

Sands of Monotony

by

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Cast of Characters

CHESTER: 38

TINA: 38

Place
Living room

Time
6PM

2.

Setting: The play takes place inside a modest apartment. All the necessities are in place and fairly new with a few hand-me-downs as well.

At Rise: The play opens with Chester sitting on a one seat sofa and Tina sitting on a three piece sofa.

CHESTER: I was reading the other day how this little girl fell out of the window here in Brooklyn and this fella who was walking by caught her in time.

TINA: Yeah?

CHESTER: Miracles of life.

TINA: Was it near here?

CHESTER: Not sure, but can't be that far.

TINA: I'm always hearin' stories about babies fallin' outta windows.

CHESTER: You are?

TINA: Yeah.

CHESTER: That's strange.

TINA: I know, right? My whole life, I'm always hearin' stories about it. What do you think that means?

CHESTER: I have no fucking idea.

TINA: You think it's a sign for something to come?

CHESTER: How?

TINA: Like maybe I'll have my own baby fall out the window.

CHESTER: That's terrible to imagine.

TINA: Why does that happen? Why do things come up over and over again in someone's life?

CHESTER: Recurring.

TINA: Yeah. Like my Aunt Francine has been having the same dream for forty-five years, some man chasing her with a knife. What does that mean?

CHESTER: She should seek counseling for that.

TINA: It's only a dream.

CHESTER: If it keeps happening.

TINA: She's afraid to sleep, why she hits the bottle each night.

CHESTER: I would too.

TINA: What about you?

CHESTER: Me? I don't have anything recurring. My life is filled with originality.

TINA: Really?

CHESTER: Oh yeah. Nothing repeats. Like that deja vu, never had it.

TINA: Come on!

CHESTER: Not once.

TINA: Everybody has deja vu.

CHESTER: Don't know why. It's not like I don't wish for it to happen. I'd like to see what it's all about.

TINA: It just feels like you've already lived a situation you are living at the time you are living it.

CHESTER: Isn't that called insanity?

TINA: Don't say that. Everything always points to insanity with you!

CHESTER: It doesn't.

TINA: It's like your rationale for everything and everyone cause you don't put in the effort with your mind to figure things out.

CHESTER: You calling me lazy minded?

TINA: Whatever it's called, yeah.

CHESTER: I think.

TINA: To an extent. It's like getting into your car and never drivin' anywhere.

CHESTER: Is that how you view me?

TINA: I'm just sayin'.

CHESTER: So mean.

TINA: Don't be so sensitive.

CHESTER: But still...I have intelligence.

TINA: I didn't say you weren't smart.

CHESTER: But I exercise my mind some.

TINA: Nah, no you don't. Never see you pick up a book or watch a foreign movie. Haven't seen you ever take an interest in going to a museum or the opera...God, I'd love for you to take me to the opera!

CHESTER: We can go.

TINA: But you say that and don't take initiative. Why is it always on me?

CHESTER: Why d'you keep starting in on me?

TINA: I'm in the mood.

CHESTER: Well, stop.

TINA: You need to do more.

CHESTER: I do a lot.

TINA: You don't exercise. D'you know there are men your age who wake up at four-thirty in the mornin' each day and work out for two hours straight, before going to work? Did you--

CHESTER: Good for them.

TINA: They work all day.

CHESTER: So do I.

TINA: They get home and cook.

CHESTER: What do I look like to you?

TINA: I'm tired.

CHESTER: Tired from what?

TINA: I don't know...stuff.

CHESTER: What stuff?

TINA: Things.

CHESTER: What things for fuck sake?

TINA: THIS, THIS. Routine! Aren't you tired of the routine? Don't you have any desire to break the monotony? Anything! Fall on the floor and cry your eyes out. Something! Different! You wake up, have your coffee, take a shower, go to work, come home, EAT, poop, watch TV, go to bed. Day in, day out, week after week.

TINA (cont'd): Wouldn't you like to shake things up a bit? Invite me to a restaurant? Buy a bottle of wine? Have a walk along the riverside while holding my hand? What about joining a class to develop a hobby? You can talk about something different, other than babies fallin' out of windows in Brooklyn! An' if we really want a heart attack, maybe book a trip somewhere on planet Earth that we can go to, discover warm sand and pina coladas. I see couples on YouTube! Aren't you...aren't you alive anymore, Chester? Don't you want to grab the world in your hands and roar an' beat your chest like a gorilla? Parachute out of a plane! Climb a mountain! Get lost in Europe! Don't you love me? Can't we spend more time together the way people should? I'm tired of going to these beauty parlors, hearing Bettys talk about their crazy neighbors, or seeing everything look the same. I want to look different. Braid my hair an' get a tan. Drink the oxygen in the air until I'm drunk with happiness...are you with me?

CHESTER: What's for dinner baby?

TINA: Excuse me?

CHESTER: What are we eating tonight?

TINA: Did you not listen to one word I just said?

CHESTER: You wanna plan a trip?

TINA storms into the bedroom - slams door.

CHESTER: (to himself) What the faa....

CHESTER gets up and knocks on the bedroom door.

CHESTER: Baby? Is it that time of the month? I think it is...I think the last time you came on was during...wait...lemme see, it was...no, today is April 5th, so, last March...YEAH, you were, it's the week before you come on so you are gettin' a little buggy, you always get these high strung fits and buggy moments babe. You get emotional, have these emotional swings and right now you are just swinging ba--

TINA opens up the door.

TINA: Steak and rice.

CHESTER: Oh yeah?

TINA: I'm fine.

CHESTER: Honey, listen, you are just---

TINA: Be quiet.

CHESTER: Okay.

TINA: Your voice. Today your voice is so annoyin'.

CHESTER: I won't talk then.

TINA: You can talk but change its frequency.

CHESTER: Talk lower?

TINA: Take the whiny pitch out from under it.

CHESTER: Whiny pitch, eh?

TINA (snapping): Steak and rice!!!

CHESTER: ...Woah, okay, okay---

TINA: And salad! You want salad?

CHESTER: You makin' salad?

TINA: I'm askin' you.

CHESTER: I can make the salad if you---

TINA: YEAH, you make the salad.

CHESTER: Are you okay?

TINA: Want your steak well done or---

CHESTER: Tina...come on, it's been a lousy few months, been working my ass to the bone at my crummy job, you know this, alright? Hate that fuckin' job with a passion. It's not the place I wish to be. I heard everythin' you said to me. Every word, alright! I'm with you. I feel what you feel. I'm trapped in a box an' can't find the door. I've become everythin' I said I never would be and it sucks. I keep telling myself that things will get better for us, that I'll find a new job, pays more, we can get a new place, travel more, all of it...I have limited resources at my disposal, but I am going to get us out of this...won't be forever...if, if you can hang on with me just a bit longer, you will see how worth the wait.

TINA: You mean to say the wait will be worth it?

CHESTER: Tongue-tied...yes, that's what I'm sayin'.

TINA: But you have to be able to do more Chester. You can't hide behind excuses like work, blaming work all the time an' how you're tired and blah, blah, blah. I really don't want to hear it anymore. You need to think more about me.

CHESTER: What do you want to do then?

TINA: Anythin'!

CHESTER: Don't be so general.

TINA: Book a weekend holiday at the bare minimum...rent a car an' take a drive for the day...GET CREATIVE.

CHESTER: What about uh, uh---

TINA: Don't tell me, just do it. Going to make your steak.

CHESTER: Tina.

TINA: Yeah.

CHESTER: Stay right there.

TINA: What?

CHESTER: I was going to wait until dinner, but, since you're having a real go at me...

CHESTER pulls an envelope out of a draw.

He hands it to TINA.

CHESTER: Open it.

TINA: What is this?

CHESTER: Open it!

TINA opens the envelope. She takes out a folded up piece of paper and unfolds it. She reads.

TINA: ...This is terrible.

CHESTER: What?

TINA: Is this your idea of a trip for two?

CHESTER: I thought you'd---

TINA: Chester.

CHESTER: I don't know what to say.

TINA: A two night stay at Motel Cherry!

CHESTER: It's near the beach, I thought you liked the beach.

TINA: Not *that* beach Chester! That's just not my idea of the vacation I had in mind.

CHESTER: ..No? I'm sorry, I---

TINA: Forget it Ches, how much did you pay for this?

CHESTER takes the envelope and paper.

CHESTER: It was a gift from work.

TINA: Well, tell them to stick it up their ass! I'm taking a portion of our savings and I'll show you, I'll show you what a real vacation feels like, ohhh yes, yes I will!

CHESTER: Calm down! You're getting all red in the face!

TINA: We're gonna swim with alligators, we're gonna do somethin' you ain't ever done before! That'll show you, an' if you ain't comin', I'm goin' on it alone, you can sit here all miserable for all I care.

CHESTER: I want to come. I ain't stayin' here. Take the damn savings, for all I care!

TINA storms out of the room.

CHESTER: (to himself) I'll go, book anywhere, I'll go, ain't afraid, ain't afraid of living if that's what she thinks...I remember once when I was, me an' the boys, we'd go fishing nearby my old grandaddy's home, an' I was lookin' out into the ocean, it was a beautiful sight, you could see it glistenin', I'd always been kinda wary of the ocean, never know what you're gonna get in there, but it just looked so refreshing, so blue an' the sun was beaming in my eyes, I just needed relief, the cool ocean water, so I just jumped, I just jumped in, right from the end of the pier...an' I felt these big waves, almost crushin' me, didn't think I'd ever make it back to shore, but I did, I did.

END OF PLAY