

LUNGS

BY **DUNCAN
MACMILLAN**



DRAMATISTS
PLAY SERVICE
INC.

LUNGS
Copyright © 2019, Duncan Macmillan

All Rights Reserved

CAUTION: Professionals and amateurs are hereby warned that performance of LUNGS 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 LUNGS are controlled exclusively by Dramatists Play Service, 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 and paying the requisite fee.

Inquiries concerning all other rights should be addressed to Casarotto Ramsay & Associates Ltd., Waverley House 7-12 Noel Street, London W1F 8GQ. Attn: Rachel Taylor.

SPECIAL NOTE

Anyone receiving permission to produce LUNGS 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, including printed or digital materials for advertising, publicizing or otherwise exploiting the Play and/or a production thereof. Please see your production license for font size and typeface requirements.

Be advised that there may be additional credits required in all programs and promotional material. Such language will be listed under the "Additional Billing" section of production licenses. It is the licensee's responsibility to ensure any and all required billing is included in the requisite places, per the terms of the license.

SPECIAL NOTE ON SONGS AND RECORDINGS

Dramatists Play Service, Inc. neither holds the rights to nor grants permission to use any songs or recordings mentioned in the Play. Permission for performances of copyrighted songs, arrangements or recordings mentioned in this Play is not included in our license agreement. The permission of the copyright owner(s) must be obtained for any such use. For any songs and/or recordings mentioned in the Play, other songs, arrangements, or recordings may be substituted provided permission from the copyright owner(s) of such songs, arrangements or recordings is obtained; or songs, arrangements or recordings in the public domain may be substituted.

LUNGS received its first performance at the Studio Theatre, Washington, D.C., on September 28th, 2011, in a rolling world premiere with Paines Plough/Sheffield Theatres. It was directed by Aaron Posner. The play was performed by Brooke Bloom and Ryan King.

The Paines Plough production opened at the Crucible Theatre, Sheffield, on October 19th, 2011. It was directed by Richard Wilson. The play was performed by Kate O’Flynn and Alistair Cope.

Program Note

The letters “W” and “M” are not character names. Any program materials should simply list the actors and not who they are playing.

AUTHOR'S NOTES

This play is written to be performed on a bare stage. There is no scenery, no props, and no mime. There should be no furniture. Providing the actors with somewhere to sit will lead to an unhelpful combination of “literal” actions (sitting when in a car, for example) and “non-literal” (moving the chairs as actors and not within the scene as characters). There are no costume changes. Light and sound should not be used to indicate a change in time or place. In the context of this play, all those elements would undermine both the agency of the performers and the imagination of the audience. They would also detract from what the play is about—a single conversation that spans a lifetime.

The play should be set in the city it's being performed in. The lines on page 30 regarding flying from New York to London should be amended to reflect that. I.e., they could fly from the performance city to another city approximately 3,500 miles away.

A forward slash (/) marks the point of interruption in overlapping dialogue.

Spaces in between lines of dialogue indicate a pause, a rest, a silence, the length of which should be determined by the context.

The absence of a period at the end of a line indicates a point of interruption, a trailing off, or an interruption of thought.

From the very beginning, the characters speak more quickly than you'd expect.

There is no intermission.

LUNGS

Lights up.

- W. A baby?
- M. Breathe.
- W. A baby?
- M. I was just thinking.
- W. About the future.
- M. We'd have to change how we live.
- W. The planet, use less
- M. no, that's, well yes but that's not
- W. okay.
- M. I'm freaking you out.
- W. Not / freaking me out.
- M. Completely. You thought you'd be the one.
- W. No.
- M. The one to say it, yes. To say yes, yes okay, I'm ready, yes, let's do it, yes.
- W. That's
- M. to put the pressure on, yes, / to try to convince me to
- W. pressure? Put the pressure on, I'm not a a a
- M. we're having a conversation. That's all that's happening. All that's happening is we're having a conversation.
- W. *You're* having a conversation.
- M. *We're* having a conversation.
- W. A conversation you're starting.
- M. A conversation I'm, yes, that I'm trying to start.
- W. A conversation that you're deciding to start now.

M. Yes.

W. In Ikea.

M. I hadn't planned to.

W. No. Okay. Yes. Okay.

M. Do you want some water / or
W. that kid with the panda is staring.

M. You're hyperventilating.

W. Don't exaggerate.

M. If it's too much
W. it's not / too much.

M. If it's too much we can put it back in the box, just put a lid
on it and lock it away and then later when you're feeling
less freaked out / we can

W. I'm not freaked out.

M. Alright fine okay.

W. I'm not freaked out I'm just
surprised. I'm surprised I'm
fucking shocked actually. I'm

M. freaked out.

W. I'm not.

M. You are.

W. I'm completely freaked out yes because why don't you ever,
how can you, why didn't you, why would you not talk to me
about this / I wish you'd let me IN I wish you'd let me IN to
your head. Into your fucking impenetrable fucking

M. I'm talking to you now. I'm telling you now. We're talking,
we're talking now, we're having a conversation. When should
I have

W. we're not. We're not. This isn't a conversation.

M. Okay.

W. It just isn't.

M. Okay.

W. I don't know what it is but I know for fucking certain it's not a

M. right okay okay.
W. Can we at least get out of the line? Everybody's
M. of course, I'm sorry, I didn't mean to just

W. yes. I need a minute. Can we put it back in the box?
M. There's no rush.
W. Just to
M. there's no hurry.
W. Catch my breath.
M. It's a conversation.
W. Take a walk or something. Ten minutes. Meet you back at
the car.
M. Okay.
W. What's wrong?
M. You said ten minutes.
W. I needed to think.
M. It's pitch dark. You stink of cigarettes.
W. It's snowing. Is it snowing?
M. You don't have a coat.
W. This weather is insane.
M. Coldest winter ever they've just said. Hottest summer,
coldest winter.
W. And you left the engine running.
M. I was listening to the radio.
W. I'm okay.
M. I know I just
worried.
W. No need.
M. Good.

W. Did we get any of the stuff we came here for?
M. I went back but they'd
W. shit.
M. Yeah.

W. A baby?

M. I was just
thinking.

W. Can we just
we will talk about it but
M. I know.
W. not right now. I'm too
M. yeah, me too.
W. Can I drive?
M. Course.
W. You can play your demo. Let me hear your new songs.
M. They're not finished.
W. Okay, well,
let's just sit here and not say anything then okay? Just be
silent, just not have to deal with this right away because
M. good.
W. I don't have the
M. it's okay. Whenever you want to talk about it we / can
W. no okay of course good but not now I don't have anything
to say about it right now because it's such a shock, it's such
an enormous, you can't just say something like that to

someone you can't just say that to me and expect me to just be fine and rational and clear headed / and not

M. when would be the right time to / mention

W. I don't know I don't have the answers I just know that *that* wasn't it.

I'm sorry.

M. I shouldn't have said anything.

W. No, no, you're right. You're right. It is something we should

M. should we?

W. We should be, yes, be talking about, because, fuck, we're not getting

M. I know.

W. Any younger.

M. No.

So are we talking about it or

W. no.

Yes.

Go on.

M. With what?

W. With, you were saying, with, you know, what? What were you saying?

M. I've said it all.

W. Then say it again because I couldn't hear you before because people were staring and I was pushing a cart and holding a

LUNGS

by Duncan Macmillan

1 man, 1 woman

The world is getting hotter, there's unrest overseas—the seas themselves aren't very calm—and one couple is thinking about having a child. LUNGS is a smart and funny drama that follows a couple through the surprising lifecycle of their relationship, as they grapple with questions of family and change, hope, betrayal, happenstance, and the terrible pain that you can only cause the people you love.

"Duncan Macmillan's distinctive, off-kilter love story is brutally honest, funny, edgy and current. It gives voice to a generation for whom uncertainty is a way of life through two flawed, but deeply human, people who you don't always like but start to feel you might love. ...bravely written, startlingly structured..." —**The Guardian (UK)**

"...a bracingly dramatic walk through the thicket of couples communication...at once beguilingly modest and rewardingly polished. ...a smart and stimulating eavesdrop on the modern vocabulary of intimate negotiation." —**The Washington Post**

"[LUNGS] manages to encapsulate within it almost every debate between nearly every young, urban, reasonably well-to-do couple. ...LUNGS is a relationship analyzed to the nth degree, and occasionally a scarily recognizable one at that. ... an original and striking new play..." —**The Washingtonian**

"Macmillan dives into a joyously absurd hour of verbal fireworks...a treasure trove of incandescently neurotic monologues and one-liners...LUNGS doesn't preach, but beneath all the madcap antics lies a subtle, intelligent environmental drama that quietly socks you in the guts." —**Time Out (London)**

"...a dazzling piece... At the core of this play is a beautifully crafted love story that is not only intensely personal but also poignantly universal. ...LUNGS has heart. And it never misses a beat." —**The Toronto Star**

Also by Duncan Macmillan
1984 (Icke)
EVERY BRILLIANT THING
PEOPLE, PLACES & THINGS

DRAMATISTS PLAY SERVICE, INC.

ISBN 978-0-8222-3614-6



9 780822 236146