

SARA: Isn't it?

CALLIE: I never laid on it before.

SARA: It's comfortable.

CALLIE: I got it secondhand.

SARA: Really?

CALLIE: A hundred and fifty bucks.

SARA: That's cheap.

CALLIE: It's comfortable.

*Pause.*

SARA: Are your feet hot?

CALLIE: What?

SARA: My feet get hot when I sleep.

CALLIE: Even in winter?

SARA: Yeah.

CALLIE: Take them out.

SARA: I usually move the sheet so that it goes the other way, you know, the short way—

CALLIE: OK.

*Sara gets up and turns the sheet around so that both pairs of feet are exposed. She lies back down. Pause.*

SARA: Do you see him?

CALLIE: Who?

SARA: Cassie.

CALLIE: Not yet.

*They both lie there staring at the ceiling. After a while—*

CALLIE: Huh? *(Pause)* Are you asleep? *(No response. Callie turns and looks at Sara)* You're not asleep already, are you?

*No response. Callie draws her feet under the covers and turns her back to Sara. Sara opens her eyes.*

Scene 8

*Callie's apartment. There is loud banging on her door. Callie enters from her bedroom wearing pajamas. She looks through the peephole.*

CALLIE: Alright George, I hear you!

*She unlocks the door and opens it. George bursts in wearing his bartender uniform.*

GEORGE: How long have you been home?

CALLIE: Lower your voice.

GEORGE: Why didn't you answer your phone?

CALLIE: I don't know.

GEORGE: You wanna know how fucked-up and worried about you everyone is right now?

CALLIE: No.

GEORGE: You wanna know how I heard?

CALLIE: No.

GEORGE: You wanna know exactly what drink I was making at the moment I heard

your name on the goddamn TV?

CALLIE: No, I don't.

GEORGE: Dirty martini. TV's on in the background. I hear about this gay bashing, two women attacked and I sort of pay attention, not really. I'm making this drink and thinking about how I gotta run downstairs and get some more peanuts. And then I feel my cars close and my face gets all hot, like I just swallowed a mouthful of hot peppers. So I turn to the TV but now they're talking about some apartment fire. So, I switch the channel and they're just starting the story. Gay bashing. Woman in a coma. Callie Pax.

CALLIE: I'm not in a coma.

CALLIE: I'm not in a coma.

GEORGE: What?

CALLIE: Sara's in a coma.

GEORGE: How do I know that?

CALLIE: What was I—

GEORGE: How do I know anything but what I see on the goddamn—

CALLIE: What did you want—me to call you from the hospital?

GEORGE: Yes!

CALLIE: What would I say? On a pay phone. In the hospital. Sara lying in a room swollen and blue, face cracked open, knocked out, not responding to anything but the barest reflex—all because...because—

GEORGE: Come and get me. That's what you could've said.

*Pause.*

GEORGE: Are you hurt?

*Callie does not respond.*

GEORGE: Did a doctor look at you?

CALLIE: Sara's hurt.

GEORGE: Nothing happened to you?

*Callie does not respond. He walks toward her, she walks away.*

GEORGE: Callie—

CALLIE: Bruises.

GEORGE: Where.

CALLIE: Cracked rib.

GEORGE: Let me see.

CALLIE: It's nothing.

GEORGE: Let me see.

CALLIE: There's nothing to see.

*Pause.*

GEORGE: Do you want me to call anyone?

CALLIE: No.

*Slight pause.*

GEORGE: Do you want me to spend the night?

CALLIE: No.

GEORGE: Do you want me to go?

*Slight pause.*

CALLIE: No.

*Pause.*

CALLIE: George, do you remember the first time we kissed?

GEORGE *(Thinks about it)*: No.

CALLIE: Me either.

*Pause.*

CALLIE: You know, I would stand here at the door with Sara and say, "Good night," "Take care," "See ya tomorrow," "Get home safe..." —When what I really wanted to do was plant her a big, fat, wet one. Squart on the lips. Nothing confusing about it. She wouldn't have to think, Maybe Callie meant to kiss me on the cheek and...missed. You know, just right there. Not between friends. Not a friendly kiss, at all. Bigger. So she'd know. She'd know for sure. That I was answering her. Sara is always asking me, "What do you want, Callie?" And finally, I let her know. I answered.

Scene 9

*Callie's apartment. Callie walks in from the kitchen carrying a roasting pan in two mistimed hands. She pulls the top off and rears her head back as the smell assaults her. She reaches in and pulls out a drumstick, it's fossilized. She bonks it on the table, it sounds like a baseball bat. There's a knock on the door—Callie starts. She looks out the peephole and sees Sara. She hurries to hide the roasting pan and all signs of cooking. She opens the door and Sara steps in.*

SARA: The kids talked about you the rest of the day, you were hilarious.

CALLIE *(Steady)*: How'd you get in?

SARA: Huh? Oh, there was this woman with a baby carriage. I held the door for her then squeezed in behind her. It smells like something in here.

CALLIE: Like what?

SARA: Like someone vomited in sawdust. Oh—I brought you this— *(She hands her a bottle of wine)* For coming in and talking to the kids.

CALLIE *(Slightly takes it and sets it down)*: Callie: It's a little early for me.

SARA: It's...almost six.

CALLIE: Go ahead, you have some.

SARA: Don't open it for me.

# Stop Kiss Script

**Zhe Xu**



## **Stop Kiss Script:**

*How to Keep a Boy from Kissing You* Tara Eglington, 2016-10-25 While waiting for the right prince to kiss sixteen year old Aurora dispenses dating tips and tricks for romance

**The Lines Between the Lines** Bess Rowen, 2021-10-18 What is the purpose of a stage direction These italicized lines written in between the lines of spoken dialogue tell us a great deal of information about a play's genre mood tone visual setting cast of characters and more Yet generations of actors have been taught to cross these words out as records of previous performances or signs of overly controlling playwrights while scholars have either treated them as problems to be solved or as silent lines of dialogue Stage directions can be all of these things and yet there are examples from over one hundred years of American playwriting that show that stage directions can also be so much more *The Lines Between the Lines* focuses on how playwrights have written stage directions that engage readers production team members and scholars in a process of embodied creation in order to determine meaning Author Bess Rowen calls the products of this method affective stage directions because they reach out from the page and affect the bodies of those who encounter them Affective stage directions do not tell a reader or production team what a given moment looks like but rather how a moment feels In this way these stage directions provide playgrounds for individual readers or production teams to make sense of a given moment in a play based on their own individual cultural experience geographic location and identity markers Affective stage directions enable us to check our assumptions about what kinds of bodies are represented on stage allowing for a greater multitude of voices and kinds of embodied identity to make their own interpretations of a play while still following the text exactly The tools provided in this book are as useful for the theater scholar as they are for the theater audience member casting director and actor Each chapter covers a different function of stage directions spoken affective choreographic multivalent impossible and looks at it through a different practical lens focusing on actors directors designers dramaturgs and readers Every embodied person will have a slightly different understanding of affective stage directions and it is precisely this diversity that makes these stage directions crucial to understanding theater in our time

**Fundamentals of Theatrical Design** Karen Brewster, Melissa Shafer, 2011-07-01 Veteran theater designers Karen Brewster and Melissa Shafer have consulted with a broad range of seasoned theater industry professionals to provide an exhaustive guide full of sound advice and insight With clear examples and hands on exercises *Fundamentals of Theatrical Design* illustrates the way in which the three major areas of theatrical design scenery costumes and lighting are intrinsically linked Attractively priced for use as a classroom text this is a comprehensive resource for all levels of designers and directors

**The New York Times Theater Reviews 1997-1998** C. S. Smith, Times Books, 2014-10-13 First published in 2001 Routledge is an imprint of Taylor Francis an informa company

**Theatre Record**, 2000

*A Kiss Too Late* Ellen James, 1995 *A Kiss Too Late* by Ellen James released on May 25 1995 is available now for purchase

*American Theatre*, 2005-07

*The Dramatist*, 2006

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Huang,2006-08-08 The Columbia Guide to Asian American Literature Since 1945     *Downton Abbey Script Book Season 1*  
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