



FIVE TIMES IN ONE NIGHT

BY
CHIARA ATIK



DRAMATISTS
PLAY SERVICE
INC.



FIVE TIMES IN ONE NIGHT
Copyright © 2020, Chiara Atik

All Rights Reserved

FIVE TIMES IN ONE NIGHT 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. No part of this publication may be reproduced in any form by any means (electronic, mechanical, photocopying, recording, or otherwise), or stored in any retrieval system in any way (electronic or mechanical) without written permission of the publisher.

The English language stock and amateur stage performance rights in the United States, its territories, possessions and Canada for FIVE TIMES IN ONE NIGHT 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.**

All other rights, including without limitation motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, and the rights of translation into foreign languages are strictly reserved.

Inquiries concerning all other rights should be addressed to WME Entertainment, 11 Madison Avenue, New York, NY 10010. Attn: Derek Zasky.

NOTE ON BILLING

Anyone receiving permission to produce FIVE TIMES IN ONE NIGHT 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/RECORDINGS

Dramatists Play Service 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.

FIVE TIMES IN ONE NIGHT was developed by the Ensemble Studio Theatre/Youngblood program and received its world premiere production at the Ensemble Studio Theatre on February 14, 2015. It was directed by R.J. Tolan, the set design was by Jason Simms, the costume design was by Audrey Nauman, the lighting design was by Greg MacPherson, the sound design was by Dan Spitaliere, and the production stage manager was Samantha Honeycutt. The cast was as follows:

DJUNA/STEPHEN/ABELARD/TIM/ADAM Dylan Dawson
MEL/KACY/HELOISE/LAURA/EVE Darcy Fowler

CHARACTERS

1 actor plays:

MEL

KACY

HELOISE

LAURA

EVE

1 actor plays:

DJUNA

STEPHEN

ABELARD

TIM

ADAM

FIVE TIMES IN ONE NIGHT

1.

The year 2101. There has been an apocalypse.

DJUNA. So I was thinking maybe we could have a bit of a check-in.

MEL. A check-in.

DJUNA. Yeah. Just like. You know. Nineteen months out. How are things going. How are we coping.

MEL. Like.

DJUNA. Just in general. I mean this is a new experience for us. I just thought it would be maybe nice to. Check in with each other.

MEL. Okay.

DJUNA. So how are you.

MEL. Fine.

DJUNA. Really?

MEL. No.

DJUNA. Okay. I just mean like, relatively.

MEL. Okay.

DJUNA. I mean I don't want to put words in your mouth but it seems to me like, relatively speaking, you *are* doing—

MEL. Relative to what?

DJUNA. Relative to six months ago, let's say.

MEL. Okay.

DJUNA. I think it's safe to say that relative to how we were doing six months ago, we are both doing better.

MEL. Sure.

DJUNA. Relative to twelve months ago, we're *certainly* doing better.

MEL. Yeah. Your leg.

DJUNA. Good as new!

MEL. Well.

DJUNA. I mean, almost.

MEL. An improvement.

DJUNA. Like, night and day.

MEL. Well, good.

DJUNA. So I mean. It seems like. Things. Are—relatively speaking—going about as well as we could have hoped for.

MEL. Sure. Was that the check-in?

DJUNA. Well—I mean is there something else you wanted to bring up?

MEL. Me?

DJUNA. Yeah like anything. I just want you to think of this as an opportunity to bring up any issues or questions that you've maybe been—

MEL. I was thinking, maybe we should take up night watches again.

DJUNA. Okay. I mean, we did that for like a year and nothing ever—

MEL. I know.

DJUNA. 'Cause there's literally nothing else out there.

MEL. Yeah, I know...

DJUNA. We are literally the last man and woman on Earth.

MEL. I know. I just think. I slept better when we were doing night watches.

DJUNA. Yes ma'am.

MEL. Can you. Please not call me ma'am.

DJUNA. I forgot.

MEL. I really hate that when you—

DJUNA. I forgot!

MEL. Okay.

DJUNA. So, there's something I've been meaning to. Bring up again with you.

MEL. Okay.

DJUNA. That wasn't like. The BEST of lead-ups. but. Okay, we had discussed, once, the possibility of possibly. The possibility of US possibly.

MEL. Oh.

DJUNA. So I just wanted to check in. Re: that.

MEL. Right.

Long beat.

DJUNA. Thoughts?

MEL. Okay. Uhm.

DJUNA. And obviously this is a safe space so like. Feel free to.

MEL. Yeah, no, I do. It's not. I would say. High? On the list of my priorities right now?

DJUNA. Sure, sure.

MEL. Mostly concentrated on survival.

DJUNA. Of course.

MEL. I'm still mourning like. Humanity.

DJUNA. Yeah, and, just so you know, I wouldn't want you to think that I'm *not* concentrating on survival and mourning humanity—

MEL. Oh, of course! No, I know that.

DJUNA. Okay.

MEL. And like, just so *you* know, like. I mean this is something that I always said that I'd do.

DJUNA. Right, me too.

MEL. Like, "If I were the last woman on Earth, I would—"

DJUNA. "...have sex and repopulate the Earth."

MEL. Right, which like, realistically? I mean now that I'm actually *in* the situation I don't quite understand how. That. I mean we'd have to have—

DJUNA. Two.

MEL. *Two* kids, at least, and that—well I don't know, I just, as of right now don't fully understand—

DJUNA. Right.

MEL. How that would work. And, lastly... Safe space?

DJUNA. Safe space.

MEL. Okay, I do not feel...sexually attracted to you...at this time.

DJUNA. Sure.

MEL. Or anyone!

DJUNA. Well.

MEL. I don't!

DJUNA. Okay. Irregardless.

MEL. (*"Irregardless."*) Mmm.

DJUNA. Okay, cool. I totally respect that.

MEL. That all having been said. I would be willing to. Try. For the sake of.

DJUNA. Humanity.

MEL. Right.

DJUNA. If you are comfortable with that? Then I think that's the right. Choice.

MEL. Okay.

DJUNA. Okay. Well. I'm glad I checked in!

Mel makes a little moan of dislike.

Hmm?

MEL. Nothing.

DJUNA. Okay. So should I come back later tonight? Or.

MEL. Oh. I guess?

DJUNA. Make it a little more romantic.

MEL. I don't think. Ahhh, it doesn't have to be *romantic*, does it?

DJUNA. Uh. No, it doesn't *have* to be.

MEL. We could just like.

DJUNA. Doesn't that seem sort of. Sterile?

MEL. If you left right now and came back at night it would feel weird to me? Like a weird date. A weird sex date.

DJUNA. Okay.

MEL. So I think I would just rather.

DJUNA. Okay, sure.

MEL. Should we talk about boundaries?

DJUNA. Yeah. Okay. Well, don't worry about oral.

MEL. What??

DJUNA. It's just not really the be-all end-all for me so you don't have to feel pressure to—

MEL. Oh I DON'T feel pressure to—

DJUNA. Okay I'm just putting it all—

MEL. How is that even on the table?

DJUNA. How is it NOT on the table?

MEL. We're just having SEX—

DJUNA. Oral is a type of sex.

MEL. Okay.

DJUNA. You don't consider oral sex to be sex?

MEL. I think we're getting a little off track—

DJUNA. I think that's being dismissive of all the couples who made love to each other without having vaginal penetrative sex—

MEL. What does that have to do with anything?

DJUNA. I'm just saying, if you think sex only refers to vaginal penetrative sex—

MEL. Can you maybe not say “vaginal penetrative sex”???

DJUNA. What's wrong with saying vaginal penetrative—

MEL. Nope. I can't do this.

DJUNA. What?

MEL. I can't have sex with you. The thought of having sex with you is. Like, I dunno, what is the opposite of turned on? Like, what would that be, to express how completely not in the mood I am—

DJUNA. Turned off?

MEL. Yeah. Yeah, okay, yeah. I am just. Intensely turned off right now, I'm sorry, I don't honestly know how this is going to work.

DJUNA. Okay...

Is there anything I can do to turn you on?

FIVE TIMES IN ONE NIGHT

by Chiara Atik

1 man, 1 woman

In this comedic quintet, five couples explore the delights and disappointments of their sex lives. Whether they are the first two people on Earth or the last two, modern partners with shifting needs, exes on the eve of a life-altering event, or twelfth-century pen pals, following those most natural desires uncovers truths about their humanity. Altogether, FIVE TIMES IN ONE NIGHT is a hilarious examination of intimacy through the ages.

"...a lewd title and a tender heart... specific and universal, mirthful and agonizing."
—**The New York Times**

"[FIVE TIMES IN ONE NIGHT] is one of the most highbrow sex comedies I've seen. It's smartly and tightly written... While FIVE TIMES IN ONE NIGHT covers a broad swath of history, it's a strikingly contemporary play."
—**CurtainUp.com**

"...Atik's five self-contained shorts add up to a heartfelt, whimsical look at the reasons we pursue sex and the means we employ in order to have it. ...this delightful night of one-acts explores the motives and consequences behind the world's simultaneously most revered and most stigmatized pastime."
—**TheaterScene.net**

Also by Chiara Atik
52ND TO BOWERY TO COBBLE
HILL, IN BROOKLYN
BUMP

ISBN 978-0-8222-3946-8



DRAMATISTS PLAY SERVICE, INC.

9 780822 1239468