

PUT ASUNDER

by

Craig Pospisil

Contact:
Bruce Miller
Washington Square Arts
310 Bowery, 2nd flr.
New York, NY 10012
Ph: 212-253-0333, ext. 36
bmiller@washingtonsquarearts.com.
www.WashingtonSquareArts.com

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(JULIA, in her forties or fifties, sits in a chair, reading from a notebook. From offstage there is the sound of a door opening and closing.

PAUL, also forties or fifties, enters. He stands in the center of the room. They look at one another.

Long pause.)

PAUL
I'm leaving you.

JULIA
(pause)
All right.

PAUL
(pause)
All right?

JULIA
If that's what you want.

PAUL
(slight pause)
That's all you have to say?

JULIA
What do you want me to say?

PAUL
Well, . . . I thought you'd have more of a reaction.

JULIA
Were you hoping I'd try to talk you out of it?

PAUL
No, I just
(pause)
Well, yeah, I guess I thought you would.

JULIA

So, I guess I've disappointed you.

PAUL

Don't start with that. It's not a question of disappointment. It's just that you . . . no, not you really. I

JULIA

What?

PAUL

This isn't working anymore. We've hit a point where . . . I feel I'm stuck in one place, I'm stagnating.

JULIA

And if you leave me you won't be stuck anymore?

PAUL

. . . that's the idea.

JULIA

(pause)

Are you just going to stand there, Paul? Why don't you sit down. Unless you're walking out right now.

PAUL

I just wanted to tell you and go.

JULIA

All right. So you've told me.

(Pause. Neither of them moves.)

JULIA

Was there something else?

PAUL

No. Look, Julia, I'm sorry. I . . . I didn't want to do this over the phone or something. I thought I should tell you face to face. I thought I owed you that.

JULIA

Well, . . . thank you.

PAUL

You're welcome.

JULIA

But why do you say you owe me?

PAUL

What?

JULIA

Well, I mean, you stomp in here with no warning and say you're leaving. You won't tell me what the problem is. It doesn't seem like you care what I think or feel. So why would you say you owe me anything?

PAUL

This . . . this is not going the way I thought it would. I mean, . . . damn it.

JULIA

Damn what?

PAUL

Damn you, okay?! Damn you!

JULIA

Finally.

PAUL

What?

JULIA

Finally you said something I believed.

PAUL

You didn't believe me when I said I wanted to leave?

JULIA

Not entirely.

PAUL

Well, I do. I am.

JULIA

So why are you still standing there? Get out.

PAUL

Finally.

JULIA

What?

PAUL

Finally you sound angry about this.

JULIA

Of course I'm angry. I don't know where this is coming from. You must've been thinking about it for some time, but you haven't said a word. Yeah. I'm angry.

PAUL

So, why didn't you get angry?

JULIA

Would that make you feel better?

PAUL

Yes.

JULIA

Why?

The sample ends here, but if you would like to read the rest of it or ask about the performance rights, please contact me at Craig@CraigPospisil.com or contact my manager Bruce Miller at BMiller@WashingtonSquareArts.com.