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The Matchmakers

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*To  
Players Ring,  
Portsmouth, NH*

The Matchmakers

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The Matchmakers was first produced by Players Ring, Portsmouth, NH, on Jan. 2, 2009: Tim Robinson, director.

**OCTOBER:** Carol Davenport

**MAY:** Constance Witman

**APRIL:** Katherine Horrigan

**TEX:** Thorpe Feidt

**ANDY:** Stan Zabecki

**TOM:** Norm Smith

## The Matchmakers

**ROMANTIC COMEDY.** Three single brothers—a firefighter, a mailman, and an accountant who carries around his dead fiancée’s ashes—arrive at a time-share for a relaxing weekend getaway and think they are in luck when they meet three single sisters staying in an adjacent time-share. The sisters include a no-nonsense bounty hunter, a cheerful nurse, and a Broadway costume designer and former actress who, when under stress, thinks she’s Cleopatra, Ophelia, or Blanche DuBois from “A Streetcar Named Desire.” Twists and turns abound as the brothers and sisters conspire to play matchmaker for each other by any means necessary even if it involves feigning infatuation or trying to make each other jealous. The drama never ends in this hilarious romantic comedy!

**Performance Time:** Approximately 90-120 minutes.

## Characters

(3 M, 3 F)

**OCTOBER DELACROIX:** No-nonsense bounty hunter; eldest Delacroix sister; wears slacks and a shirt.

**MAY DELACROIX:** Broadway costume designer and former actress who, when under stress, thinks she's Cleopatra, Ophelia, or Blanche DuBois from "A Streetcar Named Desire"; middle Delacroix sister; recently broke up with her boyfriend; wears a leopard-skin dress.

**APRIL DELACROIX:** Cheerful nurse; youngest Delacroix sister; wears a nurse's uniform.

**TEX MILLER:** Oil well firefighter; eldest Miller brother; wears cowboy boots, blue jeans, and a cotton shirt.

**TOM MILLER:** Mailman; middle Miller brother; wears slacks and a short-sleeved shirt.

**ANDY MILLER:** Neurotic, perfectionist, clean-freak accountant; youngest Miller brother; carries his dead fiancée's ashes with him wherever he goes; wears all-black clothing and dark sunglasses.

## Setting

Southern Connecticut, May. The living room and kitchen of a time-share.

## Set

**Time-share living room and kitchen.** The set is the same for the brothers' and sisters' time-shares except that there is a Jackson Pollock and an Andy Warhol print to designate the brothers' time-share and two impressionist prints to signify the sisters' time-share. On the SR wall are a counter, kitchen cabinets, and a refrigerator. A kitchen island runs parallel, midway between the front of the stage and the back wall. There is a microwave, toaster, and coffee press on the island. A dining room table with six chairs sits DSL. A sofa, end table, and armchair are USL. A DSR door leads to a hall. There are three doors on the wall SL: the upstage door leads to a bedroom, the middle door leads to a bathroom, and the downstage door leads to the second bedroom.

## Synopsis of Scenes

### ACT I

**Scene 1:** Miller brothers' time-share, Friday evening.

**Scene 2:** Delacroix sisters' time-share, a bit later.

**Scene 3:** Miller brothers' time-share, a half hour later.

**Scene 4:** Delacroix sisters' time-share, a few minutes before.

**Scene 5:** Miller brothers' time-share, late Saturday morning.

### Intermission

### ACT II

**Scene 1:** Delacroix sisters' time-share, Saturday evening.

**Scene 2:** Miller brothers' time-share, late Sunday morning.

**Scene 3:** Delacroix sisters' time-share, late Sunday afternoon.

## Props

- 1 Jackson Pollock print
- 1 Andy Warhol soup can print
- 2 Impressionist prints
- Microwave
- Toaster
- French Coffee press
- 6 Suitcases
- Suit bag
- Paper shopping bag
- Boom box
- Bottle of tequila
- 2 Pillows
- Dark sunglasses, for Andy
- Bottles of water
- Small urn
- 2 Water glasses
- Large kitchen knife
- Quarter
- Time-share packet
- Wedding ring, for May
- Small hand-held electronic device  
(or iPod)
- Paper towels
- Red dress, for May
- Alcohol swab
- Band-Aid
- Piece of paper
- Pen
- Bathrobe, for May
- Dress pants, dress shirt, and  
sports coat, for Andy
- 6 Plates
- Silverware
- 6 Coffee cups
- Coffee carafe
- Platter with 12 muffins
- Butter dish
- Orange juice
- Cream pitcher
- Sugar bowl
- Piece of whittled wood
- Lace doily
- Yardstick
- Vase filled with flowers
- Pretty dress, for April
- Attractive pantsuit, for  
October
- Red dress, for May
- Handgun
- Shoulder holster
- Napkins
- Wallet
- 6 Cell phones
- Bottle of beer
- 5 Glasses of wine
- Hawaiian shirt, for Andy
- Attractive pantsuit, for May
- Small paper bag
- Ashes
- Purse
- Pitcher of mimosas
- Loaf of banana bread
- Magazine
- Bottle of wine

## The Matchmakers

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Suit coat or jacket, for May  
2 boutonnieres  
Large shopping bag  
CD

Jar of peanut butter  
Spoon  
Bar of soap carved in the  
shape of an oil well

## Sound Effects

Toilet flushing  
Classic heavy metal song  
Ring tone, for April's cell phone  
Ring tone, for May's cell phone  
Bathtub filling with water

New age music  
Gunshot  
Dance music  
Ballad

“It says here  
we share half  
of our DNA  
with bananas.”

—Tom

# Act I

## Scene 1

(AT RISE: Friday evening, inside the Miller brothers' time-share. Tex enters DSR, dressed in cowboy boots, blue jeans, and a cotton shirt. He is carrying a suitcase and a paper shopping bag. Tom enters, wearing slacks and a short-sleeved shirt. He's carrying a suitcase and boom box.)

TOM: I don't care what they say about funeral directors. George is a mensch, lending us his time-share for the weekend. It's so close!

(Tex puts the shopping bag on the counter.)

TEX: He didn't think Andy should travel in the state he's in.

TOM: He does miss Priscilla something awful.

(Tex goes to the door DSL and peers in.)

TEX: She was sweet. Remember when [Dr. Phil] called and asked her and Andy to be on his show? Priscilla thought she'd died and gone to heaven! When she really did— [Or insert the name of another suitable TV talk-show host.]

TOM: Shaking [Dr. Phil's] hand was too much for her. Andy said she dropped like a stone. She wasn't smitten, she was smote! (Reflecting.) I'm amazed Andy agreed to go on ["Dr. Phil."]

TEX: Priscilla told him she'd leave if he didn't.

(Tom takes a bottle of tequila out of the bag.)

TOM: You don't think he wore her out, do you? Before she had the big one?

*(Tex opens the door USL and looks in.)*

TEX: Heart trouble runs in her family. He's a piece of work, though.

*(Andy enters DSR, pulling a large suitcase with two pillows stuffed under his arm. He's dressed in black and is wearing sunglasses. He walks heavily to the sofa and then collapses onto it.)*

TOM: *(To Andy.)* You want some water?

*(Andy nods yes. Tom takes a bottle of water out of the bag and gives it to him. Andy takes a swig and then looks up at Tex and Tom.)*

ANDY: *(Melodramatically.)* It's over.

TOM: Your mourning?

ANDY: My life.

TOM: Your life's not over.

ANDY: *(Looks at his watch.)* Nine hours, 14 minutes to go.

TEX: Until what?

ANDY: The anniversary... *(Tex and Tom look at him blankly.)*  
...of the handshake. *(He stares into the distance, then comes back to himself. He unzips the suitcase, takes out a small urn, and places it on the end table. Stares at the urn.)* That's all she left.

*(Tom walks over, picks up the urn, and flips it in the air.)*

TOM: *(Weighing urn with hand.)* Is that it? My ex-girlfriend's poodle's ashes weighed more than that.

*(Andy snatches the urn back.)*

ANDY: It's her traveling urn!

TOM: How many are there?

ANDY: Three. There's one at home and another at work.

TEX: I'm surprised you don't have one in your glove compartment.

*(Pause.)*

ANDY: *(Guiltily.)* I put Priscilla through a lot. Some people say I'm a... *(Looks at Tex.)* ..."piece of work."

*(Tex walks back into the kitchen and unscrews the cap from the bottle of tequila.)*

TEX: Mom said we were all a piece of work.

ANDY: Mom's gone, too! *(Crying, he buries his face in his hands.)*

TEX: And Dad! *(Takes two glasses from a cabinet and pours two shots of tequila. To Tom.)* I miss them. They were a pair!

TOM: Who else sang opera while they walked the cat?

TEX: Or ate cucumber sandwiches watching the Super Bowl?

TOM: *(Raising his glass.)* To Mom and Dad!

TEX: *(Clinking Tex's glass.)* May we be worthy of your name! *(He belts down his drink and smacks his lips.)* Ahh! *(To Andy.)* C'mon, Andy. Have a shot!

ANDY: *(Keeping his face covered, grumbles.)* I'd rather be shot.

*(Tom goes over to Andy and puts his hand on his shoulder.)*

TOM: You'd feel better if you took off your sunglasses. *(When Andy doesn't respond, Tom looks at Tex. Tex mimes taking off a pair of glasses. Tom bends down, putting his hands on the ear pieces of Andy's sunglasses.)* Why don't you let me help—?

*(Andy shrinks back, clutching his sunglasses.)*

ANDY: They prevent cataracts.

TOM: We're indoors.

ANDY: There's bad light indoors! *(Recovers and takes a deep breath. To Tom.)* What about your breakup with Kathy? This weekend's supposed to be for both of us.

*(Tom walks over to the Jackson Pollock splatter print.)*

TOM: It's over, thank God!

TEX: Are you dating?

*(Tom takes the print off the wall, examines it, and then turns it upside down and looks at it.)*

TOM: Kathy and I met on the rebound. I don't want to do that again.

ANDY: We had a bet—how long before she left.

TOM: Who won?

ANDY: *(Gloomily.)* Tex. *(To Tex.)* I wish you hadn't changed your name. What was wrong with Ted?

TEX: Tex is good for business.

*(Tom puts the print back on the wall.)*

TOM: *(To Andy.)* He could have changed it to Rex.

ANDY: *(Ignoring Tom's attempt at humor. To Tex.)* You're smart not to have a girlfriend.

TEX: I've never had a girlfriend who was comfortable with what I do. *(To Tom.)* What did you bring for music?

*(Tom takes the Warhol soup can print off the wall.)*

TOM: New stuff. You?

TEX: Seventies, 80s, and 90s. *(They look at Andy, who is staring at the far wall.)* Andy?

ANDY: What? I was going to bring Stephen Foster, but it doesn't matter now.

TEX: Stephen Foster?

ANDY: He was a great songwriter! He wrote "I Dream of Jeanie with the Light Brown Hair." He composed it for his wife, but she ended up leaving him anyway. *(Notices Tom peering at the Warhol print. To Tom, irritated.)* You've seen a can of soup before, haven't you?

*(Tom puts the print back on the wall and gazes at it.)*

TOM: What a concept! *(Notices Andy's empty bottle.)* You want another one?

ANDY: I'll get it. *(Walks to the counter, takes a bottle of water out of the bag, and stops. Stares at the countertop.)*

TEX: What?

ANDY: Dust! *(Wipes his index finger on the surface.)* Millions of motes invading our lungs!

TEX: Relax. George uses formaldehyde.

ANDY: Really?

*(Tex gives him a look, but Andy is too busy inspecting the dust on his finger to notice.)*

TOM: What's the bed situation?

TEX: The room on the left has two twins. The right has a queen.

*(Andy puts his head at eye level with the counter and looks down its length.)*

ANDY: How are the mattresses?

TEX: Try them yourself, Goldilocks.

TOM: We'll check. You know how he likes them.

TEX: Not too hard...

TOM: Comfy...

TEX: But not too soft.

*(Tom and Tex exit USL. Andy abruptly straightens up. He opens a drawer on the SR side of the island, hunts through it, and closes it. As he opens a second drawer, Tom and Tex enter USL, and he quickly closes the drawer.)*

TOM: You're in luck. The left one is just right.

ANDY: *(Innocently.)* Could you check the queen?

*(Tom and Tex give Andy a look and exit DSL. Andy hurriedly opens the drawer again and takes out a large kitchen knife with his left hand. He examines the blade and gingerly runs its edge on his right wrist. He grimaces, sets the knife on the countertop, and massages his wrist. Tex and Tom enter.)*

TEX: *(To Andy.)* Not up to your standards, I'm afraid.  
*(Notices Andy rubbing his forearm and the knife on the counter.)*  
What are you doing?

*(Andy quickly puts the knife back in the drawer.)*

ANDY: Seeing if it's sharp.

TEX: You test a knife with your *finger*.

ANDY: Right. *(He picks up the pillows and urn and goes USL, pulling the suitcase behind him.)* So the left one's mine? Who wants to share a room? *(Tex and Tom look at each other. Tex reaches into his pocket, takes out a quarter, and puts it on his thumb.)* Hey!

TEX: I thought you'd never ask.

*(Andy exits. Tom and Tex exchange worried looks.)*

TOM: Is he all right?

TEX: I don't know. Remember when Mom died? At the funeral home?

TOM: When he threw himself into the casket? It took three of George's men to pull him out. They had to use a two-by-four!

TEX: He needs a woman. You know any?

*(Tom picks up his suitcase and walks toward the DSL door.)*

TOM: None that would take him on. I can think of someone for you.

TEX: I'm set. You?

TOM: Same here. *(They stare at each other for a moment.)*  
Maybe he'd feel better if I put on some music.

*(Tex exits USL and spies the boom box.)*

TEX: *(Indicating boom box.)* Is that new?

TOM: Wait until you hear the volume.

TEX: What about the neighbors?

TOM: George says the woman next door's deaf. The unit across the hall's never occupied.

*(They exit. Blackout.)*

## Scene 2

(AT RISE: Delacroix sisters' time-share. Note: Same set as the brothers' time-share but there are two impressionist prints hanging on the walls. October enters DSR, followed by April and May. Each is pulling a suitcase on wheels; May is carrying a suit bag as well. October is dressed in slacks and a shirt, April is wearing a nurse's uniform, and May is dressed in a leopard-skin dress.)

MAY: (Distraught.) I can't believe Roger waited until now to tell me!

APRIL: And on our drive up. On your cell phone.

OCTOBER: Maybe he thought you'd take it better if you weren't alone.

(May sits down at the table.)

MAY: If he were leaving me for another girl, I might understand. But a guy?! (She lays her head on the table and lets out a loud wail. She's silent for a moment and then stands and looks straight ahead, as if in a trance. *À la Blanche DuBois* in "A Streetcar Named Desire," in a southern-accented voice.) "I've always depended on the kindness of strangers."

OCTOBER: May?

MAY: (*A la Blanche DuBois.*) Stella?

(October grasps May by the shoulders and looks her in the eye.)

OCTOBER: It's October!

MAY: (*As Blanche DuBois.*) "Why are you looking at me like that? Is something wrong with me?" (*As October gives April a worried look, May comes out of her trance. Confused. Normal voice.*) What happened?

(April takes May by the arm.)

APRIL: (*Comforting voice.*) You thought you were Blanche in "Streetcar."

(*April leads May to the sofa.*)

MAY: Was I good?

(*April helps May lie down.*)

APRIL: You were great.

(*May looks pleased. October checks to see that May is all right.*)

OCTOBER: (*Indicating surroundings.*) So what do we think?

APRIL: A galley kitchen, an island...even a coffee press!

MAY: It looks like your basic time-share to me. They're probably all the same.

(*October opens the cabinets and checks off items on the paper.*)

OCTOBER: If your friend Sandy hadn't forgotten about her lip-reading workshop, we'd be paying for a hotel.

MAY: It should be quiet. She says a funeral director owns the place next door.

(*April goes to the armchair and sits down.*)

APRIL: This is comfortable! We haven't spent a weekend together in...how long?

OCTOBER: Wasn't it...? (*Her face changes expression.*)

MAY: It was after Bob left.

APRIL: For Sylvia.

MAY: You know what? I've had it with guys. (*To October.*) I'm going to be single, like you.

OCTOBER: That's what you said after Bob.

MAY: You don't believe me? *(She stands up, takes off her engagement ring with a flourish, walks to the middle door SL, and exits. A moment later, the sound of a toilet flushing is heard. She enters, holding her bare ring finger up in the air.)* Ta-da!

APRIL: *(Admiringly.)* Well done. *(To October.)* You haven't had that problem.

OCTOBER: *(With some bitterness.)* I've never had a boyfriend who cared for someone besides himself.

APRIL: What about Ray?

OCTOBER: Remember the woman who tried to run me down with her convertible? When I told him about it, he asked one question.

APRIL: What?

OCTOBER: What make of car it was.

APRIL: He did love automobiles.

MAY: *(To April.)* Here we are, going on about ourselves, when we should be celebrating your leaving Fred.

OCTOBER: *(To April.)* I wish you'd thrown Fred out a long time ago. How many times did he cheat on you? Three?

APRIL: Six...that I know of.

*(Awkward silence.)*

MAY: Hey! Who's counting? *(To October.)* I wish I had your strength. Celibacy won't be easy.

OCTOBER: Have you ever not had a boyfriend?

MAY: Girl Scout Camp. All they let us do was sing, roast marshmallows, and Pledge Allegiance.

*(April sits down in the armchair.)*

APRIL: What a nice weekend we'll have. Catching up, relaxing...

*(A classic heavy metal song suddenly blasts through the back wall.)*

**[END OF FREEVIEW]**