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Norman Maine Publishing

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ROMANTIC COMEDY. The laughs never end in this raucous sequel to “The Matchmakers.” It’s one year later and the three Miller brothers and Delacroix sisters meet up again, but this time it’s to get married! But before the wedding nuptials can begin, the three couples have plenty of unfinished business to address. Before Andy can marry his fiancée, he has to face his dead wife, an avenging samurai angel who wants to earn her way into heaven’s choir. May, a former actress, has to work through the trauma she experienced while on the set of *Mary Poppins*. Meanwhile, Tom has to learn to sleep in a bed with May’s African Grey parrot, Richard Burton, who is still grieving the loss of his mate, Elizabeth Taylor. And to prove to his fiancée that he will be faithful, Tex is forced to play the role of Brick from *Cat on a Hot Tin Roof*!

Performance Time: Approximately 60-75 minutes.

Characters

(5 M, 4 F)

(With doubling: 3 M, 4 F)

OCTOBER DELACROIX: Eldest sister, a bounty hunter, who is engaged to Tex; wears casual clothes for Act I and a dress for Act II.

TEX MILLER: Eldest brother, an oil well firefighter who is engaged to October; wears casual clothes for Act I and a sports jacket, slacks, shirt, and tie for Act II.

MAY DELACROIX: Middle sister engaged to Tom and a former actress who, when under stress, thinks she's Blanche DuBois from *A Streetcar Named Desire* or Maggie from *Cat on a Hot Tin Roof*; wears a bright red dress for Act I and a different dress for Act II.

TOM MILLER: Middle brother, a mailman who is engaged to May; wears slacks and a dress shirt for Act I and a sports jacket, slacks, shirt, and tie for Act II.

APRIL DELACROIX: Youngest sister, a nurse who is engaged to Andy; wears casual clothes for Act I and a dress for Act II.

ANDY MILLER: Youngest brother, an accountant engaged to April; wears casual clothes for Act I and a sports jacket, slacks, shirt, and tie for Act II.

PRISCILLA: Andy's dead ex-fiancée, an avenging angel who wants to earn her way into heaven's choir; wears a samurai costume with angel wings and a halo; carries a samurai sword and a cell phone.

RICHARD BURTON: African grey parrot; voice only; male.

ARCHANGEL MICHAEL: Has a deep, booming voice; voice only; male.

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Set

Boston hotel suite, May.

Setting

Living room of a three-bedroom hotel suite. A door at DSR leads to an offstage hallway. Next to the door is an open closet with clothes hangers. A mini-bar with a small refrigerator is DSL. An open area USL leads to three offstage bedrooms. There is a chair and small desk with a desk phone against the wall next to the exit SL. A sofa, an end table with a lamp, and several chairs are arranged around the room.

Synopsis of Scenes

ACT I

Scene 1: Hotel suite, Thursday afternoon.

Scene 2: Hotel suite, Friday morning before the wedding rehearsal.

Intermission (opt.)

ACT II

Scene 1: Hotel suite, Friday evening after the rehearsal dinner.

Scene 2: Hotel suite, Saturday morning before the wedding.

Props

2 Suitcases on wheels	Cell phone, for Priscilla
Beverages, misc.	Cell phone, for Tom
Glasses	Clothes hangers
Boom box	Bottle of seltzer water
Suit bag, for May	Wedding gown, for April
Stuffed African Grey parrot	Book of crossword puzzles
Birdcage	Pencil
Blanket	Wet towel
Samurai sword	Watch, for Priscilla
Sword belt	Evening bag, for May
Book of plays by Tennessee Williams	

Sound Effects

Parrot squawking	Indian raga
Hit song	Music for Tom's cell phone
Rainforest sounds	Hallelujah Chorus from Handel's <i>Messiah</i>
Music from James Browns' "Papa's Got a Brand New Bag" or another song	"Dies Irae" from Mozart's Requiem Mass in D Minor

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“Whether 'tis nobler in the mind
to suffer the slings and arrows
of outrageous fiancés,
or take up arms
against a sea of troubles.”

—May

ACT I

Scene 1

(AT RISE: Hotel suite, Thursday afternoon. Andy and April are sitting next to each other on the sofa. Andy has his arm around April's shoulder. October is at the mini-bar getting a drink. All are casually dressed.)

ANDY: (To April.) One more kiss before I depart, my love.

(Andy and April kiss.)

APRIL: Where are you going?

(Andy stands up reluctantly.)

ANDY: To the lobby to buy a paper.

APRIL: You make it sound like you're going on a trip.

ANDY: (Lovingly.) Ten minutes apart from you is an eternity.

APRIL: (Teasing.) What's so important it could take you away from me?

ANDY: My horoscope. It's never let me down. (Frowns.) Except once.

APRIL: It wasn't about me, I hope.

ANDY: No, no. It said, "Be bold." So I bought stocks. The market dropped 500 points. The next day it said, "Don't waver." So I bought more. The market dropped a thousand. If I'd been any bolder, I'd be broke! (Starts to exit.) Don't let anyone take my place, rose petal.

APRIL: Could anyone take mine?

ANDY: Not a soul on earth! (Exits SR.)

OCTOBER: Is Andy always so effusive?

APRIL: Usually. Lately he's been...I don't know...too good.

OCTOBER: (Unconvinced.) Really? (Holds up her glass.) Another drink?

APRIL: No, thanks.

(October sits across from April.)

OCTOBER: So Andy's been *too* good...

APRIL: Too solicitous, too caring...

OCTOBER: It must be the prenuptial glow. Tex is the same way. You know, he doesn't complain when I use his razor...and he puts the toilet seat down.

APRIL: *(Worried.)* It's more than that.

OCTOBER: Maybe you're nervous about getting married.

APRIL: You aren't worried, are you?

OCTOBER: Of course, I am.

APRIL: But you and Tex are so compatible. Going hang-gliding on your honeymoon! How many couples do that? Of course, with what you do, taking risks is natural.

OCTOBER: Because I'm a bounty hunter? It's a walk in the park next to getting married. *(Pause.)* So how's Andy with the wedding being this weekend?

APRIL: Because it's the anniversary of Priscilla's death? He says it's no problem. *(Leans forward.)* Tell me what you make of this...last night he woke up yelling, "Giddy-up! Giddy-up!" I asked him what was the matter, and he said he dreamt he was on a donkey and the Four Horsemen of the Apocalypse were chasing him.

OCTOBER: *(Shrugs.)* He likes movies, doesn't he? Maybe he's been watching too much Bergman?

APRIL: He loves "Casablanca." And there's something else...he never mentions Priscilla. You'd think he'd talk about the woman who died the morning they were to be married.

OCTOBER: Maybe he can't get you off his mind.

APRIL: Maybe he can't get *her* off his mind.

OCTOBER: You could call it off, you know.

APRIL: October!

OCTOBER: Just kidding. He hasn't done anything crazy, has he? Like when we met?

APRIL: When he cut his wrist? He was in mourning then.

OCTOBER: He's probably just nervous about getting married. Have you heard from May?

APRIL: She called to say she's running late.

OCTOBER: She hasn't had any spells, has she?

APRIL: I don't know. All she talks about is Tom.

(Tex enters SL and kisses October on the back of her neck.)

TEX: Hi, sweetheart. What are you having?

OCTOBER: [A seltzer]. Want one? *[Or insert another beverage.]*

TEX: I'll get it.

OCTOBER: *(Pressing his hand from behind.)* Let me. *(Goes to the mini-bar.)* Does Andy have nightmares, honey? April said he dreamt he was being chased by the Four Horsemen of the Apocalypse.

(Tex sits down.)

TEX: When we were kids, he used to dream he was one of The Three Musketeers. He'd wake up yelling "Touché!" *(Pause. Shakes his head with wonder.)* Isn't this amazing? The Miller brothers and Delacroix sisters met a year ago this weekend, and Saturday we're all getting married! *(To April, in a confidential tone.)* It's a good thing Andy found you when he did. I don't think he could have held out much longer.

APRIL: We were all struggling a little, don't you think?

TEX: But we were eating. Tom and I were bringing Andy cases of Ensure.

(Suddenly, the DSR door opens and Andy enters. He hastily shuts the door and stands with his back pressed against it. He looks as if he's about to become unglued.)

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APRIL: (*Alarmed.*) What is it, Andy?

ANDY: She's here!

APRIL: (*Puzzled.*) May?

ANDY: Priscilla!

(*April, October, and Tex exchange looks.*)

TEX: You're kidding...

ANDY: I wish I were!

APRIL: Come and sit down. (*Andy reluctantly joins her.*)

Where did you see her?

ANDY: In the bar.

OCTOBER: (*Teasing.*) What was she doing? Eating Cheez Whizzes?

ANDY: She was eating tea and crumpets.

APRIL: (*Teasing.*) Not curds and whey?

ANDY: (*Exasperated.*) That was Miss Muffet!

TEX: (*Teasing.*) Was a rabbit with a pocket watch sitting next to her?

ANDY: They didn't serve crumpets at the Tea Party. I tell you, she's here!

APRIL: I believe you. It's just that it's a little...unusual.

OCTOBER: I'll say. (*Pause.*) I know how we can settle this. (*Goes to the desk and presses a button on the phone. Into phone.*)

Room service? Room 208. We'd like an order of tea and crumpets...They're soft breads...Like muffins...Those are scones...Thank you. (*Hangs up. To Andy.*) She couldn't have been eating crumpets. The hotel's never heard of them.

ANDY: Really? (*Huge sigh of relief.*) Thank you. (*A little too heartedly.*) People don't come back from the dead.

OCTOBER: It must have been someone who looked like her.

ANDY: (*Doubtful.*) Maybe... (*Realizes, face lights up.*) I know what it was! A day-mare!

(*April and October give Tex a puzzled look.*)

TEX: *(To April and October.)* Andy daydreamed a lot when he was a kid. Sometimes they didn't end well. Mom called them "day-mares."

APRIL: *(To Andy, sympathetic.)* Poor muffin.

ANDY: *(To October.)* I need a drink.

OCTOBER: [Coke]? *(Andy nods.)* Coming up. *(Goes to mini-bar.)* So with all that, did you have a chance to read your horoscope? *[Or insert another drink.]*

ANDY: *(Reluctantly.)* I did.

APRIL: What did it say?

(Pause.)

ANDY: "Avoid major commitments."

APRIL: *(Concerned.)* Oh. Did you see mine?

ANDY: *(Evasively.)* What's your sign?

APRIL: Andy! You know I'm named for my birth month!

ANDY: "Don't make risky decisions."

(Awkward pause. During the following exchange, Andy's leg twitches. He stares at his leg and then puts his glass to his lips. His leg twitches again. He puts his free hand on his thigh and grips it. April notices him. Then the others notice. After a second, Andy lets go of his leg and raises his drink to his lips again, keeping an eye on his leg. As he swallows, his leg twitches violently. He lunges at his leg, spilling his drink.)

APRIL: Oh, well, your horoscope was wrong before.

OCTOBER: Let's hope. *(Hands Tex and Andy their drinks. To Tex.)* You never told me how Tom found the minister.

TEX: You know Tom...commonsense has never been his strong suit. He figured since we were having a multiple wedding, he'd start with Reverend Moon.

APRIL: *(In disbelief.)* He didn't...

TEX: I'm afraid he did. So he called up his church and they asked him how many couples. He said three, and they

asked, "Three hundred or 3,000?" So he said, "Three. As in one, two, three." Then the line went dead.

ANDY: Not a good sign.

TEX: Then he looked in the Yellow Pages under "Ministers" and went through the alphabet. He came across one who'd married triplets, so he went with her.

APRIL: *(To Andy.)* What are you doing?

ANDY: Keeping my leg from twitching. It did it at Priscilla's and my wedding rehearsal. It was humiliating!

(The DSR door opens and Tom and May enter. May is wearing a bright red dress. Tom is wearing slacks and a dress shirt and is carrying a boom box and a book. Tom and May are each pulling a suitcase. There is a birdcage covered with a blanket resting at the base of May's suitcase and supported by the case's extended handle. May is carrying a suit bag in her other hand. May sets the birdcage on the ground and drapes the suit bag over a chair.)

MAY: *(Giving everyone a hug.)* Hello, hello, hello! *(Looks around the room, frowns.)* Not the suite I had when I played Broadway, but one must make do, mustn't one? *(Notices Tom's book.)* And what have we here..."The Complete Plays of Tennessee Williams"? *(To April and October.)* Did you know Tom's reading for me? I'm making a comeback. *(April and October look at her. Merrily.)* Just kidding! Imagine...when we met, I had a spell and thought I was Blanche DuBois in "Streetcar." The next thing we know, I'll be Maggie in "Cat on a Hot Tin Roof."

TOM: *(To others, proudly.)* May hasn't had a spell in six months.

MAY: It's all because of my therapist. She says I never got over what happened to me when I was Jane in "Mary Poppins"—Mary dropping her carpetbag on me during the last performance, knocking me unconscious. I mean, really. Oh, everyone was sympathetic, but nobody asked how I felt.

TOM: *(To others.)* Her therapist is using hypnosis. She thinks something happened that night that May doesn't want to remember.

APRIL: It must be working if she isn't having spells.

TOM: She says until we find out what it is, they could come back anytime. Any major stress...a loss, feeling rejected—

MAY: *(Waving her hand.)* I think she worries too much. Who wouldn't, hearing dark thoughts all day? *(Indicating Tom, beaming.)* Besides, I have this wonderful man. *(Approaches Tom and gives him a hug.)* You wouldn't let anyone drop a carpetbag on me, would you, sweetie?

TOM: I'd take the hit first.

MAY: *(Lovingly pinches his cheeks.)* My Secret Service man. But enough about me! Andy and Tex haven't met Richard Burton. *(Takes the blanket off the birdcage, revealing a gray stuffed parrot. Puts her face near the cage and makes loud kissing sounds. To bird.)* Hi, precious. *(To Andy and Tex.)* Richard's an African Grey. They're the Einsteins of the bird world. *(Lifts the birdcage and puts it on a chair. To Tom.)* Would you put on the rainforest CD? We want Richard to feel right at home. *(Tom goes to the boom box.)* Now, October...tell me you aren't going to play the big sister this weekend.

OCTOBER: No way.

MAY: Well, hallelujah.

APRIL: October and I made a pact. No nursing from me. No big sister from her. *(To Tom.)* We thought since you're going to be her husband, you could do that. *(Stands. To everyone.)* Do you mind if I try on my gown? I haven't seen it with the alterations. *(Heads to the SL exit.)*

OCTOBER: Of course not.

(April exits SL.)

ANDY: *(Realizes, calls.)* Don't let me see you in it!

MAY: *(To Tom.)* What's happening with the music? Richard looks nervous.

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TOM: Here it comes.

(Presses a button on the boom box and a hit song is heard at full volume.)

MAY: Tom!

TOM: Sorry, wrong button.

(Presses a button on the boom box and the music stops. Presses another button and rainforest sounds are heard.)

MAY: *(To parrot, clucking.)* You get so stirred up when you hear [James Brown], don't you? *(To others.)* The last time we put on ["Superbad"] we practically had to give him a cold shower. *[Or insert another suitable artist and song.]*

TOM: You should have seen him strut!

MAY: The poor thing...he misses his mate, Elizabeth Taylor, terribly. They were *so* in love. They fought, of course, but no couple gets along all the time. I can't believe my ex-boyfriend wouldn't let me have her. On the bright side, Richard hardly mentions her anymore. Imagine, preferring me to Elizabeth Taylor! *(To parrot.)* Say "bonjour," Dicky. *(To others.)* I'm teaching him French. He's so diplomatic. I thought it'd be just the thing. *(Parrot is silent. To Parrot.)* Come on, squash blossom. You know this one. *(Spells.)* B-O-N-J-O-U—

(Suddenly, Parrot squawks loudly.)

RICHARD: *(Offstage.)* Yo!

MAY: *(Frowns.)* Richard! *(To others.)* This is my ex-boyfriend's doing. Proper etiquette was *lost* on that man. *(To parrot, beaming.)* Would you like to meet your uncles? They're going to be family. *(Picks up the birdcage and introduces the parrot to Tex)* This is Tex, Auntie October's

fiancé. *(To Tex, indicating parrot.)* You'll have to break the ice. He's very shy.

TEX: *(To Parrot.)* Bonjour, Richard.

(Parrot is silent.)

MAY: Don't worry. He doesn't know you yet. *(Carries the cage to Andy. To Parrot.)* And this is Uncle Andy. Andy's going to be Auntie April's husband.

ANDY: *(Looking at the parrot dubiously.)* Don't parrots come from dinosaurs? I've never felt the same about them since "Jurassic Park."

MAY: Those directors! They just want to make money off our feathered friends. *(Lovingly looks at the parrot. To parrot.)* If you're related to a dinosaur, it must have been an awfully cuddly one. *(To Andy.)* You know what you have? Ornithophobia...fear of birds. You need exposure. Why don't you put your face up to the cage — not too close, now — and take a good look. *(Andy tentatively bends down and looks at the parrot.)* Isn't he the cutest thing?

ANDY: He's giving me the hairy eyeball.

MAY: *(Surprised.)* Really? *(To parrot.)* Say "bonjour," Richard. *(Parrot is silent.)* No? Well, that's all ri—

RICHARD: *(Offstage.)* Time! Out of joint!

ANDY: *(Startled.)* What was that?!

MAY: *(Proudly.)* Hamlet. He *loves* Shakespeare. Dr. Seuss...he could care less. But the Bard! The Scottish play's a big hit, too. *(To parrot.)* We all have our dark side, don't we, pumpkin? *(To others.)* I'm teaching him "Everything's coming up roses," but he can't remember the last word. He keeps saying "Everything's coming up."

TOM: *(Excited.)* "Gypsy!" *(Sings.)*

"You'll be swell! You'll be great!

Gonna have the whole world on a plate!

Starting here, starting now..."

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MAY: (*Admonishing.*) Tom! Richard's had enough excitement.

TOM: Sorry. When one of those Broadway hits pops into my head, I can't help myself.

[END OF FREEVIEW]