

# CHRISTMAS CHOIR

**By Pat Cook**

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# CHRISTMAS CHOIR

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## CAST OF CHARACTERS

	<i># of lines</i>
MICHAEL .....	beleaguered young choir director 132
DEDE .....	upbeat “glad-hander” type 31
CHARLOTTE .....	acerbic wannabe writer 40
PAUL .....	laid back sort of guy 36
MARY LOU .....	meek young lady 30
GEORGE .....	pushy insurance salesman 34
PHOEBE .....	has a crush on Michael 41
LARAINÉ .....	strident mother with a large family 46
GWEN.....	long-time member of the choir 49
GLADYS.....	Gwen’s best friend 40
RON .....	sarcastic cameraman 47
JONATHAN .....	young preacher, wise beyond his years 34

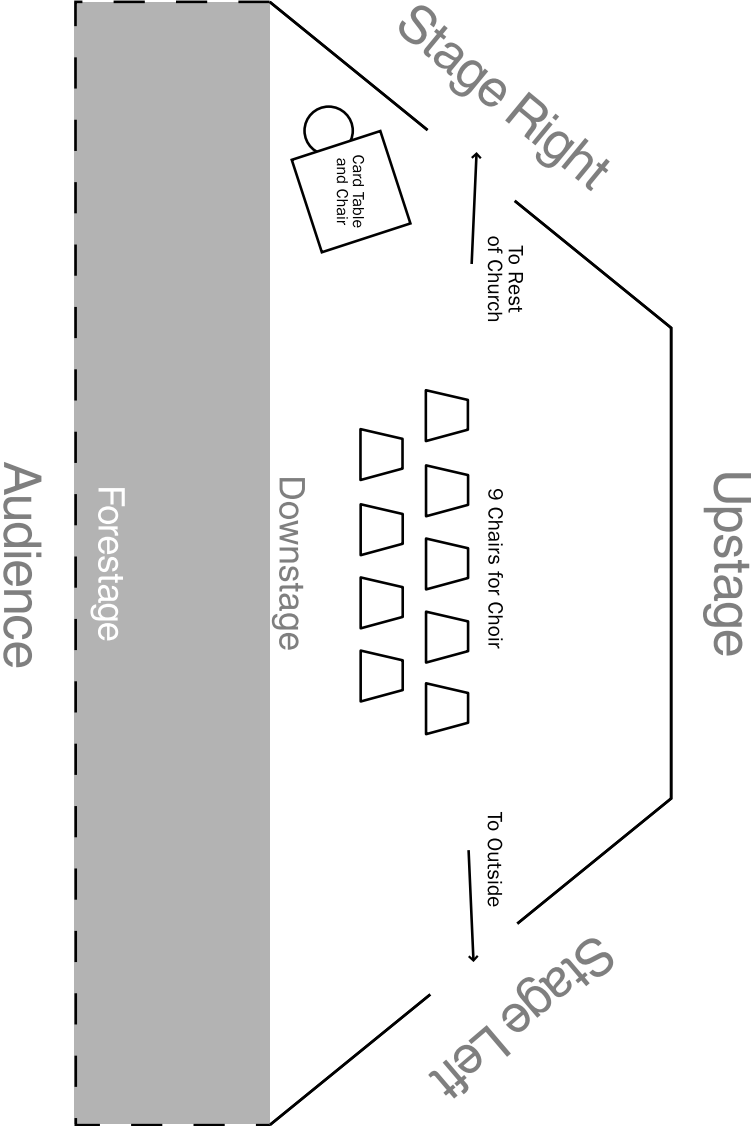
## SETTING

Time: Two days before the Christmas concert.

Place: Any room in a church where a choir might rehearse.

The setting for our little Christmas tale is a church choir area. Each member has a chair—five in the back row and four in the front. DOWN RIGHT from the choir is a card table and chair. LEFT leads outside, RIGHT to the rest of the church.

# Christmas Choir - Set Design



## CHRISTMAS CHOIR

1 BEFORE LIGHTS UP: In the back row, GEORGE, PAUL, GWEN, GLADYS and MARY LOU sit RIGHT to LEFT. In the front row, DEDE, CHARLOTTE, PHOEBE and LARAINÉ sit RIGHT to LEFT. MICHAEL is sitting at the card table, apparently asleep.

5 **CHOIR:** *(In the dark. Sings... very badly.)*

“It came upon a midnight clear,

That glorious song of old.

From angels bending near the earth

To touch their harps of gold.” *(LIGHTS COME UP to reveal the choir*

10 *MEMBERS in their positions, all with rhapsodic expressions on their faces. One would never know such a cacophony was emerging from this cherub-faced group. MICHAEL is resting his head on the table, facing out, with his eyes tightly closed. Sing, still badly.)*

“Peace on earth, good will to men

15 From heaven’s all gracious king.

The world in solemn stillness lay

To hear the angels sing.” *(As they finish, CHOIR MEMBERS congratulate each other.)*

**DEDE:** Wow, that’s the best we’ve ever done, don’t you think?

20 **GEORGE:** Sterling, if you ask me.

**LARAINÉ:** You can say that again.

**GWEN:** I thought our row was particularly bright and brilliant.

**CHARLOTTE:** Only because you were trying to keep up with the front row. *(Looks at other CHOIR MEMBERS in the front row.)* Right?

25 **PHOEBE:** Absolutely.

**MARY LOU:** *(To GWEN.)* You think so?

**PAUL:** Of course we were good.

**GWEN:** I thought Gladys was the best.

**GLADYS:** *(To GWEN.)* And I thought YOU were the best.

30 **GWEN:** Really?

**GLADYS:** Of course, Gwen. *(As a group, they ALL look at MICHAEL, who’s still asleep at the table.)*

**PHOEBE:** Michael? What did you...? Oh.

**GEORGE:** *(After a slight pause.)* Think he’s dead?

35 **MARY LOU:** I wouldn’t be surprised.

**PAUL:** Nah, he’s probably asleep.

**GLADYS:** We put him to sleep?!

**GWEN:** That’s worse.

**PAUL:** Being asleep is worse than being dead?

1 **GWEN:** I mean that we put him to sleep. Not that we—oh, you know what I mean!

**DEDE:** Maybe we didn't do quite as well as we thought.

**GEORGE:** (*Realizes.*) Maybe we stunk. (*MICHAEL hears this, raises his head and opens his eyes.*) It's alive!

5 **MICHAEL:** (*Takes a deep breath, fingers the referee's whistle he has hanging from his neck and looks at his CHOIR.*) Well, stunk is a very strong word. (*Rises.*) But in this case— (*Protests come from the CHOIR.*)

10 **LARAINÉ:** We did NOT stink!

**CHARLOTTE:** I should say not. We sounded so much better than last week.

**MARY LOU:** That's not what I would call a promotion. (*MICHAEL moves to the CHOIR.*)

15 **PAUL:** At least we finished together. That's something.

**CHARLOTTE:** Yes and I personally thought we sounded like angels.

**PHOEBE:** Me, too!

**LARAINÉ:** Ditto!

**MICHAEL:** (*Tries to deal.*) Okay. But from out here... (*Shudders.*) ...

20 where you get the brunt of it all, it sounded just a tad... off. Now, why is that? (*CHOIR MEMBERS look at each other for a moment, then do an about-face.*)

**CHARLOTTE:** It's not me, it's Dede.

**DEDE:** Me?! I would never say anything bad about you. Even if it was

25 well-deserved.

**CHARLOTTE:** What?!

**PAUL:** And I was trying to harmonize with Dede.

**GEORGE:** Harmonize? More like Simonize. You shellacked every note.

**PHOEBE:** Oh, George, everyone here knows you have a tin ear.

30 **LARAINÉ:** You're one to talk. You've got a tin tongue.

**PHOEBE:** Don't blame me, because you sound like a bloodhound with its tail caught in a blender.

**GWEN:** Well, we were right on pitch.

**GLADYS:** Yes, we were. (*Eyes GWEN.*) Well... I was, anyway.

35 **GWEN:** What? (*ALL start to squabble at once.*)

**GEORGE:** (*To PHOEBE.*) I do not have a tin ear! My ears are just like your ears. Only smaller!

**LARAINÉ:** (*Same time as GEORGE. To PHOEBE.*) Don't complain to me! You don't have to stand in the front row and hear that awful sound

40 coming from back there!

1 **DEDE:** (*Same time as GEORGE.*) It's not as if I wasn't trying. I was on key the whole way. I mean, I know we're all trying!

**CHARLOTTE:** (*Same time as GEORGE.*) Maybe if some of you would listen to yourselves for a change. And I mean when you sing, if you

5 call that singing!

**PAUL:** (*Same time as GEORGE.*) I tell you, it's Dede! I can't believe she's in the choir. With her voice, it hurts even when she whispers!

**PHOEBE:** (*Same time as GEORGE. To LARAINÉ.*) Tell me I have a tin tongue. I'll have you know it's just like yours. Only difference is I

10 don't use it as a lethal weapon!

**GWEN:** (*Same time as GEORGE. To GLADYS.*) What do you mean YOU were on key?! Are you suggesting I wasn't?

**MICHAEL:** (*Blows his whistle. ALL grow quiet and look at him.*) Okay. (*Controls himself.*) Now, let's try not to get on each other's nerves at this late date, shall we? We do enough of that already... when

15 we sing.

**CHARLOTTE:** What?! (*More grumbling from the ranks.*)

**MICHAEL:** I'm just saying that we only have two more days to try to pull this thing together. (*RON ENTERS LEFT wearing earmuffs and carrying a camera around his neck.*)

20 **PAUL:** We know that. That's why we're all here.

**RON:** Ready to take the photos when you have time.

**PHOEBE:** (*Sees RON.*) Oh, hi, Ron. You're wearing earmuffs? Is it that cold outside?

25 **RON:** (*Looks at her.*) Uh... yeah. Right. It's cold, that's why I'm wearing earmuffs. Right, it's cold. (*Leans in to MICHAEL.*) Can you keep them from singing so loud? Somebody here keeps setting off my car alarm.

**MICHAEL:** Oh, they can't be all that bad, they— (*To CHOIR.*) Okay, let's

30 work on volume.

**GEORGE:** What about it?

**MICHAEL:** We have too much of it.

**DEDE:** We have to be heard, don't we?

**MARY LOU:** (*Meek.*) Maybe not.

35 **DEDE:** And what's THAT supposed to mean?

**PHOEBE:** What do you think, Michael? (*ALL FREEZE as MICHAEL walks into a SPOTLIGHT DOWN LEFT.*)

**MICHAEL:** (*To the AUDIENCE.*) You see what I'm up against, don't you? I should be the poster boy for not volunteering. I mean, I'm

40 no professor of music, I know that. But I have had some musical

1 training. In my high school marching band, I played the triangle.  
(*Thinks.*) Well, I take that back. I was the alternate triangle player.  
Anyway, when they said they needed someone to work with the  
choir, I thought that might be a kick, you know. I spend most of  
5 my time as an accountant and a Little League football referee.  
But I had some time free now that the football season is over, so  
I volunteered. They said they liked my enthusiasm and that I had  
just what it took for the job. (*Starts to EXIT. Stops and looks back.*)  
I didn't know it was my skill as a referee they were talking about.  
10 (*SPOTLIGHT OUT as ALL UNFREEZE and MICHAEL moves back to  
the GROUP.*)

**MARY LOU:** I just meant you don't have to be loud to be good.

**PAUL:** Can't we be good and loud?

**MICHAEL:** Trust me, you got that wired. Oh, before I forget— Jonathan  
15 will be stopping by, so let's try to show some decorum.

**LARAINÉ:** The new preacher?

**GWEN:** Well, I just hope he doesn't come in here and try to change  
anything.

**GLADYS:** That's right, Gwen, we don't need any of that.

20 **GWEN:** I don't mean to be telling any tales out of school here, but  
he's just a kid.

**GLADYS:** All book learning, if you ask me.

**GWEN:** Right, and we don't want any preaching to the choir.

**JONATHAN:** (*ENTERS RIGHT.*) Good evening, everyone. I hope I'm not  
25 intruding.

**MICHAEL:** And good evening to you, Jonathan. I was just telling  
everyone that you'd be dropping by.

**RON:** (*Takes off his earmuffs.*) Yeah. Here. (*Holds out the earmuffs to  
JONATHAN.*)

30 **JONATHAN:** What are those for?

**RON:** It's really— (*Looks at CHOIR MEMBERS, who eye him severely  
now.*) —cold outside.

**JONATHAN:** (*Turns to face CHOIR so RON places the earmuffs back on.*)  
Now, don't stop because of me. I just wanted to listen a bit. You  
35 know, really feel the Christmas spirit.

**MICHAEL:** Oh, we're open to suggestions, believe me.

**JONATHAN:** No, really, you won't even know I'm here.

**GWEN:** (*Sweetness and light.*) Reverend, we're really glad you came  
by.

40 **GLADYS:** Yes, we'd love to hear you opinions on anything. (*CHOIR  
MEMBERS turn and stare at GLADYS and GWEN.*)



1 **JONATHAN:** Why, thank you.  
**MICHAEL:** Jonathan, just a word, please? (*Moves DOWN LEFT.*)  
**JONATHAN:** Certainly. (*Joins MICHAEL.*)  
**DEDE:** Should we rehearse?

5 **RON:** No, this is a new lens! (*Indicates his camera.*)  
**GEORGE:** What?  
**MICHAEL:** (*To CHOIR.*) We're on a five, right? After all, we want Jonathan to hear us when we're ready. Put our best foot forward, that kind of thing. So, everyone relax, okay?

10 **GEORGE:** (*Not sure.*) I guess. (*CHOIR MEMBERS move from their chairs, stretch and chat quietly amongst themselves. RON fiddles with his camera, close to JONATHAN and MICHAEL.*)  
**JONATHAN:** What is it, Michael?  
**MICHAEL:** Just a thought here. Why don't you come back a little  
15 later? We're just getting started. You know, we're still warming up, clearing our heads, coughing and gagging.  
**RON:** They're coughing, and I'm—  
**MICHAEL:** (*Jumps in.*) Anyway, I hope you understand. (*Gives RON a dirty look, and RON moves closer to CHOIR.*)

20 **JONATHAN:** Of course, of course. Being the new kid on the block I don't want to rock the boat. (*Leans in to MICHAEL.*) As a preacher, you use a lot of clichés. (*Smiles.*)  
**MICHAEL:** Listen, a fresh approach will be most welcome here.  
**JONATHAN:** I'll do my best. You know, this choir must be a blessing.

25 **MICHAEL:** Well, they could use all they can get.  
**JONATHAN:** What do you mean?  
**MICHAEL:** (*Leans in.*) Between you and me, the only way anybody will bless this group is if they all sneeze at the same time. (*JONATHAN looks at him quizzically.*) One of my own clichés.

30 **JONATHAN:** I see. (*To CHOIR MEMBERS.*) I have some business to take care of in my office. I'll check back with you all a bit later.  
**GWEN:** We'll look forward to your return. (*ALL FREEZE as JONATHAN walks into a SPOTLIGHT DOWN LEFT.*)

**JONATHAN:** Sometimes it can be tough being the new preacher. Oh,  
35 I'm not complaining. (*Leans forward.*) Just learning. Oh, yes! I admit it—we all learn from our congregations. I may be young, but I'm not all that naïve. (*Smiles.*) Well, I hope not, anyway. And I do hope to learn a lot from these lovely people. Not just what they say, you understand. That's important, of course, but it's not all there is  
40 to them. That's something I already learned. You see, often what people say and what they're really like... deep down... can be



1 two totally different things. (*SPOTLIGHT OUT as ALL UNFREEZE and JONATHAN moves STAGE RIGHT.*)

**JONATHAN:** Thank you. I can't wait to hear you all as well.

**GLADYS:** You are a breath of fresh air. (*JONATHAN nods, smiles and then EXITS RIGHT.*)

**MICHAEL:** Now, Ron. How do you want to do this?

**RON:** (*Moves toward MICHAEL.*) From long distance. I'll use a telephoto lens. (*Notices MICHAEL'S whistle.*) Brought your whistle, huh?

**MICHAEL:** It's a habit from reffing football. I tell you, I really get sick  
10 and tired of all the name-calling, horseplay and fights.

**RON:** Yeah, football's a rough game.

**MICHAEL:** I'm talking about here! (*LARAINÉ'S CELL PHONE RINGS.*)

**LARAINÉ:** Oh, now what? (*Takes her cell phone out of her jacket pocket, opens it and speaks into it.*) What is it this time? (*CHOIR MEMBERS stop talking and listen to her. MICHAEL and RON chat among themselves.*) No, I can't come home, Marilyn. (*Pause.*) No, don't do that. (*Pause.*) No, don't do that! Unlock the door and let your brother out. (*Pause.*) No, we can't return him! (*Pause.*) No, we can't farm him out either! Just wait until I get home! (*Pushes a button and returns the phone to her pocket. She looks at the CHOIR MEMBERS.*) Did you all get all of that?

**MARY LOU:** It must be nice to have a big family.

**LARAINÉ:** You want one? Make me an offer.

**GEORGE:** I hope you're fully covered, Laraine.

25 **LARAINÉ:** (*Suddenly looks down at her outfit, checking for holes.*)  
What?

**PAUL:** He means insurance.

**LARAINÉ:** Oh, heavens, George! (*GLADYS moves over to RON and MICHAEL.*)

30 **GEORGE:** Just checking.

**DEDE:** (*To CHARLOTTE.*) I hope the photograph turns out nicely. At least we LOOK like a choir.

**CHARLOTTE:** I guess. However, I doubt people will come to the concert to hear a photograph. Ooh, that's good! (*Whips out a notepad and pen from her jacket pocket.*) I bet I can use that.

35 **PAUL:** (*Moves to MICHAEL.*) Michael?

**MICHAEL:** Yes, Paul?

**PAUL:** How will we start the concert?

**MICHAEL:** We'll figure that out tonight.

40 **PAUL:** I have a lovely solo, you know. I've been practicing. At home.

- 1 **MICHAEL:** Good for you.  
**PAUL:** Just thought I'd mention that. (*Starts to move away, then turns back.*) There aren't a lot of stray dogs around here, are there?  
**RON:** Stray dogs?
- 5 **MICHAEL:** What made you ask that?  
**PAUL:** When I sing at home, the neighbor's dogs don't seem to like it.  
**MICHAEL:** No, Paul, there aren't any dogs around here as far as I know.
- 10 **PAUL:** Good. By the way, don't forget you need to sign my slip.  
**MICHAEL:** I will, after practice.  
**PAUL:** Not sure just why the dogs don't like my singing. (*Moves back to join the CHOIR MEMBERS.*)  
**RON:** I know why.
- 15 **MICHAEL:** You're not helping.  
**RON:** Well, how are you going to begin the concert? I'm going to need the line-up for the program.  
**MICHAEL:** I have one idea. (*Leans in to RON.*) After the audience gets seated, I'm going to lock all the doors.
- 20 **RON:** Yeah, the Lord moves in mysterious ways.  
**MICHAEL:** (*To CHOIR MEMBERS.*) Now, any other questions before we take another shot... I mean start rehearsals again? (*GLADYS timidly raises her hand.*) Gladys?  
**GLADYS:** Will you be the master of ceremonies for the concert?
- 25 **GWEN:** And introduce each of us individually? (*CHOIR MEMBERS voice favorable comments.*)  
**MICHAEL:** Oh, I don't want to take—er, anything away from you people. I thought I'd announce each of you and each song... from a microphone offstage.
- 30 **GWEN:** Well!  
**MICHAEL:** What is it now, Gwen?  
**GWEN:** That's not how Wesley used to do it.  
**GLADYS:** (*Nods.*) Your predecessor.  
**MICHAEL:** Yeah, I've been meaning to ask you. What happened to the  
35 last choir director?  
**PHOEBE:** He gave up.  
**CHARLOTTE:** He did not! He retired!  
**PHOEBE:** Potato, potahtoh.  
**GEORGE:** And tried to put in a claim.

1 **PAUL:** For what?

**GEORGE:** I don't remember the settlement, but he claimed it was combat pay.

**DEDE:** I'm sure he had his reasons, and we should respect those.

5 **PHOEBE:** (*Eyes MICHAEL.*) You're so much nicer, though, Michael. You take the time to really work with us.

**GLADYS:** Down in front.

**GWEN:** Still, he was very good with us. Such a gentle touch and quiet manner. I often wondered why he always had that scowl on his

10 face.

**GLADYS:** That's true. I remember a favorite hymn of his was "The Old Rugged Cross."

**GEORGE:** Now, HE'S old, rugged and cross. (*Laughs at his joke and is joined by two or three CHOIR MEMBERS.*)

15 **GWEN:** (*Indignantly.*) That's not very nice, George, especially coming from you. We all know why you're here.

**GLADYS:** Yes, we do. (*ALL FREEZE as GEORGE walks into a SPOTLIGHT DOWN LEFT.*)

**GEORGE:** Okay, I sell insurance. But, hey, I'm good at it. You have to

20 be to succeed in this business. And to be good at it you have to get around, go where the people are, you get me? And if, while I'm in the choir, I peddle a little, talk the talk, close a few deals, where's the harm? It's for their own good, right? I'm performing a service here. And, trust me, there ought to be insurance with

25 this group. Not for them, against them. Yeah. Maybe insure the audience, too. Hey, that's an idea! Group insurance! I wonder if there's a way...? (*SPOTLIGHT OUT as ALL UNFREEZE and GEORGE returns to the GROUP.*)

**MICHAEL:** If no one has any further questions, shall we resume our

30 positions? (*CHOIR MEMBERS take their positions again.*)

**RON:** (*To MICHAEL.*) You've sure got guts.

**MICHAEL:** Hey, if I can handle rowdy quarterbacks with acne, surely I can handle this. Oh! (*Reaches in his pocket.*) Let me try this. (*Pulls out a pitch pipe.*)

35 **RON:** Where'd you get that?

**MICHAEL:** Came with the jacket. (*To CHOIR.*) Everyone in place? Good. Okay, here's your note. (*Blows a solitary note on the pitch pipe.*) And— (*Raises his hand and motions the CHOIR to sing. They ALL sound their idea of the note, none using the same tone. MICHAEL and RON wince as the note drags on. Suddenly, in the distance, a*

40 *CAR ALARM SOUNDS.*)



- 1 **RON:** (*Moves LEFT.*) Oh, I can't believe this! This is really getting to be such... (*EXITS LEFT.*)
- MICHAEL:** (*Waves the CHOIR to stop the note.*) Okay, who thought they were on pitch? (*CHOIR MEMBERS look at each other, then each*  
5 *raises a hand.*) Really? (*MARY LOU and CHARLOTTE lower their hands.*) You sure? (*DEDE, PHOEBE and PAUL lower their hands.*) You truly thought you were on key? (*GEORGE and LARAINÉ lower their hands.*) So, only Gwen and Gladys think they were on key? (*GWEN and GLADYS look at each other and then nod.*)
- 10 **GLADYS:** (*After a slight pause.*) Well... I was, anyway.
- GWEN:** There you go again! (*LARAINÉ'S CELL PHONE RINGS.*)
- LARAINÉ:** Oh, rats, what now? (*Whips out her cell phone and opens it.*) What is it? (*Listens.*) No, Darryl, I don't know where your father keeps his spare cash. (*Pause.*) What do you mean, "Good!"? You  
15 put it back... now! (*Pause.*) What?
- PHOEBE:** What'd he say?
- LARAINÉ:** He says if I don't know where their father keeps it, how will I know he put it back.
- PHOEBE:** Smart kid.
- 20 **LARAINÉ:** (*Into the phone.*) I'll ask him when I see him! Wait 'til I get home! (*Closes the phone and returns it to her jacket pocket.*)
- MICHAEL:** I think I know what our problem is. (*Moves to CHOIR.*) Why don't we do some rearranging?
- MARY LOU:** But I just learned my part.
- 25 **MICHAEL:** I don't mean that. I mean move some of you people around. Okay, let's put our basses in the back row. (*CHOIR looks at him in amazement.*) What?
- GWEN:** We're already in the back row.
- MICHAEL:** You're the basses?
- 30 **GWEN:** Right. I'm first base and Gladys is second base.
- CHARLOTTE:** That would make me home plate. (*Several laugh at this.*)
- MICHAEL:** Okay, okay, let's try to remain civil here, shall we?
- CHARLOTTE:** Sorry. Couldn't resist.
- 35 **MICHAEL:** Whatever.
- CHARLOTTE:** A little humor comes in handy at times.
- PAUL:** Like you'd know. (*ALL FREEZE as CHARLOTTE walks into a SPOTLIGHT DOWN LEFT.*)
- CHARLOTTE:** I do know! You see, I'm a writer. Well, I'm trying to be a  
40 writer. Well, I HOPE to be a writer. And the first thing you learn about

1 being a writer is to write about what you know. Well, after I decided  
to become a writer, I realized I didn't know anything. Well, anything  
worth writing about. So I thought I'd write an article about this choir.  
Well, I did. I sent it in and the publisher sent it back two weeks later.  
5 He said it was too much like "The Godfather." Well, I thought I'd  
tweak it a bit more, get some more characterisms in it and send it  
off again. Well, that's why I'm here. Oh, the publisher said one more  
thing. Said I use the word "Well" too much. Well! (*SPOTLIGHT OUT as  
ALL UNFREEZE and CHARLOTTE rejoins CHOIR MEMBERS.*)

10 **MICHAEL:** Here's an idea. Front row, change places with the back  
row.  
**PAUL:** You think that'll help?  
**MICHAEL:** Couldn't hurt.  
**DEDE:** Now, Michael, keep a positive attitude.

15 **GEORGE:** (*To DEDE.*) Were you a cheerleader in high school?  
**DEDE:** Why, yes I was! How— (*Realizes.*) Oh.  
**LARAINÉ:** George, let me give you a piece of advice. Shut up.  
**MICHAEL:** Come on, let's go, we haven't got all night.  
**LARAINÉ:** I do. (*CHOIR MEMBERS in the back row move forward while  
20 those in the front row move back. They chatter as they move.*)  
**PHOEBE:** I liked being in the front row.  
**CHARLOTTE:** It's only a step or two back. You won't be too far away  
from him.  
**PHOEBE:** What's that mean?

25 **CHARLOTTE:** Nothing.  
**MARY LOU:** I'm not sure I like being out front.  
**GLADYS:** You'll do fine, Mary Lou.  
**GWEN:** Just have a little confidence in yourself.  
**MARY LOU:** If you say so. (*CHOIR is now in position.*)

30 **MICHAEL:** Now, let's see what we sound like. Ready? And— (*Drops  
his arm again and the CHOIR sings, just as badly as before.*)  
**CHOIR:** (*Sings.*) "It came upon a midnight clear," (*RON ENTERS LEFT.*)  
"That glorious song of old."  
**RON:** (*Puts on earmuffs and turns back.*) Oh, for the love of— (*EXITS  
35 LEFT.*)  
**CHOIR:** (*Sings.*) "From angels bending near the earth  
To touch their harps of gold."  
**MICHAEL:** (*Holds up a hand.*) Stop, stop, stop. Let's try something  
else. I know. Here's what I'm going to do. You all start singing, and  
40 I'll move you where I think you'll sound best.

## **PRODUCTION NOTES**

### **PROPERTIES**

ONSTAGE: Nine choir chairs, card table and chair

#### **BROUGHT ON:**

Referee whistle on lanyard, pitch pipe (MICHAEL)

Camera with neck strap, earmuffs (RON)

Cell phone (LARAINÉ)

Note pad, pen (CHARLOTTE)

Business card (GEORGE)

### **SOUND EFFECTS**

Cell phone ring, optional piano accompaniment

### **LIGHTING**

Spotlight

### **FLEXIBLE CASTING**

Several characters may be played either male or female. For example, GEORGE, PAUL and RON may just as easily be played by women, becoming GEORGANN, PAULINE and RHONDA. However, if GEORGE and PAUL are changed to female roles, the dialogue revolving around the “men vs. women” conflict will need to be changed to “altos vs. sopranos.”

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