

LOVE IS A TIME OF DAY

by John Patrick

ACT II, SCENE 2

Skipper Allen is convinced that April MacGregor wants him to move in with her. She does not. In fact, she is quite adamant that she is not in love with her fellow college student and has no intention of sleeping with him. Fortunately for Skip, his bad back suddenly acts up while he is visiting her, and April has no recourse but to permit the amorous Skip to stay in her apartment.

Weeks go by but April continues to fend off Skip's advances. Starved for some affection, Skip brings home a female window dummy from the department store where he works and puts her in his bed. April sees the dummy and thinks it is a real woman. Suddenly, she is very jealous. She gets Skip out of the apartment on the pretext that her dog desperately needs to be walked, and she asks Skip's new "girlfriend" to leave.

(The diapers April refers to are part of an assignment for her Parenthood course in baby care.)

MAC: (*sweetly*) Excuse me. Could I speak to you? (*She waits.*) Look—I don't know who you are and you don't have to say anything if you don't want to but I wish you'd listen to me. I'm not judging you. If you want to get drunk and go to bed with a total stranger—that's your business. Personally, I think it should mean something. At least to the girl. Unless she's being paid. If you're expecting to be paid anything, I think I owe it to you as woman to woman to warn you. He hasn't anything in his pockets but peanuts. I really think, for your own sake, you ought to go. (*waits*) Look—this is my apartment, too, and I can't concentrate on my baby's diapers with this sort of thing going on. My mother gave me that sofa. And she wouldn't approve of using it for—for hanky-panky. Besides, I have to use the bathroom once in a while so I'm

asking you to leave. Are you going to leave? (*waits*) Will you leave? Please. Miss—don't make me do anything I'll be ashamed of. (*She starts to cry and crosses to desk.*) It's awful to discover you're in love and jealous. It's awful. Awful. I just hate myself. (*Now she begins to get mad. She storms back to end of sofa.*) Now I've been perfectly objective and dispassionate but if you insist on being wanton and sluttish, I'll have to descend to your level. I want you out of this apartment right away. I'll turn my back so I'll never know who you are, but if you haven't grabbed your things and left by the time I count to ten, I'll drag you out of that bed and pull every hair out of your head *one by one*. I mean it! This is zero hour. Off that launching pad! All right—this is your countdown. (*She crosses D. to table, and with her back to the sofa begins to count.*) Ten—nine—eight—seven... (*SKIP returns. He comes down and stands between the sofa and MAC, listening.*) six—five—four—three—two—(*hesitates*) One! (*waits*) One minus—two minus—

WAITING FOR THE PARADE

by John Murrell

SCENE 14

The setting is Canada during World War II. The men have gone off to war. The play is about the women left behind. Earlier today Catherine received a telegram that her husband, Billy, is missing in action in France. Her friends have come to console her. To relieve her anguish, she gets drunk and sings bawdy songs and talks about her life.

Catherine tells how hard it is sometimes to remember what Billy really looks like and how yesterday she nearly said yes to an attractive man at work who has been asking her out. She goes on to talk about Billy and her marriage.

(To use the scene as a monologue, omit Margaret's line.)

CATHERINE: When Billy and I were first married—we fought