

RICH'S WELL-MADE

by

Matthew S. Hinton

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RICH'S WELL-MADE**Copyright© 2022 Matthew S. Hinton****CAST OF CHARACTERS**

RICH, *a middle-aged man who gets no privacy at home*

CAROL, *his wife*

CARMEN GREEN MOON, RED BLAISE, and CHARLOTTE TRUCE, *three space hippies*

SETTING

The bathroom. Black and white tile. It is clean, but sparse; shiny, but empty, open, surprisingly large. A door leads out. There is a simple white sink. A clawfoot tub and chrome showerhead dominate the room, encircled by a curtain rod and curtain. The set does not have walls, but rather, only the suggestion of walls – and so the towel rod, medicine chest (with suggested “mirror”), and curtain rod hang motionless in midair. The toilet appears clean. Aside from the shower curtain, magazines or tiny makeup bottles resting on a small end table offer the only color. Lighting effects should be used throughout the work.

Lights up on RICH, dressed in house pajama pants and a t-shirt, staring at himself in the mirror while gripping a large hoagie. He seems to be making eye contact with himself, as well as admiring the look of the massive dagwood. Perhaps he is psyching himself up. After a moment, he takes a bite and chews it like a cow – slow and without expression. Beat. He heaves a sigh and goes to the toilet, stares at it, eats. He sets his hoagie on the lid of the commode, picks up the lid, and rests it on the toilet seat. He reaches into the tank, lifts out the remainder of a six-pack on a plastic ring, removes a dripping can of beer, and replaces the others and the lid. He cracks open the beer, takes a moderate pull from the can, and stares at the toilet. He drops his trousers and sits, re-grips his hoagie and slowly eats. Beat.

Enter CARMEN GREEN MOON, RED BLAISE, and CHARLOTTE TRUCE, dressed in psychedelic, flowy fabrics. They are space hippies, and they have the eyes of fanatical-tourists. The three are engaged with their surroundings, yet reverent, and undoubtedly under the influence of various psychotropic substances. CHARLOTTE is taking pictures. They don't seem to notice RICH on the toilet. On entering, CARMEN speaks with great authority.

CARMEN: (Stepping forward) This is it. This is the one.

RED: I can feel it, can you feel it? I can feel it.

CARMEN: (Serenely) Oh yes. We are very close.

RED: Can you feel it, Charlotte?

CHARLOTTE: Oh yes, Red. Many warm vibrations.

RED: And the colors. Carmen Green Moon. What do you sense?

CARMEN: The colors are perfectly proportioned. Dark blues for awakening. Gold – attainment. White, devoid of all color – the purity of absence, of cleanliness.

RED: And black –

CARMEN: The combination of all. All colors. Black is the unity. The purity of all. *This...*

(Indicating the tub)

is where he must have first made mention of transmigration. And the stenographer recorded the reading from ...

(whirling around to the toilet)

- here!

(They see RICH for the first time. He is still eating, drinking. Beat. CHARLOTTE takes a picture of RICH with a flash.)

RICH: You guys here to see the house?

CARMEN: Yes.

RICH: Funny. I didn't even know it was up for sale.

CARMEN: For sale?

RICH: (Calling to his wife, but getting no response) Carol! CAROL! Well, she must've listed it without telling me again. Twenty years of paying on the mortgage so your wife can sell without telling you.

CHARLOTTE: It looks great, really. All of it.

RICH: Thank you. Now, do you mind?

CARMEN: We do not.

(They resume their awe-filled inspection of the bathroom, looking into the nooks and crannies, inspecting corners, taking pictures, notes, etc. CARMEN stands center, slowly spinning, eyes closed, arms delicately waving. It is their new temple. RICH finishes with the toilet and stands, pulling up his pants. CHARLOTTE flashes a picture into the bowl. RICH puts the lid down. CHARLOTTE lifts it, snaps a photo. RICH flushes. CHARLOTTE snaps a third photo.)

RICH: So, what do you think?

HIPPIES: It's wonderful/beautiful/mecca!

RICH: Okay, well then, make me an offer. Show me the money.

CARMEN: We do not have any money.

RICH: Well, I'm afraid I don't have any house to show then. I do have a lovely door I can show you.

CARMEN: Charlotte?

CHARLOTTE: I already got a shot of the doors. The spectral filter is showing all kinds of transition.

RICH: Doorways used as a transition. Wild times.

CARMEN: We do not wish to buy.

RICH: Then why are you here?

CARMEN: What is this?

RICH: What?

CARMEN: This. (Indicating hoagie)

RICH: Oh this. Yeah. It's pretty great. Ripe red tomatoes, fresh leafy greens, yellow peppers, crushed peppercorn over rare roast beef, golden cured turkey, salami, grilled

white chicken breast, aaaaaahhhh...oh, cucumbers, black-green-and-kalamata-olives, and a center of crumbled bleu cheese.

(He bites down, smiles and talks while chewing)

I can see why you'd want this. Can't have it, though.

CARMEN: So colorful.

RICH: (Through a full mouth) This is a Rich's Well-Made!

(They mimic his full-mouth response: "A Rich's Well-Made!")

RICH: Yes. It really is. It's a Rich's Well-Made Sandwich. I'm Rich. Richard. And it's 9 P.M. And this is my – well – my time to use the head, however I like. Carol knows this and she let you in? She's trying to bite into Rich's Time! CAROL!

RED: (writing) "Well...made."

(CHARLOTTE snaps a picture of the sandwich.)

RICH: Yes. It really is. Alright. I've answered your question. Answer mine.

RED: (Kinda spacey/dopey) Wut?

RICH: What?

RED: Yer question?

RICH: My question.

RED: (Beat.) Wut is yer question?

RICH: If you aren't here to buy the house, then wh-

CARMEN: -We are here to perform the transmigration rite!

RICH: Come again?

RED: He doesn't know.

RICH: What?

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