

Savage in Limbo

Murk walks w/ a limp & waters 2 dead plants

Linda Rotunda enters, a done-up, attractive, overripe Italian girl. She comes in, sits down, & starts crying.

MURK [What are you having?

SAVAGE Hey. Are you blind? Give her a minute.

MURK Alright.]

SAVAGE [Linda?

LINDA Denise?

SAVAGE Hi.

LINDA Hi.]

SAVAGE [Do you want me not to notice that you're crying?

LINDA I don't care who knows.]

MURK [What you having?

LINDA A rusty nail. No ice.

MURK Alright.]

LINDA [I gotta situation here, but I don't know you good enough to talk about this.

SAVAGE Comon. We went to school together.

LINDA Grammar school only.]

SAVAGE [So, we're not friends. Cry by yourself.

LINDA No.] [Hey. I can't go home. It's too early. My mother would know something is wrong. She'd be in my face inna minute.

SAVAGE [You wanna shoot a game of pool?

LINDA No.]

MURK [Your drink's here. Two dollars.

LINDA Oh.

SAVAGE Let it sit up there a minute. It drives him crazy.] [Why you crying?

LINDA It's my boyfriend Anthony. Something's wrong with him.]

SAVAGE [That's Tony Aronica, right?

LINDA Yeah.

SAVAGE The one who wears leather pants.

LINDA Sometimes he does.

SAVAGE Incredibly good-looking.

LINDA Yeah, that's him.]

SAVAGE [He knocked you up last year.

LINDA Where'd you hear that?

SAVAGE I heard it.

LINDA Nobody knocked me up.

SAVAGE Now that's pushin it, Linda. You're a neighborhood joke. You get knocked up every time you stop walking. It's stupid to lie about it. Everybody knows. You're sloppy & you're fertile.]

LINDA [Are you bein nasty to me?

SAVAGE No. That's the way I am. Comes a bein lonely. That's why I never hadda boyfriend like Tony Aronica. At least that's one a the reasons.]

MURK [Hey. Pick up your drink.

SAVAGE See? It drives him nuts. It preys on his mind. Let him wait.

MURK You can leave it here all night for what I care. But it's pay-as-you-go. Two dollars. I'm waiting.]
(Linda goes, pays, takes drink back to table.)

SAVAGE [He's never grown up. He's still thinks he's playin Simon Says in the playground.

MURK I never played Simon Says.

SAVAGE Well, whatever.

MURK I played War.

SAVAGE Bang, bang.

MURK Shut up, Savage.

SAVAGE You can't take no back & forth at all, can you?

MURK I said shut up.

SAVAGE Okay, don't get shook up.] *(To Linda)* [So what's wrong with you? What's the story? Did you get knocked up again?

LINDA No. It's Anthony. He's gone crazy.

SAVAGE Is he hitting you?

LINDA No.

SAVAGE What's he doin?]

LINDA [He wants to see other women.

SAVAGE What?

LINDA He wants to see other women.

SAVAGE And for this you think he's crazy, huh? You are a pisser.]

LINDA [You don't understand.

SAVAGE I understand that. That's very common.

LINDA No, no. You don't understand.

SAVAGE Have it your own way.]

LINDA [He wants to see ugly women.

SAVAGE They may look that way to you, honey, but I guess he sees ‘em different.

LINDA You don’t understand. He told me. He says, Linda. I wanna see ugly girls.

SAVAGE He said that?

LINDA Yes.

SAVAGE Well, what did he mean?

LINDA He meant what he said.]

SAVAGE [But that’s not possible. Men don’t go after women the think are ugly. If they end up with an ugly woman, it’s because they made a mistake & they think she’s good-lookin. Alright a drunk, a crazy guy, or a loser. But a guy like Tony? A guy like Tony Aronica would never end up with an ugly woman. You know why? He’s just got too much dog in ‘em. He thinks like a dog.]

LINDA [What are you tellin me? You’re tellin me nothin. I tell you what’s goin on, & you tell me t ain’t goin on. It’s goin on. Anthony wants to see ugly girls cause I don’t know why, but that’s the fuckin news & don’t tell me otherwise.] [Every Monday night I go to his place & we spend time together, & this night I go & he’s got this look in his eye. Like he knows somethin, & like he never seen me before. I got a scared feelin right away. I touch him but he puts my hand away.] [He says he wants to talk. What’s he wanna talk about before we go to bed? What’s there to talk about? When a woman wants to talk to a man, it’s cause she wants the man to see her better. When it’s the other way, when the man stops you from touchin to talk, what’s there to talk about? It’s gotta be bad. I tried to keep him from talkin.] [I turned myself on. But there was somethin in his mind.] [Even my motha sees what Anthony’s got. Even my motha. She’d like a taste. She knows where I’m goin on Monday nights. I don’t come home till late, the mornin sometimes, but she don’t say anything. Any other time she would. But she knows where I go, and she wants it for me. Once I as goin, & she whispered to me so’s my father wouldn’t hear, Take it, Linda. That’s all. Take it, Linda. And I did.] [And now he don’t wanna see me cause he wants to see ugly women. I said I’d be ugly for him, but he said no. It didn’t work that way.] [I’m so ashamed. I feel ugly. I feel fat. Anthony don’t want me no more.

SAVAGE You’re not fat. You’re almost fat. But you’re not fat..] [You wanna play cards?

LINDA No.

SAVAGE These cards are disgusting anyway. I left ‘em near the humidifier one night & they got all spongy.] [I got the humidifier cause my mother was dryin out. She never goes anywhere, she can’t, and we got so much heat in that fuckin apartment – I looked at her one day and she looked like a dead plant. So I went out and I got the humidifier and I run it every night. She still looks like freeze-dried shit, but I feel better cause I did somethin.] [I didn’t just take it. I didn’t just fuckin accept it. I believe in action.] [Anyway, between the humidity & my sloppy ways, these cards are real crappy. Some of these Sister Rosita’s you know, these witchtellers, they’re supposed to be able to see your future inna pack a cards.] [I look at these cards, I never see anything about my future. I just see my fuckin life. I’m gonna go insane.]

LINDA [What are you talking about?

SAVAGE I’m talkin about tension. I’m talkin about somethin snappin at your heels, but you can’t get away. Bein apart from everybody else. Bein alone. There’s a wall there. Like you’re inna glass box, a bee inna jar, dreamin about flowers, smellin your own . . . death. People look at you, it’s through somethin. You touch somebody, there’s somethin over your hand.

LINDA I don’t get you.]

SAVAGE [I'm tryin to tell you somethin, but it's not easy.

LINDA So tell me anyway.

SAVAGE I'm a virgin.

LINDA What?

SAVAGE You heard me. You're just astounded. I'm a virgin.

LINDA Why you tellin me a lie?]

SAVAGE [In the beginnin, it was just bad luck. I'm not like you, and I got a big mouth, and well, it's easy not to lose it at first. You're scared, they're scared, somebody says: Boo, and everybody runs away. At least that's the way it was for me. To start with. But then it became a thing. Most everybody I knew lost it, you know, over a certain period a time, and there I was, still in the wrapper. It woulda been easy to lose it then. But it became a thing, you know? I felt different. I felt like I was holdin out for somethin, sayin no, no, I'm not takin that life just cause it was the first one I was offered.] [So here I am. I'm thirty-two. And I'm still sayin no, no. And I still only got offered the one life, and I still don't want that one.

LINDA [You're a virgin?

SAVAGE Yeah.

LINDA Wow.]

SAVAGE [Say somethin.

LINDA What's it like?

SAVAGE It's like holdin your breath, only you never have to let go. No, that's not what it's like . . .]

LINDA [I never knew anybody grown up who never, you know . . . I feel like you know somethin I don't know.

SAVAGE Well, I know you know somethin I don't know.

LINDA Yeah, but everybody I know knows what I know. Except you. It's like common knowledge. But what you know, it's like a secret.]

OVERALL OBJECTIVE:

SCENE OBJECTIVE:

SUBSTITUTE:

CHARACTER OBSTACLES:

BACKGROUND:

INNER OBJECTS:

MOMENT BEFORE: