

We see BOB in her mid-twenties to mid-thirties. She wears a dressing gown which has a belt or tie at the waist, and under this she wears a slip. The material of the gown is satin or satin-like; the gown itself has the look of a tailored long dinner gown when appropriately belted. On other occasions, undone and flapping, it has the appearance of a sloppy kimona. Is it necessary to say that her descent into alcoholism, despair, and self-disgust must be carefully charted?

EV as an old man wears glasses and a worn cardigan sweater.

There are liquor bottles on stage in Act One; they have been removed from the set in Act Two. A trunk is useful on stage; it holds photos and memorabilia; as well, it provides a storage place in Act One for OSCAR's hockey uniform, and the clothing into which he and EV will change.

In some productions all characters are always on stage with the exception of EV, who is free to exit and enter during the play, and KATIE, BOB, and OSCAR who exit near the end of the play. In other productions there has been a greater freedom of movement re characters' exits and entrances. The script indicates where a character "may enter" or "may exit". If this is not indicated, the character must remain on stage.

Act One

In the black there is a subtle murmuring of voices, with the odd phrase and word emerging quite clearly. They are repeats of bits and pieces of dialogue heard later in the play. The voices are those of KATIE, OSCAR, BOB and the young EV; they often speak on top of each other.

Light grows on EV, who is seated by the open trunk. He holds an unopened letter. A match flares as BOB lights a cigarette in the background. Light grows on BOB, on OSCAR who is smoothing tape on his hockey stick, and on KATIE who concentrates on moving one foot back and forth slowly and rhythmically. EV slowly closes the trunk, his focus still on the envelope he holds.

CATHERINE enters. She carries an overnight bag as well as her shoulder bag. She puts the overnight bag down. She sees KATIE. She watches KATIE for a moment, and then speaks to KATIE's rhythmic movement.

CATHERINE: Up-on the carpet...you shall kneel...while the grass...grows in the field

(KATIE's motion turns into skipping as KATIE turns an imaginary skipping rope and jumps to it)