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Cape Fear Regional Theatre  
Auditions for *The Spitfire Grill*

The following sides will be used at auditions:

1. Percy/Joe: p. 10-11 ("So -- Perchance Talbott." to "Grab your suitcase.")
2. Hannah/Joe: p. 12-13 ("Hannah? Hannah?" to "...will keep till then" skipping over Percy's sung lines)
3. Effy: p.15 ("Morning Hannah" to "what I'm having." skipping over sung lines)
4. Shelby/Percy: p. 26-27 ("Sorry I'm late" to "Hannah had a son.")
5. Hannah/Caleb: p. 37 ("Aunt Hannah?" to "I don't even know why I try.")
6. Percy/Joe: p. 40 ("Miss Talbott?" to "It's a damn shame that's all it is.")
7. Percy: p.45-46 monologue (skipping over Hannah's line)
8. Effy/Joe: p. 64-65 ("You were 45 minutes late..." to "Anytime, Joe, anytime.")
9. Caleb/Shelby: p. 26 ("But Shel" to "actually sell.")

*(The prison bars swing open and PERCY steps out.)*

RING AROUND THE MOON,  
BIGGER WORLD THAN ME.  
READY OR NOT, HERE I GO,  
OLLY OLLY OXEN FREE...  
OLLY OLLY OXEN FREE.

*(PERCY changes her prisoner's jacket for a plain coat and scarf.  
Clutching a small suitcase, she crosses downstage.)*

TWO STEPS FOLLOW ONE,  
ONE STEP FOLLOWS TWO.  
A TICKET IN MY HAND,  
A BUS TO SOMEWHERE NEW.  
A CIRCLE ON A MAP,  
COUNT THE MILES TO GO  
ON THE ROAD TO GILEAD  
DOWN A HIGHWAY I DON'T KNOW.

IT'S ONE MILE TURNIN' TWO,  
THREE MILES TURNS TO FOUR,  
FIVE MILES TURNS TO FIFTY  
THEN A HUNDRED MILES MORE.  
BUS ROLLS TO A STOP,  
DRIVER TURNS TO ME,  
'THIS IS GILEAD...  
WHAT THERE IS IS WHAT YOU SEE.'

A RING AROUND THE MOON,  
BIGGER WORLD THAN ME.  
READY OR NOT, HERE I COME,  
OLLY OLLY OXEN FREE...

*(Lights reveal SHERIFF JOE SUTTER. He flips through documents  
in a file. PERCY crosses to him. Music continues under.)*

**JOE.** So — Perchance Talbott. Perchance. What kinda name is that?

**PERCY.** Percy'll do. Warden Halverson said he was gonna call.

**JOE.** Yeah, sure, I got a call from the prison. But to be honest, Miss Talbott, if the bus hadn't left, I'da put you back on it.

**PERCY.** Somethin' wrong with this place?

**JOE.** Cripes, look around you. Gilead's a ghost town. There's

Percy!  
Joe Start

THE SPITFIRE GRILL

nothing here.

PERCY. The warden said that —

JOE. I really don't care what the warden said, Miss Talbott. He's not the one freezing his ass off at this bus stop, now is he?

PERCY. No sir.

JOE. So why Gilead? *(PERCY is silent.)* Miss Talbott, it's my job to know why you're here ... okay?

*(PERCY hesitantly reaches into an inside pocket and hands him a carefully folded piece of paper)*

PERCY. Well, sir, I ... cut this picture from an old travel book someone donated at the prison.

JOE. *(Reads picture caption.)* "Autumn colors along Copper Creek near Gilead, Wisconsin." *(Hands picture back to her.)* You're a little late.

PERCY. Creek ain't dried up has it?

JOE. It's frozen. And the fall colors are long gone.

PERCY. *(Not very sure of herself.)* I hope to be here when they come back.

JOE. Yep, well, in the meantime I don't know what the hell I'm gonna do with you. *(Looks around as if for an answer. Tries to sip his coffee.)* Damn ... my coffee's cold. Grab your suitcase.

*(HE leads PERCY along, describing the town to her although we don't hear his words. Instead, we hear PERCY's concerns.)*

PERCY.

BEHIND THE WINDOW GLASS  
THERE ARE FACES I CAN'T SEE.  
I FEEL THEM AS WE PASS,  
PEEKIN' OUT TO STARE AT ME  
ALONG THE SILENT STREETS  
THROUGH A CURTAIN OF NEW SNOW,  
IN THE TOWN OF GILEAD...

JOE. Good. There's a light on over at the Spitfire.

PERCY. The Spitfire?

JOE. It's your best chance for a job, and apart from the local jail it's the only guest room in town. Looks like Hannah's burning the midnight oil.

*(Music swells as the Spitfire is revealed. We see HANNAH FERGUSON, a gray-haired old woman of about seventy years*

carf.

End

ents

e is

ll.  
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e's

*with a toughness that belies her age, carrying a lantern and a wrapped-up loaf of bread out back of the Grill. She sets the bread beside a large stump. HANNAH drives an ax into the stump, leaving it there with its long handle poised in the air. For a moment, she gazes out toward the deep wood, then turns to gather a few sticks of fire wood to carry back into the Grill. JOE and PERCY arrive at the front porch of the Spitfire.)*

Hannah / Joe

Start

**JOE.** *(Entering the Grill and heading for the back porch.)* Hannah? Hannah, I saw the light. You still up?

**HANNAH.** No.

**JOE.** I didn't think so. Here, let me help you with that wood.

*(Lights focus on PERCY sitting in the Grill trying to warm her frozen hands, looking at her bleak surroundings and realizing the bus driver may have been right.)*

**PERCY.**  
 THIS IS GILEAD...  
 WHAT THERE IS IS WHAT YOU SEE.  
 A RING AROUND THE MOON,  
 BIGGER WORLD THAN ME —

*(Crossfade back to HANNAH and JOE.)*

**JOE.** You know, Hannah, with your bad hip and that, you could use a waitress this winter.

**HANNAH.** Another body in here won't cure my hip, Joe.

**JOE.** You need some help, Hannah. I mean, this firewood's not gonna walk in by itself. And anyway, you'd be doing me a favor.

**HANNAH.** *(Going into the Grill.)* I don't owe you a favor.

**JOE.** *(Following HANNAH.)* Come on, Hannah. If you wind up in the hospital, who's gonna make my breakfast?

**HANNAH.** *(Looking over to where PERCY sits and shaking her head.)* I took in a stray dog once and I had to replace all my car-pets.

**JOE.** I betcha Miss Talbott here is housebroken.

**HANNAH.** Just so you know, I'm not making any promises.

**JOE.** *(Turning to PERCY.)* Miss Talbott . . . *(PERCY crosses in.)* Miss Talbott, this is Hannah Ferguson. *(PERCY and HANNAH take each other in but don't speak. JOE breaks the silence.)* Well, looks like you're all set. Thanks Hannah, now I owe you a favor.

**HANNAH.** It's always nice to have the law on your side.

**JOE.** Miss Talbott.

THE SPITFIRE GRILL

13

*(JOE exits. HANNAH leads PERCY through the Grill.)*

HANNAH. Bathroom's at the end of the hall and there's plenty of hot water but not if you dawdle when you're washing. There's extra blankets in the cedar chest. I give you breakfast at six. Work starts at six-thirty sharp. Anything else you need to know will keep till then.

End

*(Without so much as a 'goodnight,' HANNAH disappears, leaving PERCY alone, taking in her spartan surroundings.)*

PERCY.  
A DARK AND NARROW HALL,  
AND THROUGH THE DOOR I FIND  
THE SAME COLD EMPTY WALLS  
I THOUGHT I LEFT BEHIND.

*(The music shimmers as PERCY 'sees' the window.)*

A WINDOW WITHOUT BARS,  
LOOKIN' OUT ON SOMETHIN' FREE...  
IN THE TOWN OF GILEAD  
CLOSE MY EYES AND COUNT TO THREE

*(PERCY reaches her hand out the window into the cold night air.)*

AND THERE'S A RING AROUND THE MOON,  
BIGGER WORLD THAN ME,  
READY OR NOT, HERE I AM,  
OLLY OLLY OXEN  
FREE...

*(Fade out.)*

Scene 2

SCENE: The Grill, next morning.

AT RISE: Lights up on HANNAH barking orders to PERCY.

HANNAH. Percy, there's onions in the cellar that need to come up! And boil some water for oatmeal!

THE SPITFIRE GRILL

15

*Effy  
Start*

EFFY. Morning, Hannah.

HANNAH. Aren't you the early bird today, Effy?

EFFY. Thought you might need something from the store.

HANNAH. Well, I don't. And her name is Percy. Happy now?

EFFY. (*Conspiratorially; to HANNAH.*)

I HEAR SHE APPEARED ON THE STREET LAST NIGHT  
RIGHT AT THE MIDNIGHT BELL.

HANNAH.

I THINK YOU READ TOO MANY  
OF THE TABLOIDS THAT YOU SELL.

EFFY.

I HEAR PEOPLE TALK ALL OVER TOWN;  
I THOUGHT THAT YOU SHOULD KNOW.

HANNAH.

NICE TO SEE YOU'RE SO CONCERNED,  
NOW TAKE A SEAT OR GO!

Imagine, gossip in Gilead.

EFFY. I'm not one to repeat gossip.

HANNAH. No, Effy, you're always the one who starts it.

EFFY.

SAY WHAT YA WANT, SAY WHAT YA WILL,  
SOMETHING'S COOKIN' AT THE SPITFIRE GRILL.

(EFFY takes a seat. PERCY crosses to her.)

PERCY. What can I bring you?

EFFY. Hannah knows what I'm having.

PERCY. You gonna want coffee with that?

*End*

(EFFY slides her coffee cup to edge of table. PERCY fills it and turns away.)

EFFY. (*As much to herself as to HANNAH.*)

LITTLE MISS WHITE TRASH HAS NO RIGHT  
TO SPEAK TO ME LIKE THAT.

BESIDES THIS STINKIN' COFFEE,  
I THINK I SMELL A RAT.

AND I'LL SPREAD THE WORD ALL OVER TOWN,  
SHE WON'T GET TIPPED ONE DIME.

**JOE.** I was only —

**PERCY.** If you're thinkin' I'm one of them sex-starved prison gals or somethin', you're damn wrong.

**JOE.** What??

**PERCY.** You just come around for our parole meetin's! Otherwise you got no business around me, you hear?!

*(PERCY goes into the Grill.)*

**JOE.** *(Calling after her.)* I came by to see if Hannah needed more firewood! *(Shakes his head.)* Damn.

*(Crossfade.)*

#### Scene 4

*SCENE: The Grill, morning. About a week later.*

*AT RISE: PERCY is doing AM prep. SHELBY and CALEB argue as they enter the Spitfire.*

**CALEB.** But Shel, you knew I was showing the quarry today, and that I needed my blue shirt.

**SHELBY.** *(Embarrassed to be arguing in front of PERCY.)* I didn't have time for a colored load, Caleb. I told you, I'm sorry.

**CALEB.** I'm sorry doesn't get the damn shirt washed, does it?

**SHELBY.** *(Dispirited.)* I'll go home on my break. It'll be in the dryer.

*(PERCY and SHELBY nod a wary 'hello.')*

**CALEB.** *(To PERCY.)* My Aunt said she was gonna write out a list of supplies.

**PERCY.** On the table.

**CALEB.** *(Picks up the list.)* I'll drop these off when I come back for the bank deposit tonight. *(Kisses SHELBY's cheek.)* You girls try not to burn the place down. Who knows, one of these days this old greasy spoon might actually sell.

*(CALEB exits.)*

**SHELBY.** ... Sorry I'm late.

**PERCY.** It's not my business.

**SHELBY.** *(Finding empty container.)* Scalloped potatoes fin

*Shelby / Percy  
Start*

ished?

**PERCY.** Nobody said I couldn't eat leftovers.

**SHELBY.** That's not what I —

**PERCY.** I was hungry.

**SHELBY.** You probably haven't had a decent meal since you went to pr— ... I'm sorry.

**PERCY.** I haven't exactly made a secret of where I've been, have I?

**SHELBY.** No, not exactly ...

**PERCY.** (*Very carefully, lowering her defenses a little for the first time with a woman who is still virtually a stranger.*) I shouldn't oughta snap at you. I know you been savin' my bacon in here.

**SHELBY.** I have? (*PERCY nods cautiously.*) Now that things have gotten... sorted out, it's going pretty good, hunh?

**PERCY.** You could say that twice and mean it.

**SHELBY.** Just don't tell Caleb I've been helping out in the kitchen, okay?

**PERCY.** ... Okay. So, is Hannah really tryin' to sell this place?

**SHELBY.** Oh, I don't know, she might just give it away.

**PERCY.** Not really.

**SHELBY.** (*Hesitates*) I think the Spitfire reminds her of better times.

**PERCY.** I don't mean to pry ....

**SHELBY.** Oh, no ... It's not that. It's just ... she never talks about it.

**PERCY.** What?

**SHELBY.** Hannah had a son.

*End*

ELI WAS HIS NAME,  
TALL AND SWEET AND STRONG,  
LOVED BY EVERYONE.

He was like a brother to Caleb. We all looked up to him.

AS LONG AS HE WAS HERE  
NOTHING COULD GO WRONG.  
GILEAD'S FAVORITE SON...

And then the Vietnam war came.

**PERCY.** He get drafted?

**SHELBY.** No, he enlisted. His dad Jack had been kind of a hero in World War II ... so when it came Eli's turn to serve, he was raring to go. The day of his send-off we all put on our Sunday best.

## Scene Six

*SCENE: The Grill, three weeks later.*

*AT RISE: HANNAH sweeps the floor. From offstage we hear*

*CALEB call.*

**CALEB.** Aunt Hannah? Aunt Hannah!

*(CALEB enters with several out-of-town newspapers in hand.)*

**HANNAH.** No need to shout.

**CALEB.** *(Waving papers.)* What the hell is this about?

**HANNAH.** I don't have my glasses. What does it say?

**CALEB.** *(Reading papers.)* "Win a hometown grill." "Enter the Spitfire raffle." Tell me this is just some kind of joke.

**HANNAH.** Sounds kinda funny, doesn't it?

**CALEB.** Yeah, it's funny alright. I can hear the whole county laugh right now. What the hell were you thinking?

**HANNAH.** To tell you the truth, Shelby and Percy did the thinking.

**CALEB.** Shelby and Percy ...? Well ... that's just great.

**HANNAH.** Spitfire's been on the market ten years, Caleb. I thought it was time to try something new. Or maybe you were hoping I'd leave it to you, when I kick over.

**CALEB.** Why would I want this old grill?

**HANNAH.** Oh, it might just be worth a little something. Lord knows, it would have been worth a hell of a lot more if you'd sold it ten years ago, before they ran the highway through Mineral Point instead of here.

**CALEB.** And I suppose that was my fault? Cripes, it must be my fault the quarry closed, too. Of course, none of that would have happened if Eli was alive.

**HANNAH.** You leave him out of this.

**CALEB.** Why? It's what you're always thinking, you and Shelby, and everybody, if only Eli —

**HANNAH.** Caleb. Maybe that's what *you're* always thinking. Don't even *pretend* to know what I'm thinking.

*(HANNAH goes past him dismissively. CALEB follows her.)*

**CALEB.** Aw, the hell with it. Go ahead, raffle it off. I don't even know why I try.

*End*

Percy / Joe  
Start:

**SHELBY.** (*Assuming there might be trouble since JOE is at the Grill so early.*) Morning, Joe. I spose you got business...

**JOE.** We can take it outside. Miss Talbott? (*PERCY and JOE go out to the back porch.*) You didn't show up for our parole session last night.

**PERCY.** (*Pointing at file.*) Look, why don't you just leave me a list of all your damn questions and I'll answer 'em when I got the time.

**JOE.** Hey. It's my job and I gotta do it.

**PERCY.** Yes, I show up for work every day. Yes, I tell my employer where I go at night. No, I don't have contact with anyone I knew in prison. Yes, I'm gettin' on fine in my job. You can just ask anybody in town and they'll be more'n happy to tell you all about what they think of me.

**JOE.** Okay, okay. (*Closing the file and setting it down.*) Forget about the list. Let's just talk.

**PERCY.** Without that list, there ain't much for us to talk about, is there?

**JOE.** You're right ... (*A beat of silence, then.*) We can sit here as long as you want ... just staring at my woods.

**PERCY.** ...Your woods?

**JOE.** It will be when the old man passes on. Every worthless acre, from Hannah's property all the way to the river.

**PERCY.** Never seen so many trees before.

**JOE.** (*Referring to file.*) Country girl like you?

**PERCY.** Do your papers there say I was "born in the West Virginia mountains"?

**JOE.** Uh-hunh.

**PERCY.** Yeah, well, I don't remember no trees, just coal mine ... and how my daddy's fingers was always black from tar, even after he washed 'em, and how he coughed till it killed him. "Father deceased." That's when momma moved us north to the city. Only wood I ever saw was in magazines and picture books. But this is better than any picture. It's beautiful.

**JOE.** It's a damn shame that's *all* it is.

BACK BEFORE I WAS BORN,  
A FOREST OF OLD TREES  
KEPT WATCH OVER THE TOWN.

BUT THE LUMBER MEN CAME,  
SWUNG A BIG AXE,  
AND CUT THE FOREST DOWN.

End

ALL AT ONCE, A PAIN WILL COME  
 LIKE SOME FORGOTTEN LULLABY,  
 THE WHISPER FROM A CHILDHOOD WOUND  
 WHEN I FIRST LEARNED HOW NOT TO CRY.

TEARS WON'T MAKE IT GO AWAY.  
 YEARS WILL PASS AND I'LL REMEMBER.

MY LIFE HAS BEEN WHAT IT HAS BEEN.  
 NO ONE NEEDS TO PITY ME.  
 AND IF I FALL AND FALL AGAIN  
 I DON'T WANT ANY SYMPATHY.

FOR GOOD, FOR BAD, FOREVERMORE,  
 SOMEDAY I'LL LAY ME DOWN TO SLEEP,  
 AND I WILL HAVE JUST ONE REGRET,  
 A SECRET I WILL ALWAYS KEEP.

AND ON THAT NIGHT THE PAIN WILL COME,  
 LIKE SOME FORGOTTEN LULLABY  
 THAT MOTHERS SING TO MISSING SONS  
 WHEN THEY'VE FORGOTTEN HOW TO CRY.

*(HANNAH lies down and light fades on her.*

*Lights rise on porch area. PERCY sets the bread down and drives the ax into the stump. In the shadows behind PERCY we can just make out the silhouette of a male figure watching her. As PERCY makes her way back toward the door, she catches sight of the figure and stops short with a gasp. In the lantern light, his shadow looms above PERCY. It is the VISITOR. Although frightened, PERCY quickly composes herself and stands her ground.)*

*Percy Start*  
**PERCY.** You gonna do something to me, why don't you just come ahead and do it?! I'm right here, ain't I? *(The VISITOR stands still for a moment, then holds up a small feather and sets it down on the stump. He steps back.)* Okay then. *(She picks up the feather.)* A feather? That's real nice. Thank you. *(The VISITOR stands motionless.)* You scared me, that's all. I didn't see you there. Didja get them loaves of bread I left? I could bring you somethin' different if you want. I know how it is eating the same thing till you can't stand the sight of it no more. Would you like that? *(The VISITOR doesn't answer.)* My name's Percy. You got a name? *(The VISITOR doesn't answer.)* I think I'll call you 'Johnny B,' okay? Johnny B. How would that do?

~~HANNAH~~ (Off.) Percy..

(The VISITOR tenses, then grabs the bread and leaves. PERCY follows a few steps and calls after him.)

**PERCY.** Maybe next time we won't be so rushed and we'll have more chance to chat. (PERCY looks again at the VISITOR's tiny gift.) A feather.

(Fade out.)

End

### Scene 9

*SCENE: The Grill. Late May through late June.*

*AT RISE: EFFY, clutching a handful of envelopes, marches toward the Grill like a woman on a mission. In the Grill, HANNAH is pouring JOE a cup of coffee. EFFY approaches HANNAH and slaps the envelopes down one at a time.*

**EFFY.**

HARTFORD, HOUSTON, HARRISBURG,  
MINNEAP'LIS, MINNESOTA.  
PORTLAND, PITTSBURGH, PROVIDENCE,  
RAPID CITY, SOUTH DAKOTA.  
SAY WHAT YA WANT, SAY WHAT YA WILL  
ALL OF 'EM "CARE OF THE SPITFIRE GRILL".

(Speaks as music continues under.)

Now as postmistress, I've got a legal right to know if the mail service is being used for some irregular purpose. So are you going to tell me what goes on here, Hannah Ferguson? Or do I have to open these letters myself?

**HANNAH.** Not that it's any of your business, Effy. But if you must know, I'm running a contest to give away the Grill.

**EFFY.** What kinda contest?!

**HANNAH.**

FOLKS OUT THERE WILL PAY A PRICE  
TO WIN A CHANCE AT PARADISE,  
THEY PRAY FOR LUCK AND GIVE THE DICE A GO.

I'D NEED A COLD DAY DEEP IN HELL

SHINE ON ME.  
SHINE ON ME.  
SHINE!

SHINE!  
SHINE!!  
SHINE!!!

*(Radiant and triumphant, PERCY glows. Overflowing with a deeply satisfying joy she's never allowed herself to feel before, she realizes she is good! She is worthy! PERCY basks in the glory of her discovery as the sunrise peaks and subsides. The music grows softer but conveys an edge of tension. ELI slowly comes forward, next to PERCY, and kneels. PERCY smiles, takes a deep breath, and sings with quiet self-assurance and deep contentment.)*

THERE'S A FLICKER OF LIGHT,  
THERE'S AN EMBER OF HEAT,  
THERE'S A DIAMOND OF HOPE  
IN THIS GOOD HEART OF MINE.

*(PERCY places her hand on ELI's shoulder. PERCY and ELI both gaze forward, joined in a moment of blissful communion. Fade out.)*

### Scene 5

*SCENE: Outside the Grill, later that morning.  
AT RISE: EFFY hails JOE and hands him mail.*

EFFY. You were forty-five minutes late picking up your mail. I was going to have the Sheriff send out a search party. But since you're the Sheriff, I didn't know who to call.

JOE. Thanks Effy, I appreciate your worry.

**JOE.** It wasn't.

**EFFY.** Really, hmm. Now you got me curious.

**JOE.** Effy, you were born curious.

**EFFY.** Better than being born with six toes and a cowlick.

**JOE.** I suppose.

**EFFY.** Well, just remember what my mother always said.

**JOE.** What's that?

**EFFY.** "If you've got the thread, you'll find the needle."

**JOE.** What's that supposed to mean?

**EFFY.** I'm not really sure but she always said it.

**JOE.** Thanks, Effy, you've been a real help.

**EFFY.** Anytime, Joe, anytime.

*(Crossfade.)*

### Scene 6

*SCENE: The Grill, later that day.*

*AT RISE: HANNAH and SHELBY are setting tables. CALEB enters. He and SHELBY meet eyes for a moment but SHELBY continues to work. HANNAH breaks the silence.*

**HANNAH.** Afternoon, Caleb.

**CALEB.** Aunt Hannah.

**HANNAH.** Missed you this morning.

**CALEB.** I wasn't hungry. Where's the rest of your staff?

**HANNAH.** Good question. Haven't seen Percy all day. Want some coffee?

**CALEB.** Yeah. Maybe a sandwich, too.

**HANNAH.** Comin' up.

*(Still glowing, PERCY appears outside the front of the Grill, leading ELI.)*

**PERCY.** Come along, now. *(She enters the Grill.)* Not to worry, come on in.

*(SHELBY looks up to see ELI just outside the doorway. She drops the plate she is holding. It shatters.)*

**HANNAH.** That's one less to wash, Shelby. *(Turning from Caleb, she sees ELI.)* Oh, my Lord.

**JOE.** I was only —

**PERCY.** If you're thinkin' I'm one of them sex-starved prison gals or somethin', you're damn wrong.

**JOE.** What??

**PERCY.** You just come around for our parole meetin's! Otherwise you got no business around me, you hear?!

*(PERCY goes into the Grill.)*

**JOE.** *(Calling after her.)* I came by to see if Hannah needed more firewood! *(Shakes his head.)* Damn.

*(Crossfade.)*

#### Scene 4

*SCENE: The Grill, morning. About a week later.*

*AT RISE: PERCY is doing AM prep. SHELBY and CALEB argue as they enter the Spitfire.*

**CALEB.** But Shel, you knew I was showing the quarry today, and that I needed my blue shirt.

**SHELBY.** *(Embarrassed to be arguing in front of PERCY.)* I didn't have time for a colored load, Caleb. I told you, I'm sorry.

**CALEB.** I'm sorry doesn't get the damn shirt washed, does it?

**SHELBY.** *(Dispirited.)* I'll go home on my break. It'll be in the dryer.

*(PERCY and SHELBY nod a wary 'hello.')*

**CALEB.** *(To PERCY.)* My Aunt said she was gonna write out a list of supplies.

**PERCY.** On the table.

**CALEB.** *(Picks up the list.)* I'll drop these off when I come back for the bank deposit tonight. *(Kisses SHELBY's cheek.)* You girls try not to burn the place down. Who knows, one of these days this old greasy spoon might actually sell.

*(CALEB exits.)*

**SHELBY.** ... Sorry I'm late.

**PERCY.** It's not my business.

**SHELBY.** *(Finding empty container.)* Scalloped potatoes fin

Caleb/Shelby  
Start

End