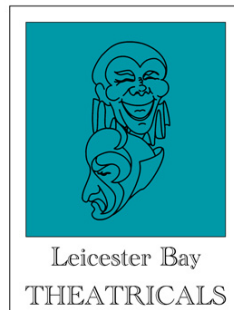


**PERUSAL SCRIPT**

# **Tahoe**

A Short Play  
*(from the play "Peculiarities")*

by  
Eric Samuelson



Newport, Maine

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**TAHOE**

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**PECULIARITIES** by Eric Samuelsen. 5w 3m. *Peculiarities* is an exploration of LDS attitudes toward sexuality, in particular situations in which moral rigidity and sexuality collide in Mormon culture. A collection of 4 plays TAHOE, PIZZA AND A MOVIE, NCMO and TEMPS (plus two adjunct plays developed later and available separately) KISS, and BISHOP! *Peculiarities* interweaves the 4 plays together, however, they are also available as separately, through-plotted Short Plays. **ORDER #2091**

**Tahoe** — Two BYU students go to Nevada to get civilly married for a weekend so they can see what sex is like. The play takes place in Ted's car while he and Kendra are traveling back to Utah from a weekend in Tahoe. **ORDER #2092**

**Pizza and a Movie** — Two roommates, Carlene and Courtney, spend an evening watching questionable content, wondering about men, and eating pizza in their BYU-approved housing apartment in Provo, Utah. **ORDER #2093**

**NCMO** — The play takes place inside a BYU-approved housing apartment in Provo, Utah where Kim and Trent ... **ORDER #2094**

**Temps** — Each has been dating someone else, but due to a situation where they work, they are now inside Jason's car on their way to.... **ORDER #2095**

**(KISS #2096, Bishop! #2097)** no longer included in *Peculiarities*.

**Eric Samuelsen** taught at Wright State University in Dayton, Ohio before joining the faculty at Brigham Young University in 1992. He became head of the Playwriting program at BYU in 1999. He has also taught as an adjunct faculty member in the Religion department. He retired from BYU in 2012.

As a playwright, Samuelsen has had twenty-seven plays professionally produced in Utah, Indiana, Louisiana, New York, and California. Some of his plays include *Gadianton*, which has seen three professional productions across the country, *A Love Affair with Electrons*, *Family*, *The Plan*, and *The Way We're Wired*. He is resident playwright at Plan-B Theatre Company in Salt Lake City, who designated their 2013-14 season a 'Season of Eric', including productions of six of his plays.

He is a member of the Playwrights' Circle, and the Dramatists Guild. He is three-time winner of the Annual Award in Playwriting offered by the Association for Mormon Letters (AML) and he became president of AML in 2007. In 2013 the organization awarded him the Smith Pettit Award for his lifetime work as a playwright.

He has been a staff writer for the on-line satirical magazine *The Sugarbeet*. He was also featured in the book *Conversations with Mormon Authors*, edited by Chris Bigelow. He is a noted Ibsen translator, and has also published scholarly articles on 19th and 20th century Scandanavian Theatre, and more recently, on LDS drama and film. He blogged at *Mormoniconoclast.com*. Eric died in September of 2019 after a long battle with polymyositis. This has left a huge hole in the Theatre Community within, and outside of, The Church of Jesus Christ of Latter-day Saints.

*Peculiarities* was first produced in 2001, in Springville, at the Springville Playhouse. Tony Gunn directed.

**Kendra** was played by *Sarah Ratliff*

**Ted** was played by *Ben Sampson*

**Carlene** was played by *Shelley Burton*

**Courtney** was played by *Sarah Nielsen*

**Trent** was played by *Jesse Harward*

**Kim** was played by *Susanna Florence*

**Alexis** was played by *Diane Rane*

**Jason** was played by *Jeremy Selim*

In 2005, *Plan B Theatre* in Salt Lake City did a production, again called *Peculiarities*, but it only included three of the stories: Tahoe, Temps, and Kiss. (not included here) The three in cars. Directed by Jerry Rapier. Later filmed. Here it is on YouTube: <http://www.youtube.com/watch?v=x3jfgsYE0IY>

#### CAST OF CHARACTERS

##### ***TAHOE***

**KENDRA** (*BYU co-ed, early twenties*)

**TED** (*BYU student, early twenties*)

##### ***PIZZA AND A MOVIE***

**CARLENE** (*BYU co-ed, early twenties*)

**COURTNEY** (*BYU co-ed, early twenties*)

##### ***NCMO\****

**KIM** (*BYU co-ed, early twenties, single*)

**TRENT** (*BYU student, Returned missionary, early twenties, single*)

##### ***TEMPS***

**ALEXIS** (*Mid-20s. married*)

**JASON** (*Mid-20s, single*)

\* (*non-committal make-out*)

Each play is also available as a separate Short Play, and able to be produced independently including KISS and BISHOP!

# TAHOE

## SCENE ONE

*(Lights up on KENDRA and TED. Radio on. A very long pause.)*

**KENDRA:** I hate that song.

*(She turns down the radio.)*

**TED:** Oh.

**KENDRA:** *(switches the station.)* Country. Country. Great, radio Elko, this sucks.

*(She tries several stations.)*

**TED:** *(After a moment.)* We're in the middle of Nevada. There's not going to be a lot—

**KENDRA:** I know where we are. Between Elko and Winamucca.

*(She snaps off the radio.)*

Hub of Northern Nevada.

**TED:** Still, I mean, some tunes . . .

*(Glances over at her. Decides to keep going.)*

Would be, you know . . . nice. . . if we could find a station that . . .

*(He runs out of steam. They ride quietly a while longer.)*

Did you turn the key back in?

**KENDRA:** The which?

**TED:** The room key. Did you turn it in?

**KENDRA:** We were supposed to leave it in the room.

**TED:** I think we were supposed to turn it in at the desk.

**KENDRA:** We were supposed to leave it in the room.

**TED:** When we checked out. I think—

**KENDRA:** We did the quick check-out thing. We didn't make any phone calls and we didn't watch a movie.

**TED:** You're supposed to check out—

**KENDRA:** They have your VISA number if there's a problem. All we had to do was leave the key in the room. On the, whatever, night table.

**TED:** If you say so.

*(A longish pause.)*

**KENDRA:** They left that thing. The quick check out form. On the floor by the *USA Today*.

**TED:** I didn't fill out any—

**KENDRA:** I did, while you were in the bathroom.

*(To herself.)*

Fogging up the mirror.

**TED:** Did you . . . say—?

**KENDRA:** Never mind.

*(A pause.)*

**TED:** Okay.

*(Another pause. He taps his fingers nervously on the steering wheel.)*

**KENDRA:** Would you mind not doing that?

**TED:** What?

**KENDRA:** You're playing with the steering wheel.

**TED:** Sorry.

*(He stops. Another pause.)*

**KENDRA:** I hate Nevada.

**TED:** Mmmm.

**KENDRA:** It's like this whole nuclear waste dump site.

**TED:** I think that's actually a little to the south of—

**KENDRA:** The whole state. Really, it's like a state for mutants. Sage brush, that's got to be some kind of mutant radiation . . .

*(pause)*

tumbleweed. . . All that.

*(pause.)*

. . . Who lives here? Mafia *and* cowboys. The whole state. And . . . like, space alien people. Area 51. Whatever. And gambling. I hate it.

**TED:** Hookers.

**KENDRA:** What?

**TED:** Nothing.

**KENDRA:** What did you—?

**TED:** Nothing.

*(Long pause.)*

You have the papers?

**KENDRA:** What?

**TED:** The papers? From the . . . you know, the . . .

**KENDRA:** I told you, we left them on the—

**TED:** From the . . . the place, the—?

**KENDRA:** Oh.

**TED:** Those.

**KENDRA:** I know, I know what you—

**TED:** Do you wanna. . . like, keep. . . ?

*(Pause. Another try.)*

Do you think we should. . . ?

*(Pause. Another attempt.)*

They're legal documents. I mean—

**KENDRA:** I never want to see 'em again.

**TED:** No. But maybe we should. Keep 'em. Or somethi—

**KENDRA:** Twenty years from now. *Ten* years from now, *next* year. Are you gonna wanna anyone to even *know* that—?

**TED:** No. I guess not.

**KENDRA:** Me neither.

**TED:** So. Okay. We're decided. . . . Okay. I'll just . . . get rid of them . . . or someth. . . .

*(Pause. Big change of subject.)*

I was gonna ask you. Since we're talking . . . What'd you think of the floor show?

**KENDRA:** The what?

**TED:** The show? At the hotel?

**KENDRA:** What about it?

**TED:** I was gonna ask what you thought.

**KENDRA:** It was okay.

*(Making an effort.)*

I mean it was pretty good.

**TED:** I thought so.

*(Pause.)*

The singer. The black lady. Her voice was really—

**KENDRA:** Yeah.

**TED:** Like, they can really sing sometimes. Big black women, you know what I—

**KENDRA:** Yeah, I do.

**TED:** Well. African-American. I uh guess we're supposed to—

**KENDRA:** Black. I hate that. Black.

**TED:** What?

**KENDRA:** All that political correctness. "People of color." All that.

**TED:** Well, whatever they—

**KENDRA:** She's black.

**TED:** I mean, I just . . . whatever *they* want to be—

**KENDRA:** I just want to call them one thing and let that be that. I don't want it to, like, *change* every five min—

**TED:** Sure. All I'm saying is—

**KENDRA:** Black. Black black black. Black singer, black entertainer, big black woman with a big black voice.

**TED:** Thing is—

**KENDRA:** Drive you crazy, changing every five seconds. Changing the rules.

**TED:** Sure. All I'm—

**KENDRA:** They should just make a rule and then that's it.

**TED:** Absolutely. Okay? I agree with you.

**KENDRA:** Okay.

**TED:** What I was asking. Isn't she someone?

**KENDRA:** Who?

**TED:** The singer. Who we're talking about. Isn't she, like, a Supreme or something?

**KENDRA:** A Supreme.

**TED:** Didn't your parents have those records? Diana Ross and the Supremes and —

**KENDRA:** That wasn't Diana Ross.

**TED:** No, I know, I was just saying she might have been a—

**KENDRA:** (*Scornfully.*) Diana Ross.

**TED:** No. But—

**KENDRA:** You're so gullible.

**TED:** No, I just—

**KENDRA:** We're at Tahoe, rinky dink hotel in Tahoe. Not Vegas or, whatever, Mark Taper Forum.

They're not gonna have Diana flipping Ross singing in the hotel floor show.

**TED:** I was just thinking, another Supreme, though. Another one.

**KENDRA:** Another. . . .?

**TED:** I mean it was Diana Ross *and the Supremes*. And I mean who ever hears of the rest of them? I mean, one of them could be at Tahoe, right? Florence Nightengale, Cindy Birdsong, whoever the rest of them--

**KENDRA:** Cindy *Birdsong*?

**TED:** That was one of their names. I think.

**KENDRA:** You know the names of the other Supremes?

**TED:** It stuck in my head.

**KENDRA:** Well, you just know everything there is to know, don't you?

(*Pause.*)

**TED:** That that that. . . . the whole . . . I'd never used a . . . it wasn't my fault.

**KENDRA:** No. To be fair, I guess it wasn't.

(*BLACKOUT*)

## **SCENE TWO**

(*KENDRA starts to cry quietly in the seat. TED looks over at her. Tries to figure out what to say. Can't. Drives on.*)

## **SCENE THREE**

(*She's really crying now. TED has no idea what to do. He keeps glancing over at her, hoping she'll quit. She doesn't. Finally.*)

**TED:** Is there anything I can. . . .

(*A pause. She ignores him.*)

Are you okay—?

**KENDRA:** I'm fine.

(*He keeps driving. She keeps crying.*)

## **SCENE FOUR**

**KENDRA:** (*Wiping her eyes with a tissue.*) I'm sorry. I'm just . . . I just get all. . . .

**TED:** It's okay.

**KENDRA:** (*Blowing her nose.*) I just—

**TED:** It's fine. Do you need another one?



**KENDRA:** Thanks.

*(He hands her another tissue.)*

**TED:** It wasn't all bad.

*(She blows her nose again.)*

I mean I didn't think it was all so awful.

**KENDRA:** Oh, no.

**TED:** The lake was really pretty.

**KENDRA:** It's beautiful.

**TED:** Horseback riding.

**KENDRA:** No, of course, that was great.

**TED:** And that one place, with the electronic darts.

**KENDRA:** I wish we could have taken one of those lake cruises.

**TED:** That did look nice.

**KENDRA:** I think . . . just cruising down the lake at night. . . . maybe dancing.

**TED:** Dancing slowly in the moonlight.

**KENDRA:** Yeah! Maybe like that.

**TED:** We never danced.

**KENDRA:** No. No, we didn't.

**TED:** We should have. Or maybe one of those hikes.

**KENDRA:** Backpacking. Take one of those trails, and picnic.

**TED:** Picnic by some little stream. You know. Maybe by a waterfall.

**KENDRA:** See, that's what we should have. . . .

*(Pause.)*

How did we . . .? Where did this come from?

**TED:** Goofing around. That one time, talking, you said, hey, have you heard of that thing where they go to Tahoe or Vegas?

**KENDRA:** Yeah. I remember.

**TED:** And you said something like, maybe we should try that.

**KENDRA:** I was kidding.

**TED:** I knew that. Both of us . . . chortling.

**KENDRA:** Laughing. Just kidding around, you know, and then you mentioned it later, and then it was this thing. In our heads. An idea.

**TED:** Not a bad idea.

**KENDRA:** *(Dismissively.)* Yeah.

**TED:** I mean, if we did this again, we'd be . . . inured to it.

**KENDRA:** *(Under her breath.)* Inured.

**TED:** Go during the winter, spend the day skiing, and then snuggle up by the fireplace, drink hot chocolate and warm up each other's hands.

**KENDRA:** That's so. . . .

**TED:** We should have.

**KENDRA:** We should have danced.

**TED:** Watch the moonlight over Lake Tahoe, the ripple of the waves. And the band, a live band, playing something soft. And we'd hold each other on the dance floor, maybe not even actually moving our feet much, maybe just swaying a little with the music.

*(Pause.)*

And then . . . the boat would finish the cruise, and we'd hold hands, and walk slowly back to our hotel. And we'd go up to our room together, maybe not even talking much, just so glad to—.

**KENDRA:** *(Very pale.)* Could you pull over please? Please?

*(He pulls over.)*

**TED:** Kendra?

**KENDRA:** Hurry.

**TED:** Are you okay?

**KENDRA:** I'm going to be sick, I think.

*(BLACKOUT)*

**5 MORE PAGES TO THE END**