

CHARACTERS

CARMICHAEL

MERVYN

TOBY

MARILYN

PLACE

Small-town America.

A BEHANDING IN SPOKANE

Scene 1

Hotel room, small-town America. Window in back wall, fire escape outside. A large battered suitcase on one side of the room and a small bed on the other, upon which sits Carmichael, mid- to late 40s. His left hand is missing, and his right has bits of white tape covering the tattoos below his knuckles. There is a closet stage right behind the bed, from which, on lights up, there comes a knocking, as if someone trying to get out. Carmichael sits there for some time, blankly, then reaches inside his overcoat, takes out a gun, right, goes over to the closet, and crouches down in front of it. He cocks the gun and opens the closet door. The knocking stops. Carmichael aims the gun into the closet. There's a muffled agitation. He fires a single gunshot. The muffled agitation ceases.

CARMICHAEL. I did say, didn't I? *(Pause. Carmichael shuts the closet door then sits back in the same place on the bed, puts the gun away, and stares off into space again. He takes a cigarette from a silver case, carefully lights it one-handed, puts the case away and flips the lighter back into his pocket. He picks up the phone and dials a number.)* Hi Mom. Just checked into a hotel someplace called Tarlington, 567-902-9211, room ... seventeen. All is well here. Um, I hope all is well there. I haven't been able to get you in a couple days. I hope nothing's wrong. I'm a little bit worried, to be honest, so call me as soon as you get this, OK? Again, the number is 567-902-9211. Room seventeen. *(Pause.)* Nothing further to report, really. *(Pause.)* Love you. *(He replaces the receiver,*

sits smoking a while. A cough outside the door of the room, then a knock upon it. Carmichael quickly goes over and looks through the peephole.)

MERVYN. *(Off.)* I can see the shadows of your feet, man.

CARMICHAEL. *(Pause.)* Huh?

MERVYN. *(Off.)* I can see the shadows of your feet.

CARMICHAEL. You can see the shadows of my feet?

MERVYN. *(Off.)* So I know you're there.

CARMICHAEL. Well I didn't say I wasn't here.

MERVYN. *(Off.)* Well you didn't answer me.

CARMICHAEL. Well I'm allowed not to answer a person while I'm looking through my peephole and make sure they check out, aren't I?

MERVYN. *(Off.)* I guess. *(Carmichael opens the door to reveal Mervyn, hotel uniform, nametag, smiling.)* It's me, the hotel guy, Mervyn.

CARMICHAEL. Oh yeah, the receptionist guy.

MERVYN. I wouldn't really call myself a receptionist. Yeah, I work on the reception. I wouldn't really call myself a receptionist.

CARMICHAEL. Yeah I, actually, I kinda got that impression offa you when I was checking in.

MERVYN. Oh yeah? How'd you get that impression? Something my attitude? *(Carmichael hurls back into the room. Mervyn drifts in.)*

CARMICHAEL. Your attitude? No. I never checked into a place before, the guy on reception was just in his boxer shorts. I don't know anything about any "attitude."

MERVYN. Yeah, well, I was doing some sit-ups, wasn't I? In where the back room is.

CARMICHAEL. *(Pause.)* In where the back room is?

MERVYN. Mhm.

CARMICHAEL. *(Pause.)* You mean, "in the back room"?

MERVYN. Yeah, that's where I do my sit-ups in there, because of the carpet, when I don't think nobody's gonna be coming around. Hence the boxer shorts. Except then you surprised me. Y'know?

CARMICHAEL. I guess the reception is unmanned now.

MERVYN. It's temporarily unmanned. We got a replacement

MERVYN. *(Pause.)* In your room?

CARMICHAEL. No. Outside my room. Outside, where the cars are.

MERVYN. Oh. *(Pause.)* What happened to those two kids came up to the room with ya? The black kid, and the white chick?

CARMICHAEL. Oh, they left.

MERVYN. They didn't leave via me.

CARMICHAEL. No, they left via the fire escape.

MERVYN. Oh. Why?

CARMICHAEL. Oh, they was just a bunch of no-good fucking scum.

MERVYN. *(Pause.)* I don't really get how that has anything to do with anything.

CARMICHAEL. Well, a fire escape is out of bounds to guests, isn't it?

MERVYN. Yeah. Unless there's a fire or something. Or a drill or something, a fire drill.

CARMICHAEL. And was there either of those two things? A fire, or a fire drill?

MERVYN. No. I'm the one who would investigate a fire drill anyway, with the fire-drill button.

CARMICHAEL. Exactly.

MERVYN. Exactly what?

CARMICHAEL. Exactly that they was a bunch of no-good fucking scum going off on your fire escape.

MERVYN. Well ... what are you doing being friends with a bunch of no-good scum in the first place for?

CARMICHAEL. Oh, they ain't my friends.

MERVYN. What are they then?

CARMICHAEL. Had some business with 'em.

MERVYN. What kinda business?

CARMICHAEL. Oh, you know, some of that none of your busi-

Behanding In Spokane Script

Amy L. May, Donna L. Potts



Behanding In Spokane Script:

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