

WITH OR WITHOUT YOU

BY: Luigi Jannuzzi

CAST: (2) 1 Male, 1 Female

SET: A restaurant table, 2 chairs

CONTEMPORARY

COMEDY

CAST

(In Order Of Appearance)

GEORGE (20-30 yrs old.)

MARY (20-30 yrs old.)

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<https://www.concordtheatricals.com/p/532/with-or-without-you>

Lights rise on GEORGE sitting at table.
He appears to be sweet and completely harmless.
MARY enters scene with drink, pocketbook and umbrella,
crossing to GEORGE.)

MARY
Oh there you are.

GEORGE
Hi.

MARY
What do you want?

GEORGE
Shhh.

MARY
Don't give me "Shhh."

GEORGE
Keep your voice down. I come here a lot.

MARY
As much as you come around my house?

GEORGE
I thought we could talk?

MARY
Oh, I'm willing to talk, I'm willing to do anything.

(MARY sits.)

Just tell me what do I have to do?

GEORGE
You love me, don't you?

MARY
I hate you, I despise you. I think you are the most despicable person on the planet.

GEORGE
You think about me often.

MARY
Yes, being run over.

GEORGE

You miss me! At night, you go to sleep, you roll over, you say, "I wonder where he is," don't you?

MARY

Maybe which morgue.

GEORGE

We've been through things like this before.

MARY

This isn't a "before," it's an "after." The "before's" are over.

GEORGE

You're so sexy when you're angry.

MARY

I'm also dangerous. Take your hand off me.

GEORGE

I bet you want me to just grab you and give you a big kiss.

MARY

You do, ...I will bite both off your lips and spit them in your Vodka stinger.

GEORGE

Oh, you're making me want you more now.

MARY

And I want that earring. I want everything that is mine back.

GEORGE

Good, cause I've decided to come back to you babe.

MARY

You step foot in that house, I'll blast you with both barrels of my grandfather's shotgun.

GEORGE

Tomorrow we'll have dinner, a video, watch half of it, maybe won't watch it all.

MARY

Tell me last night that was you looking in the window.

GEORGE

I had a feeling you might be in trouble.

MARY

You've heard of telephones?

GEORGE

I was in the area.

MARY

Your Mother's house is ten miles away.

GEORGE

So I thought I'd stop by.

MARY

You are sick, you know that? I thought you might change, but you can't expect some people to change.

GEORGE

So what do you say about tomorrow?

MARY

It's a good thing we didn't have children.

GEORGE

We could complicate things.

MARY

Do you have any idea what I'm talking about? Do you comprehend anything I'm saying?

GEORGE

I know exactly what you're saying.

MARY

What am I saying?

GEORGE

I amuse you.

MARY

You frighten me!

GEORGE

You thought last night was funny. I saw you wave.

MARY

(Hand in front of HER, SHE

AHHH!,...is not a wave.

GEORGE

Looked like a wave.

MARY

Two a.m., hanging from a trellis, flashlight on your face. That's frightening.

GEORGE

It's funny.

MARY

I hatcheted the trellis this morning.

GEORGE

That trellis took me a week to build.

MARY

Try the high tension wires next time.

GEORGE

You've lost your sense of humor.

MARY

I wonder why.

GEORGE

Don't blame me, we had a lot of laughs.

MARY

Well, I'm tired of laughs. I want more than laughs. I want, if you must give it a word.

GEORGE

Marriage?

MARY

That's a good word.

GEORGE

I have proposed how many times?

MARY

But not to you!

GEORGE

Well, I'm not giving up.

MARY

And I'm not unloading the shotgun.

GEORGE

But how could you allow me to do things we've done and now count me out?

MARY

It might have something to do with footprints on the aluminum siding?

GEORGE

So I'm jealous.

MARY

You're a maniac.

(Screams.)

YOU'RE A GODDAMN MANIC!

(Pause.)

And if you ever break in like you did last Thursday night.

GEORGE

I was invited over.

MARY

You said four hours earlier you may stop over.

GEORGE

You said, "Okay."

MARY

You came through an open window.

GEORGE

I reached in, opened the door.

MARY

Forced entry.

GEORGE

Even said hello to the dog.

MARY

Got in bed, buff naked.

GEORGE

Okay, I was naked.

MARY

And started singing, "In the Mood."

GEORGE

Whistling, "With or Without You."

MARY

You're a very strange man. And the more I see, the more I realize I don't know anything about you.

GEORGE

Look, I'm really horny, are you?

(MARY throws HIS drink in HIS face.)

Not thirsty either?

MARY

Why don't I walk out of here?

GEORGE

Because you came to propose?

MARY

Because I want some assurance you'll leave me alone, that's why.

GEORGE

All right, I'll give you assurance. But do you also want why you're really here?

MARY

But how can I be assured of a liar's assurance?

GEORGE

Mary, how long have we been going out?

MARY

We "went out" two years, we aren't "going anywhere" anymore.

GEORGE

And now you want to draw a line?

MARY

I drew a line, you don't recognize it.

GEORGE

Cause you want to date somebody else.

MARY

Sean, his name's Sean. You know. You've vandalized his car twice. And it backfired, he had to stay over the first date.

GEORGE

The second date he didn't notice till morning.

MARY

You are a sick puppy.

GEORGE

But I felt bad, it was a nice car.

MARY

George, there are other women in the world.

GEORGE

There aren't other women.

MARY

There are thousands of wonderful, intelligent women, George.

GEORGE

Not as nice as you.

MARY

You're a hard person to argue with George, but you're infatuated. I don't love you and I want to be left alone. I don't want any more candy at work, my car waxed without my permission, my tires rotated without my knowledge. You don't seem to listen to reason, George,...but Stop it. I'm losing control. You're pushing me beyond some limit I've never seen. I'm almost over, and when I go over, somebodies going to get hurt, and I have a feeling it's going to be me. Do you hear me, George? I'm on my knees.

(MARY kneels.)

Look, my knees are touching.

GEORGE

Mary, get up.

MARY

Stay off my roof, don't bring my dog gifts.

GEORGE

This is embarrassing, Mary.

MARY

George,...

(Screams.)

LEAVE ME ALONE!

GEORGE

Okay, Mary, get up.

MARY

Sell the binoculars.

GEORGE

Okay, look, here's the answer. I have an answer.

(MARY rises.)

You won't have to worry anymore.

MARY

Oh God, now I won't get any sleep.

GEORGE

I'll have a talk with Sean.

MARY

What does Sean have to do with this?

GEORGE

Sean and I will settle this.

MARY

He has nothing to do with this.

GEORGE

He knows I know, Mary.

MARY

Oh no, we're not starting this again.

(GEORGE takes out 9 by 11 inch envelope.)

GEORGE

Here it is.

MARY

Get that away.

GEORGE

Valuable truths enclosed.

MARY

I will ruin my own relationships, thank you.

GEORGE
I understand it's upsetting.

MARY
You're upsetting.

GEORGE
Wait till you see this.

MARY
Why are you doing this, George?

GEORGE
Eight by ten's of his two by four. Not good, Mary.

MARY
Have you asked yourself that in your cramped little Toyota these winter nights, in the dark, with your thermos, your hand warmers, making sandwiches in the glove compartment, watching my lights, hoping I walk the dog so I can bang on your hood and wake you? Why George? Don't you ever catch a glimpse of yourself in the rear view mirror and ask, "Don't I have a life somewhere?" "What the hell am I doing in this ski parka?"

GEORGE
I have asked myself that question.

MARY
And what, may I ask, was your compulsive, little answer?

GEORGE
I have to.

MARY
What did I expect?

GEORGE
Cause I know someday, maybe not tonight, maybe not tomorrow, but one day, cause I'm in for the long haul, Mary, ...you're going to see me in a different light and say.

MARY
That man in the ski parka cares.

GEORGE
You've thought that?

MARY
That thought never entered my mind.

GEORGE

You've just started to think that, haven't you?

MARY

Do not take any of this as hope, George. I am just trying to follow a logical pattern, something you've forsaken.

GEORGE

Oh I'm logical. I have a game plan, without a game plan I would not have these.

MARY

You don't have a ball park, George, you sleep in an upright position,...what are you talking about?

GEORGE

But I have these. And if you were logical, you'd welcome life threatening data.

MARY

I will collect my own life threatening data, thank you.

GEORGE

But here it is, featuring your buddy, Sean, who I'm afraid is a wrong choice.

MARY

You being the right choice?

GEORGE

These are new thoughts, aren't they?

MARY

I am not thinking, I'm reacting. If I was thinking, I would never have come here. George, I have to go.

GEORGE

No, you had to come here. Your unconscious brought you here.

MARY

Actually, I drove. And it's time I took my unconscious home.

GEORGE

Because your unconscious knows what's good for you.

MARY

What the hell are you talking about? Is this what goes on in that Toyota?

GEORGE

Your unconscious and me, we're on the same wave length.

MARY

Don't talk like that, George. That frightens me.

GEORGE

Cause your unconscious knows every time I call and have information about someone, I'm right.

MARY

It has nothing to do with my unconscious, George. I came because I want to know,...but then,... I don't want to know,...but then,... I did come,...so I don't know.

GEORGE

However, you're here.

MARY

I also went out with you for two years, so it's,...it's all questionable.
(SCREAMS.)

WHAT AM I DOING HERE!

GEORGE

Mary, you're going to have to control these outbursts.

MARY

How can I control my outbursts, I can't control my life.

GEORGE

You're upset because of this.

MARY

If it wasn't for you, this wouldn't be here.

GEORGE

This would have happened.

MARY

Good.

GEORGE

This is truth, Mary.

MARY

All the more reason to avoid it!

GEORGE

Can you really drive away knowing this is on the table?

MARY

I could go a hundred miles an hour, spitting beer, and not give two craps

because basically, I've decided, I don't care. Did you hear what I said, George? Let me repeat it, I don't care what information you have. I've just decided not to see it, I'm going to stick with that, and I'm leaving. Okay? So stick that in your Polaroid and snap it. I've made a decision, and I'm going to stick with it. And that's final.

(MARY finishes HER drink,

Color?

GEORGE

Quality.

MARY

Eight by tens?

GEORGE

All.

MARY

Clear?

GEORGE

No mistake.

MARY

Face shots?

GEORGE

Both men.

(Pause.)

Oops.

MARY

No!

GEORGE

Oops.

MARY

That's not possible.

GEORGE

(Nods yes.)

MARY

Well,...everyone makes mistakes, we all learn.

MARY

Do whatever you want, George, you do anyway. Goodbye George.

(MARY exits upstage left.)

(GEORGE stands.)

GEORGE

And the truth shall set you free.

(GEORGE puts envelope on

(Pause. MARY enters.)

MARY

Oh my.

(MARY crosses to table, looks down at envelope.)

Oh.

(Pause.)

Oh my.

(MARY sits, picks up, opens

AHHH!! How could the Bastard!

(MARY rips up the pictures, puts them on table.
GEORGE enters, crosses to MARY.)

GEORGE

You're back.

MARY

I did suspect though.

GEORGE

So how about dinner?

MARY

I did.

GEORGE

I have a reservation across the street, there's a movie down the street, a comedy.

MARY

I remember suspecting.

GEORGE

Then a carriage ride? That would be a full evening.

MARY

You never know.

GEORGE

Any suggestions?

MARY

You never do.

GEORGE

Any jokes, anything witty perhaps? Hello Mary?

MARY

George, you're a bastard.

GEORGE

I know.

MARY

You're the sickest individual I've ever met.

GEORGE

But I look out for you.

MARY

You're a compulsive maniac.

GEORGE

I'm on your side.

MARY

I can't get rid of you.

GEORGE

I help you out.

MARY

George, why don't we rent a video, Chinese food, and go back to my place?

GEORGE

You're letting me in?

MARY

Nothing romantic, just food, a video. That's it.

GEORGE
I'll pay for everything.

MARY
This is friends. That's all this is.

GEORGE
I knew you'd come around, I knew it.

MARY
Don't start. I am in control of this.

GEORGE
Right.

MARY
We'll take it slowly.

GEORGE
Yes.

MARY
Cautiously.

GEORGE
Okay.

MARY
And you're not staying over, you are not staying over. Understood?

GEORGE
Loud and clear.

MARY
Then let's go.

(MARY crosses to leave.)

GEORGE
Don't forget your pocketbook.

MARY
Thank you George.

GEORGE
Don't forget your umbrella.

MARY
What would I do without you, George?

GEORGE

Well, that's, ...that's my point.

MARY

But what am I going to do with you?

GEORGE

Well, that's something we're going to have to work on. We have to work on that.

MARY

Oh my God.

(MARY and GEORGE exit.)

(Lights fade. Blackout.)

Word count: 2335