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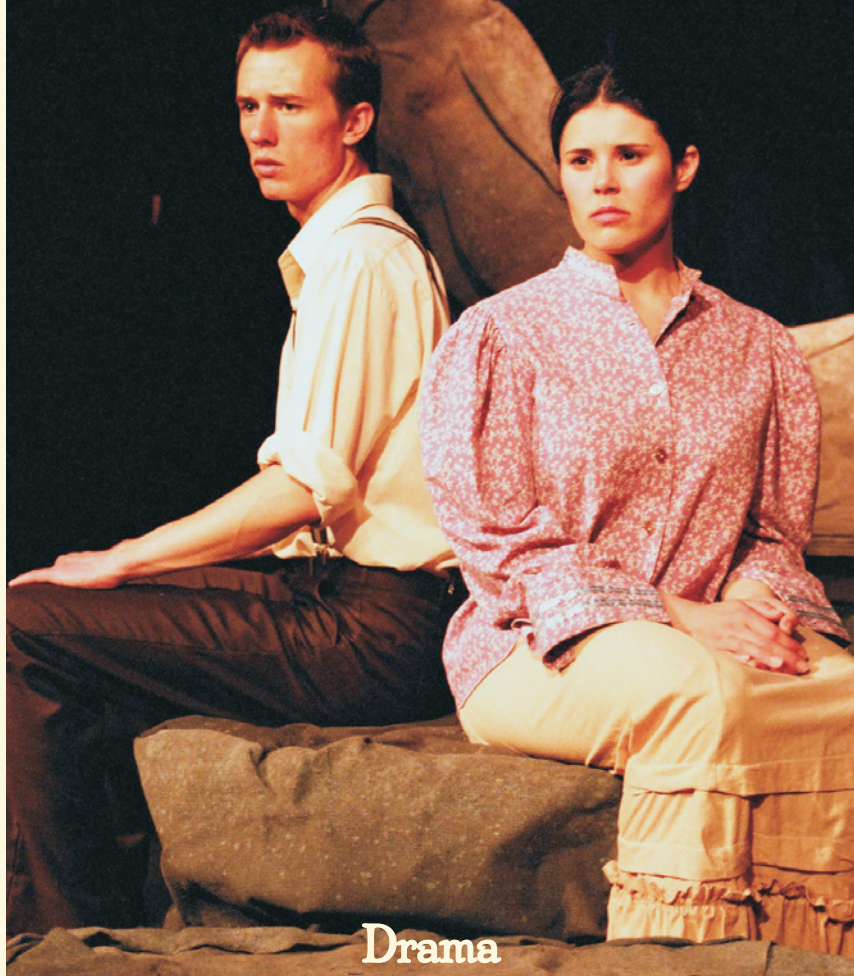
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Dramatic Publishing

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Tuesdays & Sundays



Drama

By Daniel Arnold and Medina Hahn

Tuesdays & Sundays

Cited in the *New York Sun's* Best-Of 2006 list:

"A Wonderful haunting play that has reached the Fringe Festival twice now and is crying out for a commercial off-Broadway production ... You'll want to clap till forever."

Engagingly comic and touchingly sad."—*New York Times*

"This piece is unmissable."—*Edinburgh Herald*

"A little jewel-like thing ... haunts you long after you have left the theatre."—*The Guardian*

"A play of awesome power."—*Albuquerque Journal*

Drama. By Daniel Arnold and Medina Hahn. Cast: 1m., 1w. or 2m., 2w. The spirits of William and Mary, a teenage couple, awaken into a void. As they question where they are, they begin to relive their first meeting at a New Year's Eve social, the initial giddy courtship and the overwhelming passions of first love, the pangs of a six-month absence from each other, an unplanned pregnancy, and the guilt and shame of a young man living in a rural community in which respectability is of utmost importance. Although they try to nourish their love amidst the confusing emotions and events of their lives, misunderstanding and fear create terrible consequences, turning William and Mary's romance into stunning tragedy. *Tuesdays & Sundays* was inspired by a true story that took place in 1887 in the farming community of Margate on Prince Edward Island. "Wonderfully written ... it captures the way you grow up into life, with all its darker colors, tension, complexities ... elegant and mysterious ... an amazingly assured script that takes young love gradually, unobtrusively into the darkest terrain." (*Edmonton Journal*) "Breathtaking ... brilliant." (*Vancouver Sun*) "Immediate and intense." (*Victoria News*) *Area staging. Approximate running time: 50 minutes.*

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TUESDAYS & SUNDAYS

By

DANIEL ARNOLD and MEDINA HAHN



Dramatic Publishing

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This play is dedicated to the memory of Mary and William.

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TUESDAYS & SUNDAYS was originally produced at Theatre Network’s NeXtFest in June 2000, with the following cast and crew:

WILLIAM Daniel Arnold
MARY Medina Hahn

Director / Dramaturg Wojtek Kozlinski
Designer Catherine Mudryk
Stage Manager Andrew Brooks

AUTHORS' NOTES:

Leading up to the year 2000 there was a significant escalation of youth violence and school shootings around the world. During that time, we came across this true story of two young lovers from the 1800s and it broke our hearts. We realized that these kinds of crimes had always been happening, that people had always been hurting each other—out of pain or fear. We wrote this play as an attempt to understand why. Why is it that fear takes over so often? Why doesn't love always prevail?

Tuesdays & Sundays is inspired by true events. It is by no means the true story—for the absolute truth will never be known.

A NOTE ON STYLE:

The original production of *Tuesdays & Sundays* was performed by the authors. The set consisted of a small platform with a backdrop and some stepping stones on which most of the action was played. There were also a number of lanterns hanging about the stage which remained lit throughout the show. The effect was that of an outdoor setting, a riverbed, rocks, perhaps a bridge, and a starlit sky.

As William and Mary, we awoke into a void and started to remember and relive the story that brought us there—at a generally fast, and sometimes breakneck pace. There was no direct address to the audience, but there was an element of storytelling in that we would switch quickly and easily between two states of reality: “recalling” what was happening, as if seeing it before us for the very first time, thus allowing the audience to hear our thoughts, and then “playing the scene” with the other character. The shifts were achieved through simple changes of focus, a movement of the head or a difference in tone. Where the script

indicates a kiss or holding hands, such actions were never physicalized, but only implied. Supporting characters were given distinct voices but not full characterizations.

As a guide, lines that begin without capitals and have limited punctuation indicate our state of “recalling.” Lines that appear as proper sentences, starting with capitals and ending with punctuation, indicate “playing the scene.”

That said, we have seen a production of *Tuesdays & Sundays* that used four actors—two sets of William and Mary: “the memories” who live the story, and “the spirits” who recall it. Lines were sometimes shared and sometimes said alone. This production used more physicality, often realistically acting out scenes, and the story still held together.

Therefore, the style of the script is a blank canvas; stage directions and beat indications are kept to a bare minimum, thus allowing room for imagination.

Daniel Arnold and Medina Hahn

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Wojtek Kozlinski (this play would not be what it is without you), Catherine Mudryk, Theatre Network and the NeXtFest team, Charlie Tomlinson, Kim McKaw, Workshop West Theatre, Francis and Gretta Sitwell, Twilla MacLeod, Beth Graham, Daniela Vlaskalic, Adibi and Larry Hahn, Byran Everett Place, Shenta and Gary Arnold, Antje Oegel and Bret Adams Ltd., Edmonton Arts Council, Canada Council for the Arts and Alberta Foundation for the Arts.

TUESDAYS & SUNDAYS

A Play in One Act
For 1m., 1w., or 2m., 2w*

CHARACTERS:

WILLIAM. a farm boy, eighteen

MARY a farm girl, sixteen

SETTING: A memory of Margate, 1887.

APPROXIMATE RUNNING TIME: 50 minutes.

*See Authors' Notes (and a Note on Style) on pages 5 and 6.

TUESDAYS & SUNDAYS

(A sky of glowing lanterns. WILLIAM and MARY are discovered sitting, their eyes closed. Slowly, they begin to awake.)

WILLIAM Where are we?

MARY Heaven?

WILLIAM Where are we?

MARY Hell?

WILLIAM Where are we?

BOTH ...Earth.

WILLIAM Margate.

MARY A rural community called

BOTH Margate.

MARY It's gorgeous. Beautiful winding roads

WILLIAM can't go straight

MARY tranquil flowing rivers

WILLIAM field after field of potatoes

MARY a rural community

WILLIAM like any other rural community

MARY none like this one

WILLIAM peaceful

MARY Heaven

(Beat.)

MARY a Tuesday

WILLIAM ...yes, a Tuesday

MARY that's where

WILLIAM New Year's Eve

MARY going to the Bryenton's

WILLIAM yes

MARY New Year's Eve

WILLIAM going to the Bryenton's

- MARY yes
- BOTH A TUESDAY!
- WILLIAM farm boys scrub the rich red dirt from their
 bodies
- MARY daughters of the farmers don their very best
 frocks
- WILLIAM slick down their hair
- MARY fresh-faced
- WILLIAM bundle up
- MARY for the cold
- WILLIAM say good night to their parents with a promise
 to behave
- MARY and leave in time to arrive before the sun
 goes down...
- WILLIAM my friend Francis at the gate, with a bottle of
 rum
- MARY with my older brother Jacob, we walk up
 Mud Road
- WILLIAM sipping on the way

- MARY nervous and giddy
- BOTH the sun setting
- WILLIAM and the moon, Francis, look!
- BOTH the sun and the moon!
- MARY we walk by the light of the sun and the moon...
- BOTH A NEW YEAR'S EVE DANCE AT MR. AND MRS. BRYENTON'S!
- WILLIAM admission 25 cents
- MARY parents and grandparents, widows and pets
- WILLIAM admission 25 cents?
- MARY bachelors and maids and infants and lovers
- BOTH EVERYONE WELCOME
- MARY fiddling, punch, piano, a family affair
- WILLIAM little girls dance on their father's feet
- MARY little boys run from their mother's grasp
- WILLIAM the older girls, whispers in the corner

MARY the older boys, stealing drinks out back

BOTH we meet

WILLIAM with a glance

MARY by chance

WILLIAM by the punch

BOTH we meet

(Beat.)

WILLIAM You're a Tuplin, right?

MARY That's right, how'd you know?

WILLIAM I saw you come in with your brother.

MARY You know my brother?

WILLIAM Yes.

MARY he gets me some punch

WILLIAM I get her some punch

MARY he spills on my hand

WILLIAM I do?

MARY yes you do but don't notice so neither do I

BOTH we stand there

(Beat.)

MARY I've seen you before, what's your name?

WILLIAM Of course, how do you do, I'm—William
Millman.

MARY Mary Tuplin.

WILLIAM Pleased to make your acquaintance.

MARY “William meet Mary. Mary meet William.”

WILLIAM Thank you, Mr. Bryenton, we just met, sir,
thank you. “She's soon to be seventeen,
William, she's growing up quick!”

MARY Thank you, Mrs. Bryenton, he knows we just
met.

BOTH “Well, well, carry on. This party's a success!”

WILLIAM “my dear”

MARY “mutter mutter”

WILLIAM “my dear”

MARY “mutter mutter”

BOTH alone

(Beat.)

MARY William Millman.

WILLIAM Mary Tuplin...feet beneath the table

MARY soft words in the corner

WILLIAM I make her laugh

MARY look at those couples, dancing so close

WILLIAM I give her a drink

MARY a smile

WILLIAM a hand through the hair

MARY getting to know you, sweet, exciting, soft,
intriguing, getting to know

WILLIAM trying to get

MARY getting to know

WILLIAM trying to get

BOTH Flirting.

WILLIAM Francis, my friend, just stands in the doorway

MARY Francis, his friend

BOTH just stands in the doorway

WILLIAM and stares at the girl playing fiddle

MARY my older brother Jacob

BOTH finds a girl of his own

WILLIAM Jacob, her brother

BOTH is not a good chaperone!...

MARY Just before midnight!

WILLIAM all of us standing

MARY music stopped, lights low

WILLIAM Mrs. Bryenton standing on a chair

MARY Mr. Bryenton beside, holding up his watch

WILLIAM just before midnight!

BOTH ten...nine...eight...

MARY William takes my hand in his

- BOTH seven...six...five
- MARY I look at him, looking at me, we smile, we count
- BOTH four...three...two
- MARY no one's looking
- BOTH one
- MARY he kisses me
- WILLIAM Happy New Year...
- (Beat.)*
- MARY He Kisses Me...
- WILLIAM Happy New Year.
- (Beat.)*
- MARY We dance!
- WILLIAM she dances, I try
- MARY we dance, till forever, we dance till forever
and a day with my head on his shoulder, his
hands on my back till forever
- WILLIAM till four

- MARY till forever and
- BOTH our eyes closed
- MARY we kiss, till forever, my tiptoes, his hands, we
kiss till forever and a day till forever
- WILLIAM till four...and then I walk her home!
- MARY he walks me home! I am sixteen going on
seventeen.
- WILLIAM I am eighteen going on nineteen.
- MARY he's handsome
- WILLIAM she's...giddy!
- MARY he's...handsome!
- WILLIAM she's...!
- MARY William Millman.
- WILLIAM Mary Tuplin.
- MARY You're walking me home.
- WILLIAM So I am.
- MARY How many girls have you walked home in all
your eighteen going on nineteen years?