

**TOO MUCH,
TOO MUCH,
TOO MANY**

BY MEGHAN KENNEDY



**DRAMATISTS
PLAY SERVICE
INC.**

TOO MUCH, TOO MUCH, TOO MANY

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For my family

The world premiere of TOO MUCH, TOO MUCH, TOO MANY was presented by Roundabout Theatre Company (Todd Haimes, Artistic Director; Harold Wolpert, Managing Director; Julia C. Levy, Executive Director) in New York City, as part of Roundabout Underground at the Harold and Miriam Steinberg Center for Theatre. The play opened on November 20, 2013. It was directed by Sheryl Kaller; the set design was by Wilson Chin; the costume design was by Jess Goldstein; the lighting design was by Zach Blane; the original music and sound design were by Broken Chord; and the production stage manager was Vanessa Coakley. The cast was as follows:

ROSE..... Phyllis Somerville
EMMA Rebecca Henderson
PASTOR HIDGE..... Luke Kirby
JAMES..... James Rebhorn

The play was developed with the support of PlayPenn (Paul Meshejian, Artistic Director).

CHARACTERS

ROSE

EMMA

PASTOR HIDGE

JAMES

TIME

The present.

NOTES

Lighting and small costume changes should mark the passage of time.

When James appears, it should not be treated like a flashback. The intention is not to halt time, but to move fluidly between past and present. He is a living memory.

Characters should move simply between scenes.

“We were together. I forget the rest.”

— Walt Whitman

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One

Knocking in the dark.

Lights up on half of the stage.

Rose sits in a rocking chair reading. This is her bedroom.

She ignores the knocking.

Lights up on the other half of the stage. Emma is knocking.

Pastor Hidge, wearing a clerical collar, stands a safe distance behind her.

EMMA. Mama?

(No response.)

How you feeling this morning?

(No response.)

I brought someone to visit with you. The new pastor from church, Pastor Hidge, he's come to read to you. Isn't that nice?

(No response.)

I'm just gonna head into the kitchen so you and he can get acquainted.

(Emma looks at Pastor Hidge.)

He's young, Mama. Be sweet now.

(Emma exits.)

(Pastor Hidge approaches the door.)

PASTOR HIDGE. Good morning, Rose. Is it okay if I call you Rose?

(No response.)

I'm just going to take your silence as a yes. In fact I'm going to take all of them as a yes until you tell me otherwise.

(He listens, smiling.)

Just arrived from Chicago. Everybody's been very welcoming. *(Pause.)*
Nice people. They say hello, Rose. They're thinking of you. *(Pause.)*
Emma tells me you've been shut up in there for quite awhile now. Can't
be too much fun in there all alone. *(Pause.)* 'Specially in this heat.

(He listens, then shakes his head at himself. He sits down and pulls a worn copy of the Bible out of his pocket. Rose looks bothered, but does not look up.)

If you don't mind I'm going to give you some company for a little
while. If you don't like it, you just let me know.

(He opens the book and clears his throat.)

"... I have seen all the works that are done under the sun; and
behold, all is vanity and vexation of spirit ..."

(He listens.)

"... That which is crooked cannot be made straight: and that which
is wanting cannot be numbered. I communed with mine own heart,
saying, Lo, I am come to great estate, and have gotten more wisdom
than all they that have been before me in Je-ru' sa-lem: yea, my heart
had great experience of wisdom and knowledge. And I gave my
heart to know wisdom, and to know madness and folly: I perceived
that this also is vexation of spirit."

(She looks up.)

TOO MUCH, TOO MUCH, TOO MANY

by Meghan Kennedy

2M, 2W

Following the death of her husband, Rose locks herself in her bedroom for the better part of a year, leaving her daughter Emma to care for her through the closed door. When the church sends a pastor to help coax Rose out of her room, he soon finds that Rose is not the only one using barriers to hide her true feelings.

Bittersweet, poignant, and touchingly funny, TOO MUCH, TOO MUCH, TOO MANY is a compelling drama about the walls we build to protect our hearts — and deciding when it's time to break them down.

"An affecting play ... With crisp dialogue [and] lyricism, Ms. Kennedy's play maintains ... a soft, steady tone." —**The New York Times**

"A moving poem ... It's heartfelt, serious, beautifully written ..." —**The New Yorker**

"Kennedy's writing is the picture of restraint, subtly delving into the complex world of love, loss, and grief." —**TheaterMania.com**

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