 160 – GM Adjusts Radio**

**NANETTE**

I feel it, too.

**LUCIA**

I feel such warmth and  
comfort.

**EDMOND**

I feel so at ease  
we have become such good friends

<b>LX 116 – 4<sup>th</sup> Musical Into</b>
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**LUCIA**

I feel it in my entire body.  
I feel so at peace, and so light.

**EDMOND**

Such a sense of wellbeing.

**LUCIA**

Such happiness.

**EDMOND**

I would call it  
even  
joy.

**TILLY**

Have you ever felt this way before?

**EDMOND**

Yes, I have. In the past.  
I've felt this way.

**NANETTE**

What makes us start singing, do you think  
if it isn't making love?

**HERBERT**

Well, yes.  
And why do we make wine?  
Indeed, why do we set sail on the high seas?

These are the mysteries of life.

**NANETTE**

Among the mysteries.

**EDMOND**

Among the mysteries.

To be sure.

**SB**

LX 122-146

SQ 165 & 170

**NANETTE**

Have you ever felt this way

**HERBERT**

Yes, I have. In the past.

I've felt this way.

**EDMOND**

You've never felt that way?

**LUCIA**

Oh, yes. Very often.

**EDMOND**

I feel that. LX 122 & SQ 165 –Stephen stands

**TILLY**

You feel that?

**ALL**

Yes.

**EDMOND**

I feel that. LX 124 – Top of Song

**WALK THE DOG**

LX 126–Anti Deb joining

LX 128–Anti Gestures (Group DS)

LX 130-Line forms US

LX 132- Line turns, GM around table

LX 133- Line turns US

LX 134- music change

LX 136- GM box step DS—arms up

LX 138- GM circles C table

LX 144- Music change, GM x DS

LX 146 & SQ 170-On BUMP.

The denizens of the Café begin to dance  
together to *Promenade (Walking The Dog)*,  
joining in together to form a line that snakes  
around the Café.

**PETER**

And it's not that I thought I fell in love with you at the time  
or that I've been like a stalker or something in the background

**EDMOND**

No, I never...

**PETER**

I've thought back from time to time

how good it felt just to be around you.

**EDMOND**

Oh.

**PETER**

And so I thought: well, maybe this is an okay way  
to have a marriage

**EDMOND**

A marriage.

**PETER**

to start out  
not in a romantic way, but  
as a friendship

**EDMOND**

Friendship.

**PETER**

because I admire you  
and I thought perhaps this might grow  
into something deeper  
and longer lasting

**EDMOND**

Oh.

**PETER**

but maybe this isn't quite the thing you want  
and really I don't want to force myself on you  
you should be free to choose  
I mean: obviously.

**EDMOND**

Thank you.

**PETER**

Although I think I should say  
what began as friendship for me  
and a sort of distant, even inattentive regard  
has grown into a passion already

**EDMOND**

A passion.

**PETER**

I don't know how  
or where it came from, or when  
but somehow the more I felt this admiration  
and, well, pleasure in you

**EDMOND**

Pleasure.

**PETER**

seeing you become the person that you are  
I think a thoughtful person and smart  
and it seems to me funny and warm

**EDMOND**

Funny.

**PETER**

and passionate  
And I myself don't want to have a relationship  
that's cool or distant  
I want a love really that's all-consuming  
that consumes my whole life

**EDMOND**

Your whole life.

**PETER**

and the longer the sense of you has lived with me  
the more it has grown into a longing for you  
so I wish you'd consider  
maybe not marriage  
because it's true you hardly know me  
but a kind of courtship

**SB**  
**LX 150**

**EDMOND**

A courtship.

**PETER**

or, maybe you'd just I don't know  
go sailing with me or see a movie

**LX 150**

**NANETTE**

You know I like to cook

**HERBET**

Yes

**NANETTE**

And I like to make apricot confiture

**HERBET**

Yes

**NANETTE**

And I straighten up  
but not right away  
and usually I live in a mess  
but then I straighten up later on  
only it's not always straightened up.

**SB**  
LX 151

**HERBET**

Right.

**NANETTE**

I do dishes, and I do laundry,  
but I'm not good at really cleaning| LX 151- Anti El sits

**HERBET**

Unh-huh.

**NANETTE**

So that's how it is if you live with me  
that's how it will be  
that's all.  
I just wanted, if we're going to be together, you know,  
for everything to be clear.

**SB**  
LX 152 & 154

**HERBET**

Right.

**NANETTE**

That's how it is for me.

**HERBET**

That's it?

**NANETTE**

Yes.

**HERBET**

That's all. LX 152- SW x DSL





HENRY crosses the room changing the  
constellation of the Café

**YAYA**

What would you like to do with me?

**HAROLD**

I'd like to kiss you.

**YAYA**

Kiss you? But I don't even know you.

**HAROLD**

Well, if you'd kiss me, then you'd know me. **LX 160**

**RAYMOND**

The truth is  
I can do the laundry, too, and I do dishes.

**NANETTE**

Oh.

**RAYMOND**

So, I think everything's going to be OK.

**NANETTE**

Oh. Good. Good. That's good then.

**RAYMOND**

Right.  
Plus, I cook, too.

**NANETTE**

You cook, too.

**RAYMOND**

Right.

**NANETTE**

Oh.

**RAYMOND**

Plus, I love you like crazy.

**NANETTE**

Oh,

**SB**  
LX 162  
SQ 181 & 190

you do.  
Oh, good.  
Good.

That's good then.

**SQ 181**

I can accept that.

**LX 162**

**YA-YA**

tortoise

**HAROLD**

Hare

**SQ 190**

**YA-YA**

owl

**HAROLD**

winter

**YA-YA**

spring

**HAROLD**

green

**YA-YA**

grape

**HAROLD**

Tendrill

**YA-YA**

sweet

**HAROLD**

mild

**YA-YA**

pleasure

**HAROLD**

heaven

**YA-YA**

stars

**HAROLD**

Night

**YA-YA**  
dawn

**HAROLD**  
sea

**YA-YA**  
waves

**HAROLD**  
life

**YA-YA**  
tears

**HAROLD**  
pain

**YA-YA**  
delight

**HAROLD**  
desire

**YA-YA**  
dance

**HAROLD**  
sing

**YA-YA**  
flower

**HAROLD**  
garden

**YA-YA**  
Fountain

**HAROLD**  
furrow

**YA-YA**  
plow

**HAROLD**

earth

**YA-YA**

Eager

**HAROLD**

hard

**YA-YA**

alive

**HAROLD**

moment

**YA-YA**

eyes

**HAROLD**

lightning|

**SQ 195**

**YA-YA**

love

**LX 170 and SQ 197-**  
Anti El slaps L's cards  
on table (BUMP)

EDITH and ANDREW are left playing cards.

HENRY is cleaning up the Café and TILLY, as  
usual, is watching

**EDITH**

The fact is:

I've never been in love before

I thought I was

but I never felt like this

**ANDREW**

Things happen so suddenly sometimes.

**EDITH**

Do you believe in love at first sight?

**ANDREW**

No.

**EDITH**

Neither do I.

And yet there it is: I'd just like to kiss you.

**SB**

SQ 195 & 197

LX 170

**ANDREW**

Oh.

**EDITH**

I think for me it took so long to be able to love another person  
such a long time to grow up  
get rid of all my self-involvement  
all my worrying whether or not I measured up.

**ANDREW**

Right.

**EDITH**

Or I thought  
I need to postpone gratification  
and so I did  
and I got so good at it  
I forgot how to seize the moment

**ANDREW**

you know damn well you're not going to find the perfect mate  
someone you always agree with or even like

**EDITH**

you should be able to get along with someone who's in the same ball park

**ANDREW**

a human being

**EDITH**

another human being

**ANDREW**

because we are lonely people

**EDITH**

we like a little companionship

**ANDREW**

just a cup of tea with another person  
what's the big deal

**EDITH**

you don't need a lot

**ANDREW**

you'd settle for very little

**EDITH**

very very little when it comes down to it

**ANDREW**

very little  
and that would feel good

**EDITH**

a little hello, good morning, how are you today.

**ANDREW**

I'm going to the park  
OK, have a nice time  
I'll see you there for lunch

**EDITH**

can I bring you anything

**ANDREW**

a sandwich in a bag?

**EDITH**

no problem  
I'll have lunch with you in the park

**ANDREW**

we'll have a picnic  
and afterwards  
I tell you a few lines of poetry I remember from when I was a kid in school ‘

**EDITH**

and after that a nap or godknows whatall

**ANDREW**

and to bed

**EDITH**

you don't even have to touch each other

**ANDREW**

you don't have to be Don Juan  
have some perfect technique

**EDITH**

just a touch, simple as that

**ANDREW**

an intimate touch?

**EDITH**

fine. nice. so much the better.

**ANDREW**

that's all: just a touch  
that feels good

**EDITH**

OK, goodnight, that's all

**ANDREW**

Just a touch. I'd go for that.

**EDITH**

I'd like that

**ANDREW**

I'd like that just fine.

**SB** (After El dress off)  
LX 172  
SQ 205

**EDITH**

I'd call that a happy life

**ANDREW**

as happy as it needs to get for me

**LX 172 and SQ 205-**  
El slaps L, after kiss  
(wait for laugh)

**HENRY**

It's such a mysterious thing.  
People try to make a connection  
but why is it one person is attracted to another person in particular?

**TILLY**

I know what you mean.

**HENRY**

You can say  
well, it's where she comes from  
or how she was brought up

**TILLY**

her relationship with her mother or her father



**HENRY**

but, as it turns out, that explains nothing.

**TILLY**

No.

**HENRY**

that a person wears her hair in a certain way  
or puts her hand to her cheek in a certain way  
and you find it irresistible  
otherwise in every other way she could be an numbskull  
or you could be an numbskull  
but you can't resist her  
and she can't resist you  
where does this come from?  
These are mysteries buried so deep inside a person  
you can never understand them.  
And then,  
you put two people together  
each with these idiosyncrasies  
that are so particular

**SB**

LX 174 & 175

**LX 174**- Anti El and  
L leaving.

**TILLY**

so odd

**HENRY**

so pointless

**LX 175**- GM and Deb at C  
table.

**TILLY**

and yet so crucial  
because these are the connections people have  
to one another's strangest aspects

**HENRY**

what seems hot to them

**TILLY**

the reason they make a particular choice  
and not just a general one

**HENRY**

not any man or woman  
but this unique person

**TILLY**

responding to something unfathomable

**HENRY**

the particularity of it

**TILLY**

the mystery of two people finding their way to the same particularity

**HENRY**

it seems hard enough all the neurons working in one brain  
but then all the neurons in two brains together getting along  
plus the hormones and whatnot.

**TILLY**

It is so fragile.

**HENRY**

And so strong.

**TILLY**

And so fragile.

**HENRY**

This is what it is to love another person.

**TILLY**

I think this is why there is music  
and painting  
because there was love first  
and music is how it feels:  
weightless in outer space  
with nothing but feeling you want to cry  
this is probably why people invented dancing  
and talking  
not so they could say: look out, there's a bear  
OK take this stick and we'll kill that tiger  
but so they could talk to each other  
and feel how it is to be with the person they love LX 175.5-GM sits  
feeling they really exist with the planets and the stars  
and so they already have eternal life in the present moment  
even if they know they are going to die,  
they feel already that they are living forever.  
I think of the earth flying through the universe LX 176 & SQ 210- El Enters (BUMP)

**SB**  
LX 175.5 & 176  
SQ 210

**End of Movement 2**

## Movement 3

**NANETTE**

Do you want to know how you score on your sensuality?

**TILLY**

Sure.

**NANETTE**

OK

Imagine you have four squares  
arranged in the shape of a cross.  
Then you put different colors in each square—  
violet, blue, brown, green, red, whatever.

**TILLY**

Right.

**NANETTE**

Did you do it?

**TILLY**

Right.

Just a minute.

Right.

**NANETTE**

OK

Here are the three kinds of person you can be

1) an intellectual

2) a hedonist

3 a voluptueuse

**TILLY**

Yeah.

**NANETTE**

So, let's say you put brown in the left-most square  
then you'd be a controlling sort of person.

Did you put brown there?

**TILLY**

No.

**SB**  
LX 178

**NANETTE**

Good. That's good.  
What did you put?

**TILLY**

I put violet.

**NANETTE**

Oh! Oh, that's good. That's the best.  
You're a voluptueuse.

**LX 178- GM stands up**

**TILLY**

What if I had put yellow?

**NANETTE**

You'd be anxious.

**TILLY**

Unh-huh.

**NANETTE**

Red would be overworked.  
Green would be impossible to satisfy.  
Blue would be passive.  
I think violet's the best.  
And then I think—  
given the choices here  
probably you're the sort of person who would choose  
Gerard Depardieu.

**SB**  
LX 180  
SQ 215

**TILLY**

Yeah, well, yes, sure.  
I would

**LX 180 & SQ 215**

**HERBERT**

How could you just suddenly: disappear?

**NANETTE**

I didn't.

**HERBERT**

I thought you did.  
And I thought you loved me

**NANETTE**

Well, I do love you.

**HERBERT**

Oh, yes, you love me,  
but you don't love me in that way.

**NANETTE**

I never pretended to love you in that way.

**HERBERT**

I can't go on in life  
without being loved in that way.

**NANETTE**

A lot of people are never loved in that way.

**HERBERT**

How can you tell  
if you are really alive  
if you're never loved in that way?

**NANETTE**

What do you mean: in that way?

**HERBERT**

Unless I thought you were crazy for me  
so crazy for me you couldn't stand it  
you just had to kiss me  
you just had to knock me down and kiss me  
because you couldn't stand it  
that you laughed at my jokes  
or thought I was so cool

**NANETTE**

I'm sorry.

**HERBERT**

Why did you live with me, then?

**NANETTE**

I thought I loved you  
but I guess I didn't know what love was.  
I liked you in a way  
not much  
but in some ways  
or at least in the ways I thought guys could be likeable.

**HERBERT**

It's not your fault.

**NANETTE**

No, it's not.

**HERBERT**

Or maybe it is  
that you weren't thinking very clearly  
or being very focused when you made your choice

**NANETTE**

I know.

I'm sorry.

**HERBERT**

Being sorry doesn't cut it somehow.  
I know people always say they're sorry  
and probably they are  
and I don't think it means nothing  
I'm sure it means something  
and it's essential for people to feel it  
and to say it  
in order for life to go on at all  
and yet  
the truth is  
it doesn't cut it.  
I'm sorry: but it doesn't.

**SB**  
**SQ 220**

**NANETTE**

I'm sorry.

**HERBERT**

You're sorry?

You're sorry!?!?!?!?!|

**SQ 220**

**HENRY**

Here you are.

**HERBERT**

What is this?

**HENRY**

Your tea

**HERBERT**

My tea  
Do you never listen?

**SB**  
**LX 182**

**HENRY**  
What

**HERBERT**  
I asked you for milk in my tea.

**HENRY**  
Milk?

**PETER**  
if you love someone | **LX 182**  
you don't leave them.  
You hold onto them for dear life  
you hold onto them forever  
unless you are a stupid person  
which I don't think you are  
so  
what else can I think  
except you never really loved me  
I was just another one of your flings along the way  
whereas I loved you  
I knew  
if you love someone  
you don't let them go

**EDMOND**  
And yet you did.

**PETER**  
I never did.

**EDMOND**  
You said:  
if one day you are going to leave me  
then go now  
don't just keep tormenting me.

**PETER**  
And so?

**EDMOND**  
And so.  
It's not that I left you.

**PETER**

Excuse me.  
I didn't leave you.  
And yet, you are not with me.  
What else happened?

**EDMOND**

It turned out  
we were at different points in our lives  
we couldn't go on.

**PETER**

I could have gone on.

**EDMOND**

Shall we talk about something else?

**PETER**

I see  
in the world  
people have wars and they die  
entire countries come to an end  
And one day I will die  
and so will you.  
And yet  
you could leave me.  
I don't understand.  
I will never understand  
how it is if you have only one life to live  
and you find your own true love  
the person all your life you were meant to find  
and your only job then was to cherish that person  
and care for that person  
and never let go  
but it turns out  
you can still think  
for some reason  
because this or that  
you end it  
you end it forever  
you end it for the only life you will ever live on earth.  
Maybe if you would be reincarnated  
and you could come back to life again and again a dozen times  
then this would make sense  
to throw away your only chance for love in this life



because you would have another chance in another life  
but when this is your only chance  
how can this make sense?  
Do you think  
there will ever be a time  
when we could get back together?

**SB**  
LX 183  
SQ 225

**EDMOND**

No.

**PETER**

Not ever?

**EDMOND**

No. LX 183 & SQ 225—SW stands

**PETER**

Not ever at all  
even ever?

**EDMOND**

No.

HENRY approaches EDITH

**HENRY**

Here you are.

**EDITH**

What is this?

**HENRY**

Your tea.

**EDITH**

My tea?  
Do you never listen?

**HENRY**

What?

**EDITH**

I asked you for milk in my tea.

**HENRY**

Milk?

**EDITH**

Do you never pay attention?

**HENRY**

I'm sorry.

I'll get it for you right away.

**EDITH**

Never mind.

**HENRY**

No, no, I'll be right back.

**EDITH**

Never mind, it doesn't matter any more.

**SB**

**LX 184**

**HENRY**

I said I'll get it!

**EDITH**

Fuck it!

I don't want it!

**HENRY**

I said I'd get it goddammit! LX 184—A ent USR  
And I will goddam get it!

**LUCIA**

What are you,  
some kind of stalker?

**RAYMOND**

No. No.

All this happened totally by chance  
by pure chance.

Stalker!

**LUCIA**

We might have been...

I mean, you can't tell what you might have interrupted...

**RAYMOND**

I know.

I'm sorry.

Well, in fact, of course,

I don't mean to presume,

but I also thought that perhaps you felt...

that is to say,  
we met, and frankly I felt something right away,  
and I even thought perhaps you might have felt something, too.

**SB**  
LX 186  
SQ 230

**LUCIA**  
Felt something?  
For you?

**RAYMOND**  
Yes, for me.  
I thought I sensed something special possibly.

HENRY approaches RAYMOND interrupting  
his dialogue with LUCIA.

**HENRY**  
Now then, who was having the raspberry tart? LX 186 & SQ 230

**RAYMOND**  
I was having a lemon tart.

**HENRY**  
The lemon tart is finished.

**RAYMOND**  
Oh.

**HENRY**  
So you are having the raspberry tart.

**RAYMOND**  
No, thank you. Perhaps I will have the cookies.

**HENRY**  
I have brought you the raspberry tart.

**RAYMOND**  
I think I'd rather have the cookies.

**HENRY**  
You can have the cookies tomorrow.

**RAYMOND**  
No. I'd like the cookies today.

**HENRY**  
You can't have cookies every day.

**RAYMOND**

I'll have something else tomorrow.

**HENRY**

What will you have tomorrow?

**RAYMOND**

Well, I don't know. Perhaps I'll have the chocolate cake tomorrow.

**HENRY**

We don't have the chocolate cake tomorrow

**RAYMOND**

Well, look, then today I'll have the--what? What was I having?

**HENRY**

The raspberry tart.

**RAYMOND**

I don't want the goddamn raspberry tart.

**HENRY**

Look at yourself. Sitting in a café, not a care in the world. Other people are dying everywhere or starving, sick and starving and you are in a snit over a raspberry tart. Aren't you ashamed of yourself?

**RAYMOND**

Yes. Yes, I am. Give me the tart and I just won't eat it.

**SB**

**LX 188**

**SQ 235**

**HENRY**

You're going to let it go to waste?

**RAYMOND**

Okay, I'll eat it. I'll eat it.

**HENRY**

Sometimes in life you have to be happy with what you get.

**LX 188 & SQ 235**

HENRY crosses the Café and notices

**YAYA**

So.

It's over.

For me.

It's over.

**HAROLD**

I understand.

**YAYA**

Do you?

**HAROLD**

Yes, of course.

**YAYA**

we've had a good time together.  
This has been a nice little romance after all.

**HAROLD**

Yes. Yes, it certainly has.

**YAYA**

And because you are still a little boring.

**HAROLD**

I know.

**YAYA**

And you have some ways of being I don't know

**HAROLD**

Yes.

**YAYA**

The things I think are fun  
you think are silly  
and what you find interesting  
to me is just incredibly tedious

**SB**  
LX 189

**HAROLD**

That could be.

**YAYA**

So finally you would bore me to tears  
I wouldn't be able to stand it

**HAROLD**

No.

Silence.

Yes. \_\_\_\_\_ LX 189- Anti A exit

**HENRY**

Do you think this can never happen?  
That two people can never really know one another?  
Or really feel the same?  
This is just a romantic wish  
no one ever feels it  
it's just not possible  
that's the tragedy of life  
we are all alone.

**SB**

LX 189.5 & 190  
SQ 239 & 240

**TILLY**

I don't know.

**HENRY**

No. Neither do I.

**LX 189.5 & SQ 239**

**ANDREW**

I hope we're not going to argue  
and then you're going to try to cajole me,  
you don't let me leave, you don't leave,  
I begin to feel cornered.

**LX 190 & SQ 240**

El drops chair-  
BUMP

**EDITH**

This is crazy talk.

**ANDREW**

And then when you fall asleep  
I'll look at you  
and I'll see how ugly you are when you're relaxed.

**EDITH**

What?

**ANDREW**

Probably that's when you're at your ugliest,  
when you're asleep so that I can't stand it.

**EDITH**

When I'm asleep I'm ugly, that's what you're saying?  
How can you say such a thing?

**ANDREW**

Or really anytime after twelve o' clock: old and ugly

**EDITH**

Every night? Are you saying every night?

**ANDREW**

Almost every night probably.  
Ugly and repulsive.  
Trying to hypnotize me while I sleep,  
setting my nerves on edge  
so I would have to hit you in the face  
to get you to stop.

**EDITH**

You crazy sonofabitch!

**ANDREW**

What are you saying?  
What are you saying to me?

**EDITH**

What does it matter? You never hear a word I say.

**ANDREW**

I hang on every stupid word you ever say!

**EDITH**

Every stupid word I say!  
*You* are stupid.  
Stupider than ever.  
And black and venomous.  
Poisonous poisonous,  
more poisonous now than ever.

**ANDREW**

Ever before when?  
Before you would seek some intimacy with me,  
force yourself on me,  
*demanding* I make love to you...

**EDITH**

Excuse me, would this be after you turned your back on me?

**ANDREW**

Excuse me, I think it was you who turned your back on me.

**EDITH**

No. No, I don't think so.  
If I remember correctly  
it is you who turned your back on me,

as probably you always would,  
always.  
So that I am supposed to pursue you,  
put my arms around you  
so that I am always in the position of the suitor.

**EDITH**

Would you ever pursue me the way I pursued you?  
No.

**ANDREW**

I have pursued you.  
It's you who have never pursued me.

**EDITH**

When did you?  
When did you ever?

Silence

**ANDREW**

I don't remember.  
But it seems to me I did.  
Just fucking leave me alone!

**EDITH**

Right! Right! Leave you alone!  
I am leaving you alone, you nutcake!  
No wonder your family won't speak to you  
and every woman you've ever been with has gone crazy.  
Did you ever think about that?  
It's not them, it's you!  
You're like a baby with a switchblade.  
So fucking needy  
and when you get everything just the way you want it  
you attack who ever gives in to you  
for being weak and pathetic and worthless.

She exits

**ANDREW**

Who told you this?  
You don't know this about me.

She enters

**EDITH**

Nobody needs to tell me.  
It's written all over you, you crazy fucker!  
You make me crazy.  
You drive me down into the pit of my own craziness  
till I'm begging for mercy



you hunt me down  
you throw me down the stairs  
you rip off all my hinges  
till my ears are flying in every direction  
I can't understand a thought I'm having  
my mind is a million bits of shattered glass on the kitchen floor  
and you stand there calmly yelling at me  
go ahead and die, go ahead and die  
you don't think I have inside me a capacity for misery?  
I'm off the edge of the world here!  
I'm into the abyss  
where is your helping hand?  
are you a human being?  
You are making me crazy!  
I'm begging you!  
Who could live with you?  
Who needs you?  
Now that a person sees how you are,  
Who would want you?

**ANDREW**

Who would want you?  
You crazy needy person  
grabbing grabbing whatever you see  
a bottomless pit of wishes and longings  
a man could work and work and give you all he has  
and you would be asking what's next what's more  
and all the while telling him he is clumsy and ignorant  
withdrawn graceless brutal insensitive confused  
This is why men drive naked women into a pit with bayonets

**SB**  
LX 192 & 193

**EDITH**

And this is why women want to shoot men on sight  
This is why they flush boy babies down the toilet at birth \_\_\_\_\_ **LX 192- El exit**

During the past scenes the Café has become increasingly segregated. The Men and the Women make separate camps in the Café. The accusations fly. From the Men's camp

**RAYMOND**

I'm not saying whether it is or it isn't.  
I'm only saying  
as man to man  
you keep your eye on the goal line \_\_\_\_\_ **LX 193- El slams door**  
you don't let yourself get caught up  
in the details along the way.

**ANDREW**

Unless, in fact, you can easily hear in the other person's voice  
that she hates you.

As I could hear when she spoke to me.

And then things are clear enough.

**RAYMOND**

I didn't hear that.

**TILLY**

You know what it is with a man?

They are there, they are there, they are there  
all the time they are pursuing you  
and then,

once they have you  
they are gone.

You turn around  
all of a sudden they are gone.

**ANDREW**

Did you hear the way she spoke to me?

**RAYMOND**

No.

**TILLY**

You can't count on a man  
because

just when finally you decide OK I can count on him  
that is the moment  
he just disappears

and you never see him again.

And what you have left is just a big dearth.

**ANDREW**

The contempt in her voice.

**RAYMOND**

No.

**LUCIA**

The way it is now:  
dogs are better than men.

**NANETTE**

For sure.

At least dogs miss you when you're gone.

**ANDREW**

The scorn.

**HENRY**

I didn't notice it.

**RAYMOND**

No.

**LUCIA**

Dogs look at your eyes.

And they feel guilty when they've done something wrong.

**NANETTE**

Dogs mean it when they kiss you.

**HENRY**

This jealousy and suspicion,

it's like a rising tide,

it could swamp all boats.

**ANDREW**

Did you hear her?

**HENRY**

Perhaps it was a little wild.

**YAYA**

Dogs understand if some of their friends can't come inside.

**SB**

LX 196-202

SQ 270-280

**ANDREW**

The sneering.

The derision in her voice.

**EDITH**

Dogs are already in touch with their inner puppies.

**RAYMOND**

I didn't notice it.

**LX 196 & SQ 270**

El tilts head for  
music Q

**ANDREW**

I did \_\_\_\_\_

**EDITH**

How can you tell a man's sexually excited?

**LX 197**

End of into

**YAYA**

He's breathing.

**EDITH**

What should you give a man who has everything?

**YAYA**

A woman to show him how to work it.

**EDITH**

What do men have in common with floor tiles?

**YAYA**

If you lay them right the first time,  
you can walk all over them forever.

**LUCIA**

What is a man, really? \_\_\_\_\_ **LX 198**—A kneels

**NANETTE**

A man is a vibrator with a wallet. \_\_\_\_\_ **SQ 275**

A man is an unresponsive lump of flesh  
obsessed with screwing,  
incapable of empathy,  
love, friendship, affection,  
or tenderness--  
a half-dead isolated unit that will swim a river of snot,  
wade nostril-deep through a mile of vomit  
if he thinks there'll be a friendly cunt waiting for him at the other end.

**YAYA**

A man is a creature who will fuck mud if he can. \_\_\_\_\_ **SQ 280**  
*QUICK!* ▼ **LX 200**—On bass

**HENRY**

You know, I think, some people would say  
tolerance is a good thing.

**TILLY**

I wouldn't. \_\_\_\_\_ **LX 202**

**HENRY**

Maybe this is what is wrong with us.

**TILLY**

What's that? That you have no strong convictions?

**HENRY**

Exactly what I mean.

**TILLY**

I can't help if you have no strong conviction.

**HENRY**

I do have strong convictions.

**TILLY**

You just said you didn't.

**HENRY**

I didn't.

**TILLY**

I said what, you have no strong convictions,  
and you said exactly.

**HENRY**

Exactly the trouble.

**TILLY**

That's what I said.

**HENRY**

No, no, exactly the trouble is that you think,  
if a person is respectful of another person  
then he has no strong convictions.

**TILLY**

That's not what I think.

**HENRY**

That's how you behave.

**TILLY**

Look. You are the one who is behaving now.

**HENRY**

I am not behaving. You are always behaving. This is how you are.  
what?  
how can anyone talk to you?

**TILLY**

Go ahead, say what you mean.

<b>SB</b> LX 204-212 SQ 285 & 290
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**HENRY**

What I mean is: never mind.

**LX 204 & SQ 285**

**End of Movement 3**

## **Movement 4**

HENRY begins to dance solo to *Lily Pons*.  
TILLY enters and watches him. Towards the  
end of the dance she begins to speak.

**TILLY**

You can love someone you're incompatible with,  
and many people do.

Most often,  
there's no reason or explanation for why you love someone:  
You just do.

People can and do love more than one person.

There is no guarantee the greatest love of your life will marry you.

Divorced people can still love each other, and yet not wish to remarry.

Not all love is constant –  
many times love comes, goes, and returns like a breeze.

Most people, at one time or another,  
will confuse love with emotional dependency.

Some people can be much happier single than married.

Not everyone who loves, loves well, nor ever learns how to love well.

**LX 210**- Deb X by SR  
waiter station

**LX 212**- GM sets chair

**SQ 290**- GM head down  
– [beat]

**SB LX 212.5 & 213**

**LX 212.5**- last phrase  
(1:36)

**LX 213**- GM elbows start  
to move down - tag

**SB**  
**LX 214**  
**& 215**

**LX 214**

**LX 215**

HERBERT and NANETTE are alone on stage.

**NANETTE**

You know  
I've been thinking about it  
and it turns out  
I do love you

**HERBERT**

You do?

**NANETTE**

Yes.

**HERBERT**

How could that be?

**NANETTE**

I look at you  
and I think you're sweet.

**HERBERT**

Oh, sweet.

**NANETTE**  
and good-natured.

**HERBERT**  
Good-natured.

**NANETTE**  
Yes.

**HERBERT**  
You do?

**NANETTE**  
Yes, I really do.  
And I think  
if a person's agreeable and warmhearted  
there's something there you can't explain  
that gives you real  
delight.

**HERBERT**  
Oh.

**NANETTE**  
I find  
you give delight to me.

**HERBERT**  
Oh. Well.  
That's what I'd hope for more than anything.

**NANETTE**  
So would I.

**HERBERT**  
And you're not sorry about it?

**NANETTE**  
How do you mean?

**HERBERT**  
That you find delight in someone  
who doesn't seem to you in any other way  
desirable  
who doesn't perhaps have those qualities  
that you can count on

<b>SB</b> LX 216 & 217 SQ 295
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for, you know, the solid, long-term kind of thing.

**NANETTE**

I would just take delight long-term.

**HERBERT**

Oh.

So would I.

**LX 216 & SQ 295**

**LUCIA**

how can two people then ever share the same feeling exactly

**LX 217-** GM moves  
chair

**RAYMOND**

and without effort

**LUCIA**

with comfort even

**RAYMOND**

easily

**LUCIA**

so that they can relax together

**RAYMOND**

and feel

there is someone in the world who really understands me

**LUCIA**

really knows who I am in the deepest sense

**RAYMOND**

where we both look at a piece of beach and say:

oh, how beautiful

**LUCIA**

or--at the same moment we both feel:

what an ugly place

**RAYMOND**

so that these two people can go arm in arm through life

knowing they have someone who will always be there for them

because they know exactly how it is for you

**SB**  
**LX 218**

**LUCIA**

even sometimes they are there already before you've gotten there



**RAYMOND**

so

you face some trouble?

no problem

I know exactly how you feel

and we will come through this together. \_\_\_\_\_ **LX 218-EI X**

**LUCIA**

Right.

**EDITH**

I wonder:

would you marry me

or

would you have a coffee with me

and think of having a conversation

that would lead to marriage?

**ANDREW**

Oh.

Well,

a coffee with you

I would have a coffee with you.

**EDITH**

You are free now?

**ANDREW**

Free now? No, well, no

right now

I am busy.

**EDITH**

OK then maybe later this evening?

**ANDREW**

Well, later this evening also I am busy.

**EDITH**

Or late supper.

Or breakfast tomorrow

or lunch or tea in the afternoon

or a movie

or dinner the day after

Thursday for lunch

or Friday dinner  
or perhaps you would go for the weekend with me  
to my parents' home  
or we could stop along the way  
and find a little place for ourselves  
to be alone.

**ANDREW**

I don't think I can be alone.

**SB**  
**SQ 310**

**EDITH**

With me?  
Or by yourself?  
You don't like to be alone by yourself?

**ANDREW**

No, I mean with you this weekend| **SQ 310**

**EDITH**

Oh.  
Or then just we could  
have coffee over and over again  
every day  
until we get to know one another  
and we have the passage of the seasons  
in the cafe  
You know, I have known many women and men.  
I mean, I don't mean to say....

**ANDREW**

No.

**EDITH**

I mean just  
you know  
women and men I have known romantically  
and then, too, friends,  
but you know  
in life  
one meets many people  
and it seems to me  
we know so much of another person  
in the first few moments we meet  
not from what a person says alone  
but from the way they hold their head  
how they listen

what they do with their hand as they speak  
or when they are silent  
and years later  
when these two people break up  
they say  
I should have known from the beginning  
in truth  
I just wanted to go to bed with him as fast as I could  
or I was lonely  
and so I pretended I didn't notice  
even though I did.  
I want to marry you  
and grow old together  
so I am begging you  
just have a coffee with me.

**ANDREW**  
OK.

**SB**  
LX 222

**EDITH**  
When will you do this?

**ANDREW**  
Right now.

**EDITH**  
Oh.  
Oh, good.  
Good.  
Good.

**LX 222-** El and L embrace

**PETER**  
You know,  
maybe everybody does have a past.

Silence

And, you know,  
it's like they say,  
when you go to bed with someone,  
you bring six people to bed with you,  
each other,  
and the other person's parents  
and your own parents.  
Well, or maybe even more people than that  
because....

Silence

**SB**  
LX 224

**EDMOND**

Are you trying to start a conversation with me?

**PETER**

Yes.

**EDMOND**

You should probably say something else.

**PETER**

Right. **LX 224- L cross**

I was only just saying  
it's like, you know,  
you were saying you have this family  
and this past you can't escape  
and I was only saying...

**EDMOND**

Right.  
And I was saying,  
maybe you want to talk about something else.

**PETER**

But what I was saying was that other people  
are not just your past  
they are also your future.  
You can't escape that.

Silence

**EDMOND**

You're an American.

**PETER**

Yes?

**EDMOND**

I don't think I could like an American  
or love an American  
or really even have fun with an American.

**PETER**

Aren't you an American?

**EDMOND**

I'm half Italian.

**PETER**

So you can't love someone who is all American?

**EDMOND**

I don't think so.

**PETER**

That's crazy.

**EDMOND**

Why?

**PETER**

Because Americans are just--Americans.

**EDMOND**

So?

**PETER**

Well, they're just Americans.

**EDMOND**

So?

**PETER**

So, what is that?

**EDMOND**

Well, I don't know.

**PETER**

So, you see?

**EDMOND**

No, I don't see anything.

**PETER**

You see, you could come to love me.

I'm crazy about you Edmond! **LX 226**

you know, if somebody's crazy about you,

you can't resist it finally

because it feels so good to have someone be just crazy for you

and just love everything about you and everything you do

and just be delighted in you

and laugh at your jokes and feel for you

<b>SB</b> <b>LX 226</b>
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and love to do things with you  
and look out for you  
and all that sort of thing  
I think I'm going to become irresistible to you.

**SB**  
LX 240 & 242

**EDMOND**  
(smiling)  
You do?

**PETER**  
I'm really pretty sure of it.

**LX 240**

HENRY approaches TILLY again

**HENRY**  
Pardon me, is there anyone sitting here?

**LX 242**- GM passes  
DRT

**TILLY**  
Not exactly at the moment, but...

**HENRY**  
You are waiting for someone?

**TILLY**  
Yes.

**HENRY**  
And you are expecting this person soon?

**TILLY**  
Well, I don't know, do I? It could be fifteen minutes.  
It could be five years.

**HENRY**  
Five years?

**TILLY**  
Possibly. Who knows?

**HENRY**  
And you are planning to hold onto this table for five years?

**TILLY**  
If necessary: yes

**HENRY**  
This must be an extraordinary person

to wait for this person for five years.

**TILLY**

Yes, it could be.

**HENRY**

In fact, this person must be the great love of your life, what else?

**TILLY**

Possibly.

**HENRY**

Possibly! What do you mean possibly?

**TILLY**

We have not met yet.

**HENRY**

So you sit here day after day...

**TILLY**

At the same table...

**HENRY**

At the same table  
holding onto an empty chair  
in the hope that the great love of your life will pass by  
happen to glance at you sitting here alone,  
notice perhaps the striking color of your eyes  
ask to join you for a coffee  
engage you in conversation  
so that all your hopes and desires are suddenly  
miraculously fulfilled  
you fall deeply in love in an instant  
you leave the cafe together  
and from that moment on  
you are never without this person?

**TILLY**

Yes.

**HENRY**

I see. May I join you for a coffee while you wait? Because  
all the other tables seem to be full.

**WARN** Curtain

**SB** End of Show  
LX 243-254  
SQ 340-350  
Curtain

**TILLY**

Yes, I suppose it's alright. Yes. Please. LX 243 & SQ 340—GM butt hits chair

**HENRY**

Allow me to introduce myself.

My name is Henry

and I am the great love of your life.

**End of Movement 4**

**End of Play**

**LX 234.5**- 1<sup>st</sup> musical swell – 0.12 seconds

**CURTAIN in 8 CT** – 2<sup>nd</sup> musical swell – 0.33 seconds

**LX 244 & SQ 345** – Curtain closed—blackout  
STOP STOPWATCH

*5 seconds*

**CURTAIN OPEN**

**LX 250** – As curtain opens for Curtain Call

**LX 252**- Cast begins to leave

**LX 254 & SQ 350**- Post show