

HEARTS LIKE FISTS

BY ADAM SZYMKOWICZ



DRAMATISTS
PLAY SERVICE
INC.

All Rights Reserved

CAUTION: Professionals and amateurs are hereby warned that performance of HEARTS LIKE FISTS is subject to payment of a royalty. It is fully protected under the copyright laws of the United States of America, and of all countries covered by the International Copyright Union (including the Dominion of Canada and the rest of the British Commonwealth), and of all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention, the Berne Convention, and of all countries with which the United States has reciprocal copyright relations. All rights, including without limitation professional/amateur stage rights, motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all other forms of mechanical, electronic and digital reproduction, transmission and distribution, such as CD, DVD, the Internet, private and file-sharing networks, information storage and retrieval systems, photocopying, and the rights of translation into foreign languages are strictly reserved. Particular emphasis is placed upon the matter of readings, permission for which must be secured from the Author's agent in writing.

The English language stock and amateur stage performance rights in the United States, its territories, possessions and Canada for HEARTS LIKE FISTS are controlled exclusively by DRAMATISTS PLAY SERVICE, INC., 440 Park Avenue South, New York, NY 10016. No professional or nonprofessional performance of the Play may be given without obtaining in advance the written permission of DRAMATISTS PLAY SERVICE, INC., and paying the requisite fee.

Inquiries concerning all other rights should be addressed to The Gersh Agency, 41 Madison Avenue, 33rd Floor, New York, NY 10010. Attn: Seth Glewen.

SPECIAL NOTE

Anyone receiving permission to produce HEARTS LIKE FISTS is required to give credit to the Author as sole and exclusive Author of the Play on the title page of all programs distributed in connection with performances of the Play and in all instances in which the title of the Play appears for purposes of advertising, publicizing or otherwise exploiting the Play and/or a production thereof. The name of the Author must appear on a separate line, in which no other name appears, immediately beneath the title and in size of type equal to 50% of the size of the largest, most prominent letter used for the title of the Play. No person, firm or entity may receive credit larger or more prominent than that accorded the Author. The following acknowledgments must appear on the title page in all programs distributed in connection with performances of the Play:

Originally commissioned by South Coast Repertory
with support from the Elizabeth George Foundation.

Originally produced by Theatre of NOTE, Hollywood, CA.

For my parents, whose support is immeasurable

ACKNOWLEDGMENTS

Special thanks in no particular order to Seth Glewen, South Coast Rep, Elizabeth George, Megan Monaghan, Polly Carl, Keith Powell, Joe Kraemer, Richard Feldman, Marsha Norman, Chris Durang, Jim Houghton, The Juilliard School, Evan Cabnet, Mimi O'Donnell, LAByrinth Theater, Stephen Willems, Mark Schultz, MCC Theater, Kristen Palmer, John and Rhoda Szymkowitz, Larry Kunofsky, Tish Dace, Kimberly Yates, Moxie Street Picture Shows, The Chance Theater, Oanh Nguyen, Jeremy Aluma, Holland Productions, Stacey Luftig, Devan Sipher, Christina Shipp, Jeret Ochi, all the amazing actors in the workshop at Juilliard or who were in the various readings, Mandi Moss, Jaime Robledo, Theater of Note, Emily Owens, Kelly O'Donnell, Gus Schulenburg, and Flux Theatre Ensemble.

HEARTS LIKE FISTS was first produced by Mandi Moss and Jason Moyer for Theatre of NOTE in Los Angeles, California, opening on August 3, 2012. It was directed by Jaime Robledo; the set design was by DeAnne Millais; the costume design was by Takashi Morimoto; the lighting design was by Matt Richter; the sound design was by Mark McClain Wilson; the fight choreography was by Andrew Amani; and the stage manager was Bebe Herrera. The cast was as follows:

LISA Lauren Dobbins Webb
PETER Rick Steadman
DOCTOR X Keith Allan
NINA Alysha Brady
SALLY Jennifer Lee Weaver
JAZMIN Alina Phelan
NURSE Grace Eboigbe
STAGE NINJA 1 Dan Wingard
STAGE NINJA 2 Pierce Baird

HEARTS LIKE FISTS was subsequently produced by Flux Theatre Ensemble in New York City at the Secret Theatre, opening on December 1, 2012. It was directed by Kelly O'Donnell; the set design was by Will Lowry; the costume design was by Stephanie Levin; the lighting design was by Kia Rogers; the sound design was by Janie Bullard; the fight choreography was by Adam Swiderski and Rocio Mendez; and the production stage manager was Jodi M. Witherell. The cast was as follows:

LISA Marnie Schulenburg
PETER Chinaza Uche
DOCTOR X August Schulenburg
NINA Becky Byers
SALLY Aja Houston
JAZMIN Rachael Hip-Flores
NURSE Susan Louise O'Connor
THE COMMISSIONER Chris Wight
ENSEMBLE Jennifer Somers Kipley, Chester Poon

CHARACTERS

LISA, a crimestopper, female

PETER, a heart doctor, male

DOCTOR X, evil but misunderstood, male

NINA, a Crimefighter, female

SALLY, a Crimefighter, female

JAZMIN, a Crimefighter, female

NURSE, a nurse, female

THE COMMISSIONER, played by the actor who plays Doctor X

MAN, played by the actor who plays Peter

WOMAN, played by the actor who plays Nurse

GIRL, played by the actor who plays Jazmin

CARSON, played by the actor who plays Doctor X

ED, played by the actor who plays Peter

Note: Actors can be any race.

PLACE

New York City.

TIME

Now.

HEARTS LIKE FISTS

Prologue

Spotlight on Doctor X, a truly terrible creature with sunken eyes and deep scars all over. Disfigured, stethoscope around the neck, wearing a doctor's lab coat, carrying a doctor's bag.

DOCTOR X. I have a face like a bowl of worms. Squirming around the ticks, the scars, the moles. It's disgusting. A face like this. It's absurd, without meaning or purpose. And I honestly can't say if I'm an experiment gone awry or if I was just born this way. I have no origin. I have no memory. I can only remember you. The way you looked at me, the first time you saw me, it was like you saw the bowl underneath the worms. Your face was like a china plate. Perfect. Whole. Pristine. And you looked at me, the way you looked at me — The patient had died. That much I remember. His wife was wailing but I couldn't hear her. Because you were there and everything else melted away. "Let's have a drink," you said with your face like a plate. And we drank and we drank and we went to my place and we made love like normal people. And it continued that way for days, weeks, years. I can't say for sure. Why can't I remember? If I could only remember, maybe I could find you. Or maybe I could figure out when how why you grew tired of me. Was it then I became what I am? Your body was like liquor and I couldn't get enough, couldn't spend a night without you, a minute, a second. I didn't know you weren't drunk on me. How could I have missed the diagnosis? How could I have avoided the bald shock, the morning discovery, to wake up and find your note? And now I can't remember anything except you. Your face everywhere I go. You will pay. Everyone will pay. You will all pay dearly.

1

The three Crimefighters on stage. They are dressed right out of a comic book with masks over their eyes. They are fierce. Flashbulbs may go off. Jazmin and Nina may pose for the cameras in various positions. Sally does not.

SALLY. Thank you all for coming. I'm sure you know who we are.

NINA. You've seen us on the news.

JAZMIN. Perhaps you have a poster on your wall.

SALLY. Or a story you tell over and over about the time you brushed Nina's sleeve.

NINA. Or when Sally saved your cousin from a burning building.

SALLY. Or when your brother had a date with Jazmin.

JAZMIN. He just wasn't my type.

NINA. But that's not why you're here. Just to gape at us.

JAZMIN. Maybe they're here a little because of that.

SALLY. You want to hear if anything is being done.

NINA. About the murders.

JAZMIN. The senseless murders that happen almost every night.

SALLY. Let me assure you we are working on it.

JAZMIN. We are close to solving it.

NINA. We know who is doing it.

SALLY. We're just waiting to catch the Doctor.

NINA. We're near to finding Doctor X's lair.

JAZMIN. He's been a hard nut to crack.

SALLY. We've almost rid the city of crime.

NINA. Because of us, Clownface, the Electric Eel and the Red Witch are behind bars.

SALLY. And don't forget Fire Storm, Don Oregon, the Gambler, the Head, the Economist, the Dentist, Johnny Steel and Little Orphan Drillnose —

JAZMIN. All in jail. And Muddlehead, the Monkey Twins, the Leather Fist, Volcano Moe, the Annihilator, the Incubator, Tarantula Sue, Lulu the Circus Freak and Millionaire Ted —

NINA. All presumed dead. Because of our hard work and dedication.