



# DAYS OF RAGE

BY STEVEN  
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PLAY SERVICE  
INC.



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The New York premiere of DAYS OF RAGE was produced by Second Stage Theater (Carole Rothman, Artistic Director; Casey Reitz, Executive Director) in October 2018. It was directed by Trip Cullman, the scenic design was by Louisa Thompson, the costume design was by Paloma Young, the lighting design was by Tyler Micoleau, the sound design was by Darron L. West, and the production stage manager was Samantha Watson. The cast was as follows:

JENNY .....	Lauren Patten
HAL .....	J. Alphonse Nicholson
SPENCE .....	Mike Faist
QUINN .....	Odessa Young
PEGGY .....	Tavi Gevinson

## ACKNOWLEDGMENTS

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## **CHARACTERS**

JENNY, 20

HAL, 23

SPENCE, 21

QUINN, 20

PEGGY, 17

## **SETTING**

October 1969.

A ramshackle old house in upstate New York.

Two months after Woodstock, seven months after My Lai,  
and six and a half years from the end of the Vietnam War.

# DAYS OF RAGE

## One.

*An almost busy sidewalk outside of an almost busy Sears in an almost idyllic college town.*

*A dry and blustery fall morning, bright and cold.*

*Jenny stands shivering, squinting against the sun, holding a stack of leaflets, waiting for someone, anyone, to appear.*

*After a moment, Hal enters, wearing a shirt and tie, approaching her, nervous.*

HAL. Hi there.

JENNY. Oh. Hi. Good morning.

HAL. Good morning...

*She hands him a leaflet.*

JENNY. There's going to be a major series of national actions happening in Chicago next weekend, organized by SDS. I don't know if you've heard anything about it...

HAL. Yeah, I don't believe / so...

JENNY. / Anti-war, anti-imperialism, anti-racism. In solidarity with the Chicago Eight.

HAL. That seems like a lot of things.

JENNY. Yeah. A group of us are going to be heading down there. If you're interested. Details are at the bottom here. Free transportation in both directions.

HAL. Great.

JENNY. Great.

*Beat.*

HAL. Well, so, I / actually...

JENNY. Did you have any questions or...?

JENNY. (*Riffling through her papers.*) / Because I actually, I have a sign-up sheet somewhere here, actually, if you are interested.

HAL. Oh, that's / um...

JENNY. / It'll just be a second. Sorry. My fingers are kind of numb.

HAL. You should really wear gloves. It's freezing.

JENNY. It's basically impossible to leaflet if you have gloves on. I've tried.

HAL. You're a student?

JENNY. No. Or, well, I used to be. What about you?

HAL. I work here. I work at Sears.

JENNY. Oh. That's cool.

HAL. Yeah, it's not, but. I used to go to RIT, in / Rochester.

JENNY. (*Looks up.*) / Oh wait sorry, what about—General Electric, do you guys sell a lot of stuff from General Electric?

HAL. Uh. Some.

JENNY. OK. Wow. See, you shouldn't do that. You should stop doing that. GE is one of the top manufacturers of American weapons in Vietnam.

HAL. Right. Right.

JENNY. I would be happy to help you draft a petition if that's something you might be interested in exploring / further...

HAL. Well actually, my boss...this is sort of uncomfortable actually...

JENNY. No, please.

HAL. Well, so my boss asked me to come ask you to maybe, um...this is private property. This whole, the whole sidewalk here. Unfortunately.

*Beat.*

So if you could maybe just, you can't / pamphlet here?

JENNY. / I can't stand here?

HAL. Yeah. No. I know!

JENNY. Why not!

HAL. Some of our customers, they've been complaining.

JENNY. About me?

HAL. They don't really, they don't like to be bothered by people when they're just trying to walk into a / department store.

JENNY. / Well they live in a completely—their country is dropping bombs on children right now. So maybe they can afford to feel a little bit bothered for two seconds of their lives.

HAL. I broke a toaster oven last week, OK? I dropped a toaster oven, and I already, I broke a television, I damaged an antenna on one of the television sets a month ago, a color television set, and now I'm on probation, I'm on store probation, and if something else happens, if I get in trouble for something else this week... I really would like to *not* get in trouble for something else this week. Ideally.

*Beat.*

*Hal looks back at the store.*

My boss said he'd give me ten minutes and then he's going to call the cops. So. Not to hurry you or...

*Beat.*

I'm Hal. By the way. I should have... I'm sorry. I'm Hal.

*Beat.*

Your name is...?

JENNY. Jenny.

HAL. Jenny. Hi. Nice to meet you. Jenny. Hi.

*Hal looks at the leaflet.*

"The Days of Rage." That's cool. That's a cool—do protests usually have names?

JENNY. I don't know.

HAL. That's pretty cool, though. The Days of...that's a good...

*He shrugs to Jenny, apologetic.*

This is my boss, you know?

*She takes the leaflet out of his hands.*

JENNY. No. It's you, Hal. This is you. Have a nice day. Asshole.

*She goes.*



## Two.

*Night.*

*The living room.*

*Small and charmless.*

*Frayed posters are tacked up on spotted, water-damaged walls beside a faded Việt Cộng flag.*

*Rotting wood floors littered with expired library books, dirty clothes, dirty dishes, empty coffee cups, and curling and yellowed political pamphlets.*

*The furniture is mismatched, random, unattractive.*

*Every surface looks somehow sticky.*

*Jenny, Quinn, and Spence sit, a stack of dollar bills on the coffee table.*

JENNY. That's everything?

*Quinn nods.*

*Silence.*

*Spence suddenly remembers.*

SPENCE. Oh. Wait. Did you see, I had a ten-dollar bill / on the dresser?

QUINN. / Yes.

SPENCE. But, I'm saying, you counted that? That's part / of the...?

QUINN. / Yes, Spence.

*Beat.*

JENNY. So all together we have about...

QUINN. Fifty-four dollars and seventy-two cents.

JENNY. So about fifty-five, give or / take.

QUINN. / Fifty-four dollars and seventy-two cents.

*Beat.*

JENNY. That's not terrible. Right?

QUINN. I mean, rent is two hundred. For instance.

JENNY. Right, but rent isn't due for another, that's three weeks from now.

QUINN. There's hot water, which we haven't paid in two months.

SPENCE. Electricity.

QUINN. Gas.

JENNY. I meant, we have plenty of money for next weekend. For Chicago.

QUINN. Do we?

JENNY. What do we really need? They're putting us up, free meals...

SPENCE. We need a car.

JENNY. I thought we were borrowing Nathan's van...

QUINN. Not anymore. His parents found a joint in his room. He's grounded for the next six months.

JENNY. Can't we still borrow the van?

QUINN. If you want to ask his parents, go ahead.

SPENCE. His parents are terrible.

QUINN. Guys, we have two people coming to Chicago. We don't even need a van. We should see if someone has a car.

JENNY. We have six. Including us.

QUINN. No, Sam dropped out.

SPENCE. When did that happen?

QUINN. This afternoon. He got a job in a chemical plant in Poughkeepsie.

SPENCE. No.

QUINN. He's been applying for factory jobs for the past two months.

SPENCE. No, I know. Nobody would hire him.

QUINN. He's going to try to get us all jobs there, too, so we can help him infiltrate the union.

SPENCE. He regurgitates this PLP workerist bullshit.

QUINN. That's exactly what I said. So. All in favor of getting a car instead of a van?

JENNY. We still have a week and a half to organize.

SPENCE. Yeah, I think we should table the car versus van discussion until we have a final count.

# DAYS OF RAGE

by Steven Levenson

2 men, 3 women

As the war in Vietnam rages halfway across the world, a generation of young people rise up to demand change. Among the movement are five radicals living together as a collective, where everything from money to romantic partners is shared. When two strangers suddenly enter the picture, the group's delicate balance is set askew. Soon new dangers and old wounds threaten to tear the collective, and perhaps the movement, apart. DAYS OF RAGE explores the conflict between means and ends, ideals and practicality, and the perils of changing the world.

*"...though the failures of radicalism are a common enough theme of fiction... DAYS OF RAGE renews the genre merely by asking how far we would go to stand up to a government we consider bereft of values."*

—**The New York Times**

*"Levenson's gift...has always lain in imagining lonely people with hearts a little too sensitive for the rough world, and that particular talent has not deserted him. He has made a wonderful character in Jenny—she has a dozen reasons to leave the movement, and it's moving to see how much it costs her to hang on..."*

—**Time Out New York**

*"...the message of DAYS OF RAGE...is delivered with such gusto and force that you are left asking for more. [It] is as relevant today as it was in the times of [the] Vietnam war, and that is its victory."*

—**TheFrontRowCenter.com**

**Also by Steven Levenson**

CORE VALUES

IF I FORGET

THE LANGUAGE OF TREES

and others

**DRAMATISTS PLAY SERVICE, INC.**

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