



ANNAPURNA

BY SHARR WHITE



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ANNAPURNA was originally produced in New York City
by The New Group: Scott Elliot, Artistic Director.

ANNAPURNA received its world premiere on November 9, 2011
at Magic Theatre, San Francisco, CA
Loretta Greco, Producing Artistic Director

The play was commissioned by South Coast Repertory
David Emmes, Producing Artistic Director;
Martin Benson, Artistic Director; Paula Tomei, Managing Director
and was part of SCR's Pacific Playwrights Festival 2011

ANNAPURNA received its world premiere at Magic Theatre (Loretta Greco, Producing Artistic Director) in San Francisco, California, opening on November 9, 2011. It was directed by Loretta Greco; the set design was by Andrew Boyce; the costume design was by Alex Jaeger; the lighting design was by Christopher Akerlind; and the sound design was by Jake Rodriguez. The cast was as follows:

ULYSSES Rod Gnapp
EMMA Denise Cormier

ANNAPURNA was subsequently produced at the Odyssey Theatre (Ron Sossi, Founder and Artistic Director) in Los Angeles, California, opening on April 20, 2013. It was directed by Bart DeLorenzo; the set design was by Thomas A. Walsh; the costume design was by Ann Closs-Farley; the lighting design was by Michael Gend; and the sound design was by John Ballinger. The cast was as follows:

ULYSSES Nick Offerman
EMMA Megan Mullaly

ANNAPURNA was originally produced in New York City by The New Group (Scott Elliott, Artistic Director), opening on April 13, 2014. It was directed by Bart DeLorenzo; the set design was by Thomas A. Walsh; the costume design was by Ann Closs-Farley; the lighting design was by Michael Gend; and the sound design was by John Ballinger. The cast was as follows:

ULYSSES Nick Offerman
EMMA Megan Mullaly

CHARACTERS

ULYSSES — Mid-fifties. An expert at gleeful, devil-may-care self-denial; a dedicated (and now ex-) drinker who in a past life was a Western cowboy-poet and professor of English; an inveterate mischief-maker and enthusiastic devotee of a sharp, quick-tongued, potty-mouthed northern-Colorado/Wyoming/Montana dialect (not a slow or drawling Southern accent). Ex-husband to Emma.

EMMA — Also mid-fifties. Ulysses' ex-wife of twenty years. An urbane, often fierce, always protective New Englander. A fighter in times of trouble, and a dedicated anti-sentimentalist in times of peace whose single moment of weakness resulted in falling for Ulysses. If ever confronted with allegations of selflessness to those around her, Emma would adamantly deny it, even if the evidence is everywhere.

SETTING

Spring in a dilapidated mobile home in Paonia, Colorado: kitchenette, dinette, small couch. The light is in general a high-altitude light, thin and sharp. Mount Gunnison can be viewed through the trailer's door and windows, or if the space is large enough, towering above and beyond what would be the roof of the trailer itself. The set design is open, giving us a view not only of the "public" spaces of kitchenette and living area, but also of the small bathroom and bedroom, so that we can see Ulysses or Emma even behind doors which are closed to each other. It is important that altogether the design elements create as intimate a relationship between the audience and the action as possible, and on this note, equally important that that the sausage patties, with earnest advanced apologies to vegetarians, be actually frying at the top of the play.

ANNAPURNA

Scene 1

MORNING

The lights bump up. Ulysses and Emma stare at one another. Ulysses is naked save for slippers, a greasy apron not much larger than a loincloth, and a medical backpack holding an oxygen tank. He holds a hissing frying pan. A thick bandage runs the length of his chest. An oxygen tube runs under his nose. Emma stands in the doorway. A dog barks. An incredulous beat.

Absolutely without sentiment.

ULYSSES. (*Amazed glee.*) Holy crap!

EMMA. (*Big, stiff smile hiding judgment and shock.*) I know! (*Ulysses stares. The dog barks. The pan sizzles.*)

ULYSSES. Holy ... crrrrrap!

EMMA. ... I know!

ULYSSES. *Holycrap!*

EMMA. Is ... that ... all you're going to say?

ULYSSES. Well for right now, yeah! Hoooooolllycrrrrapppp! (*Stiff smiles. Shocked stares. Blackout.*)

Scene 2

TWO MINUTES LATER

The same scene. Emma has been replaced by a rolling suitcase. The dog still barks. Ulysses still wears the apron/loincloth, and still holds the pan. Emma calls from outside.

EMMA. (*Offstage.*) — Surprised?

ULYSSES. (*Calling out the door. Perhaps worried.*) Surprised!? ... Uh ... Yyyeah! (*Emma appears, wrestling a second suitcase into the doorway. There is almost a formality to their exchange, as two ex-friends might be who have unexpectedly bumped into each other on the street.*)

EMMA. (*Out of breath. Worried smile.*) — Boy! (*Looking him up and down.*) ... Me too!

ULYSSES. Well I wasn't expectin' nobody!

EMMA. — Would be a little weird if you *were*!

ULYSSES. What I mean by that is I had no expectations. Of anybody. At all. Ever again.

EMMA. (*Glancing around. Worried smile.*) Yes! Because it really ... seems that way.

ULYSSES. I mean if you'da given me some warnin' ...

EMMA. Well I tried, but it looks like you don't have a phone?

ULYSSES. Dog ate it.

EMMA. The dog? Ate your phone.

ULYSSES. Thing's a hell-hound, rue the day I met that dog, ran to the foothills and ate it. Cord too. Like spaghetti. Just slurped it up. (*The dog barks. The pan sizzles a little less. Emma nestles the first suitcase next to the second. She turns, breathing hard; regards the open door and small windows.*)

EMMA. Gosh! ... Mountains! (*Small beat. Ulysses looks with worry at the luggage.*)

ULYSSES. Yeah! ... Mountains! (*Again, they stare. Blackout.*)

ANNAPURNA

by Sharr White

1M, 1W

After twenty years apart, Emma tracks Ulysses to a trailer park in the middle of nowhere for a final reckoning. What unfolds is a visceral and profound meditation on love and loss with the simplest of theatrical elements: two people in one room. A breathtaking story about the longevity of love.

“Sharr White’s ANNAPURNA is a comic and gripping duet ... The closer [the characters] get to understanding what drove them apart, the more engrossed we become in watching them draw together.”

—**The San Francisco Chronicle**

“What if you had experienced the defining moment of your life — but couldn’t remember it? Sharr White’s remarkable two-person play ANNAPURNA ... deals with just that dilemma, as well as other imponderables such as the vagaries of love and the philosophical clarity of impending death.”

—**The Los Angeles Times**

“... at the heart of each character is a lyricism that simply can’t be suffocated. Sharr White has created two fine and ferociously damaged people caught in the emotional whirlpool of not being able to live with or without each other.”

—**HuffingtonPost.com**

“White’s poetry is endearing and quite lovely, and his dialogue is sharp, funny and consistently very honest ...”

—**BroadwayWorld.com**

Also by Sharr White
ACHILLES IN SPARTA
THE OTHER PLACE
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