



**WHEN WE
WERE YOUNG
AND UNAFRAID**

BY SARAH TREEM



**DRAMATISTS
PLAY SERVICE
INC.**



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The original song “Mary Anne,” written by Sarah Treem and Patch Darragh, is required for performance. A PDF of sheet music is available through the Play Service and will be provided to licensees upon receipt of complete payment of the royalty fee for the Play. A nominal fee to cover item handling will be charged for the PDF at the Play Service’s discretion. Such fees will be included on the license invoice and must be paid in full prior to receipt of the PDF. Per copyright law, no copying or distributing of the song is permissible, and permission to perform the song is only granted for use in live-stage performances of WHEN WE WERE YOUNG AND UNAFRAID.

WHEN WE WERE YOUNG AND UNAFRAID was originally produced by Manhattan Theatre Club (Lynne Meadow, Artistic Director; Barry Grove, Executive Producer) in New York City at City Center Stage I, on May 21, 2014. It was directed by Pam MacKinnon; the set design was by Scott Pask; the costume design was by Jessica Pabst; the lighting design was by Russell H. Champa; the original music and sound design was by Broken Chord; and the production stage manager was Roy Harris. The cast was as follows:

AGNES Cherry Jones
PENNY Morgan Saylor
MARY ANNE Zoe Kazan
PAUL Patch Darragh
HANNAH Cherise Boothe

CHARACTERS

AGNES: early fifties, proprietress of the bed and breakfast.

PENNY: teenager, Agnes's daughter.

MARY ANNE: mid-twenties, runaway.

PAUL: mid-thirties, songwriter.

HANNAH: early thirties, traveler.

PLACE

The kitchen of a bed and breakfast on Whidbey Island, off the coast of Washington State. Near Seattle.

TIME

1972.

“There is a special place in hell for women who don’t help other women.”

—Madeleine Albright

WHEN WE WERE YOUNG AND UNAFRAID

ACT ONE

Scene 1

A farmhouse kitchen. Spacious and cluttered. A large, rustic wooden table in the center. A wooden countertop, stools in front. Behind, a refrigerator, oven, stove-top — nothing is new. All old, practically vintage-looking. And hardy. Cast-iron pots hang from the ceiling. Stacks and stacks of cookbooks. A well-used, well-loved space.

A narrow staircase, upstage, leads into the upper regions of the house.

A sliding door, downstage, leads to the dining room and front entrance.

Penny sits at the kitchen table, reading by candlelight. Footsteps down the stairs. Agnes appears. Sleepy. She looks at Penny, confused. Penny looks up and smiles briefly, then goes back to her book. Agnes turns on the lights.

PENNY. Hey!

AGNES. You'll ruin your eyes.

PENNY. I don't care.

AGNES. Why are you up? It's 5:30.

PENNY. I need to finish this before English.

AGNES. You're sixteen. You need to sleep.
PENNY. I slept.
AGNES. Not enough. You were still up when I went to bed.
PENNY. I have a chemistry test today.
AGNES. I have a half-mind to call that school. I think they're giving too much homework.
PENNY. That reminds me, I need my birth certificate.
AGNES. Why?
PENNY. For driver's ed. To get my license.
AGNES. What does that have to do with your biology test?
PENNY. I don't know. *(Goes back to her reading.)*
AGNES. I thought you had decided not to take driver's ed.
PENNY. I never said that.
AGNES. You said everyone who drives a car is expediting the apocalypse by destroying the ozone.
PENNY. I'm going to need a car at Yale.
AGNES. Yale?
PENNY. I talked to someone who goes there and he says everyone has a car.
AGNES. And who's going to pay for this potential car?
PENNY. I'll get a job this summer.
AGNES. Who was this person that you talked to? Who do you know who goes to Yale? *(Penny doesn't answer.)* Penny?
PENNY. Agnes, I only have two hours to finish this and I have, like, a hundred pages, so ...
AGNES. Alright, alright. *(She moves into the kitchen.)* Coffee?
PENNY. Please. *(Agnes sets a coffee percolator on the stove to boil. She stops for a moment and looks at Penny, who is completely absorbed again in her book. Her face is full of longing.)*
AGNES. What are you reading?
PENNY. *(Not looking up.)* Mrs. Dalloway.
AGNES. That's one of my favorites.
PENNY. Yes, you've mentioned that on occasion.
AGNES. Have you gotten to my favorite part?
PENNY. I don't know, Agnes. What's your favorite part?
AGNES. It's that part about the taxicabs? Have you gotten there?
PENNY. She talks a lot about taxis in this book.
AGNES. Can I see it? *(Penny looks up at Agnes, incredulously.)* Quickly? Please? I just want to find you my favorite part. *(She holds her hand out for the book. Penny passes it over. Agnes thumbs through*

WHEN WE WERE YOUNG AND UNAFRAID

by Sarah Treem

1M, 4W

In the early 1970s, before *Roe v. Wade*, before the Violence Against Women Act, Agnes has turned her quiet bed and breakfast into one of the few spots where victims of domestic violence can seek refuge. But to Agnes's dismay, her latest runaway, Mary Anne, is beginning to influence Agnes's college-bound daughter Penny. As the drums of a feminist revolution grow louder outside of Agnes's tiny world, Agnes is forced to confront her own presumptions about the women she's spent her life trying to help.

"Ms. Treem ... finds the feminist flux and foment in an era that has been more traditionally presented as comically awkward and quaint. She has come up with a smart and exciting premise to bring characters of different backgrounds — and different notions of what it means to be a woman at a pivotal historical moment — into proximity and conflict."
—**The New York Times**

"Treem expertly lays the groundwork for an intriguing dynamic as each woman's perspective is challenged. [WHEN WE WERE YOUNG AND UNAFRAID] is strong on dialogue and character detail ..."
—**The Hollywood Reporter**

"WHEN WE WERE YOUNG AND UNAFRAID is a stark reminder of how rare it is to see such urgent subject matter tackled in mainstream theater."
—**NBC New York**

Also by Sarah Treem
THE HOW AND THE WHY

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