

A Morgan Arts Council's Ice House Theater Production

The Boys Next Door

AUDITION INFORMATION

Audition Dates

January 8 and 9 @ 6:00 p.m. at the Ice House

at the corner of Mercer and Independence Streets in Berkeley Springs, WV

You *can* attend both auditions, but
you are only required to attend *one*.

What about tech & backstage?

Are you interested?

We'd love to talk to you! Please come to one of the audition nights, or
contact one of us **via cell or email!**

If you cannot attend either date,

contact one of the directors

so we can arrange a time to see you:

Beth Brooks: (304) 350-0969, zuzucavalier@gmail.com

Tom Brooks: (681) 296-2807, tomsactors@gmail.com

No experience necessary.

Please bring

- An attitude of fun
- A hard copy of the following script pages (we suggest not reading from your phone)
- A list of all conflicts between January 16 and March 19.

This same packet of materials is available to download at MACIceHouse.org

No printer? Make a copy at the Morgan County Public Library!

All roles are open for casting!

Jack: Lead, Male, 18-45

Ethnicity: Any

The social worker for the four men, and very fond of them. He realizes he's becoming burned out and is thinking about a new line of work.

Arnold Wiggins: Lead, Male, 18-50

Ethnicity: Any

Highly energetic and the most articulate of the group. More than the other roommates, he tries to function in the outside world, but sadly many people take advantage of him. Whenever he is highly frustrated, he declares that he will be moving to Russia.

Norman Bulansky: Lead, Male, 18-50

Ethnicity: Any

The romantic of the group. Works part-time at the doughnut shop and, because of all the free doughnuts, he has gained a lot of weight. This worries him because his love interest, Sheila, says he's overweight. His most prized possession is a large ring of keys.

Lucien P. Smith: Lead, Male, 18-50

Ethnicity: Black/African Descent

He faces extremely debilitating mental disorders. Even though he cannot read, he insists on checking out armloads of books from the library. With the severest case of mental disability, he is the most child-like of the group. His verbal capacity is like that of a 4-year-old.

Barry Klemper: Lead, Male, 18-50

Ethnicity: White/European Descent

Generally upbeat, he gets highly agitated over small things. He spends most of his time boasting about being a Golf Pro (although he does not yet own a set of clubs). At times, he seems to fit in with the rest of society. He regresses quickly in the presence of his overbearing father.

Sheila: Supporting, Female, 18-64

Ethnicity: Any

A mentally challenged woman who is in love with Norman. She desperately wants his large ring of keys.

Mr. Klemper: Supporting, Male, 45-70

Ethnicity: White/European Descent

Barry's explosive, abusive, physically handicapped father.

*The following female characters can possibly be played
by a single actress*

Mrs. Fremus: Supporting, 50-90

Ethnicity: Any

A widow who lives next door. She loves to knit. Very hard of hearing.

Mrs. Warren: Supporting, 25-50

Ethnicity: Any

A cheerful next-door neighbor who stops by to ask if her son's lost hamster has been seen.

Clara: Supporting, 25-90

Ethnicity: Any

Sheila's mentally disabled friend. Very possessive of her bowl of popcorn.

*The following male characters can possibly be played
by a single actor*

Mr. Hodges: Supporting, 25-90

Ethnicity: Any

Barry's golf student whose patience only goes so far

Mr. Corbin: Supporting, 25-70

Ethnicity: Any

Arnold's boss, a mild-mannered movie theater manager

Senator Clark: Supporting, 45-75

Ethnicity: Any

Dignified middle-aged man.

Performances

March 9 – 12, and 15 – 19, 2023. Showtimes 7:00 p.m. for Wed – Sat; 2:00 Sundays.

Rehearsals

Rehearsals will be 6:00 – 8:00 p.m. Monday through Friday. (Except the very **first rehearsal** on Jan 16 will go to 8:30.) Not every actor will be needed every rehearsal until closer to performance time. We can usually work around your existing schedule.

Q&A

Q: I have a conflict about every week. Will this keep me from getting cast?

A: The good thing about this script is a lot of “modular” scenes. In other words, rarely are all characters needed on the same days for rehearsal. As to whether your schedule will work, let's find out! We always want to be able to help you find time to play!

Q: Will a rehearsal schedule be available at auditions?

A: The final rehearsal schedule will be based on cast availability overall. It will be ready on the first rehearsal.

Q: I'm worried about memorizing the lines. What if I have trouble?

A: No worries! You have lots of support, and we have great tips.

Q: What if I have another question?

A: Contact either Tom (681-296-2807) or Beth (304-350-0969). We'd be happy to answer your questions!

AUDITION SCENE #1

Lucien, Jack, Arnold, Norman

Lucien is focused on examining his large library books. **Arnold** needs to avoid the embarrassing situation of returning things to the grocery store. (He bought nine boxes of Wheaties, seven heads of lettuce, one quart of milk, and a bag of charcoal briquets.) **Norman** needs to be able to keep the doughnuts he brought in. **Jack** needs to maintain his calm and instructive demeanor despite the stress of personal problems.

LUCIEN:

I'm gonna be go looking at my books. They're hard. I be doing it alone.

JACK:

Looks like some pretty serious reading there, Lucien.

LUCIEN:

(Small slow steps toward his bedroom) Hard, hard, hard.

ARNOLD:

It's agriculture.

NORMAN:

At the doughnut shop, I saw this book in the men's room. Oh boy! Whew!

ARNOLD:

You have to study agriculture in a set. Year by year. Otherwise, it won't make any sense.

NORMAN:

There were girls in there with, oh boy, nothing on. I mean, oh boy, nothing.

LUCIEN:

It be a set.

NORMAN:

One girl was in the snow. She had nothing on.

ARNOLD:

In the snow? With nothing on? In the snow? With nothing on?

JACK:

Yes, Arnold, she was in the snow with nothing on. Do you think maybe we could zoom in on the problem of the Wheaties?

NORMAN:

She had a hat.

LUCIEN:

(Stops before entering his bedroom) Where's the bunny?

ARNOLD:

(About Lucien) Jack, he's been doing this all day. About a million times.

NORMAN:

And she had those big giant shoes like big pans.

JACK:

Arnold, I want you to take all this stuff back to the store.

ARNOLD:

Take it all back where?

LUCIEN:

It's hard. (*Exits into his room.*)

JACK:

To Livingston's Market. And I want you to tell the manager that you want your money back.

NORMAN:

I get to keep the doughnuts, right?

JACK:

No, you do not get to keep the doughnuts.

ARNOLD:

I don't know, Jack. I mean, that's pretty embarrassing.

JACK:

I know it's tough, Arnold, but you can do it. (*Sees Norman sneaking a doughnut.*) Norman, if you take one bite of that doughnut, I'm going to take all your keys and have them melted down into a lawn statue.

NORMAN:

(*Guarding the overflowing key ring on his belt*) I need my keys. They're important. I can't . . . get into things without my keys.

JACK:

It's your decision, Norman. Your doughnuts or your keys. Take your time.

NORMAN:

(*Unable to let go of the doughnut*) Can I eat while I'm thinking it over?

ARNOLD:

(*Heading for his bedroom*) It's a good idea, Jack. I'm going to put it right down on my list of things to do.

JACK:

Stop right there. And no, Norman, you cannot eat while you think it over. And Arnold, you are going to do it now.

ARNOLD:

Now?

JACK:

I'll even help you with the bags. C'mon. Now.

NORMAN:

(*Torn*) I need my keys.

JACK:

Don't forget the briquets.

NORMAN:

(Last stand) There's a blueberry one in here. It has a bite out of it, but it's still good.

ARNOLD:

(overlapping—a brilliant idea) I can't do it! I don't even know the manager's name. There. That's final.

AUDITION SCENE #2

JACK:

(To the audience) My name is Jack Palmer. For the past eight months I've been supervising five group apartments of the mentally handicapped. Seventeen adult men. The idea is to introduce them to the mainstream. *(Pause.)* Most of the time, I laugh at their escapades. But sometimes the laughter wears thin. The truth is they're burning me out. *(A beat.)* But, somehow, despite this, they remain my closest associates. *(Amidst the men.)* At the doughnut shop where Norman works, his nickname is Billy Bulimia. At the end of the shift, they gather all the broken doughnuts and give them to Norman. This is construed as an act of kindness by both Norman and the people at the doughnut shop. Since Norman started working there, he's gained seventeen pounds. And Lucien, on a recent group trip to a local petting zoo, stunned a host of schoolchildren and toddlers by climbing atop an apathetic cow and yelling loudly, "Fire! This cow be on fire!" Two weeks ago, Arnold bought a weather radio. After four days of nothing but weather, Arnold called the Coast Guard and informed them there was a plot to suppress music, news, and commercials. And finally, Barry, who you've not met yet, has convinced himself that he's a golf pro. He even put up a sign in the recreation room at the apartment complex advertising private lessons. At a dollar thirteen an hour. At last count, he had four pupils sign up. So, my question is, "Who's on first?"

AUDITION SCENE #3

Arnold

Arnold is at the community dance amidst a lot of other people. He is talking only to Jack. Arnold is soaking wet.

ARNOLD:

(Panicked) The faucet in the bathroom went crazy! It exploded! Water all over the place! *(Now he starts to laugh)* Don't you get it? *(A triumph)* Oh, this is perfect! Just perfect. Okay, here's what I did. I went to the bathroom and I peed and I was careful as always, but a couple of drops went on my pants. This made me deeply nervous, so I got in one of the stalls and kind of waited for it to, you know, dry. Well, and get this, my pants wouldn't dry! They must be a special chemical or something. They just wouldn't dry! But then I got this great idea. If I was all wet, people wouldn't know it was pee. They'd think it was something else. So I splashed water all over me and, so far, I've told four people that the water on me was an explosion, and not pee. *(A beat.)* I've had great results.

AUDITION SCENE #4

Lucien, Barry

Barry sits drinking a glass of orange juice while reading the Wall Street Journal. **Lucien** stands, watching him for a moment before he speaks.

LUCIEN:
Barry?

BARRY:
Yeah.

LUCIEN:
Maybe I can golf.

BARRY:
Yeah?

LUCIEN:
(*As a qualification*) I killed the rat.

BARRY:
Killing rats and golfing are two different sports, Lucien.

LUCIEN:
Oh . . . The funnies, can I see it?

BARRY:
This is the *Wall Street Journal*. There are no funnies in this paper.

LUCIEN:
How come?

BARRY:
This is a businessman's paper. There's no room in a businessman's paper for funnies.

LUCIEN:
You be a business now, huh, Barry?

BARRY:
I might even rent a beeper. I'm looking into it. You better get dressed. When Harry comes with the van, he'll be pissed if you aren't ready. Work is work, Lucien. You think a guy learns to play his sand shots in his pajamas? Not in this league.

LUCIEN:
I could golf.

BARRY:
Everybody thinks they can golf, Lucien. That's why there's golf courses.

LUCIEN:
Can I see the funnies?

BARRY:

There are no funnies in this paper.

LUCIEN:

Can I see it then?

BARRY:

See what?

LUCIEN:

Snoopy.

BARRY:

(Frustrated) There are no funnies. There is no Snoopy. This is the *Wall Street Journal*!

LUCIEN:

(After a moment) I be getting dressed. *(Makes his way toward his room.)*

BARRY:

And if I get a beeper, I am the only one who's going to be allowed to touch it. Beepers aren't toys. They're tools of the industry.

AUDITION SCENE #5

Jack, Arnold, Lucien, Norman, Barry

Norman is upstage struggling to finish washing dishes, and is very agitated. **Lucien** watches. **Arnold** stands. **Barry** is not on at the start of the scene.

JACK:

(Enters) Okay, Arnold, what's the big emergency?

ARNOLD:

How are you, Jack? It's nice to see you.

JACK:

And a pleasure to see you. What's the emergency?

ARNOLD:

The rugs.

JACK:

Of course.

ARNOLD:

I had a little problem with the rugs.

JACK:

What rugs?

ARNOLD:

(Holding up the mats.) These rugs.

LUCIEN:

You got horses, Arnold?

ARNOLD:

He's doing it again, Jack. I told you this bothers me. First it was bunnies, now it's horses. It's a behavior pattern.

NORMAN:

We got to make it illegal to have lemonade. It won't come out. I scrub and scrub and it won't come out.

LUCIEN:

Who got a bunny?

ARNOLD:

You see, there! He did it again. I do not, I repeat, have a bunny. I do not, I repeat, I do not, I repeat, have a bunny.

JACK:

Okay, Arnold, let's drift our way back to the rugs.

ARNOLD:

He's got me so worried about this bunny. I can hardly think.

JACK:

Lucien, please stop talking about bunnies.

NORMAN:

And no more cheese. Cheese sticks.

ARNOLD:

If we can't have cheese, I'll go on a hunger strike.

Barry enters carrying a blank cardboard sign and a box of crayons. He heads straight for his room.

LUCIEN:

Hi, Barry.

BARRY:

Hi, Lucien. Jack.

JACK:

Barry.

BARRY:

Arnold. Norman.

NORMAN:

I don't talk to people who don't do dishes. That's a law I made up. I don't care if anybody's dead or what.

BARRY:

If you people will excuse me, I have business. Mrs. Fremus let me borrow these crayons. They belonged to her husband. He was very artistic. He was in the roofing tile game. *(Barry exits to his room.)*

NORMAN:

Just because he golfs, he thinks he's Xavier Cugat or somebody.

JACK:

So, Arnold, when we last tuned in to the planet Xenon, there was something about rugs.

ARNOLD:

I almost forgot. The rugs. I forgot about the rugs. Thanks for reminding me. This is important.

NORMAN:

And eggs. I'm sick of eggs. Eggs stick.

ARNOLD:

Does anybody care about the rugs, or what?

LUCIEN:

Eggs come out of chickens.

ARNOLD:

Does anybody care about the rugs, or is it just me? Because if it's just me, I'm not telling. Take it or leave it.

NORMAN:

Sometimes the suds get so big you can't see nothing in the sink.

LUCIEN:

Let me see.

ARNOLD:

Okay, fine. (*Heads toward his room.*) And frankly, I'm not telling anybody anyway, so anyone who asks is just in for a big surprise.

NORMAN:

Oh boy, Lucien, oh boy!

ARNOLD:

When I move to Russia, if they give me a roommate who says, "Oh boy" all the time, I as an American citizen, will say *nyet* to that. *Nyet, nyet, nyet.*

NORMAN:

Oh boy, what's "*nyet*"? Oh boy, *nyet*. What's "*nyet*"? (*With absolute finality.*) I quit!

JACK:

You can't quit, Norman. You have to finish your chores. Go On. Take a break.

NORMAN:

(*Just as firmly*) I'm taking a break!

AUDITION SCENE #6

Barry, Mr. Klemper

Mr. Klemper, Barry's father, has come to visit his son. He has come a long way and expects Barry to be more conversive. Mr. Klemper has one arm. Jack has left them alone, with Barry's permission. Uncomfortable and tense, **Barry** is seated. Mr Klemper stands, looking down at him. There is an uncomfortable silence.

KLEMPER:

So what have you been doing with yourself?

BARRY:

(Pause.) Won't you take a seat?

KLEMPER:

I'll stand. *(Long pause.)* So what have you got to say for yourself, boy? *(Silence.)* Your mother, God rest her pathetic soul, used to worry that you'd never talk. It wasn't until you were about three that you said your first word. You know what that word was? "Bitch." Your mother and me, we thought that was about the funniest thing we ever heard. We took you right over to Aunt Mae's house so she could hear it. And you said it again, "Bitch." Clear as a bell. We were real proud of you, boy. Real proud. "Bitch." I'll never forget it. *(Stops.)* Are you going talk, boy, or are you going to keep it up this silent crap? *(No response.)* I'm talking to you, you little sonofabitch! I'm your goddamn father. When your goddamn father talks, you better goddamn listen. *(Nothing.)* You hear me boy? This is your father, not some goddamn darkie roommate. This is your father! You hear me boy? You goddamn nut!! *(Thumps Barry on the back of the head.)*

BARRY:

(Instantly recoils into a fetal position on the couch.) No, Dad! No more, Dad. Please, Dad. No more...don't hit me anymore! Please, Dad . . .

KLEMPER:

(Has backed off.) No, no I'm sorry. I...lost control. Jesus, Barry, I didn't mean to...I'm sorry, I...

BARRY:

(Whimpering.) No, Dad. Please, Dad. Don't hit me... Please...

KLEMPER:

(Paralyzed.) It was...It was an accident, Barry. I didn't mean to. I just...you know...lost control. I'm sorry. Jesus...

Barry stops whimpering. Warily, he rights himself. There is nothing for either of them to say. **Mr. Klemper** starts for the door.

KLEMPER:

Well, I ...I guess I'd better go. Those buses, they run right on time. Buses don't wait for a one-armed man. *(Pause.)* It ain't my way, Barry, but your mother, God rest her pathetic soul, would want you to know

that when you were just a little baby, who couldn't talk or nothing, she loved you more than life itself. More than goddamn life itself.

Mr. Klemper exits.

BARRY:

(Weakly to the closed door.) Dad. Dad, I'm a golf pro now, Dad.

AUDITION SCENE #7

Norman, Sheila

Norman has a platter of two dozen doughnuts. He places them invitingly on the coffee table. He admires them. The doorbell rings. **Norman** checks his clothes, his keys. He pats down his already wet and plastered hair. He opens the door. **Sheila** stands there smiling. She is in her best outfit. She carries a bouquet of flowers.

NORMAN:

Hi, Sheila.

SHEILA:

Hi, Norman.

NORMAN:

Hi, Sheila.

SHEILA:

Hi, Norman.

NORMAN:

Hi, Sheila. My name is Norman Bulansky. Welcome to my home. Won't you take a seat?

Sheila enters. She stands holding the flowers and looks around.

SHEILA:

This is nice, Norman. It's cozy.

NORMAN:

Can I manage your coat?

SHEILA:

I don't have one.

NORMAN:

Oh boy!

SHEILA:

I got to leave at nine. The bus comes then. It's seven-thirty now.

NORMAN:

(With a kitchen timer.) See this? It's a timer. It times things. Eggs and ... eggs, and things. I'll just set it and then you won't be late. *(Sets it and carefully places it down.)* My name is Norman Bulansky. Won't you take a seat?

SHEILA:

I got these for you. I picked them.

NORMAN:

(Taking the flowers, pleased.) You're welcome very much. They're pretty. You're welcome, thank you. Thank you.

SHEILA:

I picked them in the lot near the Getty station. You know that lot?

NORMAN:

Getty gas. That's good gas. Would you please like a doughnut?

SHEILA:

You got a jar or something to put them in?

NORMAN:

(Studying the doughnut, mystified) I got them on plates. In piles. See. They won't fit in a jar.

SHEILA:

Gee, Norman, you're silly. I mean the flowers.

NORMAN:

The flowers? Oh boy, I thought you wanted a jar for the doughnuts. Oh boy. I'm sure silly. You ain't kiddin', oh boy! *(They both laugh. Pause.)* Would you please like a doughnut?

SHEILA:

I gotta go at nine. The bus comes then.

NORMAN:

Maybe I'll have one, thank you. *(Takes one, chomps.)* They call this one honey-dipped. But you know what? It's not real honey. I told Arnold that and he said we should picket.

AUDITION SCENE #8

Clara, Norman, Sheila

At the dance. **Clara**, sitting in the middle of a bench, guard a bowl of popcorn and eats furtively. When she speaks it is almost a growl. **Sheila** sits by Clara, watchful. **Norman** appears and she lights up. He walks over and stands by Sheila, who remains seated.

SHEILA:

(After a long pause of them looking at each other shyly.) Hi, Norman.

NORMAN:

Hi, Sheila.

SHEILA:

Hi, Norman.

NORMAN:

Hi, Sheila. My name is Norman Bulansky. Welcome to my dance. Won't you take a seat?

SHEILA:

This is Clara.

NORMAN:

Hi, Clara. My name is Norman Bulansky. Welcome to my home. Won't you take a seat? Can I have your popcorn?

CLARA:

No!

SHEILA:

She don't say much.

NORMAN:

Arnold says he don't know if Helen has a tic or not. Oh boy! So he asked her to dance.

CLARA:

Nnnoooo.

Pause. **Norman** sits on the bench by Clara.

NORMAN:

It's a good dance tonight, isn't it?

SHEILA:

This is Clara. She's a new girl.

NORMAN:

At the doughnut shop we got a new girl. She has a sort of a mustache. *(To Clara.)* Do you know her?

SHEILA:

Girls don't have mustaches.

NORMAN:

This one does. One of the girls said the only way to get rid of it is with

putting her whole face in electricity.

SHEILA:

Ick! Oh no, ick!

CLARA:

(In a low chant) No
no no no ...

Pause. **Norman** summons his courage.

NORMAN:

Sheila, want to see my pad?

CLARA:

No.

SHEILA:

He asked me, Clara. You shut up. What's a pad?

AUDITION SCENE #9

Mr. Corbin, Arnold

In the theater manager's office, **Mr. Corbin** is busy dealing with some papers. **Arnold** enters in his maintenance uniform. He is carrying a handful of sanitary napkins and is outraged.

ARNOLD:

Mr. Corbin?

MR. CORBIN:

Hi, Arnold. How's it going?

ARNOLD:

Hello, Mr. Corbin. It's nice to see you again. But, to be frank about this, I don't have time for chit-chat.

MR. CORBIN:

All right, Arnold. I can appreciate that. What's on your mind?

ARNOLD:

These!

MR. CORBIN:

These?

ARNOLD:

I have had it with these! Had it! Had it! Had it!

MR. CORBIN:

These are sanitary napkins, Arnold.

ARNOLD:

I don't care what they are. It isn't fair and I have had it! If I don't have to fill them up in the men's room, I'm not filling them up in the ladies' room! I'm sorry, but end of subject!

MR. CORBIN:

Arnold, men and women have different needs.

ARNOLD:

Okeydokie! Okeydokey! *(Starts to leave, turns back.)* Frankly, Mr. Corbin, one other thing. I repeat. *(Indicating "Bob" on his uniform.)* Who is "Bob"?

Arnold turns on his heel and exits. **Mr. Corbin**, now holding the sanitary napkins, laughs.

AUDITION SCENE #10

Mrs. Fremus, Barry

Mrs. Fremus has a golf club. **Barry**, in his golf attire, studies her awkward swing.

MRS. FREMUS:

I can't so this anymore. My arthritis is too active.

BARRY:

(Petulantly.) I borrowed that club just for this lesson.

MRS. FREMUS:

I'm sorry, Barry. I just can't. *(She gives Barry the club and returns to her rocker.)*

BARRY:

Did I tell you that my Dad's coming to visit me?

MRS. FREMUS:

That'd be nice. I have the orange rocker in my bedroom. We could sit here.

BARRY:

It's a pretty moon tonight. Too bad he couldn't come tonight.

MRS. FREMUS:

When we first moved here, Barney said he loved this view more than anything. The way the guard towers stick up over the trees, he loved that. Barry's sister used to say she'd never live anywhere near a prison, but Barney said he'd much prefer to know exactly where the criminal element was.

BARRY:

My Dad used to be a backfield coach with the San Francisco Forty-niners. He knew all the guys. All the guys knew him.

MRS. FREMUS:

I've got pink lemonade in the freezer. We could sit out here and have lemonade.

BARRY:

I haven't seen him in nine years.

MRS. FREMUS:

A lot happens in five years, Barry.

BARRY:

You know, he's been busy. You know, on the road. But every Christmas, no matter what, he sends me a box of chocolates. Whether he's busy or not. Every Christmas. Oh, a couple of times, you know, the box arrived late, but he never forgets. Not my Dad.

AUDITION SCENE #11

Mrs. Warren, Norman, Barry

Barry is currently offstage. **Mrs. Warren** stands outside the door and knocks. **Norman** goes to answer the door.

NORMAN:

(Calling to Barry) I'll tell your Dad you're in the bathroom!

Norman opens the door.

MRS. WARREN:

Hello.

NORMAN:

Hello. My name is Norman Bulansky. Welcome to my home. Won't you take a seat.

MRS. WARREN:

(Studying him curiously.) I really can't stay. My name is Karen Warren. My husband and I just moved in next door a week ago.

NORMAN:

Hello. My name is Norman Bulansky. Welcome to my seat. Won't you take a home... *(Correcting himself.)* A seat. Won't you take my home. *(Truly confused.)* Oh boy! This is kind of, you know, oh boy, tricky!

MRS. WARREN:

"Welcome to my home. Won't you take a seat." I think that's it.

NORMAN:

No, it can't be that. This is my home, not your home.

MRS. WARREN:

I really won't take but a minute.

NORMAN:

Won't you take a seat?

She sits. **Barry** enters from the bathroom, now strangely energized. He spots **Mrs. Warren**.

BARRY:

Hello. My name is Barry Klemper. Welcome to my home. Won't you take a seat?

MRS. WARREN:

I'm sitting, thank you.

BARRY:

(With great sociability) So you are. How silly of me. *(Sitting beside her.)* Do you enjoy golf?

NORMAN:

Can I get you something to drink? We have milk and juice, and iced tea and cheese and eggs and...

MRS. WARREN:

I really have to go. I just dropped by for a second to ask...

BARRY:

My father's coming for a visit. He'll be in Boston for a few days and he's coming down here for a visit.

MRS. WARREN:

That's...nice.

NORMAN:

Can I give you some iced tea please?

MRS. WARREN:

No thank you. I can't stay. I just came by to... Well, my little boy, Sean, has two pet hamsters and one of them escaped last night and we thought maybe he might have scurried in here.

Barry and Norman look at each other. Pause.

BARRY:

(With feigned innocence.) A hamster? Is that in the rat or rabbit family?

NORMAN:

Was he big or little?

MRS. WARREN:

Oh, I don't know. Maybe about this big.

BARRY:

(After a beat.) I haven't seen hide nor hair of a hamster. What about you, Norman?

NORMAN:

I'm Norman Bulansky. Hello. Welcome to my iced tea.