



REALLY REALLY

BY PAUL DOWNS COLAIZZO



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REALLY REALLY was originally produced at Signature Theatre (Eric Schaeffer, Artistic Director; Maggie Boland, Managing Director) in Arlington, Virginia, in February 2012. It was directed by Matthew Gardiner; the scenic design was by Misha Kachman; the costume design was by Kathleen Gerald; the lighting design was by Colin K. Bills; the sound design was by Matt Row; the fight director was Casey Kaleba; and the production stage manager was Julie Meyer. The cast was as follows:

LEIGH Bethany Anne Lind
GRACE Lauren Culpepper
HALEY Kim Rosen
DAVIS Jake Odmark
JIMMY Danny Gavigan
COOPER Evan Casey
JOHNSON Paul James

The New York premiere of REALLY REALLY was presented by MCC Theater (Robert LuPone, Bernard Telsey, and William Cantler, Artistic Directors; Blake West, Executive Director) at the Lucille Lortel Theater in New York City, opening on February 19, 2013. It was directed by David Cromer; the set design was by David Korins; the costume design was by Sarah Laux; the lighting design was by David Weiner; the music and sound design were by Daniel Kluger; the violence consultant was J. David Brimmer; the makeup design was by Ashley Ryan; the production stage manager was Davin De Santis; and the production manager was B. D. White. The cast was as follows:

LEIGH Zosia Mamet
GRACE Lauren Culpepper
HALEY Aleque Reid
DAVIS Matt Lauria
JIMMY Evan Jonigkeit
COOPER David Hull
JOHNSON Kobi Libii

CHARACTERS

LEIGH

GRACE

HALEY

DAVIS

JIMMY

COOPER

JOHNSON

TIME

ACT ONE

A Sunday in Spring.

ACT TWO

Monday.

REALLY REALLY

ACT ONE

Scene 1

Lights up on a college apartment. It is big, mildly messy, and clearly inhabited by women. The girls who live there have tried to decorate the place many times, without finishing before redecorating. It is dark outside.

As the pre-show music continues to play full-blast, the front door swings open, silencing the music. The two girls that live in this apartment stand outside for a moment before they enter. They are drunk and laughing so hard that you would think that they were high.

Grace is tall and beautiful. Her hand is bleeding and her attempts to stop the blood are failing.

Leigh is beautiful in her own right. She is not standing up straight.

They still stand there. Laughing. And laughing.

Grace enters the apartment, drops her bag, aiming for the kitchen counter but mis-launching it to the floor. She undresses as she pours herself a full glass of water and drinks the whole thing. She has given up and is leaving blood drops everywhere she goes.

Leigh, after a few too many moments, walks into the apartment and slams the door. She stands motionless before heading to the

couch and looking for her cell phone. She finds it. It's a flip phone. She looks to see if she got a text message. Nope. She closes it and sets it down. She picks it back up and looks at it.

She opens the phone. She holds down a button, then puts it on speaker mode.

VOICEMAIL LADY. *(From the phone.)* There are no new messages in your mailbox. *(She closes the phone. She opens it, holding the button. From the phone.)* There are no new messages in your mailbox. *(She closes the phone. She opens it, holding the button. From the phone.)* There are no new messages in your mailbox. *(Grace, now in her underwear, turns off all the lights as she exits towards her bedroom. Leigh crosses upstage to the bathroom, turns on the light, and starts the shower. She is walking with caution. She walks back to her cell phone. She holds the button. From the phone.)* There are no new messages in your mailbox. *(Leigh picks up a sweatshirt from the floor and puts it on over her clothes. She sits down on the couch facing outward. She is working to breathe. Her eyes well up. She is motionless.)*

LEIGH. Ow.

Scene 2

A house. This place is clearly inhabited by college men who come from money. The house is typically clean but the remnants from the party the night before are still contaminating the room. Johnson is dressed for the day and playing a racing game on Xbox. Cooper is standing in the doorway to his bedroom and is half asleep and angry. Immediately on lights up —

COOPER. *(Eyes almost closed, as loud as a soldier.)* Johnson, what the fuck are you doing?!

JOHNSON. What?

COOPER. What the fuck are you —

JOHNSON. I'm playing the —

REALLY REALLY

by Paul Downs Colaizzo

4M, 3W

A contemporary drama that pushes the edges and embraces the harsh reality of today's youth. At an elite university, when the party of the year results in the regret of a lifetime, one person will stop at nothing to salvage a future that is suddenly slipping away. In this quick-witted and gripping comic tragedy about "Generation Me," it's every man for himself.

"Mr. Colaizzo possesses an assured appreciation of the addictive power of ambiguity, which he manipulates with a bait-and-switch mastery that never lets up."

—The New York Times

"An exceedingly well-made play. Unexpected and thrilling."

—New York Observer

"Gripping. This provocative drama displays a crackling intensity."

—The Hollywood Reporter

"What starts out to be banal hijinks among a group of upper-crust college kids takes a menacing and calculating turn that resembles the poignancy of an Edward Albee creation."

—The Washington Diplomat

"REALLY REALLY is theater for the Gossip Girl generation — edgy, funny, caustic, shocking — but thoughtful and weighty enough to hold its own even among audience members who think tweeting's for birds and Glee's an after-school activity."

—The Washingtonian

"REALLY REALLY sucks you in with its brio and caustic wit and holds you with its teasingly clever double-edged plot."

—The Washington Post

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