

IN THERAPY

a play
by

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CHARACTERS

ADAM - a healthy looking man in his middle ages

LYNN - a healthy looking woman also in her middle ages

VOICES

DR. SORENSON - adult, mature, male

VERONICA - adult female

BOB - a young male, could be in his teens / no more than early twenties

SETTING

A conference room in any suburban hotel. Stripped of most the amenities leaving only two chairs and a table.

TIME

Seemingly the present

SCENE 1

(At rise:

A non-de-script room, could be anywhere. A single door leads in and out of the room. No windows, no clocks. A table complete with a phony white table cloth supports two pads of paper, two pencils, two water glasses, a pitcher of ice water and napkins. A set up you might find in the conference room of any suburban hotel, often rented out for sales meetings and self help seminar gurus who travel through town to town in hopes of alleviating the townsfolk a few bucks from their retirement savings in trade for a better life, a better marriage, a better income. These aren't the first things we notice however. The first thing to catch our attention is probably the fact that there are two chairs, set facing each other almost centered in the room. but what we actually notice most of all is that on the two seats are a man (ADAM) and a woman (EVELYN aka LYNN) who are dressed in nothing but their underwear. Nothing suggestive in their underwear choices, in fact, their choices here are modest at best but underwear all the same. ADAM And LYNN face each other uncomfortably for what may actually be as long as three minutes but what feels more like a lifetime.)

ADAM

(Finally breaking the silence:)

How long're we supposed to do this?

LYNN

Can you just take this seriously, please?

ADAM

Hardly.

(Pause.)

ADAM

We were supposed to do this naked, you know.

LYNN

Yeah, well . . . maybe next time.

ADAM

(Under his breath:)

Like there's gonna be a next time.

(LYNN just stares at him--obviously having heard what he had to say.)

ADAM

What?

LYNN

If you ever want to see me naked again, you're going to commit to this. OK?

ADAM

Whatever you want.

LYNN

OK?

ADAM

Fine.

LYNN

OK?

ADAM

OK.

LYNN

OK.

ADAM

OK.. Jesus.

(Pause.)

ADAM

I'm doing this for you, alright?

LYNN

Are you?

ADAM

I'm here, aren't I?

LYNN

Are you?

ADAM

Oh, please can we just have a real conversation and skip the innuendo for a change?

LYNN

Can we?

(Before he can reply--)

OK, I'm sorry, I had to: you just set it up, you know?

ADAM

Glad to be of service.

(Pause.)

ADAM

Those new?

LYNN

What?

ADAM

Your . . . ensemble.

LYNN

. . . whaddo you think?

ADAM

I think you could've worn a thong.

(No reply.)

And why did you sew my underwear shut?

(No reply.)

Alright then . . .

(Another lengthy pause.)

ADAM

Is someone supposed to come in here or something? We could've done this at home.

(No reply.)

Why aren't you saying anything? I shouldn't be complaining, I know but you're usually the chatterbox here.

LYNN

We're supposed take each other in and reflect.

ADAM

I could do that better with the clothes off.

LYNN

Did you even read the literature?

ADAM

(Oh course he didn't:)

Of course I did. Did you?

LYNN

Did I what?

ADAM

Read the literature?

(No reply.)

You actually read the literature. It was like an inch thick.

LYNN

They said we'd get out of this what we put into it. You put nothing in you get nothing out.

ADAM

(Looking around:)

Yeah, story of my life.

(Another thought:)

Hey, the doors are locked, aren't they? I think the doors are locked. This is a hotel for godsakes. Why didn't they just get us a normal room with a bed?

LYNN

It isn't about sex.

ADAM

Then why are we dressed in nothing.?

LYNN

We're not in nothing.

ADAM

We're supposed to be in nothing.

LYNN

We're supposed to be reflecting.

ADAM

Don't let me stop you: reflect away.

(LYNN just looks at him as if to say, "How can I if you won't shut up?")

ADAM

I'll be good.

(There is another silence as LYNN tries to reflect and ADAM just tries.)

ADAM

What're you thinking about?

LYNN

You don't want to know.

ADAM

Oh great: we're supposed to be here to improve on our communication skills 'cuz you say I don't talk to you enough: I ask you what you're thinking and you don't want to talk. How perfect.

(No reply.)

You want to know what I'm thinking?

LYNN

That you're missing a game?

ADAM

No, but good guess.

(No reply.)

Ask me.

LYNN

Ask you what?

ADAM

Ask me what I'm thinking.

LYNN

(Finally giving in if only to end the nagging:)

What're you thinking about?

ADAM

What you look like with your clothes off.

LYNN

Oh my god . . .

(Considers it for a moment . . .)

I'm not taking my clothes off. And you are not taking your clothes off, either.
OK?

ADAM

(Debates other responses but settles on:)

"OK".

LYNN

Good.

(Pause.)

ADAM

Good thing it's not cold in here.

LYNN

(Takes only a moment to put it together:)

Oh grow up. You see this is why. This is why we're here because you can only think with one part of your anatomy and this--

(Referring to the whole room)

--is supposed to get us beyond that.

ADAM

Which is why we're supposed to be naked. Because if we were naked I wouldn't be picturing you naked because you'd already be naked. As would I.

LYNN

And then nature would take its course.

ADAM

Possibly. I guess we'll never know.

LYNN

(Finishing his thought for him:)

Because we're not naked.

ADAM

Because we're not naked.

(Slight pause.)

LYNN

It's all a seduction for you, isn't it? It's all just a game.

ADAM

How long are we supposed to be here, do you know?

LYNN

They said to leave the afternoon open--into the evening and through to the next day.

ADAM

What page was that on? 'Cuz I read the first few pages and it said nothing about overnight.

(No reply. Looking around:)

Are they going to feed us? 'Cuz all I see is a pitcher of water there.

LYNN

I don't know.

ADAM

'Cuz I'll get hungry. Of course they're going to feed us. Do they know you don't eat fish?

LYNN

I eat fish. I don't eat red meat.

ADAM

That's what I meant.

LYNN

But that's not what you said.

ADAM

So I made a mistake.

LYNN

And that is the essence of--

ADAM

So sue me.

LYNN

--why we're here.

ADAM

(Continued:)

No better yet, torture me--I've got it: why don't you take off all my clothes and leave me, half naked with my wife in a Holiday Inn conference room with no bed, no food and no phones. Have you noticed there are no phones in here?

(Gets up and starts moving around checking the walls etc.)

LYNN

We're supposed to stay seated.

ADAM

We're supposed to be naked. You cheat the way you want--I'll cheat the way I want.

LYNN

What're you looking for?

A MALE VOICE (over speakers:)

Please return to your seat Mr. Harrington.

(Both LYNN and ADAM stop silent; LYNN instinctively crosses her legs closed--if they weren't before. ADAM stays standing where he is but scans the room for a camera or microphone. The pause continues.)

MALE VOICE

Please return to your seat.

LYNN

(Whispering to ADAM:)

That's why we're wearing underwear.

MALE VOICE

No need to whisper Mrs. Harrington, we can hear you clearly.

LYNN

Dr. Sorenson?

ADAM

You knew about this? You read it?

LYNN

No.

ADAM

You said you read it.

LYNN

No, I asked you if you read it.

ADAM

Of course I didn't read it. You said you did.

LYNN

I skimmed it. You said you read it.

ADAM

But in a way that said I didn't--I was being sarcastic.

LYNN

Oh, well, there's a new day.

ADAM

And that's why we're wearing underwear. You knew.

LYNN

No. But I wasn't going to take any chances.

ADAM

(To the voice:)

What's going on here?

DR. SORENSON'S / MALE / VOICE

Please, Adam, return to your seat.

ADAM

You first tell me what's going on.

LYNN

Doctor?

DR. SORENSON'S VOICE

Yes, Evelyn?

LYNN

Why . . .

(Searches for the right words.)