



SNORE

BY **MAX POSNER**



DRAMATISTS
PLAY SERVICE
INC.



SNORE
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SNORE was developed during a P73 Fellowship at Page 73 Productions and subsequently developed in a workshop at Playwrights Horizons.

SNORE was presented by the Juilliard School Drama Division in October 2015. It was directed by Knud Adams, the set design was by Arnulfo Maldonado, the costume design was by Ásta Hostetter, the lighting design was by Peter West, the sound design was by Stowe Nelson, the production stage manager was Sally Plass, and the stage manager was Steph Marron. The cast was as follows (in alphabetical order):

MIA	Audrey Corsa
DEB	Kate Eastman
TOM	Gilles Geary
ABE	Matt Helm
ELISE	Kelsey Maverick
DIANE	Debra Monk
ALLIE	Victoria Pollack
HANK	Steven Robertson
NINA	Rosanny Zayas

THE PALS

- DEB Twenties. Recently returned from Honduras. White.
- NINA Twenties. Works at a preschool, Tom's girlfriend. Latina.
- TOM Twenties. A paralegal at an immigration law firm. Nina's boyfriend. White.
- MIA Twenties. Unemployed. Single. Has resources. White.
- ABE Twenties. Works for an organization that brings Israeli and Palestinian children together for team-building in Minnesota. Jewish.
- ALLIE Twenties. Observant, reserved, flailing. Japanese.

THE VISITORS

- HANK Forty. Works in I.T. for a nonprofit. Any ethnicity.
- DIANE Late fifties. Mia's mother. On lots of boards. White.
- ELISE Twenties. A singer with a day job. Any ethnicity.

BRIEF NOTES

The play unfolds in six birthday parties and in a few bathrooms, just prior to the party.

Please use one very detailed bathroom for these scenes. It should be small, generic. Practical bathroom lights. A mirror. A shower curtain. In these scenes, nudity should be avoided.

Another thing to keep in mind: the spaces should be tight, crowded. No one lives in an apartment meant for entertaining people. They live in shoeboxes, they pile on top of each other.

The play takes place over the course of one year. It begins in the winter of 2011 and ends in 2012.

The play should be spoken briskly, with velocity. This group is accustomed to speaking constantly and simultaneously.

The core pals speak a shared language, the visitors do not.

/ in the middle of a line indicates where the next line should interrupt.

SNORE runs 90 minutes with no intermission.

SNORE

1. DEB'S BIRTHDAY

Deb's apartment.

Empty.

Cramped, but curated.

Whenever anyone enters, they are dressed for the winter. They look like blobs. They could be anyone. Physical identities are slowly revealed through the long process of peeling outer-garments off.

NINA'S VOICE. (*Reading from a piece of paper.*) Dear Earlybirds: I am a slightly late bird. Door is unlocked.

Door opens. Nina and Tom stumble in. They are dating.

NINA. (*Still reading.*) Make yourself at home.

P.S. *Please* take your shoes off.

P.P.S. If I don't return, if I never make my entrance, you must compete for my transit card, it's in my underwear drawer. It still has 26 days left (Lucky You). You must wear my clothes and go to my appointments

for 26 days

TOM. Appointments hah.
Use her ointments too?

But seriously, friends.

I'll be back *SOON*. With beer.

Love / Deb.

TOM. (*Taking off his winter coat, hat, scarf.*) Of course Deb's late to her own fucking birthday party.

NINA. (*Taking off her winter clothes.*) Well. We're early.

They plop down on a couch.

TOM. (*Sliding his hand up her leg.*) Oh. I'm sorry. To make you. Early.

NINA. Just remember—next time I'm taking forever looking for the right / you know

TOM. Scarf—Satchel—Snack—Sash—

NINA. Just remember next time I tell you to relax and be on African / time

TOM. I know I know

NINA. Just breathe more. And deeply and / remember

TOM. But but but even when we were *in* Uganda I wasn't *on* African Time—

NINA. Just remember that the clock in me is right / next time.

TOM. Even in Kampala, I—*Fine*. You can be right next time, Nina. Niiiiinaah.

NINA. Oh My Tom. You're just going to keep making us early for Engagements Like This—

TOM. I might change.

NINA. If we ever have kids they'll spend their entire childhoods waiting for things to start.

TOM. No—

NINA. Oh My Tom, what are we to do? You've been early your whole life, I've been late my whole life, you've been—

TOM. Nina, we haven't been anything our whole life. We're only like 23 to 27 percent through our whole life. Anything could happen, Nina.

He focuses on her, makes a funny face.

Change me.

You Could Change Me.

(In a funny accent.) You could be The Dame to Change Me!

The following game is fast, simple, and direct. Not overly jokey or cute.

NINA. You could be the man to tame me.

TOM. You could be the lass to shame me.

NINA. You could be the bloke to frame me.

TOM. You could be the miss to maim me.

NINA. You could be the chap to blame me.

TOM. You could be the the woman to to to to

He can't think of anything that rhymes. He goes in to kiss her. They kiss passionately, tilting to horizontal.

NINA. *(In a joking voice.)* So my divorce just came through.

Kiss.

TOM. Are you a male or a female?

Kiss.

NINA. I'm a genderless Ghost, I've come to haunt you!

TOM. Nooo!

NINA. I've come to tickle you!

Kiss, some touching.

I love you.

TOM. Member the night in Kampala when—

Another kiss, hotter.

NINA. If this party is terrible or I'm tired I'm going to touch my

nose in this way and

She touches the side of her nose.

you'll say:

TOM. "I have to get up really early because we have a big, big case on Monday and it's just, it's just."

NINA. (*Approximating Tom's voice.*) "Lots of lives, are on the line. If I'm hungover, if this eager paralegal is sleepless and drunk"

TOM. "Someone Will Get Deported. And that's not something any of us want to be responsible for, am I right? Do you want to be the one to deport some innocent hardworking workers, a father, a husband, for your *birthday*, Deb?"

NINA. "No Tom Stay You're Just A Fucking Paralegal All You Do Is Vacuum and Surf the Web Come On You Have To Stay"

TOM. "No you don't understand This Case is Taking Up My Whole—"

NINA. (*Approximating Tom's voice.*) "It's just filling up my whole hard drive"

TOM. "Gotta save the batteries."

NINA. "Gotta—"

Kiss.

But then.

When we're

Back at my place—

TOM. Because you're tired

I mean

because of my Big Big Case

because

my disk

is
overloaded
Can we—

NINA. Yes—

TOM. Make love—

NINA. Yes.

TOM. We can?

NINA. Make love yes.

TOM. You want to?

NINA. Yes.

TOM. Me in—

NINA. Yes.

TOM. If you're not too—

NINA. Tired yes.

Tom is taking off the rest of his winter clothes.

TOM. When did
Parties become just
This weird handful of hours of
Gearing up to to
Have each other?

Mia enters in winter clothes. She speaks before she notices who's there.

NINA. Deb should really tidy / this place up.

MIA. Deb just got back from Honduras, remember that.

SNORE

by Max Posner

3 men, 6 women

In 2011, a tight-knit group of socially conscious college graduates strive to remain whole as the green pastures of their liberal arts educations are paved over. Tom hopes to pass his bar exam to prevent the U.S. from illegally deporting immigrants. He and Nina are finally moving in together. Deb is back from the orphanage in Honduras, where she fell in love in Spanish. Abe remains committed to Israeli–Palestinian conflict resolution, although he can't stop needling his friends. Mia won't stop talking, and Allie doesn't know where to start. On the audacious hunt for romantic fulfillment and societal worth, a circle of friendship changes shape. In six breathless birthday parties, SNORE maps a generational shift as idealism starts to rupture.

Also by Max Posner

JUDY

SISTERS ON THE GROUND

THE TREASURER

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