

NEW VOICES 2018: An Evening of New Plays by Boston College Student Playwrights

Boston College Theatre Department

Curated and directed by Scott T. Cummings

CHARACTER DESCRIPTIONS AND AUDITION MONOLOGUES

Materials for GET IT TOGETHER by Michael Quinn

Character descriptions: GET IT TOGETHER follows two college kids reuniting at a house party over Christmas break. In a spare bedroom, they spend the night checking one another out, with one part of them stuck in the past and the other being dragged into the future.

HAROLD KRUGER (20): He wears autumnal clothing, especially things intentionally to make him look bigger: a thick sweater, a flannel, a jacket, boots. Formerly very emotional, he's found the one benefit of young adulthood to be a chemical calm. He still feels moments of intense emotion, but he tries to be cool—perhaps in an attempt to correct retroactively the semi-smart spaz people knew him to be in high school. He's finding a new footing as a capable human being and a go-getter, which carries over into his personal life: he wants to have fun and he'll make it happen himself. He enjoys following things through for the sake of the experience, even if that means bearing the resulting distress and gentle numbness that has grown over time, also a contributing factor to his blooming sureness in himself.

MARY HEWITT (19): She wears something a little hipper than Harold. She grew up steadily, but hadn't felt confident in the person she wanted to be until college, and since then she's been unafraid to experiment. She still feels occasional flashes of the quieter, sadder person she used to be—and as a result tries to cover them with an ersatz confidence. She too shares an appreciation for experiencing things, but doesn't have the same desperation that Harold does, and is able to stay truer to herself and her feelings and opinions. She does her best to keep a cool demeanor, using irony to mask what might be otherwise completely honest.

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GET IT TOGETHER Audition Monologue #1 -- What was I saying?

HAROLD. Would you just, just shut the fuck up a minute and let me tell the story? Goddamn, you're a fucking barbarian. I swear to God, I'm like this Roman citizen and you're some fucking prick in Gaul. It's like you're a fucking, you're a fucking white noise machine, you just dampen everything else around you. This is just like in eighth grade when I'd make a joke under my breath and no one would hear it and you'd just repeat it louder and everyone would laugh. You joke-stealing fuck. I'm over here just trying to tell a personal story, just trying to express myself through my given language and make connections with other human beings and experience the life that I'm lucky enough to have been given, but no no, I need to listen to your stupid mouth open after I pronounce a single fucking phoneme. I mean Jesus Christ, I might as well just take myself to the Walt Whitman and make the jump like some overstressed Shipley kid. Goddamn. What was I saying?

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GET IT TOGETHER Audition Monologue #2 -- A little ocean

MARY. Do you — do you ever feel things, like, literally inside of you? Do you know what I mean? Like, inside your chest? Sometimes it feels like, like there's this little ocean or this little sea just behind my sternum, and I can feel the water stirring around. And I can tell if it's calm or if it's storming. Well, sometimes it's like that. And other times it feels like a mass — like there's some shape that fills me up and holds the center of my chest together or whatever, and I can feel when it's not the right shape. When there's a piece missing. (Pause.) Do you know what I mean? I try to find that and then I put words to it. I get it out of me. I'll write a verse and it feels like I'm spitting out something that needs to get spit out.

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GET IT TOGETHER Audition Monologue #3 -- Lucy

HAROLD. When was the last time I saw her? (Pause.) So, uh, I went to go see her at Penn I guess sometime in November, and we had — we had been talking and chatting and, you know, especially late night stuff. And I knew she had this friend, Lucy, and I knew that Emma and Lucy had made out or hooked up or, I don't know, done more. So I go to visit Emma. We go out, we're having a good time. Then she takes me back to her room, and we're hooking up. Just like — just like before. Then she says — she says, Lucy wants to watch us have sex. And I say okay. So she texts Lucy and Lucy comes in, and Emma and I keep going, and we're in bed and I'm — I'm fucking her, and her friend is watching us, and Emma's fuckin' screaming and her friend is, like, getting off. And it's — it's a lot. So Emma and I finish, and her friend sorta smiles at us and, and kisses Emma on the lips and then — then she drags her fuckin' finger down my chest for a second. And then she leaves. Emma kisses me and says she's ready for bed. So, you know, I hold her until she falls asleep. And then I'm awake. Just — breathing. Then — I get up, and I write this note on a piece of looseleaf and leave it on her desk. It says, you know — I'll never be that. So I, I get dressed, and I put on my jacket, and I leave. That was it. She never, uh, she never contacted me or anything. So. (Pause.) So that was it.

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GET IT TOGETHER Audition Monologue #4 -- Marijuana

MARY. You know, the first time I was like, around marijuana was my first weekend at Temple. You know, when I was still a fetus or whatever. And I was with this guy that I hooked up with the, the previous night. He was nice, and whatever. Kind of reminded me of my high school boyfriend, I think because he had the same hair and sort of similar cheekbones. We just made out. Anyway, we were in his room and his rando roommate was out, so it was just us. He stuffed a towel under the door and I was like, you know, "Uh, what?" And he was like, "Oh, to keep the smell out. Do you not smoke?" And I was like nope, no I do not. And he asked if I wanted to, so I said sure. And he, like, lit up his bowl or whatever and blew out the window. Then he turns around and asked if I wanted some — and I swear to God, he had his head like bent down a little so he was sort of glaring up at me from underneath his brow, and — and he looked, honestly, really creepy, like the angry kid that's always chainsmoking on the front step at a party. And I just took, like, the shittiest hit and we stayed there and — and whatever. It doesn't matter. (Pause.) It doesn't matter.

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GET IT TOGETHER Audition Monologue #5 -- Freudian

HAROLD. (*On the phone.*) Do you ever just think, like — am I going to not be like this ever, or is this just how I am? Like am I actually changing or is it just the things around me, and I'm the same? And it's like — goddamn, just what the fuck? And these dreams just keep — just keep coming. And obviously I'm not like a fucking Freudian or whatever, but it freaks me out and it's just — just, *why* is the entirety of my being always caught up in somebody else? Why can't I stand on my own two feet for a single day? For an hour or just for a fucking *second*? Just so — so stupid. I wish I could wake up one morning and look at my hands and think that I'd rather be this person than someone else. I wish — I wish that could happen.

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GET IT TOGETHER Audition Monologue #6 -- Here for you

MARY. Look, you know, I spend a lot of time wishing that things didn't happen. Like, a lot. And every couple months, I come to a point where I look at myself and say, "You can do this, despite all of that. You can keep going no matter what you feel like inside." And things sort of harden or congeal or something, and I press on until I get tired and exhausted and I'm back in that bedroom with you just trying to do something to convince myself I still have some power inside of me. Then after, my body feels like this thing that I'm forced to occupy. And I don't know what you feel — I really, really don't — but if it's anything like what I've gone through, you know — I'm here for you. If you want. I just — I'm trying to do for you what I would've wanted you to do for me. Can you understand that?