ENSEMBLE ACT II

The Second Act
Seven years later

Scene includes:

GIBSON
COLLEEN
JENNY
QUINCY
MARIA
MATT
SAM

NOTE: When there is a " / " in dialogue, the next person's dialogue starts at the / of the person before.

GIBSON
Wait that wasn’t what we decided. Heretic Homer is a wildly inaccurate show.

COLLEEN
No, we did –
JENNY
We did, Gibson.

COLLEEN
you [Quincy] were at the Landing and what you [Gibson] don’t remember --

QUINCY
Alright wait yes. Yes. We can’t –

GIBSON
What don’t I remember? I was there.

QUINCY
Okay obviously we can’t decide every decision by quorum, but I think we should decide on a category of decision which is decided by quorum. And I think repertoire should fall within that category of decision.

COLLEEN
(To Quincy. Perfunctory.)
Right. Yes. Right. (To Gibson.) What you don’t remember is that yes, we all agreed that Heretic Homer is a shitty show, but, a) we may be able to improve it. Matt has a line.

GIBSON
A line

COLLEEN
and b) Springfield Files is an even shittier show

GIBSON
But Springfield Files was a great show. People remember loving that episode.

COLLEEN
Back in the day. Yes. Our version sucks you know it does. If we don’t play it we lose it anyway and every single time we do play it we diminish our reputation.

GIBSON
If we trade it we don’t have a single show in our repertoire with Mr. Burns, which, this is not about me playing him it’s the character, they really love him, someone is going to remember, someone is going to come forward.

COLLEEN
Yes. Obviously. Eventually. Look Gib, we went through all this, we decided.
JENNY

We/did

GIBSON

We decided

JENNY

we did. We had to make a decision on it they were going to offer Heretic to Richard’s.

GIBSON

We decided.

MARIA

Yes.

GIBSON

Was I peeing? I don’t remember this.

COLLEEN

You were in the room.

GIBSON

Was I drinking? I. Don’t. Remember. This.

JENNY

I think you were angry. Maybe you weren’t listening.

GIBSON

Yeah but was I

MARIA

You were drinking, maybe you were drunk. [Well all right: ] We were all drunk.

Moment while he processes this.

GIBSON

I don’t. I really don’t.

Do you know what this is, do you know what this is, this is brain damage.

MARIA

(This is exact and absolute.)

Oh, no. Don’t go there.

Gibson./ No. Really.

Gib.

Gibson we’re not going there.

We don’t even know North Carolina every time it rains

Gibson put a lid on it.

Gibson, please. Please please please.

(Continues over.)

West Vermont -- no one knows what happened to those people no one knows what caused that hundreds of miles from anything everything a-okay then skin peeling off

Okay. No.

no-go-zones marked off with blocks of spray painted concrete and...electrical tape...that doesn’t mean anything no-one knows what’s really going on tanks with what in them, what and underground everyone’s guessing / no one knows the boundaries or what’s creeping and what’s in the water or what’s we don’t even know what’s been seeping all this time from wherever through shale or any or

Yeah...okay...
JENNY
Gibson! Shut the fuck!

MARIA Gibson please. Please please please.

GIBSON We’re breathing, we’re drinking, we’re eating, it’s all broken open, you know it has.

COLLEEN
Shut up. Gibson. Shut up.

MATT
Really. Really.

SAM
Gibson.

Sam clasps Gibson hard, then clamps his hands on Gibson’s skull, touches his forehead to Gibson’s. It’s a half embrace, half restraint, Gibson might be sobbing, doesn’t have to be, Sam might touch his forehead to Gibson’s, it’s an unusual social interaction, like something we haven’t quite seen before, half comforting, half hostile, weirdly intimate, not sexual; what makes it unusual is that everyone else seems to take it for granted and isn’t uncomfortable.

SAM
We’re not going to talk about that.