

# Shapeless written by Sean Carthew

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## **CHARACTERS**

Carol

Peggy

Donna

Mike

## **SETTING**

An affordable theatre

*Act One*

**SCENE ONE**

THE PLAY BEGINS WITH A BUSH ON STAGE. THERE IS A PIE IN IT AND A FEW APPLES. THE BUSH SHOULD BE NOTHING LIKE A REAL BUSH AND QUITE COMICAL LOOKING.

NOTE-THE ACTORS ARE IN NAKED SUITS. MIKE AN AVERAGE SIZE GUY, PERHAPS SLIGHTLY OVERWEIGHT PLAYS ADAM. DONNA A LITTLE BIT HEAVY BUT VERY PRETTY GIRL PLAYS EVE. (THEY ARE NOT COMFORTABLE ENOUGH TO BE NAKED ON STAGE.)

ADAM AND EVE ARE ON STAGE. EVE IS LOOKING AT THE PIE IN THE BUSH AND ADAM IS JUST WAKING UP.

Adam

(YAWNS) Oh...that was a nice little nap, let me tell you. (HE STRETCHES.)

(HE NOTICES EVE LOOKING AT THE PIE.)

What are you doing? Are you....don't you do it Evy.

Evy

Don't do what?

Adam

You know what....and you know your not supposed to do that.

Evy

But I'm hungry, this apple a day every day crap isn't cutting it any more.

ADAM

It's an evil temptation, put there to make us stronger, we're not supposed to give in to our temptations.

EVY

This is no temptation, this is a neeeeeeed.

ADAM

Hunger is not a need, it's a temptation. Especially for a female.

EVY

Especially for a female....you my friend are an idiot.

ADAM

Oh.....

Evy dives into the pie and starts to devour it.

EVY

OHHHHHHH GOOOOOD. (She looks to the Heavens.) Sorry. I mean oh MAN this is good. Mmmmmmm. Oh...oh...oh...(She looks to Adam) Adam, you look good? Like I have a weird feeling for you....

ADAM

What?

EVY

Yea, I feel warm and fuzzy for you.

ADAM

Gimme some of that.

(The two devour the pie. They finish the pie, it's all over them. They look at each other with lust. They start to feel guilt for what they've done. They become aware that they are naked in front of one another.)

EVY

Um...we're naked.

ADAM

Yes, and you're different than I am.

EVY

Are we supposed to.....

ADAM

I think so....

They become very self-conscious and try to cover themselves up with leaves AND branches...

EVY

Maybe we should wait until nightfall.

ADAM

Yea, I think you're right.

(THEY GO IN OPPOSITE DIRECTIONS, COVERING THEMSELVES FROM ALL ANGLES.

ENTER PEGGY. SHE IS GORGEOUS. )

PEGGY

That was good, I just don't understand why you're not really naked for it but if your not comfortable your not comfortable I guess. ANYWAY, let's keep it going into the next scene.

(THE FOLLOWING SCENE SHOULD BE A DANCE PIECE AND SET TO MUSIC.)

(ENTER CAROL. PRETTY BUT TOO THIN. SHE IS TEARING THROUGH A VOGUE MAGAZINE. PEGGY IS DEVOURING RICE CAKES AND YOGOURT. ENTER MIKE (OUT OF HIS NAKED SUIT) PREENING HIMSELF TO DEATH. PULLING HAIRS OUY OF HIS EARS, NOSE ETC...ENTER DONNA TRYING TO GET INTO WHAT IS OBVIOUSLY A TOO SMALL PAIR OF JEANS. THESE ACTIONS SHOULD BUILD AND BUILD UNTIL THEY BECOME GROTESQUE AND OUT OF CONTROL. THE FINAL POSITIONS SHOULD BE VULGAR AS THEY START TO REALIZE WHAT THEY HAVE DONE. THIS PIECE SHOULD GROW AND GROW UNTIL IT CHANGES DIRECTIONS ON IT'S OWN.)

(THE LIGHT'S FADE TO BLACK. IN THE BLACKOUT WE HEAR MIKE. )

MIKE

(Screams.) Damn it. Hold, stop. Put the light's up.

(Mike has fallen on stage and is holding his ankle.)

DONNA

Are you okay, what happened?

MIKE

I slipped, there is too much crap on stage, we can't start the play with this.

PEGGY

I want to start with a bang. First we have body image from the beginning of time, and then we go Bam into "the doing what it takes" dance.

CAROL

Well...there's no way we can do this number right off the top.

DONNA

Because of the mess?

MIKE

Yes, because of the mess.

DONNA

Easy....

MIKE

Peggy, during the dance you should roll around and gather up all the stuff on stage, like, like a “human zambonie”, yea a human zambonie, I like that.

PEGGY

Funny, the human zambonie, glad to see your ankle is like not hurt at all.

CAROL

I think this would make a good ending piece>

MIKE

What, the “human zambonie”?

CAROL

If I hear human zambonie one more time....

MIKE

HUMAN....

DONNA

Mike, enough....

MIKE

Easy....

PEGGY

Let’s just keep going, we can arrange this play, since it’s all a bunch of skits really anyway, we’ll put it near the end, but we still have to have a build.

MIKE

“If you build it they will come”...

DONNA

Yea, we should have worked it before, we do open in three nights.

PEGGY

We have no budget to rehearse with real food.

MIKE

WE shouldn't have used so much money on our set.

(THEY ALL LAUGH.)

CAROL

That was actually funny Mike. You got lucky today.

PEGGY

Imagine if we did have the money to rehearse with food everyday, I'd be huge.

CAROL

True

MIKE

I don't think you'd get huge off of yogurt and rice cakes.

PEGGY

I would if I ate them everyday like that. Wouldn't I Donna?

DONNA

What? How the hell would I know?

PEGGY

I'm not saying you'd know....

DONNA

Then what exactly are you saying Peggy?

PEGGY

Um.....

MIKE

She just thought you might agree with her that's all.

PEGGY

Exactly.

DONNA

And why the hell would I agree with her Mike?

PEGGY

I just thought you might agree with me Donna, nothing more. Don't get so defensive.

CAROL

(Interjecting) Well, I'm pretty much done here. What do you say we carry on?

DONNA

Good.

MIKE

Yep, lets keep going.

PEGGY

We're going to take that scene as done right?

CAROL

Fine, yes, we'll take that scene as done.

MIKE

Right then, Shapeless take 247.

CAROL

Very funny, Mike.

They Exit. The lights should quickly change to a spot on the floor as Mike runs into the light holding a microphone. There is applause and laughter throughout this piece.

JACK TERRAIN (Played by MIKE)

Hello, I'm Jack Terrain (pause) Thank you, thank you very much. Hi and welcome to "Name Those Flaws". Now for those viewers that have never seen "Name Those Flaws" it works like this. We take your average woman, put her on a platform, shine a spot light on her and make her hold the "I'm a flawie" sign and have two contestants bid on how many flaws they can name in the allotted ten seconds. Alrighty, with no further ado. Here are are, areareareareare. (He laughs) Here are, our two contestants. First we have June from Ajax, Ontario. (He laughs) Ajax, Ontario.

ENTER JUNE PLAYED BY PEGGY.

JACK TERRAIN

Hello June. And how are you today?

JUNE

Hi Jack. I'm....

JACK TERRAIN

That's great. June from Ajax everybody. (AUDIENCE APPLAUSE) Secondly, we have Diane from Wawa Ontario.



(PEGGY INTERJECTS)

Wohwoh here. PEGGY

What? DONNA

Since when do you play Diane? PEGGY

(ENTER CAROL.)

Donna and I switched let's keep going. (Carol goes to exit.) CAROL

What do you mean you switched? PEGGY

We switched, do you have a problem with that? CAROL

Yes, I do actually. PEGGY

Oh, you do? CAROL

Yes, I do, for one thing, thank you for letting me know about the change. PEGGY

That kind of threw me too. MIKE

You're right. I'm sorry. I should have told you about it earlier, but we got into rehearsal and I forgot. Can we keep going now? CAROL

No, we can't keep going. PEGGY

Why not? CAROL

PEGGY

Because this changes everything.

DONNA

What?

PEGGY

I wrote this scene, thinking that Carol was going to play Diane.

CAROL

Any of us can play Diane.

MIKE

Well, I don't think I could....

CAROL

Shut up Mike.

DONNA

What's the difference who plays the flawie?

PEGGY

Well, why don't you want to be the flawie?

DONNA

Fine, I'll be the flawie.

PEGGY

Fine.

CAROL

No....no it's not fine. Why the hell does it matter who the flawie is? Any of could play it.

MIKE

Well.....

CAROL

Shut up.

PEGGY

It matters because I wrote it with thinking you were going to play Diane and...

DONNA

So what you're really saying here Peggy is that I should play the flawie. After all, if Carol plays the flawie there wouldn't be as much to say about her would there be? But if it was me, we could go on for days about all of my faults.

MIKE

Who, let's take it easy here. This is a play we're talking about, not one another.

PEGGY

Exactly.

CAROL

See exactly, it's a play so it doesn't matter who plays what.

PEGGY

Yes it does Carol.

DONNA

Fine, let's just do it and I'll be the flawie. After all, it does make more sense anyway as it's totally obvious that I have more faults than either the two of you, that is what you're getting at, isn't it Peggy?

PEGGY

Fine, I'll play the flawie.

DONNA

Oh yea, there's a lot to say there isn't there. Oh, look at those great little titties, I'd hate to have those.

CAROL

Look, I'll play the....

DONNA

No, I'm the flawie. That's it. End of discussion.

(DONNA EXITS BACKSTAGE. CAROL LOOKS AT PEGGY AND EXITS)

MIKE

Hey, it's just me and you sweet cheeks.

PEGGY

You're an idiot.

(PEGGY EXITS)

MIKE

Thank you, thank you very much.

The lights should quickly change to a spot on the floor as Mike runs into the light holding a microphone. There is applause and laughter throughout this piece.

JACK TERRAIN

Hello, I'm Jack Terrain (pause) Thank you, thank you very much. Hi and welcome to "Name Those Flaws". Now for those viewers that have never seen "Name Those Flaws" it works like this. We take your average woman, put her on a platform, shine a spot light on her and make her hold the "I'm a flawie" sign and have two contestants bid on how many flaws they can name in the allotted ten seconds. Alrighty, with no further ado. Here are are, areareareareare. (He laughs) Here are, our two contestants. First we have June from Ajax, Ontario. (He laughs) Ajax, Ontario.

(ENTER JUNE PLAYED BY PEGGY.)

JACK TERRAIN

Hello June. And how are you today?

JUNE

Hi Jack. I'm....

JACK TERRAIN

That's great. June from Ajax everybody. (Audience applause) Secondly, we have Diane from Wawa Ontario.

(ENTER DIANE PLAYED BY CAROL)

JACK TERRAIN

Hello Diane. And how are you today?

DIANE

Oh, I'm....

JACK TERRAIN

Well, isn't that WAWAW? Get it Wawa. (HE LAUGHS AND AUDIENCE LAUGHS) All right then, the moment we've all been waiting for. The flawie. But before, (AUDIENCE SIGHS) (HE LAUGHS) Just kidding, THE FLAWIE.

(LIGHTS ALL CHANGE TO THE FLAWIE)

JACK AND THE AUDIENCE

Ooooooh.

JACK TERRAIN

All right then, June, start your bidding.

JUNE

Well, Jack. I can name seven flaws in ten seconds.

JACK TERRAIN

Ooooooh, Diane?

DIANE

Well, Jack. I can name nine flaws in ten seconds.

JACK TERRAIN

Wow, June?

JUNE

I can name twenty-one flaws in ten seconds.

JACK TERRAIN

Zowie, Diane.

DIANE

June, name those flaws.

JACK TERRAIN

Alrighty then, June you have ten seconds to name those twenty-one flaws. Okay June. The lights are going to come up on the flawie and then you

EVERYBODY

NAME THOSE FLAWS.

JACK TERRAIN

You ready, June?

JUNE

Ready Jack.

JACK TERRAIN

Kay, NAME THOSE FLAWS.

(LIGHTS CHANGE TO A SPOT ON THE FLAWIE AND JUNE)

JUNE

Ugly, wiry hair, baggy eyes, fat cheeks, three chins, huge droopy boobs, cement bags for love handles, huge waist, dumpy butt, stretch marks, fat thighs, enormous ears, pathetic knees, dumb, failure, stupid, ignorant, unsuccessful, uneducated and an eye sore.

(BELLS START RINGING)

JACK TERRAIN

You did it June from Ajax. Congratulations. Now, Harold tell us what she won.

HAROLD (VOICE OVER)

Well, June. You have won a brand new carry around with you in your purse weigh yourself scale. Yes, June you now have the opportunity to weigh yourself at any given moment. In a restaurant, to see if you're allowed to have dessert, at your boyfriend's to see if you should jog before you undress for him and at the beach to let you know if it's safe to take off that T-shirt. Yes, all this opportunity with one little scale. And Diane, don't think that we forgot you. Everybody's a winner at NAME THOSE FLAWS, except the flawie of course. (AUDIENCE LAUGHTER) For you Diane, we have a SHAVE THE FAT OFF YOURSELF KIT. Which comes complete with a mini hacksaw, a file and a hammer and chisel. And this also fits in your purse so you have the same opportunity as June. It's just a little messier that's all. (AUDIENCE APPLAUSE)

JACK TERRAIN

Wow, that's great Harold. How do you girls feel about those prizes?

JUNE/DIANE

We....

JACK TERRAIN

Fantastic then. Well, that about does it for NAME THOSE FLAWS. We'll see you next week with a brand new flawie. And remember, if you're overweight don't leave the house, because we'll be watchin you. (HE LAUGHS) All right....goodnight everybody.

(THE LIGHTS COME UP AS MIKE/CAROL AND PEGGY AND IN HYSTERICS. DONNA STANDS UPSTAGE.)

PEGGY

Oh, that scene is hilarious.

MIKE

Peggy, how did you get all those flaws out so quickly?

PEGGY

I don't know, it was like something just took over.

(THEY KEEP LAUGHING)

DONNA

Is that it for today?

CAROL

(STILL LAUGHING.) Yea...yea, we might as well end on a good note today.

(DONNA EXITS ABRUPTLY)

MIKE

Cement bags for love handles that was a good one.

CAROL

Is that what you said?

PEGGY

Yea, it just came to me...so I threw it in there.

MIKE

That was funny, I almost lost it.

(DONNA ENTERS, CROSSES THE STAGE AND EXITS)

CAROL

Donna. Donna. That was insensitive Mike.

MIKE

What?

CAROL

Your girlfriend just walked out of here because we were laughing at her.

PEGGY

We weren't laughing at her, we were laughing at the play.

CAROL

Yea, but that's not a fun scene for Donna. I'll go talk to her.

(Carol exits.)

MIKE

I should go too I guess.

PEGGY

It's only a play, it's not personal comments.

MIKE

I guess it would be hard standing there holding an "I'm a flawie" sign play or no play.

PEGGY

Maybe, but I like to think I can separate acting from real life.

MIKE

Tricky business.

PEGGY

Not really. Are you going to see how she is?

MIKE

YEA.

PEGGY

I'll come to.

(THEY GET THEIR BAGS.)

PEGGY contd

Mike, I like what you did with Jack Terrain.

MIKE.

You did? Well, you wrote a great scene. (He puts her arm around her.) Let me tell you a little bit about ole Jack Terrain.

(LIGHT'S FADE TO BLACK)



(A SPOTLIGHT COMES UP. MIKE WALKS INTO. HE IS NOW PLAYING CARL. THERE SHOULD BE AUDIENCE REMARKS AND APPLAUSE THROUGH OUT.)

CARL

Hello. My name is Carl. And...and....I'm overweight.

(LOUD APPLAUSE.)

Um...this week my goal was to lose 2lbs and I lost 3.

AUDIENCE

Way to go Carl. We love you. That's the spirit.

CARL

I only cheated on my diet once. I actually did eat something.

AUDIENCE

That's okay Carl. You can make it up to us.

CARL

I did make myself sick after though.

(THERE IS A THUNDEROUS APPLAUSE AND CHEERS)

CARL

I'd also like to say that the steroids and other pills I bought here from "Fat People are Idiots Incorporated" are working really well. Besides, a back full of pimples and weird rage out bursts I don't know what people are talking about.

(HE PUNCHES HIMSELF IN THE FACE.)

I've gotten my kids on them to. If it's okay for 80,000 kids between the ages of 11 and 18 to use them why isn't okay for mine.

(MORE THUNDEROUS APPLAUS. He pulls out a pocket full of pills.

CARL

To no more fat people.

(HE EATS THEM.)

AUDIENCE

Carl, Carl, Carl, Carl.....

(THE LIGHTS COME UP ON THE THREE GIRLS PLAYING YOUNG GIRLS.)

DONNA

(PASSING OUT PILLS.) One for you, one for you, and one for me. Okay....

ALL THREE

Look out Blubber, look out fat, we're gonna be skinny, so take that.

(THEY LAUGH AND EAT THE PILLS.)

CAROL (YOUNG GIRL 1)

Do you think we'll be skinny by tomorrow?

DONNA (YOUNG GIRL 2)

No...I don't think they work that fast. Maybe in like 3 days.

PEGGY (Young Girl 3)

I hope we're skinny for the dance.

#2

Yeah, for sure we will be.

#1

That's a week away.

#2

And we'll take a bunch by then.

(THEY LAUGH.]

#3

Let's take one more each.

#1

Should we?

#2

It says, one a day for adults it doesn't say how many for us.

(She passes them out.)

ALL

Look out blubber, look out fat, we're gonna be skinny, so take that.

(BLACKOUT.)

[THERE IS A LOUD NOISE OFF STAGE.]

PEGGY

Donna, you fat dumb cow.

(THE LIGHT'S COME UP PEGGY IS HOLDING HER EYE. SHE RUNS ACROSS THE STAGE AND EXITS.)

CAROL

What happened?

DONNA

We bumped heads.

CAROL

How?

DONNA

I usually go left but I went right and .....

CAROL

She's going to be wicked now.

MIKE

The way she reacted, you think she was shot.

DONNA

She's so dramatic and did you here what she called me.

MIKE

It was a reaction comment.

DONNA

And that makes it okay then?

MIKE

You've never said anything in a fit of rage?

DONNA

I've never called anybody a stupid fat cow and why are you sticking up for her?

MIKE

I'm not...

DONNA

Yes you are.

MIKE

I don't think saying "somebody said that in a fit of rage and probably didn't mean it, is sticking up for someone."

DONNA

No, what is it then?

MIKE

I don't know, it's....it's just a fact that's all.

(ENTER CAROL.)

CAROL

I think that's it for today....

MIKE

Is it bad?

CAROL

Her eye's just a little swollen up that's all. It will be fine for dress rehearsal tomorrow.

MIKE

I'd better go see how she's doing.

DONNA

Your what?

MIKE

I want to know how swollen it is.

(Mike exits.)

DONNA

Did you hear what she called me?

CAROL

She shouldn't have said that. I told her that to.

What did she say?  
DONNA

What do you think she said Donna?  
CAROL

Yea....  
DONNA

Well...I guess that's that for today. Another great rehearsal with two days before opening.  
I'll see you tomorrow. Do you want a lift?  
CAROL

I'll wait for Mike.  
DONNA

Right. See ya tomorrow.  
CAROL

Yep.  
DONNA

(LAUGHTER IS HEARD OFF STAGE. MIKE AND PEGGY ENTER LAUGHING.)

Sorry about the accident Peggy.  
DONNA

Accidents happen I guess. Mike said it wasn't that bad anyway.  
PEGGY

That's me Doctor Mike. "You keep that cold cloth on there little girlie and she'll be good  
by morning."  
MIKE

(THEY LAUGH.)

Where's Carol?  
PEGGY

DONNA

She left.

PEGGY

I'm going to try and catch her. See you guys tomorrow.

MIKE

You sure you're okay?

PEGGY

I'm good. Thanks Mike.

(THEY SHARE A MOMENT. PEGGY EXITS.)

DONNA

You two were having a good laugh.

MIKE

I'm calming the situation. The whining was so bad downstairs. It hurts..it hurts. My face will there be a scar. (He laughs.) Look how big the bump is...I've had horse fly bites bigger than that.

DONNA

That's all she said? No more fat cow comments?

MIKE

Come on, let's go catch a flick or something.

DONNA

I want to know what she said down there?

MIKE

What who said?

DONNA

Mike.

MIKE

Just let it go.

DONNA

No. Tell me.

MIKE

No. Let's go.

DONNA

Tell me Mike.

MIKE

Fine, fine if you want to know soooooo bad she called you a stupid fat cow again. In fact she said your stupidity is probably the reason you are so fat.

(AWKWARD PAUSE. DONNA GRABS HER BAG AND EXITS.)

What, what did I say? I didn't say it. You asked me what she said. Donna. Donna.

(HE RUNS OFF STAGE AFTER HER.)

(Blackout.)

