

really needed for flavor somewhere. There should be no pre-recorded sound/music in the act.

Ideally this ensemble will wear ponchos or slickers reminiscent of the iconic Niagara Falls "Maid of the Mists" boat rides.

During the **INTERVAL** between acts, the group dance begins set against live music provided by the Foley Ensemble. As more actors join the dance and it grows, there is a transition to pre-recorded music. By the end of the interval, all of the actors are dancing, including the Foley Ensemble (having put their chairs away) and a transition is made from live sound to recorded sound. All sound moving forward in Act Two will be comprised of recorded cues.

TECH: During the quick blackout near the end of Part 2, the water in Linda's buckets should be poured onto Avery and Dan. Quickly drenching them without leaving the stage.

The setting should all be very simple, very representative. Nothing too fully realized is necessary. Key pieces.

Part One is set in the living area of a Honeymoon suite in a Niagara Falls hotel; a mid-level affair. The "stain" in the carpet should be indicated by something resembling the chalk outline of a body. Probably white tape, but whatever is easiest. But at the very least it should be vaguely body-shaped, enough to recognize.

Part Two is set in three different areas of in a carnival along the Niagara Falls boardwalk. The only element necessary on stage is a single white canvas, nothing too large, where simple shadow images are specified to project location. And some strand lights.

The play should ideally be relatively fleet and, including the interval, flow through as a seamless evening. **No intermission.**

PART ONE

Lonely Honeymoon

(The lounge area of a classy honeymoon suite in a still middle-of-the-road hotel overlooking Niagara Falls. AVERY looks out the window, dressed and ready to tackle the day. She takes in the view.)

(She slides the balcony door open a bit. The sounds of raging, churning water rush in. She closes the door with a smile, sealing the sounds outside.)

(She slides the balcony door again, only more. The sounds of raging, churning water rush in. She lets the cold and noise hug her before closing the door again.)

(JACK enters in pajama pants, no shirt, probably still bed head. He has a mug of coffee.)

JACK. Hello there, Mrs. Perch.

(They kiss.)

AVERY. That still sounds funny. "Mrs. Perch." "Mrs. [Perch.]"

JACK. [You'll get] used to it.

AVERY. "Mrs. Perch." I don't know, I suppose. Maybe it's not that it sounds funny, maybe it just sounds weird. It doesn't matter, who's ever going to call me that anyway?

JACK. Lots of people. Mrs. Avery Perch. Wife of Jack Perch. Happy couple.

AVERY. Ah. Well...it's really an amazing view, isn't it?

JACK. That's kind of the point I think.

AVERY. You haven't even looked.

JACK. It's not going anywhere.

AVERY. And it's so loud.

(She slides the balcony door open. The sounds of raging, churning water rush in. They have to speak over them. JACK immediately recoils a bit from the chill.)

If you open the balcony door, it's loud.

JACK. Then let's keep it closed, it's chilly out there anyway.

AVERY. We came here for the wonder of the natural beauty, right?

(She closes the balcony door.)

You're such a spoilsport, wait, why aren't you ready?

JACK. What's the rush?

AVERY. We have a lot planned today, Mr. Perch.

JACK. I still need to get cleaned up.

AVERY. Go.

JACK. Is this how it's gonna be for our entire marriage? You trying to plan every little thing?

AVERY. Go.

JACK. I will, Avery, just... I want your opinion on something.

AVERY. I need us to go get coffee before you ask my opinion on anything.

JACK. I already have coffee. So there's this...look at me.

(She does.)

It's gonna sound odd.

AVERY. Great.

JACK. I moved that cushy chair in the little sitting area. The one [with the...]

AVERY. [Jesus, Jack,] why are you moving the hotel furniture?

JACK. I was going to surprise you by positioning it in the middle of the room so I could do this whole "naked king" routine.

AVERY. Huh. I'm sorry that didn't work out.

JACK. Me too. But that's not, wait, you would've liked that?

AVERY. Maybe.

JACK. Good to know. But I didn't get that far because there was something under the chair. This kind of shadow thing on the carpet.

AVERY. A kind of shadow thing?

JACK. A stain.

AVERY. If you mean "stain" just say, "stain." It really drives me crazy the way you overcomplicate things sometimes. "Stain." They probably put the chair there to cover it up.

JACK. Obviously.

AVERY. So then put the chair back, you can do the king thing later. I'll still like it and act scandalized or whatever turns you on.

JACK. Don't think I won't, but again that's not the point. It's a big stain. And we're paying a lot of money for this room.

AVERY. My parents are paying a lot of money for this room.

JACK. Oh. That's what we're doing?

AVERY. I'm not doing anything.

JACK. They insisted on paying for it.

AVERY. They were in shock and didn't have time to buy a present.

JACK. I can afford to give us a honeymoon.

AVERY. I know. I love you. I haven't had coffee yet.

JACK. I love you, too. Do you want some of my coffee?

AVERY. Thank you.

JACK. It has Bailey's in it.

AVERY. Then no. Good grief.

JACK. Well, I'm anxious, okay? A little. I'm not afraid to say I'm anxious. It's our honeymoon and I feel like it should have a certain vibe and I don't want to be tense. And we did kind of rush into all of this, so there's