Nothing But the Truth

By Philip J. Anderson

Dedicated to the GRBS Class of 1999, the first to bring these characters to life.

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NOTHING BUT THE TRUTH
By PHILIP J. ANDERSON

CAST OF CHARACTERS
(In Order of Appearance)

DAVID MCNEELY ..............................passenger aboard the ocean liner; mid-20s 243
MARY MCNEELY .............................his sister; traveling to China to be a missionary; religious; early 20s 126
STANLEY .................................steward of the ship 46
KATE MILLER ...............................attractive passenger; mid-20s 84
PETE JONES .................................another passenger; late 20s 66
MRS. LILLIAN ELIAS ........................overbearing matchmaker, accompanying Paulette to France; early 50s 108
MR. WALTER ELIAS ........................her husband; late 50s 53
PAULETTE CARTIER ........................French exchange student heading home; early 20s 90
WAITER .......................................member of the staff 13
CAPTAIN WERNER KRAUS ............captain of the ship; late 60s 44
EXTRAS .....................................as additional PASSENGERS

# of lines

SETTING

TIME: 1913.
PLACE: An ocean liner.
A railing stretches across the front of the STAGE. DOWN RIGHT, the bow of a lifeboat pokes out of the wings. Behind the lifeboat UP CENTER RIGHT is a long bench. The backdrop behind it depicts a blue sky with fleecy clouds. The wall that stretches from UP CENTER to UP LEFT has two doors with round windows to represent DAVID and MARY’S respective cabins. For the dining room scene (FORESTAGE), there are three tables set with four chairs each, plus plates, glasses, napkins and silverware. They are positioned DOWN CENTER RIGHT, CENTER and DOWN CENTER LEFT. The CENTER table should be long enough to seat six for a later scene.
SYNOPSIS OF SCENES

ACT ONE
Scene One: The passenger deck. Afternoon, as it leaves the New York harbor.
Scene Two: The dining room (FORESTAGE). The same day, dinner time.
Scene Three: The passenger deck. The next morning.
Scene Four: The passenger deck. The same day, just before noon.

ACT TWO
Scene One: The dining room (FORESTAGE). The same day, noon.
Scene Two: The passenger deck. That afternoon.
Scene Three: The dining room (FORESTAGE). The same day, dinner time.
Scene Four: The passenger deck. That evening, right after dinner.
Mais oui!

MARY: I think you may actually have a lot in common with my

PAULETTE: Oui, but I have come to see that it is for the best. JacTues

MARY: There is nothing wrong with it. But I am not ready for

PAULETTE: No, thank you. I'd rather be alone.

KATE: Hi there, remember me? It looks like you're all by yourself

PETE: Aw, c'mon. I'm just trying to be friendly.

KATE: What are you going to do when we get to London?

MARY: David was not happy with my decision to go to college, and especially to

PAULETTE: To the state capital building to meet him. Of course, just two years

MARY: Of our state. Mr. Roosevelt was so impressed that he invited David

PETE: What happened? We heard the explosion.

MARY: What was that scream?

PETE: David found the bomb and threw it overboard. He saved your

CAPTAIN: (Shakes DAVID’S hand.)

MARY: That is a fascinating story!

PETE: You were so brave!

MARY: I hate to admit it, but you impressed me when you managed

PETE: You were allowed to captain a ship.

MARY: Well, I don’t usually talk about it, because my friend and

PETE: You can.

MARY: He’s German. His full name is Werner .raus. He might be in


MARY: Do not be ridiculous. If he wasn’t trustworthy, he wouldn’t be

PETE: Why not?

MARY: Of course. Him, too.

KATE: Where are you going?

PETE: To see David. He has something important to tell me.

PETE: He’s something I’m not. I’ll never get myself into a situation like that

MARY: Well…

PETE: And you’ll tell him about the sabotage plot?

MARY: Of course. Him, too.

PETE: What happened? We heard the explosion.

MARY: What was that scream?

PETE: David found the bomb and threw it overboard. He saved your

CAPTAIN: (Shakes DAVID’S hand.)

MARY: So am I. I’ve learned my lesson. I’m done pretending that

PETE: Well, I’m glad this is all over!

MARY: So the money is yours. Don’t worry, sir. .ate—or .atrina—


MARY: Do not be ridiculous. If he wasn’t trustworthy, he wouldn’t be

PETE: Why not?

MARY: Of course. Him, too.

KATE: Where are you going?

PETE: To see David. He has something important to tell me.

PETE: He’s something I’m not. I’ll never get myself into a situation like that

MARY: Well…

PETE: And you’ll tell him about the sabotage plot?

MARY: Of course. Him, too.

KATE: Where are you going?

PETE: To see David. He has something important to tell me.
Scene One

ACT ONE

AT RISE: The passenger deck of an ocean liner on a summer afternoon in 1913. A DEEP SHIP HORN SOUNDS as the ship leaves the New York harbor. The ENTIRE CAST (with optional EXTRAS) stands along the front railing, waving and shouting good-bye to their families and friends. The commotion quickly dies down as the ship leaves the harbor. The PASSENGERS break up into little groups and gradually EXIT LEFT and RIGHT. DAVID and MARY are left alone DOWN RIGHT. DAVID is holding a newspaper under his arm.

DAVID: (Looks out over the railing.) Well, Mary, there goes New York. We're finally on our way.

MARY: Isn't it exciting, David? In just a few months, we'll be in China. Thousands of—

DAVID: (Interrupts.) “Thousands of lost souls, just waiting for a missionary.” I know. But don’t get too far ahead of yourself. China is a few months away. The whole world is between here and there—London, the Mediterranean, Egypt, India. Exciting new cultures and foreign lands. Just getting there is going to be the adventure of a lifetime.

MARY: I’m glad you decided to come along with me, big brother. I’m sure I won’t be as homesick with you along.

DAVID: Homesick? With all the excitement that’s ahead of us, you’re worried about being homesick? Not me. I would have done almost anything to get out of our dull little hometown.

MARY: Oh, David. Albany wasn’t all that dull. (Teases.) I think you just wanted to get away from Amy McGillicuddy.

DAVID: Well, that may be part of it. But can you blame me?

MARY: Amy was a nice girl.

DAVID: Nice and boring. She’s all ready to get married, settle down on a corner of her father’s farm and start a family. All she needs is a husband, and she thought I was him.

MARY: What’s wrong with getting married and having a family?

DAVID: There’s nothing wrong with it. It’s just boring. I’m looking for a girl who's exciting and adventurous. Someone who wants to do something big in the world.

MARY: And I always thought you were only looking for beauty.
DAVID: That doesn’t hurt, either.
MARRY: You’re hopeless!
DAVID: I’m not hopeless. In fact, just the opposite. Now that I’m out in the real world, I’m full of hope. I’ve got a much better chance of finding the perfect girl.
MARRY: If you have a little patience and trust God, He will show you the right girl.
DAVID: Well, that’s not the only reason I’m here. I promised Father and Mother before they died that I would take care of you.
MARRY: Father and Mother died ten years ago, David. I’m not the little girl I was then.
DAVID: But you still need me. The world is a dangerous place. A single woman traveling alone would be an easy target for thieves and con men, especially in foreign countries. What would you do if someone stole all your money? What would you do if there were some kind of international incident?
MARRY: What kind of incident?
DAVID: (Waves his newspaper.) Look at this. (Reads.) “England and Germany continue trade battles over Atlantic shipping. Accusations of sabotage made by both sides.” There you are! An international incident just waiting to happen. You should be glad I came along to protect you.
MARRY: (STANLEY ENTERS LEFT during MARY’S lines. He is carrying a clipboard and crosses as if to EXIT RIGHT.) Protect me? Oh, David. I trust God to protect me. Besides, suppose someone did try to sink this ship. What could you do about it? What difference would it make whether you were here or not?
STANLEY: (Stops and joins them.) Pardon me, but I couldn’t help overhearing your conversation. There’s no worry of this ship sinking. Ever since the Titanic tragedy last spring, additional precautions have become standard procedure.
DAVID: I’m sorry, I didn’t mean at all to imply that this ship was unsafe. Or that her crew wouldn’t be able to take care of any problems.
STANLEY: That’s quite all right. A lot of people lately are concerned about the safety of ocean travel. It’s part of my job to reassure them. My name is Stanley. I’ll be your steward on this voyage. (Looks down at his clipboard.) Are you Mr. and Mrs. McNeely?
MARRY: I’m Miss McNeely. David is my brother, not my husband.
STANLEY: (Jots a note on his clipboard as he speaks.) Ah, that explains why you have separate staterooms. (Points to the doors
PETE: You two look like you're having a pretty serious conversation. Oh… come along? Uh… sure, I guess so.

KATE: That's brilliant! I'd love to see you in action. May I come?

DAVID: Then why are you going to talk to him after lunch?

CAPTAIN: Werner. He must be German. He may be an accomplice. So, of course I can't.

KATE: What do you mean?

DAVID: Are you sure you want to talk to the captain?

KATE: I can't believe KATE is the German agent. She was just using me. Go on.

CAPTAIN: I'm going to start the crew searching for that bomb. If that fails, we'll have to man the lifeboats.

(DAVID runs toward the telegraph. CAPTAIN EXITS RIGHT.)

(As soon as KATE is gone.)

DAVID: I'd like to stand here listening to you stammer like a lovesick schoolboy. I said don't move! And don't think. You'll hurt yourself.

KATE: But—

DAVID: I'd really rather be left alone.

PETE: (To KATE.) Excuse me, but you look familiar. Have we met?

KATE: No, I don't believe so.

PETE: My name’s Jones. Pete Jones. What’s yours?

KATE: Kate Miller.

PETE: There, now we’ve met. (Sits down on the bench next to KATE. She moves away and tries to ignore him.) So, what are you reading?

KATE: Please, if you don’t mind, I’d like to—

PETE: (Interrupts her.) What do you think of this ship? It’s got almost everything. Have you ever been on a ship like this?

KATE: I’d really rather be left alone.

PETE: You’re just saying that because you don’t know me. I’m sure if we got to know each other better—

KATE: (Gets up and crosses to LEFT.) Excuse me, I’m going back to my cabin.

PETE: (Gets up to follow.) May I walk you there?

KATE: No! (EXITS LEFT. PETE starts to follow, but DAVID stops him at CENTER.)

DAVID: Hey, leave the lady alone. Can’t you see she doesn’t want to be bothered?

PETE: Who are you? Her bodyguard?
DAVID: No, I just—
PETE: (Interrupts.) Her husband?
DAVID: No, I—
PETE: (Interrupts.) Her brother?
DAVID: No—
PETE: Then don't poke your nose in where it doesn't belong! (Looks over DAVID'S shoulder to where KATE went.) Now she's gone. Listen, I'm keeping my eye on her, and you had better stay out of my way.
DAVID: What if I don't?
PETE: You'll regret it. (EXITS LEFT. DAVID frowns at him and EXITS to his cabin UP CENTER. The ELIASES and PAULETTE ENTER LEFT and stop CENTER. They look lost.)
MRS. ELIAS: No, this isn't it, either.
MR. ELIAS: Lillian, listen. (Points OFF RIGHT.) Our cabins are just down that way and around the corner. If you'd—
MRS. ELIAS: Now, Walter. Why is it that you men can never admit when you're lost? "Down that way and around the corner." We could wander around this ship for weeks if we followed your directions. Whew, I'm out of breath. Let's sit down for a few minutes. (They all sit on the bench.) Paulette, you've been awfully quiet. What's wrong, dear?
PAULETTE: (Speaks with a French accent, of course.) Oh, Madame. I suppose I am just a little worried about going home to Paris. Now that I am finished at the university, I do not know what to do next with my life.
MRS. ELIAS: That seems obvious for a girl your age. You need to get married and settle down. First, of course, you'll need to find a new beau, since your old boyfriend left you. (PAULETTE looks distressed.)
MR. ELIAS: Now, Lillian, you don't need to keep bringing that up all the time.
MRS. ELIAS: I'm only saying that there's nothing better than an ocean voyage like this for meeting eligible young men.
MR. ELIAS: That's what you said about the train trip from Philadelphia. And the week-long stay in New York City.
MRS. ELIAS: (To PAULETTE.) This time I'm sure we'll find you a beau, dear. There must be oodles of suitable bachelors on a ship this size. All we have to do is pick one out. (After a brief pause, she
stands.) We’d better find our way back to our cabins. We need to dress for dinner. We’re dining with the captain tonight, remember?

**MR. ELIAS:** (Stands.) I haven’t forgotten, Lillian. (*PAULETTE* also stands.)

**MRS. ELIAS:** (Looks LEFT and RIGHT.) Now, which way to our cabins?

**MR. ELIAS:** (Points OFF RIGHT.) They’re just down that way and around the corner.

**MRS. ELIAS:** There you go again. You can’t admit when you’re lost. “Down that way and around the corner.” We’ll be docking in England before we find our cabins. (*STANLEY ENTERS RIGHT.*) Yoo-hoo! You there, young man.

**STANLEY:** Yes, ma’am. Can I help you?

**MRS. ELIAS:** You can. I am Mrs. Lillian Elias, and this is my husband, Walter. And this (*Pulls PAULETTE forward.*) is Miss Paulette Cartier. She’s from France, and she is currently looking for a beau. If you could provide us with a list of all the eligible young men—

**MR. ELIAS:** Lillian!

**MRS. ELIAS:** (Scowls at her husband then smiling, turns back to STANLEY.) Anyway, we decided to take a walk and see some of this beautiful ship, and now my husband doesn’t know the way back to our cabins.

**STANLEY:** Not a problem, ma’am. Let me see. (Looks at his clipboard for a moment.) Ah, here we are. (Points OFF RIGHT.) Your cabins are just down that way and around the corner. If you’ll follow me, I’ll show you the way.

**MRS. ELIAS:** Thank you very much, young man. We never would have found them without your help. (*They ALL EXIT RIGHT. CURTAIN.*)

End of Scene One

**ACT ONE**

Scene Two

The dining room of the ocean liner (*FORESTAGE*). Three tables set for dinner are in front of the curtain DOWN CENTER RIGHT, CENTER and DOWN CENTER LEFT. SPOTLIGHT UP on DAVID and MARY, eating at the table DOWN CENTER LEFT. DAVID is wearing a similar suit to the one worn by the WAITER.

**DAVID:** This is so embarrassing.
MARY: Don’t worry about it, David. That suit looks very nice on you.

DAVID: (As the WAITER ENTERS RIGHT and crosses to their table.) Yeah, it looks nice on all the waiters, too!

WAITER: Is there anything else I can get for you?

MARY: (Setting down her fork.) No, thank you. I think we’re done. (WAITER EXITS RIGHT. Picks up her napkin, dabs at her mouth.) That was delicious, wasn’t it?

DAVID: (Without emotion.) Yeah.

MARY: What’s the matter, David?

DAVID: Oh, I don’t know. I guess I’m just bored. So far this trip hasn’t been as exciting as I thought it would be.

MARY: Well, we’ve only been at sea for a few hours. (DAVID doesn’t respond, so she tries to start a conversation.) So, how is your room?

DAVID: It’s nice.

MARY: Just nice? If it’s anything like mine, it’s beautiful. The carved wood furniture, the porcelain fixtures.

DAVID: It’s very nice.

MARY: This whole ship is so elegant. Even the dining room. From the fine china to the sparkling chandeliers. (Looks around the room.)

DAVID: It’s all very nice. (CAPTAIN KRAUS ENTERS LEFT with MRS. ELIAS. MR. ELIAS and PAULETTE follow them. They sit at the CENTER table.)

MARY: And everyone is so well-dressed.

DAVID: (Sarcastic.) Especially the waiters.

MARY: (Watching the captain’s table.) Look, over there. That must be the captain. (SPOTLIGHT UP on CAPTAIN’S table and DOWN on DAVID and MARY’S table.)

CAPTAIN: So, Miss Cartier, tell me. Did you enjoy your stay in Philadelphia?

PAULETTE: Mais oui, Captain. I enjoyed America very much. I learned so much at the university. And when I have returned home to Paris, I will miss Monsieur and Madame Elias. They have become my family américain.

MRS. ELIAS: And we have enjoyed having you stay with us, my dear. It’s just a shame that we couldn’t find a good American boy for you to marry.
MR. ELIAS: Oh, Lillian. Don’t bring that up again. You’ve been trying for four months to find that poor girl a husband. Why don’t you give up and let us just enjoy the voyage in peace?

MRS. ELIAS: Oh, no, Walter. I’ll not give up. Finding a suitor for Paulette is the only thing that will bring comfort after her cruel rejection.

MR. ELIAS: Lillian, I don’t think this is the time—

MRS. ELIAS: (To the CAPTAIN, ignoring her husband.) Can you imagine, Captain? For three and a half years, this young lady wrote faithfully, three times a week, to her fiancé, Jacques— (To PAULETTE.) What was that name again, dear?

PAULETTE: (Weak.) Cochon.

MRS. ELIAS: Yes, that’s right, Jacques Cochon. Then, six months ago, he—

PAULETTE: Please, Madame Elias, I do not—

MRS. ELIAS: There, there dear. The best way to deal with your problems is to talk about them.

PAULETTE: But—

MRS. ELIAS: (Interrupts.) Now you just be quiet. Where was I? Oh, yes. Six months ago, Jacques Cochon, her fiancé, fell in love with another woman in Paris and broke off his engagement to Paulette. Can you imagine, Captain? After an engagement that long, with a mere six months until their joyous reunion, he discarded her like a smelly, old shoe. The poor dear has had to endure the pain and devastation of rejection. And the embarrassment, as well.

MR. ELIAS: I believe that’s the worst part.

MRS. ELIAS: But that will all be taken care of as soon as I can find a new suitor. It’s never too late to find true love. Especially for an attractive, young girl like Paulette. Tell me, Captain, are you married?

CAPTAIN: (Proud.) As a matter of fact, I’ve been happily married for over forty years.

MRS. ELIAS: (Sad.) Oh, that’s too bad.

CAPTAIN: (Ignoring the insult.) But I’m sure Paulette will find a nice young man soon enough.

MRS. ELIAS: You’d think so, wouldn’t you? But I’ve been trying for months to find one for her. I don’t know what’s wrong.

CAPTAIN: Perhaps she just needs a little more time to find the right lad.
MRS. ELIAS: Well, she doesn’t have much time. She won’t stay young and beautiful forever, you know. If she waits until she gets old, gray and wrinkled, she'll never find a man who’s willing to marry her. There’s nothing more unappealing to a man than a woman who has gotten old and lost her sense of grace and charm. Isn’t that right, Walter? (The CAPTAIN and his GUESTS continue to talk quietly as the SPOTLIGHT DIMS on the CAPTAIN’S table and COMES UP on DAVID and MARY.)

MARY: (To DAVID.) That French girl seems nice.

DAVID: I don’t suppose she’s my type. This afternoon there was a girl out on the passenger deck that I’d like to meet. Her name was Kate Miller. (KATE ENTERS LEFT, walks past them and sits by herself at the table DOWN CENTER RIGHT. WAITER promptly ENTERS RIGHT, brings her a menu and EXITS RIGHT.) Hey, there she is now.

MARY: She is very attractive.

DAVID: And it looks like she’s alone. Now’s my chance to introduce myself. Shall I invite her to join us?

MARY: No, I’m finished eating. I believe I’ll go for a walk.

DAVID: Okay, I'll see you later. (MARY EXITS LEFT. KATE is studying the menu. DAVID steps up to her table and clears his throat.)

KATE: (Looks up from her menu.) Ah, waiter. I'll have the smoked bratwurst with sauerkraut. (Folds the menu and hands it to DAVID.)

DAVID: Well, I'm not... uh... (Looks around, bewildered.)

KATE: And water.

DAVID: (Not sure what to do.) Uh... okay. (Walks away from the table and stops DOWN CENTER. The WAITER ENTERS RIGHT, carrying a tray and a pitcher of water, and walks up to DAVID.)

WAITER: Hey, you. (Hands DAVID the pitcher.) Could ya get this water to the captain’s table?

DAVID: (Points toward KATE’S table.) But I——

WAITER: What did she order?

DAVID: Smoked bratwurst with sauerkraut.

WAITER: I'll take care of it. You get the captain his water. (EXITS RIGHT. DAVID walks over to the CAPTAIN’S table and begins filling glasses.)

MR. ELIAS: So, Captain. How have things changed for you since the Titanic went down last year?
**CAPTAIN:** The Titanic. What a terrible, terrible tragedy. Of course, it’s not something we generally like to discuss while at sea. But, since you mentioned it, British shipping has suffered a great deal because of it. Some people have accused German freight companies of using the disaster to increase their share of the sea trade, but I don’t imagine that they would take advantage of such a tragic event.

**MR. ELIAS:** It’s strange the stories that come out of a situation like that. I’m a businessman, you know, and I have heard an outrageous rumor that the sinking of the Titanic was not caused by an iceberg at all. It is supposedly the first step in a German conspiracy to sabotage the British shipping industry. According to the story, we will soon see more ships sunk under unusual circumstances.

**CAPTAIN:** (Laughs.) What a preposterous story. At least I can assure you that nothing unforeseen will happen to this ship. (The WAITER ENTERS RIGHT and crosses DOWN CENTER LEFT, where he begins to clear DAVID and MARY’S table.)

**MRS. ELIAS:** Ugh. That’s enough talk about sinking ships. (To DAVID, as he’s about to walk away.) Excuse me, young man. I wonder if you’ve had the opportunity to meet Miss Paulette Cartier.

**MR. ELIAS:** For heaven’s sake, Lillian. The man’s working here. He doesn’t have time to socialize.

**MRS. ELIAS:** But I’m sure that he wouldn’t mind getting together with Paulette some other time, would you, young man?

**DAVID:** (Flustered.) Uh... well, I... I... I really need to get back to work. It was nice meeting you. (Sets the pitcher of water on their table and begins to EXIT LEFT but is stopped by the WAITER.)

**WAITER:** Hey, where do you think you’re going?

**DAVID:** Oh, I’m not—

**WAITER:** Come on! (Drags DAVID OFF RIGHT.)

**MRS. ELIAS:** What a delightful young man.

**MR. ELIAS:** He seemed a little distracted. Not that I blame him, Lillian. (Looks squarely at his wife.)

**MRS. ELIAS:** Of course he was distracted. Anyone could plainly see that he was smitten with Paulette. (To PAULETTE.) What do you think, dear? Isn’t he a handsome young man?

**PAULETTE:** Oui, Madame, but—

**MRS. ELIAS:** Perfect! And Captain, what can you tell us about him?

**CAPTAIN:** (Looks puzzled.) You know, it’s odd, but I don’t recall ever meeting that young man before. He must be new to the staff.
MRS. ELIAS: Well, no matter. He’s sure to turn up again very soon, and when he does, we’ll be waiting, won’t we, Paulette? (BLACKOUT.)

End of Scene Two

ACT ONE
Scene Three

CURTAIN UP: The next morning, back on the passenger deck. MARY is outside DAVID’S cabin door, UP CENTER, knocking.

MARY: David, are you in there? What’s taking so long? It’s a beautiful, bright sunny morning. You don’t want to miss it. (Finally, DAVID opens the door and ENTERS, still wearing the suit from the night before along with a rumpled apron. It has obviously been slept in.)

DAVID: (Yawns.) Good morning, Mary.

MARY: Goodness, David. You look terrible. Didn’t you sleep well last night?

DAVID: I slept fine, once I got to my cabin. I spent a good part of the evening washing dishes in the ship’s kitchen.

MARY: Washing dishes?

DAVID: Remember this suit? It took me two hours to convince the headwaiter that I was not a member of the galley crew.

MARY: (laughs.) Oh, no. You poor dear. (Tries to straighten his clothes. DAVID yawns again.) How about a brisk walk around the deck? The fresh sea air should help wake you up.

DAVID: Well… (Hesitates at first, but gives in.) Why not? Let’s go. (He and MARY EXIT LEFT. The ELIASES and PAULETTE ENTER RIGHT and stop CENTER.)

MRS. ELIAS: (Wears a big, floppy hat to protect her from the sun.) This looks like a good place. From here we can look out over the ocean, smell the fresh sea air and watch for that handsome young waiter.

PAULETTE: Madame, I do not—

MRS. ELIAS: (interrupts.) Tut-tut, my dear. You can’t expect to meet your future husband if you hide yourself away in your cabin all the time. (They all sit down on the bench.) Well, Paulette, what are you going to say to your young gentleman friend when we finally find him?

PAULETTE: I do not know, Madame. I have not thought about it.

MRS. ELIAS: Haven’t thought about it? My goodness, child, how do you expect to get anywhere without a plan? (Turns to her husband.)
PRODUCTION NOTES

PROPERTIES

ONSTAGE, for PASSENGER DECK: Ship railing across DOWNSTAGE; wall with two doors to represent David and Mary’s respective cabins (UP CENTER and UP LEFT); bench (UP CENTER RIGHT).

ONSTAGE, for DINING ROOM: Three tables set with four chairs each, plates, glasses, silverware and napkins (DOWN CENTER RIGHT, CENTER and DOWN CENTER LEFT). For ACT TWO, Scene Three, CENTER table should be set for six.

BROUGHT ON, ACT ONE, Scene One: Keys, clipboard, pen (STANLEY); newspaper (DAVID); book (KATE).

BROUGHT ON, ACT ONE, Scene Two: Menu (WAITER).

BROUGHT ON, ACT ONE, Scene Three: Apron (DAVID); clipboard with envelope (STANLEY).

BROUGHT ON, ACT ONE, Scene Four: Letter (DAVID); heavy carpetbag containing fake money (MR. ELIAS); pink envelope in purse (MRS. ELIAS).

BROUGHT ON, ACT TWO, Scene One: Menu (DAVID); plateful of food (MR. ELIAS); pitcher of water, two salads (WAITER).

BROUGHT ON, ACT TWO, Scene Three: Pitcher (DAVID); tray of salads (WAITER); gun (PETE).

BROUGHT ON, ACT TWO, Scene Four: Gun (PETE, KATE); carpetbag (DAVID).

SOUND EFFECTS

Ship horn; explosion; sounds of waves, seagulls, other sea sounds, etc. (OPTIONAL).
COSTUMES

All wear costumes of the period (1913), such as seen in Titanic. The men wear suits with vests, perhaps caps and pocket watches (especially for the older men). The women wear dresses or suits, probably empire waisted, with long skirts, not too full, perhaps tiered or shirred in the chic French style. Hats, ideally with feathers, complete their outfits. MRS. ELIAS might wear a fuller skirt and lots of ruffles. She has a large, floppy sunhat for her walks around the deck. WAITER and DAVID wear identical suits. DAVID wears a rumpled apron the morning after his dishwashing stint. He has a change of clothing in the next scene. He has a watch (it could be a wristwatch, although in this period it would more likely be a pocket watch). The CAPTAIN wears an official-looking uniform and a smart cap. STANLEY also wears a uniform and hat. If budget allows, the women might all have at least one change of clothing to show the passage of time.
We hope you’ve enjoyed this script sample.

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