

MARY CARUSO PLAYS

MARY GENEVA CARUSO

TABLE OF CONTENTS

1—Mary, Magic and Meta Mouse	3
2—The Restaurant	8
3—Winning The Big One	31
4—The Dimensionettes	45
5—Read All About It	49
6—The Pattern	76
7—Short Story: Seven Cats	83

MARY, MAGIC AND META MOUSE

Mary Geneva Caruso

The Characters:

Mary Mouse	Action	(Working self)
Magic Mouse	Intuition	(Intuiting self)
Meta Mouse	Thinking	(Thinking self)
Little Jimmy		

Mary Mouse is hiding under Little Jimmy's bed watching television. This is a program that Little Jimmy is intensely involved with. All of a sudden Mary Mouse scampers from her hiding place squeaking to the back porch where Meta Mouse is feasting on a kernel of corn.

Mary: I am sick and tired of watching these human beings lift off into space. And I am tired of looking over my shoulder for "Big Yellow Eyes."

Meta: Yes, indeed and they also make quite a to do about it especially since so many astronauts have gone into space and returned safely.

Mary: We can breakthrough dimensions, too.

Meta: Hop right to it Mary Mouse. Be careful that "Big Yellow Eyes" does not see or smell you. Or you will go inside another space. We would be better off if Magic Mouse was not always daring "Big Yellow Eyes" to catch us.

Mary: I will be as quiet as a mouse can be and we will go on our journey into outer space. We can go to Pluto. I am told it is made of cheese. We can live forever on cheese. You know how much you enjoy every scrap that Little Jimmy drops for us.

Meta: I think Little Jimmy knows we are here.

Magic: I know so!

Meta: I heard about the cheese on Pluto. But just as I thought about the moon I only believe half of it. How can you cut a wedge out of something so huge?

Magic: If you only believe half of it you already have a wedge.

Mary: Leave it to me. I am determined to do something special. I am going to carve out our place in outer space. Squeak, squeak, squeak! (Mary Mouse left squeaking all the way to Little Jimmy's bedroom where she climbed upon the foot of the bed and was fast asleep within a flicker of a blink.)

Magic: (As soon as Mary Mouse closed her eyes Magic Mouse appeared through the open window waving, smiling and squeaking.) You shall have your wish Mary Mouse. You shall have the experience of going into outer space.

Meta: Ladies and Gentlemen we are gathered here today to experience the journey of traveling into outer space. Come as your are. There is no need to take anything with you. As you are what you are.

Mary: Meta Mouse, are we really going?

Meta: We are I think.

Magic: Yes, we are going directly.

Meta: No, indirectly.

Mary: We are ready to blast off. Let's go!

Meta: Wait, wait! There seems to be something wrong. I must check the fuel tank for leaks.

Mary: Meta Mouse you already checked the fuel tank. Why are you hesitating? We are ready to go where's the adventurous spirit?

Meta: This earth has been good to us and I hesitate to leave it. Maybe we won't be able to re-enter after our blast off. Please reassure me.

Magic: Come now Meta Mouse doesn't have such thoughts. We will enter and come back through. I assure you. Come hurry now we must be ready when they sound the gong. (And so Mary, Magic and Meta Mouse blasted off and landed on Pluto.)

Meta: I am so light on my feet. Come Mary Mouse let's look for the cheese.

Mary: Come quick! Shall we call this cheese? How delicious! I have not tasted anything so good.

Meta: You had better not eat too much because if you get too fat we may not be able to get out of here.

Mary: This is the crème of cheese.

Magic: It is in this world.

Meta: Out of this world! You mean outer world.

Magic: Stop being so technical and enjoy it while you can. It is heavenly just being here.

Meta: All right, I think we should gather some rocks to take back with us. Be sure to pick up only what you can safely carry.

Mary: You think about the rocks, Meta Mouse, I will get the food.

Meta: Be careful!

Mary: I ripped my pocket.

Meta: What will you do Mary Mouse?

Mary: I have a safety pin.

Meta: Use it but be careful not to puncture your space suit. If you do you cannot return.

Mary: Let's sing a song of happiness:

Three happy mice
in outer space
carving out a little place.
Squeak, squeak, squeak!

Magic: This is a little poetry song.

Meta: We had better start for home now.

Mary: I am not going back. I love it here. It is heavenly and peaceful, no "Big Yellow Eyes," no hiding or running to get away as fast as we can. I love it here.

Meta: You are not using your head. You have eaten too much of this stuff you call cheese. You ripped your pocket. You make up little songs and now you are ready to stay because you like the peace and quiet you found.

Mary: Well! Does that hungry look of "Big Yellow Eyes" mean what it is saying?

Meta: I can reflect on those intentions and speak *about* the possibility of those sharp teeth.

Magic: I know from *acquaintance* it is true.

Meta: I guess I will have to shake you in order to get you back on the right track. We must return.

Mary: Stop it! Stop it! Stop it! I will quit singing. I will, I will! (Mary Mouse woke up suddenly. Jimmy's big toe had knocked her off the foot of the bed and she landed on her head.) What a journey. What a taste of the adventurous spirit. Yet I am safe and sound here under little Jimmy's bed.

Magic: If you want we can go back.

Mary: Let's go.

Meta: We can go beyond the beyond if we only take a chance.

Mary: A three of us are one.

THE RESTAURANT

Mary Geneva Caruso

Characters

Owner of Building	Hiram
Proprietor of Restaurant	Louie
Wife of Proprietor	Sarah
Waiter	Alfredo
Waiter	Henri (Unidentified, remains in background)
Waitress	Greta
Sarah's Best Friend	Sophia
Sophia's Boy Friend	Jacques
Customers	Unidentified
Friend of Sarah	Sir Charles
The Chef	The Chef
1st Police Officer	Unidentified
2nd Police Officer	Unidentified
Coroner	Unidentified
Mayor	Unidentified Female

ACT I
 Scene I
 Scene II
 Scene III

ACT II
 Scene I
 Scene II
 Scene III

ACT III
 Scene I
 Scene II

ACT IV
 Scene I

DESCRIPTION

The size of the restaurant is elaborate and its location is a San Francisco hilltop. The architecture is Old Victorian. This Old Victorian style home was renovated and turned into a now famous restaurant. The furniture is of the same era. All of the wood is highly polished to such a luster that it glistens. It is said that Adolph Sutro once dined here.

The proprietor of the restaurant is a man named Louie but he is not around much so the daily business is left to his wife Sarah. She takes reservations and shows the customers to their tables. The menu is 12 x 16 covered with gold writing on hand-scrolled paper. The prices are afforded by more affluent customers who patronize this restaurant.

Note: All of the scenes take place in the restaurant. When a scene is just outside the restaurant, only the voices can be heard.

ACT I
Scene I

Sarah is standing just inside the door to the restaurant as customers are approaching. The lights are dim, only the outline of the figures can be seen.

Sarah: Good evening. I have your table for three in the garden overlooking the Bay.

Customer: That will be just fine Sarah but we have another person who will be joining us this evening so we had better have seating for four people.

Sarah: Very well.

Customer: This is great. Elegant setting.

Sarah: Yes it is. Your waiter Alfredo will be here directly.

Customer: Thanks Sarah.

Sarah: (Alfredo approaches) Yes Alfredo, there will be a fourth person at this table.

Alfredo: Thank you Sarah.

Sarah: When you serve them, please bring a complimentary bottle of our finest chardonnay. They are friends.

Alfredo: I will do so. (Speaking softly to Sarah) Who are these people anyway?

Sarah: It's a long story.

Alfredo: You sound mysterious.

Sarah: (The lights come on at the main entrance) Hello Sophia. Your usual table is ready.

Sophia: I've had a busy day Sarah. I sold three new dress designs Do you ever get tired of doing what you do Sarah?

Sarah: Indeed not! I love this place. I enjoy the surroundings. I like to have dialogue with everyone who enters these famous portals. Interesting people come here.

Sophia: You are one of the lucky people in this world.

Sarah: I know that. I run the place the way I like. I spend a lot of money on it and give away a lot of wine but I get a lot in return.

Alfredo: Sarah, the people you seated in the garden, the ones to whom you sent the bottle of chardonnay, are about ready to leave and they want to see you for a moment.

Sarah: Alfredo, please give them my best and make excuses for me.

Alfredo: Okay Sarah.

Sarah: Thanks Alfredo.

Scene II

Sarah is standing near the cash register drinking a cup of coffee and making out a list of items to be purchased for the restaurant.

Sarah: The Chef is making some vanilla tapioca pudding today.

Alfredo: I will suggest it to the customers.

Sarah: Very good Alfredo.

Alfredo: How are you feeling today Sarah?

Sarah: I got home at 3:00 a.m.

Alfredo: Sarah, who was that mysterious foursome in the garden?

Sarah: Will you please take over for me? I have to make a telephone call in the back room.

Alfredo: No problem Sarah.

Sarah: A few minutes later) Okay Alfredo, thanks. I'll get back to work now.

Alfredo: I seated table four and five while you were gone. Table four is having the special and table five has yet to order. Tables one, two and three are doing just fine. I took sixteen reservations for the terrace at 8:00 p.m.

Sarah: Business is good!

Alfredo: Yes. It certainly is good. I think you know the people seated at table four. They are old customers. The people at table five are familiar strangers, except for Sophia. You might have a look for yourself. I have seen them before but where I do not recall.

Sarah: Okay Alfredo, I'll do just that. (Walking toward table five Sarah immediately recognized her best friend Sophia)

Hello Sophia! Glad to see you. Are you celebrating your latest fashion success?

Sophia: Yes! San Francisco is good to me. By the way Sarah, this is my friend Jacques. Jacques, Sarah.

Sarah: You look familiar Jacques, as though I've known you from somewhere. A previous life perhaps?

Jacques: Of course you know me. We met in Hong Kong.

Sarah: Yes, now I remember.

Jacques: Well (Long pause) I've known Sophia for quite a while. She has mentioned you to me several times. She insisted that we come here tonight so that I could see you in person. You are just as attractive ... You look better than ever.

Sarah: You are not disappointed in the view of this restaurant are you?

Jacques: Disappointed? Not at all. As a matter of fact I like what I see.

Sarah: I will tell Louie, the owner of this establishment.

Jacques: And you, of course, run this place the way you want to?

Sarah: Yes. Louie comes in once a week for a special lunch with me.

Jacques: He is lucky to have you. If he ever forgets that, let me know.

Sarah: There is no such thing as having another person. Excuse me. I have to check on another table. See you again. (The lights dim and Sarah is heard speaking with some customers)

Sarah: Was everything satisfactory?

Customer: Yes, everything was just fine. The food was excellent and the service superb.

Sarah: Thank you. You are most welcome to come again.

Customer: Yes, we certainly will return after such good service.

Sarah: (The lights come on stage) Greta, I have a compliment for you. The people who just left said that the service was superb. They made reservations for next week and asked for you.

Greta: Thanks Sarah. I'm always glad to hear something favorable. Yes, they gave me a generous tip which I really appreciate.

Sarah: The affluent do not always show their appreciation of such good service.

Greta: You certainly are right Sarah.

Sarah: Effort is always going on no matter what one does in life.

Greta: You certainly are correct as always Sarah. You are an understanding person. I like working for you because of that quality.

Sarah: You work with me, not for me.

Greta: If other restaurants were run this way you would have some competition.

Sarah: Thanks Greta.

Customer: (The light goes dim on stage) Hello Sarah. Is our table ready?

Sarah: But of course. Come this way Mayor. Henri will be your waiter, as usual.

Scene III

Sarah is doing her morning ordering at the cash register. The telephone rings and Sarah answers it. She listens for a while and then says "yes."

Alfredo: (Running towards Sarah) Are you okay Sarah? You look as pale as a ghost. What happened?

Sarah: I have to make a telephone call in the back room Alfredo.

Alfredo: I'll check things out with The Chef.

Sarah: Thanks Alfredo. You are worth your weight in gold.

Alfredo: (Laughing) Never mind my weight! I'll take what little I have in gold.

Sarah: Okay Alfredo.

Alfredo: By the way Sarah, do you remember the people you sent the chardonnay to about a week ago in the garden? I saw them at the Cliff House and they recognized me and inquired about you.

Sarah: Did you tell them that I am just fine?

Alfredo: Yes.

Sarah: Good.

Alfredo: They are the mysterious people of long ago.

Sarah: Yes Alfredo. I can see that you want to know. (Very serious) It was not too long ago but it seems like ages to me now. There was someone...

Alfredo: Someone else?

Sarah: We would talk for hours.

Alfredo: Just words?

Sarah: Yes.

Alfredo: Was it the same person who was with that blonde you sent the chardonnay to the other evening?

Sarah: Sir Charles.

Alfredo: Did he tell you he loved you?

Sarah: No.

Alfredo: What did you do when you realized he was trying to kill you?

Sarah: I jumped away from the door.

Alfredo: Then what?

Sarah: He fired at me. The bullet went right past me. Louie came walking through the door, literally and took the gun away from him, emptied the bullets from it and threw it to the floor. He told him to run.

Alfredo: Run?

Sarah: Yes. Run!

Alfredo: Did he run?

Sarah: Very fast!

Alfredo: What did Louie do?

Sarah: He yelled to Sir Charles, "And don't look back!"

Alfredo: What did Louie say to you?

Sarah: He really didn't know the story.

Alfredo: Did he ever find out?

Sarah: No. I never told him and he never questioned me.

Alfredo: No wonder everyone calls Louie a big man. He was a fullback on a football team wasn't he?

Sarah: Yes. (The telephone rings) Got to go to work now Alfredo.

ACT II
Scene I

An altercation is occurring between Louie and the owner of the building at the entrance to the restaurant.

Louie: Just remember big shot, that my lease is binding and I have quite a few more years left. I then have an option to re-lease or sell out. Have you forgotten the terms of the lease?

Hiram: No, I haven't forgotten but remember, I do own the building and the land that it's on.

Louie: How could I forget, you always bring it up each time I see you.

Sarah: All right fellows, please keep it down. I have a restaurant full of customers and I would like it quiet.

Louie: Okay Sarah. This fool was ready to leave anyway.

Hiram: Who are you calling a fool?

Louie: Do you see anyone else in this immediate vicinity?

Hiram: I'll get you for this!

Sarah: I don't want any more fighting at my Restaurant's entrance. If you two want to kill each other, go do it in the alley or better yet, leave town.

Louie: Help me find my glasses Sarah. I lost them when he hit me from behind.

Hiram: I should step on them.

Louie: Let's go to the alley.

Hiram: Are you threatening me?

Louie: Take it anyway you like. Just stay out of my way or let's go to the alley.

Hiram: I'll get you, you'll pay for this.

Louie: I have already paid. The lease is paid up, so stay out of this place. Understand?

Scene II

News flashes surrounding the restaurant and its vicinity. Everyone is discussing the death of old man Hiram at the restaurant.

Alfredo: Have you heard the news? Old man Hiram has been missing since he had that fight with Louie in front of the restaurant. Three days now he has been missing.

Sarah: Really?

Alfredo: The police were here looking for Louie earlier this morning. They wanted to question him about the altercation he had with Hiram.

Sarah: What did you tell them?

Alfredo: I told them the truth. Both men were alive when they left the front of the restaurant. They left in separate vehicles and went in opposite directions.

Sarah: Well Alfredo, it's a good thing you didn't know Louie is asleep in the back room. I didn't want to awaken him because he came in late last night. We had a drink together and he was tired so he went to sleep in the back room. When I came to work this morning I found him still asleep, so I didn't wake him up.

Alfredo: Well you had better wake him and find out where he went after the fight he had with Hiram and the time he returned to have a drink with you. The police fear that old man Hiram met with foul play. Louie will probably be a prime suspect.

Sarah: My restaurant will go right down the drain if the police keep coming in here.

Alfredo: The restaurant will survive.

Sarah: Cover the front for me while I go to the back and have a talk with Louie.

Louie: What the hell did you wake me up for? Can't you see that I'm tired?

Sarah: Louie are you in any kind of trouble?

Louie: Are you crazy? What do you mean "any kind of trouble?"

Sarah: I mean with the police.

Louie: Listen little woman, will you speak clearly. What are you talking about?

Sarah: After your fight with Hiram where did you go before you returned here last night?

Louie: I drove around for a while, trying to sort things out. I'm not sorry about telling him off. He is a miser.

Sarah: Is that all? Did anyone see you?

Louie: How do I know if anyone saw me or not. I went to Reno.

Sarah: The police were here to question you. Alfredo didn't know you were asleep in the back here.

Sarah: I think he means well. He just gets carried away.

Louie: It will be a cold day in you know where when I start taking advice from Alfredo.

Sarah: You must know something I don't know about him because I have always felt that he has been on the up and up since he has been working here.

Louie: So be it then. (Louie turns over to go back to sleep)

Scene III

The two San Francisco police officers call on the restaurant again in order to question Louie about Hiram's demise.

Louie: I have already told you I don't know anything about it. He was okay when he left here. How many times do I have to repeat it?

1st Officer: We must make out a report. So we want you to come down to headquarters.

Louie: Sure. It's like I have nothing else to do.

2nd Officer: We are going to record the report so that it can be transcribed by a typist later in the day.

Louie: I don't care what you do. Just get with it. I have a lot of work to do and spending time here or there isn't getting my work done.

1st Officer: We will need a full report.

Louie: I have already told you everything that happened. (The lights go out on stage. Only voices can be heard)

2nd Officer: There is a call on the radio.

1st Officer: I'll get it. It is the Coroner.

Coroner: You wanted an immediate report on this autopsy.

1st Officer: What was the cause?

Coroner: It is in black and white. He died of natural causes. It is a wonder he lived this long. He should have died six months ago with all that was wrong with him.

1st Officer: Then it didn't happen all of a sudden, like overnight?

Coroner: It wasn't another human being who killed him.

1st Officer: I have your word on that? What about a blow to the head?

Coroner: There are no marks on him.

1st Officer: Okay Louie, you are free to go.

Louie: Okay, I just left for parts unknown.

2nd Officer: You may go but don't leave town.

Louie: Don't leave town? I have an international shipping business, how can I not leave town?

1st Officer: Okay then, leave town if you must on your job but keep your wife posted regarding your whereabouts so that we can reach you if necessary.

ACT III Scene I

Louie walks back through the doors to the restaurant after the police questioning outside.

Louie: Hello Sarah. I'm back in one piece.

Sarah: Are you okay?

Louie: Yes, I'm okay.

Sarah: Do you want to talk about it?

Louie: Let's go eat breakfast at your favorite table.

Sarah: No sooner said than done. Alfredo, tell The Chef to make something that looks like breakfast.

Alfredo: Okay Sarah.

Sarah: I knew you were innocent.

Louie: If you knew it why didn't you stop the police?

Sarah: Don't even think that.

Louie: I didn't hit Hiram but when I shook him off my back he went down like a ton of bricks.

Sarah: You knew that there was something wrong with him?

Louie: Right. The way he fell he was a pushover. If I had really hit him, he would have gone through the window.

Sarah: I am relieved that you were not responsible for Hiram's death.

Louie: I didn't hit him. He didn't hit me low enough to knock me down.

Sarah: Last month Hiram came over and ate lunch with me and gave me a copy of his will.

Louie: His will?

Sarah: Yes, he called it his "Last Will and Testament."

Louie: You never mentioned it to me before.

Sarah: I didn't see the need.

Louie: Well, did you read it?

Sarah: No, I didn't. He just told me to keep it in the safe for him. He felt that I was his long lost daughter and he wanted me to be his beneficiary.

Louie: You mean Hiram left you this property?

Sarah: Yes, he said he wanted me to have it because I would take good care of it and not gamble it away within a short time like some people that he knew.

Louie: Then you own this property the restaurant sits on?

Sarah: Yes Louie, yes.

Louie: I will lease the restaurant from you then, so you can manage it.

Sarah: Don't be funny Louie.

Scene II

Louie's drinking is becoming more and more noticeable. He stays drunk all day and wakes up drunk and is becoming obnoxious to all around him. His work is being neglected much to Sarah's dismay. She cannot even get across to him the important things. Louie has changed for the worse.

Sarah: Louie could be heard a block away with his loud talk.

Greta: Why?

Sarah: He seems to resent the fact that I own the restaurant.

Greta: But he owns the business doesn't he?

Sarah: Ever since Hiram died and left me his property Louie seems to be a different person. He seems to resent the money.

Greta: Are you sure you aren't imagining this Sarah?

Sarah: I wish I were! (Louie enters the restaurant and approaches Sarah and Greta)

Louie: Hello Sarah. Hello Greta. Can I join in or is this a private conversation?

Henri: (From the background) Greta, can you help me in the kitchen?

Greta: I will be right there Henri.

Sarah: I was just telling Greta how I feel that you have changed towards me and things in general since I inherited Hiram's property.

Louie: That is a lot of hot air. I love you the same as I always have. Furthermore, what's yours is yours and mine and what's mine is mine.

Sarah: What you say sounds lopsided but I love you enough to put up with you.

Louie: Just keep thinking along those lines and our marriage will continue.

Sarah: Yes Louie, yes.

ACT IV Scene I

It is dinner hour at the restaurant and Sarah is at her usual place at the entrance, greeting customers. Louie is leisurely enjoying a drink at the bar.

Sarah: Hello Sophia.

Sophia: Hello Sarah. You remember my friend Jacques don't you?

Sarah: Yes I do. Do you want your usual table Sophia?

Sophia: Thanks Sarah.

Sarah: Louie will you come here a moment?

Louie: Okay, what's up?

Sarah: Sophia just came in the restaurant Louie. I want you to greet her.

Louie: She is with someone isn't she? Don't you think I would be a third wheel?

Sarah: She looks unhappy to me. Go cheer her up will you please?

Louie: You may be sorry you sent me over there.

Sarah: Let me be the judge of that.

Louie: Okay. Hello Sophia, Jacques. My wife sent me over here to converse with you two. She thinks I get lonesome because I sit alone at the bar and drink bourbon.

Sophia: Does she object to you drinking bourbon? Is that it?

Louie: Not really. She just wants me to socialize, which I really don't care much about.

Sophia: She thinks you don't talk to people enough.

Louie: Yes, you know, carry on a conversation about nothing.

Sophia: Well, I know that you are not yourself when you talk a lot. Still water runs deep.

Louie: I don't care for idle chatter.

Sophia: I know Louie. Remember, you are talking to someone who knows you quite well.

Louie: Too well. Since Sarah inherited the property it has made a difference. Do you think perhaps Hiram put a curse on the property he left behind because he couldn't take it with him?

Sophia: Well he had to leave it behind. He had no choice.

Louie: This is so.

Sophia: You don't seem to go out much these days. What has happened to you?

Louie: What happened is that since her inheritance, she has changed.

Sophia: Does she check on you? Is that it and you resent it?

Louie: You might say that.

Sophia: What's that?

Louie: What's what?

Sophia: You are imagining things Louie. You have been Neglecting your friends. I haven't seen you since Hiram's death and I wondered if I did something to hurt you.

Jacques: Listen you two, just stop all of this nonsense. After all, she owns the property doesn't she?

Louie: What do you know about it?

Jacques: A lot more than you think. Now that she's in charge you will have to behave yourself. Sarah doesn't know what you do behind her back but I do. You will just have to be honest with her from now on and leave Sophia alone.

Louie: Because who said so?

Jacques: Because I happen to love Sophia and you are a married man. You will have to whether you like it or not.

Louie: (Laughing) Thanks.

Jacques: Don't hurt her any more.

Louie: It was Sarah's idea that I come over here and talk with you two you know.

Jacques: Yes I know.

Louie: Okay then.

Jacques: Furthermore, we want to tell you something important. You are the first to know. Sophia consented last night to be my wife and that is what we are celebrating today, our engagement.

Louie: Is that true Sophia?

Sophia: Yes, I did Louie. I am going to ask Sarah to be maid of honor and I would like to have the wedding reception here in this very restaurant.

Louie: Are you sure Sophia. (Louie is motioning to Sarah)

Sophia: Yes I am sure. I believe that Jacques and I can be happy together. We enjoy the same things and most importantly, we are honest with each other.

Sarah: I'm taking reservations Louie. This very moment? What is so important?

Louie: Yes, this very moment. Sophia has something to discuss with you. You had better come over here.

Sarah: Okay. If you don't want to take over, call Alfredo, he is in the back room. (Approaching Sophia's table) You asked to see me?

Sophia: Yes we did Sarah. We have already told Louie. We want you to know that we have become engaged. Would you serve as maid of honor? Could we have our reception in your restaurant? It would be about one hundred guests.

Sarah: Really! But of course! Why I would be delighted to be maid of honor. And as far as the one hundred guests are concerned, that is no problem. I will order the flowers from Hawaii.

Sophia: I am so happy that you agree with us Sarah. We were hoping that you would.

Sarah: Why Sophia, you know that I have always loved you like a sister and I will be more than happy to do whatever I can to

make your wedding the best that San Francisco's society has ever seen. Where do you plan to be married?

Sophia: We have not decided that yet but I think we would like to have a church wedding and then have the reception here.

Sarah: Just let me know in advance, please.

Sophia: It doesn't matter if a few uninvited guests crash the reception. The more the merrier.

Sarah: We have plenty of space.

Sophia: I have the money to pay for all of the extras. My designs have been selling for quite some time.

Sarah: This is a very pleasant surprise.

Sophia: Here is a check for \$5,000.00 in advance, bill me for the balance.

Sarah: I will have a talk with The Chef about the food.

Sophia: I will leave all of the details to you Sarah.

Sarah: It will be an elegant reception.

Sophia: I know. Thanks.

Scene II

The wedding reception.

Sarah: Everyone Sophia invited is here, including the wheels of the City. What a joy it is to see so many people in one place enjoying themselves.

Louie: I guess everyone is here, including a few uninvited guests.

Sarah: Now Louie, don't carry on. Sophia and Jacques said that they also wanted to welcome the uninvited guests.

Louie: The Chef is happy with his arrangements.

Sarah: Sophia and Jacques are receiving their guests at the entrance.

Louie: Everyone seems to be having a good time.

Alfredo: It's great!

Sarah: Where did Louie go? All of a sudden he just disappeared.

Alfredo: I think he just went for a walk down the hill.

Sarah: Okay Alfredo.

Louie: (Just outside the entrance to the restaurant) Hi Sarah!

Sarah: All of a sudden I got this funny feeling and you were nowhere around.

Louie: I thought I heard Sophia calling me, telling me to come back before it was too late.

Sarah: How much chardonnay did you have Louie?

Louie: Not enough.

Sarah: Louie, let's go to the back room and have a cup of coffee.

Louie: The chardonnay was really flowing.

Sarah: What is the matter with you Louie, can't you find it in your heart to be happy for the couple? After all, Sophia is my best friend and I am happy for her.

Louie: Okay Sarah, then be happy.

Sarah: Louie, help throw some rice.

Louie: I never dreamed I'd be throwing rice at Sophia's wedding.

Sarah: Neither did I Louie. Neither did I. (Sarah, Louie and the staff go back inside the restaurant as Sophia and Jacques drive off)

Greta: Well now comes the difficult work.

Henri: (From the background) I think I will take the rest of the day off.

Sarah: Henri you wouldn't do that to me!

Louie: I would. (Alfredo then comes rushing in from the kitchen, pale as a ghost)

Alfredo: Sarah! Louie! ...The Chef just heard over the news that the car that Sophia and Jacques were in blew up!

Louie: No!

Sarah: Where did it happen?

Alfredo: It seems that when they left here, it happened just around the corner. They were taken to the emergency room at the hospital but they were both D.O.A. (Bang, bang, bang, three gunshots burst through the silence and Louie falls to the floor)

Sarah: (Running to Louie and kneeling beside him) Louie, Louie!

Sir Charles: If I can't have you Sarah, no one can.

Sarah: You!

Sir Charles: You were supposed to be in that car.

Sarah: You killed Sophia and Jacques in my car?

Sir Charles: They were in the wrong place at the wrong time.

Louie: (Getting up and taking the gun away from Sir Charles) You won't get away with this.

Sir Charles: But I shot you, you can't get up!

Louie: I'll hold him here. Sarah call the police.

Sarah: Alfredo bring some towels while I call an ambulance and the police.

Alfredo: (Bringing towels to Louie) I guess a fullback is always good for ten more yards.

Greta: That's why they call him a big man.

Louie: (Louie hands the gun to Alfredo and sits down) You play watch dog Alfredo.

Greta: I'll get the bourbon Louie.

WINNING THE BIG ONE

Mary	Wife
Luke	Husband
Jimmy	Son
Attorney	Husband's Lawyer
Nurses	Nurses
Doctors	Doctors

DESCRIPTION

The scene opens with Mary and Luke on stage. Son Jimmy, who is nine years old, is sitting at a small table working on his homework. Luke was overjoyed and brimming with happiness because he had just been notified that he won the Big One of ten million dollars. He had been playing the same numbers for some time now. He was telling Mary what he was going to do with all of that money. Mary was very happy also and wondering just how their lives were going to change. A little shudder went down her spine but she did not comment.

ACT I
Scene I

Mary: Luke, when are you going to get your winning money and how much will you get at one time?

Luke: I really don't know. I have to travel to Sacramento and meet with the lottery officials. I have an appointment for day after tomorrow. I will be able to tell you more at that time.

Mary: Good! Meanwhile I'll plan what to do with some of that winning money. You are going to give me some of it I hope? I would like to buy a new rug for the living room and dining room and perhaps for the hallway. I think it will cost about \$1,000.

Luke: Oh Mammy, you have been a pretty good little wife, so I will give you a little more than that, perhaps about \$2500! Ha, Ha.

Mary: Ha, Ha, yourself. It makes me very happy to see you so happy. I'm glad you won the Big One. After all, you played the correct numbers (2, 4, 8, 9, 15, 38). The numbers are your birthday, my birthday, Jimmy's birthday and our wedding date. That is the reason you won because we were all involved in the winning numbers.

Jimmy: Is she right dad?

Luke: Yes Jimmy, mother is correct Those are the winning numbers.

Jimmy: By the way dad, do you think that I can have that basketball ring now? We could put it up over the garage door. Then I can play with my friends after school. I have been playing with my basketball after school but having a ring to throw it into would be a lot more fun than just dribbling the ball all of the time.

Luke: Of course Jimmy, you may have that basketball ring and you can have a lot more things now that your father is a rich man.

Jimmy: I'm glad my father is a rich man.

Luke: Ha, Ha You bet! First thing though, I am going to buy that boat that I have been dreaming about. How would you like to go cruising down the channel after school in the very near future Jimmy?

Jimmy: Do you mean it dad? I'd like that just fine. Am I glad that I took all of those swimming lessons that mother insisted on.

Mary: Don't get too cocky Jimmy, because I signed you up for a second session of swimming lessons with the lessons being given by a private instructor, not the same as last time in group sessions. These are individual lessons.

Luke: Jimmy, you know that your mother is right. She had a close call in the water when she was growing up and that is why

she insists that you learn all you can about what there is to know about swimming like a little fish and loving it at the same time.

Jimmy: Well! Okay. But I can still go out in the boat as soon as you get it, can't I?

Luke: Of course. I am going to see to it that everyone wears life preservers when we go out on the boat when I get it.

Jimmy: Mother promised me a new pair of tennis shoes for my birthday and I will be ready to go when she keeps her promise.

Mary: You know that I always keep my promise. We can go shopping for your tennis shoes this weekend, so that you will be ready. What size do you wear now Jimmy? About 13 did you say?

Jimmy: You know I wear a 5, boy's size. Are you trying to be funny mother?

Scene II

Lottery details are discussed by the entire family. Luke struts around like a peacock bragging about how much he was going to accomplish with all of that "moola." What a joy.

Mary: Luke, you are back early from your trip to Sacramento. How did it go?

Luke: Well I was disappointed that I will not get all of that money all at once. It will be doled out to me in installments. So much per month for so many years.

Mary: Is that right? Is that going to stop you from getting some of the items that you planned to purchase?

Luke: Indeed not! You have no idea how good my credit rating is now. Everyone is more than happy to advance money or extend my credit. What a fabulous credit rating I now have. When I enter the bank they all know me now. Even the custodian

greet me by name. It is like a miracle. Well! It is a miracle really. A very beautiful dream come true.

Mary: I am so happy that your dream has materialized. We are indeed a very happy little family.

Luke: Mary, how would you like to go to Rosetti's for dinner tonight?

Mary: Rosetti's? Where is that?

Luke: I'm going to keep it a secret. You will see when we get there. They have the best Italian food this side of heaven. Family style.

Jimmy: Do I get to go?

Mary: If it is family style of course you may go. We will have a little family celebration for your father's good luck. We also want to tell you about winning the big one, the lottery.

Jimmy: You mean gambling?

Mary: I guess you could call it that. But really, it is a matter of luck because the odds are so tremendous. It has to be the will of the Gods for a person to win because of the long shot.

Luke: Jimmy, I call it gaming. I have played cards all of my life and I enjoy a good game of poker and that is why I play the lottery because it really is a game of chance. You take a chance with your money. If you win, you win, if you lose, you lose and there is no crying over it. If you lose, you lose and that is that.

But you have to be very careful not to overplay more than you can afford. You can't spend the bread money on lottery because gambling can then become a disease and it can create a lot of problems with a family.

Mary: I don't know a great deal about cards but I like to play the lottery because of the excitement that is involved. I must make sure to turn the dial on channel 20 to get the winning numbers

for that certain game. I work like a beaver to get all of my chores done so that I can go turn on the television at that bewitching hour of the numbers. It has become a ritual with me really. I look forward to it.

Scene III

The boat was purchased and it was named the “MARY G” in honor of Mary. Lake had the HBO cable television network installed immediately after he purchased the new home. The family was seated in the living room of the new home watching an HBO classic movie. Like sold the small house that they had been living in and purchased a brand new three bedroom home.

Luke: Are you enjoying fixing up our new home Mary?

Mary: Oh yes! I certainly am having fun. I got more than a new rug, I got a whole house to buy rugs for.

Luke: I feel good when I can do nice things for my little family.

Jimmy: Don't forget me dad. I could use a new bike because my old one is a child's bike and I would like a junior size one now that I'm older or perhaps a Schwinn racer?

Mary: Each day brings new challenges. How our life has changed. I was taking classes at the high school so that I could get a typing Certificate of Competency which would then qualify me for a job. Now I've changed my schedule from work classes to play classes. I am enjoying my gym classes and especially the art classes.

Luke: I'm glad to see you enjoy yourself Mammy, you deserve it. By the way, how do you like HBO? You know some of those old movies are now called classics. When we first saw they were just movies. Now we pay to see the same old movies but now they are classics.

Jimmy: It certainly was nice of you to take us out in the “MARY G” today. We had a lot of fun. My friends all said that they wished you were their dad because you know what kids like. The

Basket of food mother prepared was the greatest. We brought home the empty basket so that mother can fill it up again for our next outing. How about going out again next weekend?

Luke: Sorry Jimmy but next weekend is booked. I'm taking your mother and some of her women's club members for an outing.

Mary: Now Luke, you know you enjoy all of those ladies, especially Evelyn. You cater to her more than you do to anyone else. Are you just being nice or do you have a thing for her?

Luke: Now Mammy, don't be jealous, it doesn't become you.

Jimmy: I think Evelyn likes money mother. She said she likes to play the lottery because you never know who will be the next millionaire. I think she would like to win the lottery like dad.

Mary: Everyone wants to be a winner. The odds are so great that it is pure and unadulterated luck when a person does win.

Jimmy: I hope that I can be a winner like dad when I am old enough to play. Then I can buy a bigger boat and name it the "MARY G II." The Roman numeral means second, you know mother?

Mary: Yes I know Jimmy but we don't need another boat. It seems to me that your father is spending more time out on the boat than he is at home in our new house.

Jimmy: You know mother I like to sleep on the boat because it feels like the water is rocking me to sleep. When I look out the little porthole I think about being out on the real ocean aboard a huge ship.

Mary: Maybe that is why dad is spending so much time out on the boat, because it does a good job of rocking him to sleep.

Jimmy: Now mother, you are a lady and I don't want you playing guessing games. Dad is his own person. You know that don't you?

Mary: Yes Jimmy, I do.

Jimmy: I just really enjoy going out in that boat.

Mary: Maybe someday Jimmy you will be able to go out on a large ship and see this big world of ours but I know you will always remember how you enjoyed being out on the “MARY G” cruising the water as a youngster.

ACT II
Scene I

Tragedy, befalls the little family. In spite of Winning The Big One it could not save Luke's life. Money cannot buy everything.

Jimmy: Mother is dad okay? I ran all the way home when some of the kids said they saw an ambulance at my house.

Mary: I don't want you to worry because you saw the ambulance. The ambulance just made it easier for dad to get to the hospital.

Jimmy: What is wrong mother? Why won't you tell me?

Mary: I really don't know what is wrong. I won't know until the doctor has given your father some tests. He was taken to the hospital for tests and observation. We will know in three or four days at the most.

Jimmy: I hope those medics know what they are doing. I don't want them to play games with my dad's life. He is very precious to me.

Mary: Now stop it Jimmy! You know better than that. Dad will be okay. He has the stamina of a plow horse. Or rather I should say, a race horse. Nothing can get him down.

Jimmy: When will we know what is wrong with him?

Mary: I was waiting for you to come home from school so we could go to the hospital together.

- Jimmy: Okay, let's go. I'm ready.
- Mary: It didn't take us very long to get here. Jimmy wait in the waiting room while I check at the desk to find out which room they put dad in.
- Jimmy: Okay mother but hurry, will you?
- Mary: He's in room 502. The elevator is over there.
- Jimmy: I'll walk the stairs and meet you up in room 502 okay? Those elevators are too darned slow.
- Mary: Dad wasn't here when I arrived. He is having tests. Let's wait in his room until he comes back.
- Jimmy: I sure hope they hurry up. I would like to talk to dad and find out just what happened. We had so many plans.
- Mary: There they are now. I saw a gurney turn the corner or was it a wheel chair? I can't even see straight I am so worried.
- Jimmy: Dad! Dad! Am I glad to see you. I was afraid something had happened to you.
- Luke: (Laughing) Ha, Ha, so I gave my Jimmy a scare did I? Well it scared me too. My heart was racing like mad and I thought that I was going to have a heart attack so I asked mother to call 911.
- Jimmy: They took X-Rays of your heart to see if it is still running okay?
- Luke: Oh, my heart is running okay but it seems to be a little out of control. The doctor gave me some medication to calm me down. I'm feeling sleepy now, so you and mother had better go home, get some rest and come back tomorrow. Perhaps we will have some definite news by that time.
- Mary: Come along Jimmy. Let's do what dad says. We will be back in the morning Luke to see how you are doing.

- Luke: Now Mammy don't fret. You know I'm strong as a horse.
- Mary: Remember Luke, they shoot sick horses, so don't be so cocky.
- Luke: Ha, Ha, that's my saying.
- Jimmy: So long dad, see you tomorrow. (Mary and Jimmy left the hospital, went home and to bed. They were both exhausted, both mentally and physically. They both loved Luke very dearly)
- Jimmy: Mother, the phone has been ringing about ten times. Do you want me to answer it?
- Mary: No Jimmy. I don't want you to answer the phone at night. I will do it. Go back to bed like a good boy.
- Jimmy: Okay mother but it isn't night time, it is nearly 5:30 in the morning.
- Mary: Hello, yes this is Mary. What did you say? You want me to come to the hospital because Luke wants to talk to me? He isn't worse is he? He just wants conversation? Okay, I'll be right over.
- Jimmy: So dad wants conversation does he? Do you want me to go with you mother?
- Mary: No Jimmy. I had better get right over there. Maybe dad wants to see me about a confidential matter. I'll be back as soon as I can.
- Jimmy: Okay mother, I'll be right here when you return.
- Mary: All right Jimmy, I trust you. I'm leaving now.

Scene II

Mary arrived at the hospital to find that Luke had summoned his attorney and was making out his Last Will and Testament. He explained to Mary that

he hated to leave but that the Heavenly Father had called his name and he was anxious to go see what he wanted and didn't want to keep him waiting. (Mary was not apprised of the will's contents)

Mary: Hello Luke, how are you doing?

Luke: I feel a little dopey but okay so far.

Mary: I see you made out a will. You know that I will see to it that all of your provisions are carried out.

Luke: Yes, I know you will do as I ask. That is why I asked for you to come over here. It is my wish that you carry out all of the instructions in detail set forth in the will.

Mary: Since you are okay now I'll be back as soon as I get Jimmy off to school. You know I will do as you ask.

Luke: No, wait Mary! I want to say a few words before you leave.

Mary: I'd love to sit and chat but the nurse gave me specific instructions not to stay very long. You are exhausted and the doctor said you need your rest. The nurse was irritated because you had your attorney and the two witnesses here for so darned long.

Luke: I wanted to get things down in black and white before I leave.

Mary: You speak as if you are anxious to leave. Why?

Luke: Mammy I can't explain that one.

Mary: I'll be back after I get Jimmy off to school.

Luke: Okay Mammy, be good! (Mary arrived home in about ten minutes)

Mary: Rise and shine Jimmy, time to get out of bed.

Jimmy: Hi mother, I'm up, dressed and ready to eat breakfast if you will make some pancakes for me.

Mary: Okay Jimmy. Pancakes it is. How many do you want?

Jimmy: Two will be just fine. If you make the dollar size, I'll take six.

Mary: After you finish eating I am going to drop you off at school and then go back to the hospital.

Jimmy: Dad is getting a lot of attention, I hope he enjoys it.

Mary: I think he is a lot worse off than he realizes. You know he never complains and his favorite saying is "I'd rather wear out than rust out."

Jimmy: Yes I know. I've heard him say that a million times but I never really understood what he was driving at.

Mary: Well now you know. He is a very proud man and doesn't want anyone to dictate to him, especially when he is enjoying himself with his friends and living it up. That is all he has been doing since Winning The Big One. He is very generous with all of his friends.

Jimmy: I know he has a nice personality and he has a lot of drinking friends.

Mary: Yes his drinking has been one of my worst nightmares. But that seems to be what he enjoys doing most these days.

Jimmy: Mother I guess I had better tell you. I have been worried about him spending so much time at the Rainbow Bar and entertaining his many friends too.

Mary: There is nothing we can do Jimmy. He has to decide for himself if he wants to quit drinking so much since he won the lottery. It is dangerous for him to party all of the time. I wish he would spend more time with us in our nice new home but I can't force

him to do it. We just have to let him decide what he wants to do about his health.

Jimmy: What a way to enjoy life. What a waste! (Mary arrived at the hospital and found Luke's room filled with nurses and doctors. Suddenly Mary had a very bad headache and a severe pain in her stomach. She was anxious. Luke was worse)

Mary: What's wrong? Is Luke okay?

Nurse: He had a seizure and the doctor tried to pull him through but I don't think he will make it this time.

Mary: What do you mean, this time? How many seizures has he had?

Nurse: Quite a few but they were mild ones.

Mary: When can I see him? May I go in now?

Nurse: No! Please. Not yet. Wait until the doctors come out of the room. They are still working on him.

Mary: Doctor, please, is Luke okay? May I go in and see him?

Doctor: You can go in if you like Mary but he has made up his mind that the Heavenly Father needs him upstairs and that his work here is finished, KAPUT! There is nothing more we can do for him. Prayers only.

Mary: Yes doctor, I'll pray. (Luke seemed to smile in death as though he had met the Heavenly Father face to face in a joyous reunion. Mary and Jimmy were stunned to say the least. They had a real good crying spell together and then they tried to be brave for each other. They tried to hide the sharp pain they felt having lost someone they both loved very dearly. A deep void was felt by both of them. It seemed to be a real tragedy to lose him because he seemed to be in such good health. The doctor explained that his liver gave out and when he had the last seizure it spelled the end. He just couldn't pull through this one)

Scene III

The reading of the Last Will and Testament

Attorney: Hello Mary. Will you have Jimmy come to my office with you for the reading of the will?

Mary: Of course I will. I think Jimmy should know everything that is in his father's will. I keep no secrets from him.

Attorney: (He read the will in detail and then explained it to Mary and Jimmy) The will sets forth in detail specifying that Mary shall have the new house but all of the remaining lottery money goes to his son Jimmy upon his 25th birthday and no sooner than that. He wants Mary to sell the big house, move into a smaller one or an apartment and provide for Jimmy until he reaches the age of majority. Jimmy is to receive all of the remaining lottery proceeds in one lump sum upon reaching the age of 25.

Mary: Thank you for reading the will and explaining the provisions to us. I will do what Luke asks. Do you have any idea how much money is left for Jimmy to inherit when he reaches the age of 25?

Attorney Well Mary, you know Luke has been living high off the hog since he Winning The Big One and has doled out money like water to all of his friends. The balance of the money is not a great deal but it will help Jimmy get started in a small business if he knows how to handle money very carefully and doesn't run into any snags.

Mary: Yes I know all of that. What you said may be true but it was his money. He was lucky enough to hit the Big One and we might just say that Winning The Big One did him in.

Jimmy: Mother, dad told me many times that when the Heavenly Father called him home that he would be ready to go. Well, he did say that the Heavenly Father called him, so let's accept that. It was his time to go. We must pull together now mother because he would want us to go forward not backward.

Mary: May the Heavenly Father look down upon us, give us the strength to continue living and guide us in the right direction.

Jimmy: FINI.

THE DIMENSIONETTES

Mary Geneva Caruso

The Characters:

Mama Kitty
Papa Kitty
Little Kitty
Skippy (Little Puppy)
The Voice

Mama Kitty was sunning herself on the front porch. Papa Kitty was finishing some of the breakfast that had been left over from early morning. Little Kitty was outside near the doghouse teasing Skippy and trying to get him to bark and growl at them so that they could run and hide.

Papa: Little Kitty is teasing Skippy again! I am going to have a talk with Little Kitty and straighten this out once and for all. I will explain the importance of getting along with Skippy. After all he was here before Little Kitty came along.

(And so Papa Kitty had a talk with Little Kitty and from now on Skippy was going to be the Mascot and no one was going to tease this little dog anymore.)

The Voice: I can hear Papa Kitty requesting that they be allowed to go on a trip somewhere. I'll put the whole family to sleep and send them off on a trip. That's it.

(And so The Voice turned into a brilliant glow of light and sprinkled sleepy dust all around, including Skippy. After all why shouldn't he take a little vacation too? All of a sudden the entire family and Skippy found themselves on the precipice of a dimensional transporter. They were all awake and standing in line waiting their turn to transport.)

Mama: When did you arrange all of this Papa Kitty?

Papa: (Smiling) Mama stop asking so many questions. I am surprised myself.

Skippy: Surprise! I wonder how I got included with all of these darn cats. Where are we going anyway? I'd rather stay at home in my little doghouse.

Little Kitty: I'm glad you got to come along Skippy. I made the request.

Skippy: You did?

Little Kitty: Yeah!

The Voice: Ladies and Gentlemen we are ready to move to another dimension. Please follow the leader and take your seats in the designated area as soon as possible. We are getting ready for the count down.

Papa: Hurry up everyone don't dillydally. We want to get the seats up front so we can go first.

Mama: We must hurry.

Skippy: I wonder if I am supposed to say that, too. I wonder if they realize that I am not a kitty. Too bad, because I think this is going to be fun.

The Voice: One, two, three, now.

(And so they transcended to another dimension.)

Papa: All out—hurry now, don't stumble on the small rocks.

Mama: Look everything is so peaceful here. No noise.

Skippy: These cats certainly are hard to please. I think I'll just take a nice long run around to see if I can find someone that looks like me and not a cat.

Papa: Come here quick Mama, I've found a large chunk of cheese. The only thing is, it is green. I have never seen green cheese. Do you think it is all right for us to taste it?

The Voice: Yes, it is all right for you to eat as much as you like. I arranged this trip so that you could have a little vacation.

Skippy: Who does she think she is? I'm not a cat! I didn't request a vacation.

The Voice: I can read your mind Skippy. I know you did not request a vacation, but I wanted to include you so that you can all become friends. Little Kitty promised not to tease you any more.

Papa: Come Mama Kitty, Little Kitty. We are going to have lunch now. We are going to feast on green cheese.

Mama: Just eat enough to satisfy your hunger. We can pack some of it in our bags to take back with us for later.

Little Kitty: It is delicious Skippy. Come over here and try some of it.

Skippy: Do I have to?

Little Kitty: No, you don't have to, but I know that you will like it if you taste it. It tastes like green mint ice cream, it just melts in your mouth.

Skippy: Yes, you are right, it is delicious.

(After they had all satisfied their hunger they decided to take a short nap before exploring the rest of the planet.)

Skippy: (Talking to himself again.) Now, is the time for me to cut out and get away from these cats. I'm sick of Little Kitty. I'm sick of taking orders from Papa Kitty. He's not my boss anyway.

The Voice: So...you are tired of the lot of them, are you Skippy? Remember, I said I could read your mind.

Skippy: How can you do that? Are you some kind of a witch or something like that?

The Voice: No, Skippy, I am not a witch. I am the Guardian of all the cats in the world. I try to keep all of them happy. I decided you should come along for the fun of it. If you don't like it you can go back to the transporter and wait. We will be leaving soon and returning to earth.

Papa: Wake up Mama Kitty, you have been moaning and crying in your sleep. Wake up. It is time for dinner.

Mama: Wake up, indeed. I had the most delightful dream.

Papa: I didn't have a good trip. I saw a bunch of footprints there but no mice. Now Skippy teases Little Kitty.

Mama: Little Kitty loves it. Skippy likes to stalk him like a big cat. He even chases mice prints that are always there before him.

READ ALL ABOUT IT

Mary Geneva Caruso

The Characters:

Gus	Newsstand Proprietor
Stella	Actress
Richard	Limousine Driver
Ruth	Call Girl
Sam	Detective
Lauren	Attorney at Law
Paul	Medical Doctor

ACT I

Scene I

Scene II

ACT II

Scene I

Scene II

Scene III

Scene IV

ACT III

Scene I

Scene II

Scene III

Scene IV

Scene V

ACT IV

Scene I

Note: All scenes are at the newsstand, in the limousine or with the lights off on the stage.

DESCRIPTION

This newsstand is located on Market Street, in San Francisco. It is a very busy corner with considerable activity. People are picking up newspapers or magazines and making personal contacts. It is a constant coming and going way into the early hours of the morning. Gus the owner of the newsstand is a gray haired old man who limps about and around. A lot of the people patronizing this particular newsstand pick up their papers at a specific time so as to continue the ongoing conversation with Gus regarding various topics of interest. Gus is well versed in the art of conversation. Sometimes he even has a tendency to make predictions. Gus has a hand in the lives of several people who look up to him as some kind of an extraordinary person who can answer questions. All you have to do is ask. Specific to this newspaper stand is that it has a back room with a small cot, a step stool and a small shelf top that folds back from the wall upon which one can find a coffee pot including San Francisco's sourdough French bread. On the wall next to the shelf is a pay telephone. An electric heater and a fan are below that.

ACT I
Scene I

- Narrator: It is early in the morning during which a San Francisco fog is gently rolling in as a great deal of traffic is bustling throughout the City. Gus is in front of his newsstand calling out the latest news.
- Gus: EXTRA, EXTRA, READ ALL ABOUT IT! Anonymous donor gives one billion dollars to the City of San Francisco. READ ALL ABOUT IT!
- Stella: Hello Gus. Is the paper in yet? I am wondering about the review the critics gave me for last night's performance.
- Gus: The review was excellent as you well deserve. But don't take my word for it, read it yourself. (Handing the newspaper to Stella who is already a well-known actress. Gus then turns to wait on the customers gathered around the stand waiting to be served)

Richard: (Approaching Gus with a flair and dignity befitting only a king) Gus, I left a small package on your cash register just now with a note attached. I'll come back for an answer. I have something else to attend to, so I may not be back until late tomorrow.

Gus: Very well Richard consider it done. See you then. (Waving to Gus, Richard gets into his limousine and drives away)

Stella: (Smiling) Yes, the review is good. I'll talk with you later Gus.

Gus: Prosto! (Just then at the intersection in front of the newsstand a loud screech of brakes can be heard)

Ruth: For heaven's sake Richard, you almost hit me!

Richard: I'd stop for you any time Ruth. You know that. You are ... What can I do for you?

Ruth: I wanted to see you before you leave. I have a message for you. Richard, do you remember when you drove me over to that residential area to see that guy named Slater? He telephoned this morning and asked if I could reach you. I told him I would give you the message if I saw you but that I could not promise anything. Anyway, Richard this guy Slater is reliable person and can pay any price. Just name it.

Richard: Thanks Ruth. I'll take your word for it but if you ever give me a wrong turn just watch it because you won't live long enough to talk about it. (Richard drives off)

Ruth: Okay, Okay, I love you, too.

Narrator: Ruth then continues toward the newsstand to pick up a paper before returning to her posh apartment. Just recently Ruth moved to this apartment as suggested by one of her many clients. It is centrally located, close to department stores and just a couple of blocks from Gus at the newsstand where she meets a lot of people.

Gus: Hello Ruth! There were three people looking for you this morning. It seems you forgot to keep your appointments. You had better call Doc Paul immediately. He has called four times. Sam is also looking for you. He was afraid something had happened since you didn't call on him. Also you were supposed to do lunch and drop names with Lauren on Friday and you didn't show. All of a sudden you are neglecting the people who care for you most. You had better get with it my little one. If you need someone to talk with you know where to find me. Come and have coffee and sourdough with me any morning. I get up at 4:30 a.m.

Ruth: (Laughing) Gus, I am the one that is supposed to say I am available. See you soon! (Ruth picks up the paper and drops some coins in Gus' outstretched hand. The lights go out on the stage)

Narrator: The telephone is ringing when Ruth opens the door to her apartment.

Ruth: Hello! Hello! Yes, this is Ruth. What number did you dial? Just a moment. Is that you Paul? Yes, I can meet you at Gus' newsstand, ten-ish if it is that urgent.

Paul: (The lights come on stage showing Ruth and Paul in the back room at the newsstand) Where have you been Ruth? I've been looking for you for a couple of days. Here is the stuff you wanted from Zanzibar. These are new and very powerful.

Ruth: Okay Paul. Thanks. (Laughing) Are these zanzibarbs? I really feel pretty good. I promised to go have a talk with the master in the morning and I will call you from there. (The lights go out on the stage)

Narrator: Arriving home from Paul's office Ruth finds Sam, a detective friend who is a client of hers. (The lights remain off on the stage. Only the dialogue of Sam and Ruth can be heard)

Sam: I called you earlier and didn't get an answer.

Ruth: I had to get out for some air.

Sam: Ruth I wanted you so I thought I would take a chance on you being at home.

Ruth: I've been having severe headaches and Paul gave me some new stuff. I've been confused lately and becoming very forgetful. I already missed several appointments.

Sam: What new stuff?

Ruth: To be a detective is to be suspicious. I don't want to hear any of your assumptions.

Scene II

Narrator: It is morning. Ruth enters Gus' back room at 5:00 a.m. Gus is busily preparing some very special coffee and placing fresh sourdough French bread on the very small table shelf. The aroma emanating from the freshly brewed coffee is throughout and around the newsstand.

Ruth: The coffee smells great Gus.

Gus: I have done this before.

Ruth: How do you get such excellent bread?

Gus: The bakery truck just happens to stop here.

Ruth: I came for your delicious coffee and some wisdom.

Gus: Wisdom cannot be transferred, it can only be spoken.

Ruth: How can I speak when my brain is so confused I can't think. I've had this terrible headache for two days now. What do you think? (Ruth goes into something else) I just have to introduce you to my friend Sam. He is a detective and sees clues everywhere. When Sam saw the different brand of toothpaste I

was using he became suspicious. Tell me Gus and don't laugh because I could use some help. What is wrong with me?

Gus: I have listened to you speak and you are very eloquent. What seems to be bothering you?

Ruth: I guess I can't fool you can I Gus? You know me like a book from cover to cover and everything *Inbetween*. Nothing escapes you. Yes, I've been under a lot of pressure lately I would like to discuss it with you but I really cannot do so. I cannot bring myself to talk about it at this time. Maybe soon I'll be able to tell you about it. I know that I can come to you when I am ready so let's just enjoy your coffee and sourdough for now. Just talk Gus. You make such good sense. Remember when you opened your newsstand? I was your very first customer.

Gus: I remember telling you I had located here in San Francisco because it is both City and County and although it is very small in space it is very large in the international scene.

Ruth: The international scene?

Gus: This is an international City, sooner or later everyone comes to San Francisco.

Ruth: Even people like me.

Gus: I stand in the one spot and everyone passes by.

Ruth: You are truly a master, Gus.

Gus: (Pointing towards Alcatraz Island) See that Island over there? It used to be a Federal prison.

Ruth: Yes, I understand it has been there for a long time.

Gus: Someday it will be a Gaming Casino and it will bring in a lot of revenue for the City and County of San Francisco.

Ruth: (Laughing) I'd better get out of here Gus before you tell me something that I don't want to hear.

Gus: There will also be...

Ruth: (Interrupting) Gus, you always make good sense but your predictions have a way of materializing and you frighten me.

Gus: I am to be for you.

Richard: (Banging on the door) Gus, Gus, open up. I have to see you.

Gus: (Opening the door) That's funny no one is here!

Narrator: Suddenly Ruth gets up and rushes through the doorway without even saying good-bye to Gus. (The lights go out on the stage)

ACT II Scene I

Narrator: The newsstand is only one of Gus' activities. The back room is used by many people for private conversations. Gus named the back room the Gold Room because it brings in money.

Paul: (It is late in the evening) Gus, is the Gold Room available for a short meeting? Richard and I would like to have a conference.

Gus: Yes, it is available.

Paul: Okay Gus.

Richard: Thanks Gus. (Handing Gus a white envelope) (Gus exits)

Paul: (Speaking softly to Richard) Did you receive the order? I sent it to you by a new man. I have not used him before but he seems to be reliable.

Richard: Yes, I received it but I don't like the looks of your new man. He may be on the up and up but he looks somewhat I'll be glad when your regular man gets back.

Paul: Come on Richard, you have been seeing too many spy movies lately. He's okay take my word for it.

Richard: Did Ruth come to see you?

Paul: Yes, she did. I am really quite concerned about her. She has this detective friend of hers that seems to keep asking a lot of questions.

Richard: I don't see anything wrong with Ruth that a good night's sleep wouldn't help. She is living a fast-paced life at this time. I shudder to think of how much her...

Paul: What are you suggesting to me Richard?

Narrator: As Gus makes the following announcement to some customers the lights go out on the stage. Only the dialogue of Gus and Richard can be heard.

Gus: All right folks, it is 2:00 a.m. Time to lock up.

Richard: (Speaking softly) Did you open the package I left for you and did you read the note attached?

Gus: (Also lowering his voice) Yes, I did. I opened the package and read the note. I just don't feel like getting involved in this. Thanks for your confidence. It is safe with me.

Richard: I had better get moving now but if you change your mind you can always contact me at Green Street.

Gus: Okay Richard. Let's leave it at that.

Scene II

Narrator: The lights remain off on the stage only dialogue can be heard. Stella, a very beautiful blonde actress, answers the telephone. She pushes a button on the telephone to amplify the conversation.

- Stella: Hello! What do you mean you can't get any more?
- Richard: That's what I said. The new shipment from Zanzibar is due tomorrow night and I'm to meet my source on the docks to receive the shipment. You will just have to make do until then. Go see Paul and ask him to help you out. Better yet you are supposed to be an actress, so do some acting.
- Stella: (Pushing buttons on the telephone in a very angry manner) Hello, Paul. I can come to your office. I have a performance scheduled for 8:00 p.m. tonight and I should be there by 7:30 p.m.
- Paul: I just saw you!
- Stella: Paul, didn't you hear me? I have a performance scheduled for this evening.
- Paul: All right, come right over and I'll see what I can do.
- Stella: (Pushing buttons on the telephone) Richard come quick, get the limousine. Paul said he will see me immediately.
- Richard: I can't drive you at this time so you will just have to call a taxi.
- Stella: What do you mean you can't drive me? I'm going to fire you! And by the way, I already talked with Paul.
- Richard: You need me too much. I am your driver!
- Stella: (Arriving at Paul's office) Driver, just let me off here and I'll go in the back way.
- Richard: As you wish!
- Paul: Stella, you are tremendous with our acting ability. How can you get so involved?
- Stella: Lights, Camera, Action!

Paul: Please Stella spare me the quotation.

Stella: What is it with you and Richard anyway?

Paul: You have everything going for you. Keep it that way!

Stella: I am what I am.

Paul: You will eventually wear out. You can't burn a candle with a flame thrower.

Scene III

Narrator: (The lights come on stage) Ruth and Richard are having a discussion in the limousine while on the way to the new client's apartment.

Ruth: I'm going across town to a new client this afternoon and I don't know how long I'll be. Will you drive me Richard? Will you wait in the limousine for Lauren's call?

Richard: I like it when you ask. What has Lauren got to do with you anyway?

Ruth: Legal stuff. Lauren had to do some research before advising me.

Richard: The hell you say. She had to go look in a book before giving you the answer!

Ruth: Yes Richard, yes, that is the way it is done. In the practice of law you don't store everything in your mind. You only store key words. When you want to know something you go look it up in a Reference book. Case vs. Case means that a previous case was submitted to the court and it tells the whole story from beginning to the court's final decision.

Richard: How come you know so much about it?

Ruth: I had a client once who was a widowed judge. We became good friends.

Richard: Of course.

Ruth: When he got started talking he wouldn't shut up about different cases he presided over. There was a case over a cat and this judge had to decide who was the legal owner. It was so involved that before the case was decided everybody was fighting. He asked me what to do. Well, the case was finally thrown out of court.

Richard: Is Lauren going to leave a message with me or shall I tell her you will return her call?

Ruth: You will know when she calls. I will take a taxi. You won't be here then.

Richard: Why don't you get a message recorder?

Ruth: You of all people have to ask me that question? I don't have time for details now.

Richard: Very well my dear, I shall do your bidding. (Richard salutes Ruth)

Ruth: (Ruth was suddenly reminded of someone else who had saluted her and bowed. That was a long time ago) Don't get so dramatic Richard. I don't like you when you make fun of me. Remember I can be mean too.

Richard: Oh! Yes, I know very well how mean you can get. I have known you for some time now. From now on I'll call you the witch-queen.

Ruth: I earn a good living. Someday I may even own your limousine service.

Richard: Own my limousine! That will be the day I quit and go back to...

Ruth: What is that?

Richard: It is only a figure of speech. As if you didn't know!

Ruth: Some of the things that you do are really different. You only drive the limousine and not very far at that. I always see you at the same time talking to Gus at the newsstand. How many newspapers a day do you buy anyway? And for whom?

Richard: So, you are keeping track of me, are you?

Ruth: No, I'm not! I just noticed, you always wear that dark uniform, look so neat and clean and double park the limousine in front.

Richard: Be careful of what you see.

Ruth: (After a long pause) I won't even miss you.

Scene IV

Narrator: Ruth is talking with Gus and Lauren stops by to get a newspaper.

Ruth: Thank you for seeing me on such short notice Lauren. How about if we speak in the Gold Room?

Lauren: I am here to help you in any way that I can.

Ruth: I am afraid that I've waited too long for help. I keep putting off what will not go away. I may find myself behind bars.

Lauren: I'm listening so feel free to speak as you wish.

Ruth: It started when I was in love with dream. I really don't know how I got so involved but before I knew it I was in over my head and no way to stop.

Lauren: You were in over your head?

Ruth: Yes, I had no way out.

Lauren: So!

Narrator: Ruth suddenly jumps up and leaves Lauren with a blank look on her face. She no sooner exits than she returns.

Ruth: Sorry Lauren, I felt faint and had to run outside for a breath of fresh air. I feel better now so I will continue with my story. It was not too long ago that I got involved with three men. Well these three men were in the process of an international plot.

It was all falling into place down to the very last detail. The only thing they needed was someone to be on the scene first. Well, I was that someone! That is all I did. I have been sorry ever since. Every once in a while I see one of them I am reminded to keep my mouth shut or else.

Lauren: Or else what?

Ruth: All three of them threatened to kill me. I thought that I could do anything and get away with it. Since then I have been working. I would like to go so far away that no one can find me. I need a passport.

Lauren: Do you know the names of the three men?

Ruth: I hesitate to give you the names.

Lauren: If you don't give me the names I am afraid that I cannot help you.

Ruth: If you knew who they were you would understand why I cannot identify them. They are rich and famous. People would not believe that they were ever capable of accomplishing such a task. I have nightmares over it. I cannot talk to anyone about it because of the tremendous fear that I have. But I think Gus knows about it.

Lauren: What did they do?

Ruth: I cannot say.

Lauren: Let me ask you this. Are they in this immediate vicinity? Are you in immediate danger?

Ruth: Maybe. Yes!

Lauren: Do you have any contact with them?

Ruth: Yes, sometimes one of them comes to visit me. He likes to think that he is doing me a favor.

Lauren: What happens?

Ruth: He brings me candy and flowers. I am always afraid to eat the candy. Then I give him a piece of candy and he eats it and then I realize that he wouldn't eat any of it if he had poisoned it. I give the flowers to my landlady.

Lauren: What do you want me to do? Remember, you called me!

Ruth: Sorry Lauren, I cannot give you names. (The lights go off on the stage)

ACT III Scene I

Narrator: Stella is feeling better after talking with Paul. So she calls Richard to drive her to the theatre. It is nearly 7:30 p.m.

Stella: Can't you drive a little faster? I don't want to be late.

Richard: Knock it off Stella. I don't try to tell you how to do your job do I? Just keep your mind on your work.

Stella: I am trying to rehearse some of my lines but I can't seem to concentrate. I do feel better but I would appreciate it if you could get me some

Richard: All you need to know is that I will get it for you. Just have the money ready because this time it is going to cost you.

Stella: I don't care how much it costs, just get it.

Richard: I told you I would do it. Don't you believe me?

Stella: Sure, I believe you.

Richard: Give a good performance because I know that you are an excellent actress. Everyone loves you, including me.

Stella: You would like to love me, Richard!

Richard: Especially a beautiful woman. And you are beautiful.

Narrator: Stella closes her eyes for a brief moment, enters into another world, the other world, the one she left behind so very long ago.

Stella: Stop the car!

Richard: What is the matter with you? Do you want to get me arrested? You dumb broad, shut up or I'll let you out in the gutter.

Stella: Sorry Richard, I guess I dozed off and suddenly an experience I had so very long ago flashed through my mind. I keep remembering it so vividly that I just can't seem to concentrate any more.

Richard: Think of your career. You are a gifted actress and you must keep yourself steady if you want to stay on top. When people reach the top as you have they have a tendency to sink back to nothing. No one really cares. You have to work harder to stay on top than to get there.

Stella: Knock it off Richard or I will think that you are related to Gus, instead of...

Richard: Well Stella, I don't mind if I do. If I only could be as good and kind as Gus I think that I would have the world at my feet, instead of destination unknown.

Stella: Richard, what will they do to you?

Richard: Whatever gives you the idea that there is something that is going to happen to me? I enjoy what I am doing. At night when I go to bed I sleep. No one is telling me to do this or that. I like what I am doing. I like the fine qualities of life I live.

Stella: All right Richard, stop! You almost passed the theatre. I get off here you know. Don't forget to pick me up after the performance. I'll be out back waiting.

Richard: Okay Stella. Give them your best.

Stella: Lights, Camera, Action!

Scene II

Narrator: Lauren usually picks up her paper from Gus around 6:00 p.m. She then goes home, eats a light dinner and reads the paper until it is time to watch the evening news. After that she usually watches a TV movie for awhile and then goes to bed. But this evening she is quite disturbed about her earlier meeting with Ruth and considers a short discussion with her friend Gus who might help her to get it straight in her own mind.

Gus: Your paper is here Lauren.

Lauren: I see you have it fixed as usual.

Gus: Yes, here it is Lauren.

Lauren: Have you seen Ruth?

Gus: Yes I have. Why do you ask?

Lauren: She seems to be carrying a heavy load lately and I wondered if you had noticed anything wrong.

Gus: What do you mean?

Lauren: Ruth has a lot on her mind these days. She knows she is welcome to come in and discuss anything she likes with me but

she doesn't seem to have time for anyone. She just can't seem to stop running. She is working too hard.

Gus: She doesn't know the meaning of taking it easy. She says "there is plenty of time when she is laid to rest."

Lauren: What an attitude.

Gus: To do is to be.

Lauren: Have you known Ruth very long?

Gus: A long time.

Lauren: Well, then you must know something about her past. Where does she come from? What is she trying to run away from? She is trying to run away from something because she never stops going.

Gus: Running from or running to?

Lauren: That is enough Gus. I can see that I am not going to get to first base with you when you start getting philosophical with me. I have to go anyway so I had better run.

Gus: Run?

Lauren: Right Gus, right.

Narrator: Lauren walks away realizing that she would never be able to reveal her client-lawyer relationship with anyone. It had to remain untold. When Lauren is out of sight Ruth appears at the newsstand.

Ruth: Hello Gus. I just had a very hectic session with a client.

Gus: Did you see the newspaper? I was going to close up and come looking for you. But I sent a runner to hunt you down.

Ruth: Hunt me down? What do you think I am, a jackrabbit now?

Gus: Sometimes!

Ruth: I'm here. I got the word. What do you want anyway.

Gus: (Handing her an envelope) Would you accept this with no strings attached?

Ruth: You want to give me \$100,000? Now I know, you've got something up your alley. Do you want me to leave town? What? Have you got a new girl in mind?

Gus: I am willing to help you. You have been working pretty hard and some of your clients are taking advantage of you.

Ruth: My clients are not taking advantage of me. They give me more than I give them. I'll keep in mind that you are willing to help me so I'll be the one to come to you with whatever I wish to discuss when I wish to discuss it. (Handing the envelope back to Gus)

Scene III

Narrator: Paul and Richard are having a conversation regarding a shipment from Zanzibar at the newsstand in the Gold Room. (The lights come on the stage)

Paul: (Speaking softly) Glad to see you Richard.

Richard: What's the matter with the stuff?

Paul: Nothing is wrong, I just don't like the new man you have working for you.

Richard: Now you are trying to tell me how to run my business. I've been in this for a long time, so just knock it off if you know what is good for you.

Paul: Are you threatening me?

Richard: Is that the way you want it.

- Paul: All right, I know how important this is to all of us.
- Richard: Just remember if it wasn't for me, you wouldn't be
- Paul: I am paying you plenty.
- Richard: You've got a good thing going.
- Paul: Well, I don't expect the likes of you to understand Richard. If you did you would not be in this business. So let's drop the subject.
- Richard: (Looking around quickly) Sirens, Police, Ambulance!
- Paul: (Looking out the small window of the Gold Room) It's Ruth. She has collapsed in the middle of the street.
- Richard: She's dead!
- Paul: The police will check Ruth's apartment. (The lights go out on the stage)

Scene IV

- Narrator: The next day in front of the newsstand Lauren and Gus are having a conversation.
- Lauren: Ruth was really scared Gus.
- Gus: I know.
- Lauren: Do you suppose she knew who it was?
- Gus: I really can't say.
- Lauren: Come on Gus. I know that someone murdered Ruth. I don't know exactly why but I am going to find out.
- Gus: Broadcast your intentions and someone may hear you who might be involved.

Lauren: Thanks Gus. I'll be careful.

Narrator: Lauren picks up her paper and leaves. She is walking so fast that she doesn't see a car pull away from the curb at the, same time that she leaves the newsstand. It seems there is someone trailing her already and she hasn't even started her investigation. Lauren eventually sees the car from the corner of her eye and walks back to the newsstand. She isn't ready to take on any new clients at this time. Fear seems to grip Lauren as she moves toward the safety of the newsstand. The car also changes its course, makes a turn and stops in front of the newsstand, then suddenly drives off!

Gus: Did you forget something Lauren?

Lauren: Gus, who was that man who bought that paper just now?

Gus: I really don't know Lauren but he has been here before. He is a familiar stranger.

Lauren: He looked suspicious. Gus, maybe I am looking for trouble where none exists. I think I'll go home. I've had a trying day!

Gus: Wait Lauren!

Lauren: Really Gus it is okay. I think that car was following me but it doesn't seem to be around now.

Gus: Wait a minute while I place a telephone call. (The lights go out on the stage)

Scene V

Narrator: Paul and Richard are at the newsstand having a discussion about the recent tragic death of Ruth while having a cup of coffee in the Gold Room.

Paul: I received the coroner's report and wasn't very much surprised to read that there was foul play in Ruth's death. I thought that it was strange that so many people seemed to think that it was not

just an accident. Well, here it is in black and white. She died of poison.

Richard: It is a woman's modus operandi!

Paul: Does that mean you didn't do it?

Richard: It doesn't seem possible that something like this could have happened to Ruth. Everyone seemed to like her a lot. She had many friends, I mean real friends among her clients.

Paul: She must have known something was wrong because she was in her car and driving to get help. Evidently she crashed, walked away from the car and then died in the middle of the street. She didn't die from the accident but from the poison. It must have been horrible for her to know that she was poisoned and couldn't do a thing about it. She surely must have known who gave it to her.

Richard: Just how did you come up with that conclusion, that she was driving to get help? She could have used the telephone couldn't she? Why would she get in her car and attempt to drive to the hospital if that was where she was going? Aren't you grasping at straws Paul?

Paul: There was something very strange about the entire situation. She was dressed for bed. Why would she drive her car dressed for bed? Strange indeed!

Richard: She was always dressed for bed.

Paul: There were stains on her nightgown. She would not wear anything in that condition, not even to bed. Someone may have forced the poison on her.

Richard: You should have been a detective instead of a doctor Paul. You seem to have all of the answers even down to the way she was dressed.

Paul: I've known her for a long time. We used to talk a lot, especially about her clients. She was always afraid but she would not talk about it. She was very close mouthed. Her clients seemed to be very pleased with her. No one ever complained about her to me. There were, however, three men she was afraid of but she would not reveal their names.

Sam: Hello in there Doc! Are you in? I would like to talk with you for a moment.

Paul: Who are you? Yes, you may come in, I am only talking with my friend Richard here and he is just about to leave. (Richard exits)

Sam: I understand you suspected at the scene of the accident that Ruth was poisoned? I was a good friend of hers and there is nothing better than catching up with the murderer. She was good to me.

Paul: She was my friend.

Sam: Ruth was afraid of a guy who bought a paper here earlier. She would go around the block to avoid him but then I never questioned her. She was a very private person.

Paul: Are you sure about that?

Sam: I am a detective and I spent a lot of time with Ruth. Why I don't know, she really didn't like him. She gave the flowers away and she didn't even eat the candy.

Paul: Are you sure about that?

Sam: Yes, I'm sure. She never ate the candy he brought her or sent her. She was always afraid it contained poison. I don't like to go to the police with these things until I am sure I have the goods on a person before bringing them into a case.

Paul: I have to go now. Here is my card. If you find anything let me know. (Paul exits and Sam speaks with Gus)

Sam: Gus, you knew Ruth a long time. Where did you first meet her?

Gus: I first met Ruth when I opened up this place. She was one of my very first customers. She came in every night at the same time to pick up a paper. We got to be good friends.

Sam: When did you last see her?

Gus: I saw her the night before the car crash. As I said, she always came in to pick up a paper at the same time every night.

Sam: Did she mention anything to you that night? Did she say anything out of the ordinary?

Gus: No, not really.

Sam: Thanks Gus. If you can think of anything else, give me a call.

Narrator: Gus was relieved when Sam left. He had a funny feeling about that detective. So much so that he didn't tell him that Ruth didn't know how to drive. He didn't like to have people plying into his personal life. Gus went to his back room and telephoned Stella.

Gus: Hello, Stella, is that you?

Stella: Yes, it's me Gus, who did you expect to answer my telephone?

Gus: Did you hear about Ruth?

Stella: No, what is it Gus?

Gus: Ruth was murdered!

Stella: What do you mean murdered? Who would want to kill Ruth?

Gus: My little one is dead.

Stella: Gus, you did know that she was a working girl didn't you?

Gus: Your sister was a good girl. Don't use that kind of language.

Stella: Remember I am an actress and I have worked in the theatre for quite a long time and I have a lot of experience doing rehearsals of scenes.

Gus: It seems to me that you know a lot of things.

Stella: I wonder what I really know.

Narrator: Sam is standing next to the newsstand as Richard pulls up to the curb in the limousine.

Sam: I would like to ask you a few questions.

Richard: Sure, get in! How about a brandy?

Sam: Sounds good.

Richard: This is the benefit of having a bar in the car.

Sam: You still live on Green Street?

Richard: Right.

Sam: How long had you known Ruth, anyway?

Richard: Long enough.

Sam: What do you mean "long enough"? Did you know her before she moved to this town? Or did you meet her here?

Richard: She's dead isn't she? Does it matter?

Sam: It matters a lot to me. I have a score to settle.

Richard: Not with me.

Sam: When did you last see Ruth?

Richard: I telephoned her the night before she died. She said she had a client.

Sam: Did she mention the client's name or anything else?

Richard: No. Just who will disclose a client?

Sam: It is clear that you will tell me nothing.

Richard: Are you playing detective Sam?

Sam: Yes, Richard, yes.

Narrator: Sam exits the limousine and goes back to the newsstand. It seems that something told him to go back to the newsstand. He felt that he had possibly overlooked something, so he decided to take a second look. Gus was just finishing a telephone conversation when Sam walked into the Gold Room.

Gus: Right, it is necessary to do it that way. (Gus immediately hangs up the telephone)

Sam: Gus, when you get a free moment I would like to see you.

Gus: You back again? You see me don't you!

Sam: Listen Gus, I know that you know a lot more than you are telling me.

Gus: Listen Sam, you are dead right. I mean that literally. That is why I invited everyone who saw Ruth on the if you want to take pot shots at all those who will be present, just be my guest.

Sam: I am really going to shoot out questions to each and every one of them. (The lights go out on the stage)

ACT IV
Scene I

Narrator: Everyone seemed to be arriving at the appointed hour. Paul, Richard, Lauren, Stella and Sam. It is standing room only in the Gold Room.

Gus: (Standing in front of the group) Dear friends, we are gathered here this evening to have a little meeting in memory of Ruth who suddenly left us.

Sam: (Interrupting) While we are all gathered here, I have a few questions that I would like to ask. First of all Paul, where were you at the time of Ruth's death?

Paul: I was working at the hospital.

Sam: Where were you Lauren?

Lauren: I was with a client at the office.

Sam: Where were you Stella?

Stella: I was in the bathtub studying my lines for my next performance.

Sam: Where were you Gus?

Gus: You know darned well where I was you cap pistol ruffian. Ask the others, not me!

Sam: Where were you Richard?

Richard: My limousine of course.

Sam: You mean you drove the limousine to Ruth's, left flowers and chocolates, then went to pick up another passenger who was waiting and it was Stella? You have a lot of explaining to do Richard. You see I was the client that she was with in the next room.

Richard: If you know so much then why are you asking questions? Why don't you come right out and accuse me of murder?

Sam: Green Street is not a place I would like to be involved with.

Richard: The hell you say. I'm leaving. With a big smile on his face) My "diplomat beeper" is sounding in the limousine.

Narrator: Richard leaves the Gold Room immediately.

Gus: Everyone stay here!

Sam: I have a gun. I'll get him!

Gus: No! It's not necessary (The lights go out on the stage)

Narrator: It is morning now. The aroma of coffee permeates the newsstand. Gus is calling out the headlines of the newspaper, as the sound of approaching customers can be heard.

Gus: EXTRA, EXTRA, READ ALL ABOUT IT! International spy found dead in limousine at wharf. READ ALL ABOUT IT!

THE PATTERN

Mary Geneva Caruso

When considering a dimensional pattern one must ask: How does one organize one's thoughts to come to a pattern? What is the process? How do you monitor and modify or adjust and refine the process?

The scene is a Wedding held in a private home during the afternoon.

Friend: Mary, doesn't the bride look beautiful in her lace dress with that flower lace veil to match her dress?

Mary: Indeed she does. You have no idea how pleased I am with it. You see I made that ensemble.

Friend: You did?

Mary: Yes. It took me a couple of weeks to do it but I finally put it together the way I imagined it should be. She is a pretty girl to begin with but I had to bring out that inner beauty and radiance which only a well put together garment will do.

Friend: What did you do Mary, dream a dream first, then paint it into reality?

Mary: You might say that because I had to follow a procedure called "Mary's vision of beauty."

Friend: You think you did that, then? And, at what cost, the cost must have been stupendous.

Mary: Yes. "Vision of beauty" emerged after considerable thought, work and love. The cost was stupendous indeed. You see, I did not charge her a single penny. It was a work of love of accomplishment.

Friend: Free?

Mary: Yes, free. I did not charge her. She would not have been able to pay the price if I had charged her by the hour and if I just set a fee she would not have been able to afford it either.

Friend: Your generosity overwhelms me, Mary. How could you work so hard and then just give it away?

Mary: I guess it is hard for you to understand because you don't know how much I love to sew. I can start a project on Monday night and not put the item down until Tuesday. I have worked all night sewing on an item until I completed the project. My neighbor often asked why my front room light was always on so late. She even questioned when I slept, if ever. I never told her I sometimes didn't even go to bed, that I stayed up all night sewing.

Friend: I certainly would like to know your secret. You say it is "love of sewing." Is that it? Or is there something you are not telling me.

Mary: Yes There is a lot to sewing but I cannot go into detail now. Lets enjoy the wedding now. Next week you are invited to come over and look at my sewing machine and I'll go into detail how I arrived at my creation.

Friend: Do you promise? You will go into every detail?

Mary: Yes. I'll do just that.

Friend: Are you driving to the reception? Do you need a ride?

Mary: I have my car it is an old faithful yellow Falcon.

At the reception two weeks later Mary kept her promise when her friend came to call on her. The sit down reception was held at a Club House on Airport Way. There were about one hundred people present. The food was delicious. Many had seconds, especially the children. They all seemed to have hollow legs.

Friend: Well, Mary, here I am. You said to come over and that you would give me some clues as to how I could arrive at a pattern that turns into a beautiful wedding dress.

Mary: Yes. Come in and be seated. I hope you have lots of time because what I am going to tell you would fill a book length novel. I'll try to keep it short but I don't want you to go away believing that I did not wish to share my success with you.

1) I do a lot of visualizing, especially at night when I awaken after about three hours of sleep. I paint a picture in my mind and I jot a few comments down in a small notebook that I keep near my bed for that purpose.

2) Sometime later in the day I pull out my notebook containing the comments and begin writing a few notes.

3) I now have the comments visualized in my mind so I go out into the garden with my head full of visualizations. By deleting the rough spots I can then begin to centralize on the main topic I wish to set forth on paper, pillow or fabric depending on what I have decided to pursue.

4) When I have decided what to make I go to the back bedroom that is my storehouse of yarn, fabric and sewing essentials.

5) After pulling out the boxes I have to sort the yarn or fabric according to the color scheme that I have decided upon. Remember, this is only in my mind, I have not set down on paper what I am going to pursue yet.

6) Today I have pulled out a lot of different colored fabric, pieces of fabric left over from various sewing projects. But things don't seem to come together for me today, so I must push the boxes back and clean up my mess and go back to circle one which is to retrace my visualization of what I have intended to do.

7) Back to the drawing table again: I can't seem to focus today. I need a good night's sleep and perhaps I can tackle things a little better tomorrow.

Mary asked her friend to return the following day.

Then the next day.

Mary: Well! I had a good nights sleep so I am refreshed and able to continue my discussion with you about how I arrive at the style of a pattern that I am about to pursue.

a) You won't believe this but last night I actually dreamed a beautiful dream. I saw a girl in a beautiful white dress, veil and flowers all around and she was radiant. Then I saw myself in the corner of the room beaming because you see I had been responsible for fashioning the dress. I awakened with a start. I saw the dress I was going to make a pattern for and assemble it into my dress.

b) I immediately got out of bed and with pencil and paper I drew out what I had seen in my dream.

c) Looking at what I had put on paper I realized that I had not dreamed it but I had been all the time going over what I was intending to put together but then I may have snoozed a bit and believed it to be a dream . . . perhaps?

d) Next I set out to draw the dimensions of the bust, waist and hip measurements. I decided 36 inch bust, 26 inch waist and 36 inch hip size. That seemed to be the standard measurement. I could always alter the garment to fit the specific person.

e) I purchased enough pattern pellon, which is a tissue like fabric for pattern making. I got out my tape measure. I started out at the top shoulders first, arm, bust, waist and mapped out hips ten inches from waist so that. I would be able to adjust the garment as needed. All of this I actually drew on my tissue like fabric. After completed I cut the pattern out and put it to one side. Now, I must purchase the exact fabric and lace for the garment.

After adding my measurements I came to the conclusion that I would need approximately six and one-half yards of lace fabric and four and one-half yards of thin sheer fabric for the lining. I was not going to pleat or gather the lining. It would be straight but the lace would be shirred or gathered at the waist to allow for the correct amount of fullness in the hips. Not to cut out the fabric to the exact measurements of the pattern. The fabric must be cut precisely to scale. Mary then asked her friend to come back another day. We now continue . . .

Cutting of Fabric: Mary: The first thing I do is take the fabric out to the washroom. Wash and dry it. When completely dry I fold it in half and place it on my cutting board full length smoothing out all the wrinkles. Then I get the pattern out and assemble it on the fabric. I begin with the top bodice, then sleeves, collar, waistband and skirt. The skirt is placed last because it will require most of the fabric especially if it is a pleated or full skirt. Usually a wedding dress has a full and long skirt, according to the pattern and maybe a train.

I must lay the pattern on the fabric very carefully before beginning to cut the pattern out because if I have miscalculated even a few inches I may run out of fabric. The store may have sold out the entire bolt so I would be in serious trouble to match the fabric. Cutting out is another carefully precise job. Even cutting an inch off of the designated pattern can lead to a catastrophe. If the bust measure is size thirty-four, usually two inches of fabric is allowed for give and stretch of the garment. So you see two inches is a lot of leave way but sometimes the fabric is such close weave that you have to allow an additional one-half inch to arrive at the designated precise size to fit the person. Even while cutting out the fabric the person who does the cutting must visualize how that piece of pattern will look on the person when completely put together and ready for a fitting. After cutting the fabric a yard of pella is needed for facing of the collar, lapel and front of the bodice of the garment.

This must be placed on the cutting board and the dress pattern must be used for cutting out the pella. Then comes the cutting of the lining. Usually the lining is a soft sheer fabric that requires a lot of smoothing out. This also must be cut according to the pattern. If the entire dress is lace then the entire dress must have a lining. If only half of the dress is made up of lace it can have what is called a one-half lining. Half linings are usually made up of a long sheer skirt and sometimes sewn right into the dress but sometimes it may act as a separate garment and have an elastic band and look entirely like a separate skirt. If a fabric called taffeta is used for the lining it can be a soft pink color or peach color. The color would show through the lace and give it a transcendence look when the person is moving about especially since the taffeta makes a rustling sound when a person is walking or moving about. People comment on the radiance of the bride, the rustling sound of the taffeta, the pale color of the soft pink and sharp white contrast of the lace looks radiant indeed. After cutting out the fabric from the dress under garment and skirt everything must be marked with a colored marking pencil

to ensure that no mistake is made in assembling it. If a dress form is being used it must be carefully cleaned so as to keep the fabric clean. When stopping for the day or in the evening when leaving the sewing project you must always cover the dress form and pieces so that it will be safe. It is a good practice to cover everything and leave things on the cutting board when leaving the room. If you stop and put things in a box the fabric will wrinkle and then it must be pressed back to shape which is time consuming at best. Now the veil must be cut out just as precisely as the dress was cut out. Usually white net is used for the veil. If flowers are used they must be white and rather small so as not to detract from the veil itself.

The veil is usually assembled last and placed on a styro-foam form so that it will not lose its shape. The bride must have help when dressing for her wedding because the dress must be flowing and the veil must be placed on the head at a certain angle, depending on the wishes of the bride. When you hear the gasps and accolades when the bride enters the room you do not think of all of the work and activity that took place prior to this vision of loveliness that you are now beholding. Work. The fitting of the dress was the real chore for the seamstress. You see the bride to be may not be the same size at each time of the fittings. Especially if she enjoys a bit of food now and then to calm her nerves in anticipation of her forthcoming ceremony. So the seamstress must allow for this fluctuation of size. Usually the fluctuating takes place in the bust line and a half inch can make a big difference. I have often wondered why some futuristic person hasn't come forth with the stupendous idea of elasticized lace for bride's dresses only. This would solve a lot of the fitting problems that have existed in the past for the seamstresses. The floor length wedding dress must be nice and long but shaped to fit the bride's movements. If there is a train involved you must allow for the dress to flow smoothly in back of the gown otherwise a problem may occur.

Three fittings should be enough to satisfy the intended bride as well as her family. If they were happy it made me happy. That was the sole purpose of dressmaking. To sew a garment that was satisfying to the customer. I was fortunate indeed in making people happy with my sewing as I took considerable pride in everything I turned out. I found that if I was satisfied with my work that the person I sewed for was also happy. I believe that is fundamental to the whole thing. You must find the satisfaction with yourself and your work before you can possibly satisfy others and be happy. I think Henri Bergson speaks of this creative process, theoretically, when he says, "The bodies we perceive are, so to speak, cut out of the stuff of nature by

our perception, and the scissors follow, in some way, the marking of lines along which action might be taken.¹⁷

Notes

- 1) Henri Bergson, *Creative Evolution*, trans. Arthur Mitchell (New York: Henry Holt and Co., 1911), p. 12.

SEVEN CATS

Mary Geneva Caruso

Seven cats were born in a basket of straw high up near the rafters of a junk filled garage. Mama cat was long, lean and wild. "You cannot catch me" she seemed to imply as she hurriedly gobbled some food and took off. Then she would watch from the corner of her yellow eyes to determine how much distance she had put between herself and the person placing the food on the plates in front of the garage.

"Come on little kitty I am not going to hurt you. Come and eat your dinner," the little old lady spoke to the kitties as she placed the food on the two large platters. The cats came running over. A red one grabbed a chunk of tuna and hurriedly ran around to hide behind a pile of rocks. Then the other two red ones did the same thing. The little gray one was a little bit more tolerant. As he grabbed a chunk of tuna he just slowly and cautiously backed away. Sometimes while backing away he would plop into the water dish that was placed against the wall. The water dish was really a dog dish, the kind that has rounded corners so that it will not tip over easily. One day he backed into the dog dish and stayed there while continuing to consume his dinner as quickly as possible.

The little kitties were really afraid of humans because one day while being fed, a grown up stranger came over and the kitties ran to the side of the garage. The little old lady who fed them was walking forward and one little red kitty got tangled up in her feet. MEOW! Oh! How she cried in anguish. The little old lady was sick over the whole incident. But some people do not look before they leap and that is why this whole incident happened.

The little black kitty is very wild and does not tolerate humans not even the little old lady who feeds it. This is sad because the little old lady who feeds them wants each kitty to get something to eat. The papa cat is black as night and dislikes humans with a passion. He lost several members of his previous family as well as his first mama cat to a cat trap. The person who lives two houses down the street has an aversion to cats. She claims that she is allergic to them and sets traps then calls the Pound master and has the cats destroyed.

One of the little kitties was saved by a lady across the street. She intervened when the little calico kitty was being released from the trap and was being

taken away by the Pound master. That little calico now has a very happy home. Every once in a while, calico looks up the street at its cousins. Calico is now safe from the cat trap and the human who dislikes all cats.

Papa cat is very protective of his brood of kittens. He does not eat any food until the entire family has had their fill. He remains perched on the fence in the back yard that is half secluded by a large white Kadota fig tree. There he sits calmly waiting for the little ones to eat their fill. When the little old lady approaches to place food in his dish, he opens his mouth wide and makes a very loud H-I-S-S, with yellow eyes blazing and black tail banging back and forth, letting her know that he wants some distance between himself and people.

When the kitties have had their fill, they immediately begin to wash themselves. It is at this time that papa cat descends from his perch and begins to eat his dinner. Meanwhile, mama cat is hiding around the corner and has not yet eaten. The little old lady placing the food on the plates realizes that the mama cat has not been able to eat, so she finds her way to the back patio where several extra dishes of water are placed. She then places some food from the can together with some dry food on the plates near the two water dishes and leaves. She watches the mama cat slowly and silently make her way to the food as she is leaving the area. The little old lady knows that she does not have to be there when the cats eat. She just appreciates doing it. "It is very important that all of the cats eat some of the canned food as well as some of the dry food so that they will have a balanced meal," says the little old lady.

One day the little old lady who feeds the cats had some mashed potatoes leftover from her dinner and she got an idea. Instead of putting the potatoes in the refrigerator, she mixed them with a little leftover tuna and took the food to the little kitties. They ate this food much faster than they ate their regular food because the previous person who fed the cats always cooked people food for them. She loved cats, especially her cats. She even loved and fed all of the strays in the entire neighborhood.