



**HUMOR AND ITS IMPLICATURE  
IN NICK ZAGONE'S PLAY  
*OHIO***

**FINAL PROJECT**

Submitted in partial fulfillment of the requirements  
for the degree of Sarjana Sastra in English

by:

**TRI ARIE BOWO**

**2250405541**

**ENGLISH DEPARTMENT  
FACULTY OF LANGUAGES AND ARTS  
SEMARANG STATE UNIVERSITY  
2009**

## APPROVAL

This final project was approved by the Board of Examiners of English Department of Faculty of Languages and Arts Semarang State University on August, 2009

Board of examiners:

1. Chairman,

Drs. Januarius Mujiyanto, M.Hum  
NIP. 131281221

---

2. Secretary,

Drs. Alim Sukrisno, M.A  
NIP. 131095303

---

3. First Examiner,

Frimadhona Syafri, S.S., M.Hum  
NIP. 132300419

---

4. Second Examiner/ Second Supervisor,

Dra. Rahayu Puji H., M.Hum  
NIP. 132158715

---

5. Third Examiner/ First Supervisor,

Drs. Amir Sisbiyanto, M.Hum  
NIP. 131281220

---

Approved by  
Dean of Language and Art Faculty

Prof. Dr. Rustono  
NIP. 131281222

## SURAT PERNYATAN

Dengan ini

Nama : Tri Arie Bowo  
NIM : 2250405541  
Fakultas : Bahasa dan Seni  
Jurusan/ prodi : Bahasa dan Sastra Inggris/ Sastra Inggris

Menyatakan bahwa skripsi/ final project yang berjudul **Humor and its Implicature in Nick Zagone's Play *Ohio*** yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana, benar-benar merupakan karya saya sendiri, yang saya hasilkan setelah melalui penelitian, pembimbingan, diskusi, dan pemaparan/ ujian. Semua kutipan baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber perpustakaan, wahana internet, maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya sebagaimana yang lazim dalam penulisan karya ilmiah. Dengan demikian seluruh isi skripsi/ final project ini telah menjadi tanggung jawab saya sendiri. Jika kemudian ditemukan pelanggaran mengenai tata cara dan konvensi penulisan karya ilmiah tersebut, saya bersedia menerima konsekuensinya.

Semarang, Agustus 2009  
Yang Membuat Pernyataan

Tri Arie Bowo

**Qui non est hodie cras minus aptus erit:**

**He who is not prepared today will be less so tomorrow**

**(Ovid)**

**To:**

**Mamadink**

**And**

**My parents**

## **Acknowledgments**

Foremost the writer would like to express his sincere gratitude to Allah SWT for his blessing and mercy which lead the writer to the completion of this final project.

This final project would not have been completed without the assistance of other individuals, and the writer wishes to express his appreciation.

First of all the writer would like to extend gratitude to Drs. Amir Sisbiyanto, M.Hum as his first supervisor who spent his time and gave valuable advice and guidance for this final project, furthermore the writer would like to express gratitude to Drs. Rahayu Puji H.,M.Hum as his second supervisor, whose particular assistance deserves high appreciation. Not to mention, all the lecturers of English department who enlarge the writer knowledge for these four years.

Then, the writer would like to express his gratitude to his beloved parents for their endless love, pray and support so that the writer was able to finish this final project. The special thanks go to Mamadink which always supports the writer in good and bad times. Then, his best friends Letto, Ragiell, and Yan for your inspiring dream. And all of my friend in class B parallel 2005, thanks for all the fun and beautiful memories we made together in our 'best' four years. They are the best friend now and forever.

The last but not least, the writer would like to thanks to all his great friends, brother, sister, and those whose names I can not mention personally. Thank you so much for your helps and support. Finally, the writer expects that this final project would be useful for further study especially in the field of humor.

Semarang, August 2009

The Writer

## ABSTRACT

**Tri Arie Bowo**, English Literature, Faculty of Languages and Arts, Semarang State University, 2009. *Humor and its Implicature in Nick Zagone's Play Ohio*. First Supervisor: Drs. Amir Sisbiyanto, M.Hum. Second Supervisor: Dra. Rahayu Puji H., M.Hum.

*Keywords: "Humor and Implicature"*

Humor is widely used as a generic term for everything that appeals laughter. This definition is also suitable for the violation of Cooperative principle/ Implicature which also cause laughter. The object of the study is a Play entitled *Ohio*. This study focuses on the violation of Cooperative Principle which causes laughter.

In this research, the writer would like to achieve three objectives of the study. The first objective is the writer wants to describe how humor is applied in nick Zagone's play *Ohio*. Secondly, the writer would like to find out what kind of humor is reflected in the play. The last objective is the writer would like to describe the Implicature of the humorous expression which is being applied on the play.

The writer used a descriptive qualitative research as a method of his study since the data were in the form of written words and they were descriptively analyzed. There were several steps in analyzing Humor and its Implicature in Nick Zagone's play *Ohio*. The first step is reading the play script in order to understand the play. Secondly, the writer separating the data and non data by marking, underlining, and bracketing of the data or usually called identifying. Third steps, the writer list all the identified data and put them in tables or inventorying. The final steps, the writer analyzes the data and tries to explain the humorous expression through the theory presented by expert or analysis.

From the analysis, the writer finds that in Nick Zagone's play *Ohio*, humor is being applied in two ways which is in the form of word (humor of word) and in the form of situation created by the author (humor of situation.). In relation with its form, the writer found 7 form of humor which is reflected in the play, they are Repartee, Sarcasm, Mimicry, Irony, Burlesque, Wit, and Satire and in correlation with Implicature, the writer found 4 violation of Cooperative Principle or later being called Implicature, they are the violation of maxim of quantity (Quantity Implicature), the violation of maxim of quality (Quality Implicature), the violation of maxim of Relevance (Relevance Implicature), and the violation of maxim of manner (Manner Implicature).

By studying the Humor and Implicature the writer found the composition in producing humor and in the future, the writer wished that there will be more study in the world of humor because it can temporarily makes us forget our sorrow, it takes us away from our burden and lead us to the nice and friendly universe. Someday, the writer wishes that humor can't only be enjoyed but it also able to be studied in order to preserve it and finally to reproduce humor.

# TABLE OF CONTENTS

<b>ACKNOWLEDGMENT</b> .....	iv	
<b>ABSTRACT</b> .....	v	
<b>TABLE OF CONTENTS</b> .....	vi	
<b>LIST OF APPENDICES</b> .....	viii	
 <b>CHAPTER</b>		
<b>I. INTRODUCTION</b> .....	1	
1.1 Background.....	1	
1.2 Reason for Choosing the Topic.....	4	
1.3 Statement of the Problem.....	7	
1.4 Objectives of the Study .....	7	
1.5 Significance of the Study .....	7	
1.6 The Outline of the Report .....	8	
 <b>II. REVIEW OF RELATED LITERATURE</b> .....		9
2.1 Drama.....	9	
2.1.1 The Forms of Drama .....	12	
2.2 Humor .....	13	
2.2.1 Types of Humor .....	14	
2.2.2 Form of Humor .....	16	
2.3 Implicature .....	21	
2.3.1 Types of Implicature .....	23	
 <b>III. METHOD OF INVESTIGATION</b> .....		28
3.1 Object of the Study .....	28	
3.2 Types of Data.....	29	
3.3 Techniques of Collecting Data.....	30	
3.3.1 Reading .....	30	
3.3.2 Identifying.....	30	
3.3.3 Inventorying.....	31	
3.3.4 Technique of Data Analysis.....	33	

<b>IV. RESULT OF DATA ANALYSIS</b> .....	35
4.1 Analysis of Types of Humor .....	35
4.1.1 Humor of Situation .....	35
4.1.2 Humor of Word.....	41
4.2 Analysis of Forms of Humor .....	44
4.2.1 Repartee .....	44
4.2.2 Sarcasm .....	45
4.2.3 Mimicry.....	45
4.2.4 Irony .....	46
4.2.5 Burlesque .....	48
4.2.6 Wit.....	49
4.2.7 Satire .....	50
4.3 Analysis of the Violation of Cooperative Principle/ Implicature .....	51
4.3.1 Quantity Implicature .....	51
4.3.2 Quality Implicature .....	52
4.3.3 Relevance Implicature .....	54
4.3.4 Manner Implicature.....	57
<b>V. CONCLUSION</b> .....	65
5.1 Conclusion .....	66
5.2 Suggestion.....	68
<b>BIBLIOGRAPHY</b> .....	69
<b>APPENDICES</b> .....	72

## **LIST OF APPENDICES**

### Appendix

1. Classified Data for the First Problem.....	71
2. Classified Data for the Second Problem .....	84
3. Classified Data for the Third Problem .....	97
4. Overall data.....	106
5. Play script.....	122

# CHAPTER I

## INTRODUCTION

### 1.1 Background

People say that reading literary works is more interesting than reading ordinary books. Even though they have the same purpose that is to get knowledge, reading literary works will give more benefit. Literary works have the power to make us cry, laugh, smile, and amused at the same time. It can drive our mind away from our body. It has the power to make us feel the characters' mind and imagine the situation presented in the play. By reading literary works, people can open their mind more widely than usual; it can help us to understand other's habits, customs, ambitions, desires, and even their social back ground.

People also read literature to help them gain a sense of self-discovery and their world to shape their special roles in their life, to learn the meaning of personal struggles in which they are engaged. Rees (1973:3) also states that by reading literature, we are in some sense making ourselves better people. He further states that by learning other peoples' experiences, we will be more tolerant, understanding and wiser to other.

According to Rees (1973:1-2) literature has two senses: broad and narrow sense. In the broad sense, literature is any writing forms such as scripts, books, journal, poem, novel, short story, catalogues, brochures, etc. whereas in the narrow sense, literature means a piece of writing which expresses and communicate thoughts, feeling or ideas and attitude of its writer towards life in the world. From the above statement we can concluded that literature is a form of writing.

Perrine (1959:3) makes two broad categories of literature based on the aim of writing. He states that there are two kind of literature: literature of escape and literature of interpretation. Escape literature is purely written for entertainment, to help people pass the time. It takes them away from the real world and enables them to forget their problems temporarily. Different from escape literature, interpretative literature is written to broaden, deepen, and to sharpen people awareness of life. It takes them through the imagination into the real world and enables them to understand their problem. Interpretative literature is not only for pleasure, but also for understanding; it can make people understand the reality of life better.

Literature can be divided into some genres. They are poetry, prose/ fiction, auto/biographies, essays, and drama or plays. Drama as one of literary works is differs from the other in form. Drama uses dialogues mostly while the other works use it partly. People can enjoy drama by reading the script and also by watching the work performed on stages.

Drama is classified into two kinds: stage drama and closed drama. Stage drama is drama performed on stage whereas closed drama is drama to be read or simply called a play. Kennedy (1983:813) states that a play which is destined to be read but not acted (whatever the invention of its author) is called a closed drama.

In addition to the above statement, Mc Chutchan (1968:7) states as follow:

Closed drama is a form intended for reading rather than acting. Hence, it is true when we say that reading closed drama is like reading the other form of literature especially fiction. Since all we can do is just imagine from everything from the description.

Furthermore, Kennedy (1983:813) states that some readers, while silently reading a play to them, try to visualize a stage, imagine the characters in costumes and under lighting.

We can conclude that that drama is basically written to be performed; however, we can also enjoy it by reading the play script without watching its performance directly. It is because the dialogues and stage direction can be the guidance for the even on the script. Moreover, the dialogue, narration, and stage direction make us easy to understand the play and make us easy to understand the play, and make a living conversation which can give us the better bigger picture of the play.

To deepen our understanding of the play itself, we need to understand the nature or the meaning of the figure of speech which embedded on the play such as metaphors, simile, hyperbole, and humor which rarely discussed in the literature analysis.

Humor is the tendency of particular cognitive experiences to provoke laughter and provide amusement. Many theories exist about what humor is and what social function it serves. People of most ages and cultures respond to humor. The majority of people are able to be amused, to laugh or smile at something funny, and thus they are considered to have a "sense of humor".

The term derives from the humoral medicine of the ancient Greeks, which stated that a mix of fluids known as humours (Greek: χυμός, *chymos*, literally: juice or sap, metaphorically: flavour) controlled human health and emotion.

Since humor were not only able to entertain but also able to convey message, the writer believes that we need to understand the Implicature of the

humor itself in order to understand the true meaning and the possible meaning which may occur in literature works.

An Implicature is something meant, implied, or suggested distinct from what is said. Implicatures can be part of sentence meaning or dependent on conversational context, and can be conventional or unconventional. Conversational Implicatures have become one of the principal subjects of pragmatics. Figures of speech provide familiar examples.

Implicature has been invoked for a variety of purposes, from defending controversial semantic claims in philosophy to explaining lexical gaps in linguistics. H. P. Grice, who coined the term “Implicature,” and classified the phenomenon, developed an influential theory to explain and predict conversational Implicatures, and describe how they are understood. The “Cooperative Principle” and associated “Maxims” play a central role.

From the above explanation, we can conclude drama is part of the literature field which uses dialogue as its main features, while play is a form drama which is not intended to be performed. In order to understand the meaning/general meaning of the play, we need to understand the figure of speech in the play itself and one of them is humor. In correlation with humor as a message carrier, the writer wishes to understand the Implicature of the humorous expression in order to understand the play itself and the message that the author wish to send.

## **1.2 Reason for Choosing the Topic**

Drama or plays is the one interesting reading materials. The arrangement of the play is one of the interesting things that draw the reader’s attention. With the theatre, stage, actor, audience, music, dance pantomime, gesture, stage costume, setting to draw on in the citation of a unified and intelligible play, a playwright is

obviously composing an amazing work of art on the stage. However, the playwright still uses words. Altembernd and Lewis (1966:5) states that there are groups of people who enjoy drama as written form as follow:

A play exist on papers, before and after performance: hence it can be read like fiction. It tells a story; like poetry. It makes use of language.

Nowadays, people can easily obtain original drama text or scripts. There are a lot of drama texts sold in bookstores, provided in libraries, or we can freely download scripts from the internet. In modern time a playwright realizes that his/her plays bring about significance influence on theatre, it will be read by a great number of people whether they are spectator or not.

Most play readers tend to find “an easy and understandable” play to read; but some others do not. The play script is usually categorized into two big genre, serious play and humorous play. Some play readers choose serious play because they are entertained with the tragedy and sad moment which usually occurs in the serious play. Some of the play reader including the writer chooses the humorous play because the humorous plays able to make people laugh, relax, and forget the daily problem for a while.

Some of the play being called humorous play because it contains humorous expressions which able to make people laugh. Each of the humorous expression is categorized into different types according to their own features. The features which could differentiate them are the humor originality and media.

The different types of humor have different forms of humor. It is because the certain types of humor use the specific form of humor. For example; the visual humor usually uses form of humor such as visual punch, and pantomime. The other example of the existed form of humor are wit, satire, sarcasm, burlesque, parody, repartee, mimicry, etc.

The existed forms of humor are unable to explain all the humorous expression which inhabited the world. It is because the world of humor is very wide and it is called “the grey area” which meant that the world of humor were highly less explored by scientist specially linguist.

One of the unexplored humorous expressions is the expression whom violates the well established theories of linguistic. One of the violations of linguistic theory is the violation of Cooperative Principle which being promoted by Paul Grice and it is called Implicature.

The Cooperative Principle is the four maxims which contain maxim of quality, maxim of quantity, maxim of relevance, and maxim of manner. The violation of the four maxims creates ambiguity. The ambiguity on the one hand creates the misinterpretation of the meaning but in the other hand creates humor. Rustono (1999:82)

Based on the description above, the writer would like to give some reasons why the writer chose the topic of humor and it’s Implicature in Nick Zagone’s play *Ohio*. The reasons are:

- (1) The writer chooses the humorous play because the writer is interested in the language, expression, and the message which is inhabited in the humorous play.
- (2) The writer chooses Nick Zagone because he is less known playwright whom uses to write play by inserting funny stage directions, dialogues, and humorous comments to entertain the reader.
- (3) The writer chooses *Ohio*, because it contains abundant humorous expressions which amuse the writer.
- (4) The writer wishes to study the types of humor and the forms of humor which exist on the play.

(5) The writer wishes to analyze the Implicature or the violation of the cooperative principle which causes humor.

Moreover the writer chooses Implicature as the basic theory to test the humor because the writer wishes to reveal that meaning is not only determined by lexical and structural features but also by other external language features such as speaker and hearer educational and social background, the relevance to the subject matter, the situation of the conversation etc.

### **1.3 Statement of the Problem**

In order to understand it more deeply and to focus on the study, the writer would like to state the problem in question form as the guidance for the writing

- (1) How is humor applied in nick Zagone's play *Ohio*?
- (2) What forms of humor is reflected in Nick Zagone's play *Ohio*?
- (3) What are the Implicature of the humorous expressions which being applied on the play?

### **1.4 Objectives of the Study**

To give the readers the description about Ohio in correlation with Implicature of humor, there are three objectives which I want to achieve:

- (1) To describe how humor is applied in nick Zagone's play *Ohio*,
- (2) To find out what forms of humor is reflected in Nick Zagone's play *Ohio*,
- (3) To describe the Implicature of the humorous expression which being applied on the play.

### **1.5 Significance of the Study**

The result of the study which the writer is going to conduct hopefully could be used as a reference for developing literature studies. Most of all, this

study is expected to present a clear description of humorous expression in the play and to enrich more knowledge or information on the field of humor/ comedy since there are still few investigation has been done in this field. From this study, the reader can get an idea that humor can be used to convey message as well as entertainment.

## **1.6 The Outline of the Report**

This thesis is arranged into chapters and subchapters. Chapter one is the introduction which consist of the general background of the study, reason for choosing the topic, statement of the problem, objective of the study, significance of the study, and outline of the report.

Chapter two contains the theoretical foundation, it discusses the definition of drama, form of drama, definition of humor, types of humor, form of humor, definition of Implicature, types of Implicature, and it also covers the concept of this thesis.

In chapter three, the writer presents the method of investigation; they are the object of the study, types of data, technique of collecting data which covers reading, identifying, and inventorying, and in the last part in method of investigation the writer presents technique of data analysis.

The fourth chapter consists of the main discussion of the study; they are the types of humor shown in the script such as humor of situation and humor of word, the form of humor in the play such as Wit, Satire, Sarcasm, etc. The fourth chapters also reveal the Implicature which provoke laughter in the play that closely related to humor. In chapter 5 (last chapter) the writer gives some conclusion and suggestion toward the subject matter. At the end of this report; appendixes, *Ohio* play script, and references will be attached.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Drama**

Drama is one of the most interesting literary works, most people in the worlds are interested to enjoy drama whether young or old, enjoy going to a theatre, watching a motion picture, or viewing a good show on television that display drama. One explanation of drama's popularity is that it appears to the physical senses of sight, hearing and also contain entertainment.

According to Greek, drama means "action or deed", taken from the word "Dran". Drama is a narrative art that present story which are presented in order to give pleasure or to entertain, in addition, they have a wide range of functions in society; for examples, conserve its legend, ridicule its weaknesses or extend its knowledge.

While play, as Mbijo Saleh defines, is identical to "life presented in action" (1967:30), because it presents conflict, event or ideas that has been set out for performance before audience. It is participated by audiences that make the play on the stage very different from the some play in the printed form or work of fiction.

Similar to those definitions. Russel says that drama is a work or literature or composition, which delineates life and human activity by means of presenting various actions and dialogues between groups of character. Russel (1966:5). According to him, drama is an "imitation or representation of human life or

human activity which showing through action”, the dialogue by the actor on the stage, they also give picture of life and human being facing life’s problem. Since play is only and only is an imitation or representation of an action, an attempted facsimile of real life, and the reader most willing to accept certain things in the imagination. Drama is more that the representation of character if life trough action and dialogue, for drama is also an entertainment. Through reading a play or seeing drama on stage people can get pleasure and fun.

Different from this definition, Allison, A.W., A.J., and Eastman, A.M., give their own explanation about the play. A play is a work of literary fiction enacted by living persons before the eyes of the audience (1957:5). A literary study enacted of the drama postulates an ideal performance of each work, assuming that the mind’s eye will apprehend living persons and the mind’s ear the intonation of speech.

Aristotle as stated on “how to analyze drama” by Russel drama is an imitation of an action, he meant the representation or depiction of action trough dialogue (1966:1) although plays are thus designed to be presented orally on the stage. The mistakable fact that some points the playwright must write down all of the words. Eventually, the play must be read by the actors or audiences.

On others book entitled “Theater: an introduction” as quoted by Brockett, Aristotle declared that a play should have a beginning, a middle, and an end (1996: 23). On the surface, these statements seem obvious and very simple, but it represents its vital truth. Basically, it implies that a play must be complete and self

contained, that everything is necessary for its understanding must be included on the play itself.

More, he adds that the point is the beginning in the total plot at which the playwrights chooses to start the action, and itself the foundation upon the succeeding action is built the middle develops the potentialities found in the beginning, and the resolves and completes in action.

Dr. Henry Guntur Tarigan's book entitled "Prinsip-Prinsip Dasar Sastra" explains some definitions of drama. He cited them from "American collegiate dictionary, Webster's collegiate dictionary, advance learner's dictionary of current English, Webster new international dictionary and dictionary of world literature.

He concluded that drama is:

- (1) A branch of literature
- (2) The form of the play
- (3) The emphases of play/ drama
- (4) A play presented on stage
- (5) An art that arranged the show from the beginning of the process of writing till the presentation
- (6) Drama needs a place, time and audience
- (7) Drama is an imitation of life
- (8) Drama is an interesting and attractive event (1993:73)

From several definitions above, the writer concludes that drama is simply a play. It is designed for so many purposes for example religious purposes, informative purposes and of course for entertainment. Furthermore, drama is an

experience that told a story in many ways to interest audience and its present action through performance.

### **2.1.1 The Forms of Drama**

Since ancient day, there are two genres that have dominated dramatic criticism. They are tragedy and comedy. In order to widen our perspective on drama, the writer divided the forms/ types of drama into 4 categories: comedy, farce, melodrama and tragedy.

#### **(1) Comedy**

The word “comedy” is familiar to most people. Comedy has also an intention to provoke laughter. Alternbernd and Lewis (1966: 68) states:

Comedy develops by farce by almost imperceptible gradation. The Farcial element, the result to hamming, clowning, wisecracking, wide open absurdity to stimulate laughter is the spice of life to many comedies.

Based on the statement above the writer concludes that comedy is a humorous play with an important theme. The characters in the comedy confront themselves and each other in some conflict but their conflict will end in happiness.

#### **(2) Farce**

“Farce” is a humorous play; it is even called a wild humorous play. Shipley (1962: 57) defines farce as follows:

Farce means low comedy, intended solely farce generally to provoke laughter through gestures, buffoonery, action, or situation, as opposed comedy of character or manner.

Based on Shipley’s statement above the writer draw conclusion that farce is one of the drama that has an intention to provoke laughter by showing funny action or situation.

#### **(3) Melodrama**

“Melodrama” is a serious play. Hornby (1963:612) defines melodrama as an exciting and emotional drama, usually with happy ending. Benton (1970: 131) also stated that:

The plot in melodrama threatens the vicissitudes suffered by the virtue at the end of the villainous, but ends happily with virtuous triumphant.

Based on the statement above the writer concludes that melodrama a play important theme that shows the controversy between the antagonist and protagonist and ends with the protagonist’s victory.

#### **(4) Tragedy**

Hornby (1963:1071) states that:

Tragedy is defined as a play for the theater, film-play, of a serious solemn kind, with sad ending. Tragedy emphasizes on the tragic moment and appeals the sad moment.

Based on Hornby’s definition above, the writer concludes that tragedy is a serious play in which the antagonist and protagonist confront with each other with the suffering ends.

From the explanation in previous pages, the writer concludes that drama is a play. It is designed for many purposes for example religious purposes, informative purposes, entertainment purposes and it tells a story/ experience in many ways to interest audience and its present action through performance. Furthermore, drama has four major forms; they are Comedy, Farce, Melodrama, and Tragedy.

## **2.2 Humor**

According to Benton (1968:156) the word humor is derived from Latin word “humor”, meaning “moisture”. In a more specialized sense humor means the fluid of the body, it was used as a medical term in the ancient physiology. In the Middle

Ages and the later four cardinal humor of the body were blood, phlegm, choler (yellow bile) and melancholy (black bile). The variant mixture of this humor in different men determined their temperaments, their physical and mental qualities.

In the 16<sup>th</sup> century, humor means an unbalanced mental condition, a mood, or an unreasonable caprice, or fixed folly or vice. In the 18<sup>th</sup> century humor was first applied on the subject matter of laughter; for example comic writing, now, it is widely used as a generic term for everything that appeals laughter.

### **2.2.1 Types of Humor**

The type of humor varies according to their factor. There are humor which being categorized by the origin of the humor (American humor, Japanese humor, Iran humor, Indonesian Humor, etc). Humor of Nationality means the humor which occurs because of the specific culture in certain nation. Their main factors are the similarities of language, way of life, and custom. Each of the nations also has the specific forms of humor for example: American people prefer humor forms such as *Wit*, *Sarcasm*, and *satire* while countries like Indonesia prefer humor such as *slapstick*, *Farce* and *Buffonary*.

Humors are also being categorized because of their presentation in media. They were categorized into visual, spoken, and written humor. Visual humor relies on the visual to provoke laughter. Paint pictures in the mind of the reader and listener. Often, written humor paints stronger visual images in the mind of the reader than spoken humor does in the mind of the listener. The examples of visual humor are *visual puns*, *visual gags*, *parody* and *pantomime*.

Spoken humor is a humor which being presented orally. It's usually presented in informal situation between friends. Written humor relies almost entirely on the words and placement of those words. Spoken humor, in addition to words, adds delivery style into the mix. Because of the impact of delivery, spoken humor has more options, more flexible and often funnier than written humor. The example of spoken humor was *anecdotes*.

Although the spoken humor is usually funnier, sometimes the written humor has more impact. The specific word choices able to make the written form of humor become more powerful than the spoken form. The written humor generally have 2 types, they were humor of situation and humor of word. Benton (1968:178)

### **(1) Humor of Situation**

Humor of situation is called humor of an expected happening. This kind of humor mostly shows the situation to arouse laughter. Situational humor depends on place for it's comedy. For instance, the SitCom is situational humor. Such comedies depend on where the person is, or what the person is doing to be funny. Some classic bits of situational humor are *Lucy and the candy factory* or *Vitametavegamin*. Preposterous places for things to happen are situational humor. To enjoy this humor, people should see the situation in order to understand the true humorous expression which is embedded in a dialogue, utterance, or author comments.

### **(2) Humor of Word**

Humor of words can be enjoyed without consider the situation because the humor of words uses funny words to arouse laughter. The basic principle used to create most of humor of word is by finding connections and relationships. In the movie *Vegas Vacation*, Chevy Chase (as Clark Griswold) worked the principle of alternate word meanings to the max when his family visited Hoover Dam. The tour guide introduces himself with something like: “Welcome. I’m your dam tour guide. Please don’t wander off the dam tour. But let me know any time you have a dam question.” Humor of words takes many forms. It can be gently and kindly, or it can be harsh and biting.

### **2.2.2 Form of Humor**

Different types of humor carry different form of humor as well. The visual humor usually carries the form of humor which requires comic facial effect, and abundant body gesture such as pantomime, parody, etc. the spoken humor require accent, and facial expression such as pantomime. While written humor require funny words, written expression, utterances, and dialogue such as Wit, Irony, sarcasm, mimicry, etc. In conclusion, form of humor is the general pattern of humorous expression. Since this study focuses in the written humor, the writer will explain some of the form of humor which is inhabited in Nick Zagone’s play *Ohio*.

#### **(1) Wit**

According to Preece (1993:565) “Wit” differs from most humor in being purely intellectual rather than relying on congruities that come up naturally in many

situations (Preece et al. 1943. *Merriam-Webster's Subject Collegiate Dictionary*. Springfield, Massachusetts. USA: Merriam-Webster, Inc).

## (2) Satire

[Emil Draitser](#) in his work entitled *Techniques of Satire: The Case of Saltykov-Shchedrin* in 1994 stated that the word satire comes from Latin *Satura Lanx* and means "medley, dish of colorful fruits". It was held by Quintilian to be a "wholly Roman phenomenon" (*satura tota nostra est*). Generally Satire presents the weaknesses of mankind and makes fun of them. Usually, it attempts to cure foolishness by making people laugh at it ([Draitser](#), E. 1994. *Techniques of Satire: The Case of Saltykov-Shchedrin*. Berlin-New York: Mouton de Gruyter).

## (3) Sarcasm

Sarcasm is a form of speech or writing which is bitter or cutting, being intended to taunt its target. It comes from the ancient Greek *σαρκάζω* (*sarkazo*) meaning 'to tear flesh'. Sarcasm appears several times in the Old Testament, for example:

*Lo, you see the man is mad; why then have you brought him to me? Do I lack madmen, that you have brought this fellow to play the madman in my presence?*  
—ACHISH, KING OF GATH, I SAM 21:10-15

Sarcasm is proverbially said to be the lowest form of Wit. It is often associated with the use of Irony. Hostile, critical comments may be expressed in an ironic way such as saying "don't work too hard" to a lazy worker

(<http://en.wikipedia.org/wiki/Sarcasm>).

## (4) Irony

Irony uses words to express something *completely different* from the literal meaning. Usually, someone says the opposite of what they mean and the listener

believes the opposite of what they said. Irony may begin as a compliment or a simple statement; it conceals a sting in the remark. It is usually expressed by a tone of voice, and is often understatement. (Hutcheon, L. 1994. *Irony's Edge: The Theory and Politics of Irony*. London: Routledge).

#### **(5) Burlesque**

Burlesque is a humorous theatrical entertainment involving parody and sometimes grotesque exaggeration. Prior to Burlesque becoming associated with striptease, it is a form of musical and theatrical parody in which an opera or piece of classical theatre is adapted in a broad, often risqué style very different from that for which it is originally known. The term burlesque may be traced to folk poetry and theatre and apparently derived from the late Latin *burra* ('trifle'). Some authors assert that the first instance of burlesque occurred in the *Commedia dell'arte* of 16th century Italy. However, the first wide spread use of the word was as a literary term in 17th century Italy and France where it referred to a grotesque imitation of the dignified or pathetic. (Allen, R G. 1991. *Horrible Prettiness: Burlesque and American Culture*. Chapel Hill. Univ. of North Carolina Press,).

#### **(6) Slapstick**

Slapstick is a type of comedy involving exaggerated physical violence or activities which exceed the boundaries of common sense, such as a character is being hit in the face with a heavy frying pan or running into a brick wall. These hyperbolic depictions are often found in children's cartoons and light film comedies aimed at younger audiences. Though the term is often used pejoratively, the performance of slapstick comedy requires exquisite timing and skillful execution

(<http://en.wikipedia.org/wiki/Slapstick>).

### **(7) Mimicry**

Mimicry imitates another person's habit, gestures, or speech for comic effect. It usually used to mock someones funny behaviour or faces in order to obtain hilarious visual effect (<http://en.wikipedia.org/wiki/Mimicry>).

### **(8) Buffonary**

Form of humor which laughing at unintended humorous event such as throwing custard pie to someone's face or stepping at a dog's shit. The well known movie which uses this form of humor is *Tom and Jerry* (<http://en.wikipedia.org/wiki/Bouffon>)

### **(9) Farce**

Farce is the form of harsh humor which involve such behaviors such as pushing unsuspecting people into the swimming pool (<http://en.wikipedia.org/wiki/Farce>)

### **(10) Parody**

A parody (pronounced [PƏɪəDI], in contemporary usage, is a work created to mock, comment on, or poke fun at an original work, its subject, or author, or some other target, by means of humorous, satiric or ironic imitation. As the literary theorist Linda Hutcheon (2000: 7) puts it, parody is imitation with a critical difference, not always at the expense of the parodied text." Another critic, Simon Dentith (2000: 9), defines parody as "any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice." Parody may be found in art or culture, including literature, music (although

"parody" in music has a rather wider meaning than for other art forms), and cinema. (Hutcheon, L. 1985. *A Theory of Parody: The Teachings of Twentieth-Century Art Forms'*. New York: Methuen)

### **(11) Repartee**

Repartee is the wit of the quick answer and capping comment: the snappy comeback and neat retort. Example: Wilde: "I wish I'd said that." Whistler: "You will, Oscar, you will" (<http://www.merriam-webster.com/dictionary/repartee>)

### **(12) Puns**

Puns alternately dazzle, puzzle, and even anger some people. Puns enliven conversation, and wake people up from otherwise dull sermons, particularly when unintended. For example:

- (1) So, why do the big franchise hamburger joints not serve *escargot*?
- (2) Well, you see, it's part of their marketing plan, to serve only *fast* food.

Puns turn a phrase and make it startle our expectations and amuse us with the incongruity of the word (Alexander, R. J. 1997. *Aspects of Verbal Humour in English*. Tübingen: Narr).

From the explanation in previous pages the writer had knowledge that now humor is widely used as a generic term for everything that appeals laughter and generally have 2 types, they are humor of situation and humor of word. Benton (1968:178).

Humor of situation is called humor of an expected happening. This kind of humor is mostly shows the situation to arouse laughter. Situational humor depends on place for its comedy and depends on where the person is, or what the person is doing to be funny while humor of words can be enjoyed without considering the

situation because the humor of words uses funny words to arouse laughter. The other issues in humor are the form of humor. Form of humor is the general pattern of humorous expression. Its the pattern which is being used by the author to provoke laughter and the example of the form of humor are Wit, Satire, Sarcasm, Repartee, Burlesque, Buffoonery, Puns, Slapstick, Parody, Mimicry, Farce, and Irony.

### **2.3 Implicature**

Implicature is a technical term in the linguistic branch of pragmatics coined by Paul Grice. According to Grice (1957: 381) an Implicature is something meant, implied, or suggested distinct from what is said. Implicatures can be part of sentence meaning or dependent on conversational context, and it can be conventional or unconventional. Implicatures have become one of the principal subjects of pragmatics and usually associated with Conversational Implicature, Rustono (1999:79).

Figures of speech provide familiar examples. An important conceptual and methodological issue in semantics is how to distinguish senses and entailments from conventional Implicatures. Entailment differs from Implicature (in their definitions for pragmatics), where the truth of one (A) suggests the truth of the other (B), but does not require it. For example, the sentence (A) *Mary had a baby and (B) got married* implicates that (A) she had a baby before (B) the wedding, but this is cancelable by adding -- *not necessarily in that order*. Entailments are not cancelable.

Entailment also differs from presupposition in that in presupposition, the

truth of what one is presupposing is taken for granted. A simple test to differentiate presupposition from entailment is negation. For example, both *The king of France is ill* and *The king of France is not ill* presuppose that there is a king of France. However *The president was not assassinated* no longer entails *The president is dead*. Presupposition remains under negation, but entailment does not.

Implicature has been invoked for a variety of purposes, from defending controversial semantic claims in philosophy to explain the lexical gaps in linguistics. H. P. Grice, who coined the term “Implicature,” and classified the phenomenon, developed an influential theory to explain and predict conversational implicatures, and describe how they are understood.

H. P. Grice (1913–1988) was the first to systematically study cases in which what a speaker means differs from what the sentence used by the speaker means.

Example:

1. Alan: Are you going to Paul's party?  
Barb: I have to work.

If this is a typical exchange, Barb means that she is not going to Paul's party. But the sentence she uttered does not mean that she is not going to Paul's party. Hence Barb does not say that she is not going, she implies it. Grice introduces the technical terms *implicate* and *implicature* for the case in which what the speaker meant, implied, or suggested is distinct from what the speaker said. Thus Barb “implicated” that she is not going; that she is not going is her “Implicature.” Implicating is what Searle (1975: 265–6) called an *indirect speech act*. Barb

performed one speech act (meaning that she is not going) by performing another (meaning that she has to work).

By “saying,” Grice meant not the mere utterance of words. What Barb said is what she stated, namely, that she has to work, something she could have stated by saying different words. As Grice realized, “say” is used more or less strictly. Thus if Carl says “The largest planet is a gas giant,” we will sometimes count him as saying (and thus not implicating) that Jupiter is a gas giant. We will follow Grice in using “say” more narrowly, requiring that what a speaker says be closely related to what the sentence uttered conventionally means. So we will take Carl to have implicated that Jupiter is a gas giant by saying that the largest planet is.

### **2.3.1 Types of Implicature**

Conversational Implicature which is later on being called Implicature itself is a nonconventional Implicature based on an addressee’s assumption that the speaker is following the conversational maxims or at least the cooperative principle.

A conversational maxim is any of four rules which is proposed by Grice 1975, stating that a speaker is assumed to make a contribution that

- (1) Is adequately but not overly informative (quantity maxim)
- (2) The speaker does not believe to be false and for which adequate evidence is had (quality maxim)
- (3) Is relevant (maxim of relation or relevance), and
- (4) Is clear, unambiguous, brief, and orderly (maxim of manner)

The cooperative principle is a principle of conversation that is proposed by Grice 1975, stating that participants expect that each will make a “conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange.”

For example;

When a speaker makes an apparently uninformative remark such as “War is war,” the addressee assumes that the speaker is being cooperative and looks for the Implicature the speaker is making

The cooperative principle, along with the conversational maxims, partly accounts for conversational Implicatures. Participants assume that a speaker is being cooperative, and thus they make conversational Implicatures about what is said.

The conversational Implicature have variety of descendent Implicature due to conversational maxim and cooperative principle, they are *Quantity Implicature*, *Quality Implicature*, *Manner Implicature*, and *Relevance Implicature*.

### **(1) Quantity Implicature**

A Quantity Implicature is a conversational Implicature based on an addressee's assumption as to whether the speaker is observing or flouting the conversational maxim of quantity.

If the speaker is assumed to be observing the maxim, then the addressee makes a standard Implicature. If the speaker is assumed to be flouting the maxim, then the addressee makes a more non-standard type of Implicature.

For example:

- (1) The utterance *Nigel has 14 children* commonly implicates ‘Nigel has only 14 children’, even though it would be compatible with Nigel’s having 20 children.
- (2) The utterance *War is war* is itself uninformative; however, depending on its context, it will implicate items such as the following:  
 ‘All war is undifferentiated (and thus uniformly unjust).’  
 ‘This is the way war is; stop complaining.’

## (2) Quality Implicature

A quality Implicature is a conversational Implicature based on the addressee's assumption as to whether or not the speaker is observing or flouting the conversational maxim of quality.

If the speaker is assumed to be observing the maxim, then the addressee makes a standard Implicature. If the speaker is assumed to be flouting the maxim, then the addressee makes a more nonstandard type of Implicature.

For example:

- (1) The sentence *John has two Ph.D.'s* implicates both of the following:

"I believe John has two Ph.D.'s."

"I have adequate evidence that John has two Ph.D.'s."

It may also cause an Implicature derived from the addressee's belief that the speaker is flouting the maxim quality.

- (2) In the following exchange, the obvious falsehood of B's utterance implicates that B is saying that A is wildly incorrect:

Tehran's in Turkey, isn't it, teacher?

And London's in Armenia, I suppose.

## (3) Relevance Implicature

A Relevance Implicature is a conversational Implicature based on an addressee's assumption as to whether a speaker is observing or flouting the conversational maxim of relation or relevance.

If the speaker is assumed to be observing the maxim, then the addressee makes a standard Implicature. If the speaker is assumed to be flouting the maxim, then the addressee makes a more nonstandard type of Implicature.

For example:

- (1) In the following exchange, the implicature that A draws as to the time of day from B's presumably relevant response is a relevance implicature:

A: Can you tell me the time?

B: Well, the milkman has come.

(2) In the following exchange, the implicature A draws (that A's remark was not welcome to B) from B's response is a relevance implicature:

A: Mrs. X is an old bag.

B: The weather has been quite delightful this summer, hasn't it?

#### (4) Manner Implicature

A Manner Implicature is a conversational Implicature based on an addressee's assumption that the speaker is either observing or flouting the conversational maxim of manner.

If the speaker is assumed to be observing the maxim, then the addressee makes a standard Implicature. If the speaker is assumed to be flouting the maxim, then the addressee makes a more nonstandard type of Implicature.

For Example:

- (1) The manner Implicature *Miss Singer sang badly* is derivable from the sentence *Miss Singer produced a series of sounds corresponding closely to the score of an aria from "Rigoletto."*
- (2) Because of the submaxim *be orderly*, an addressee can draw the Implicature that the events presented in *Alfred went to the store and bought some whisky* happened in order.

From the explanation in the previous pages, it can be said that Implicature is something meant, implied, or suggested distinct from what is said. Implicatures can be part of sentence meaning or dependent on conversational context, and it can be conventional or unconventional. The conversational Implicature have variety of descendent Implicature due to conversational maxim and cooperative principle, they are Quantity Implicature, Quality Implicature, Manner Implicature, and Relevance Implicature.

The Quantity Implicature occurs when the interlocutor does not state the proportional amount of sentences or utterances. The Quality Implicature occurs

when the interlocutors intend to misleads the conversation. The relevance Implicature happens when the interlocutor does not relevance/ match with the other interlocutors in delivering their sentences and Manner Implicature occur when the interlocutors states ambiguous statements or incomplete statements.

## CHAPTER III

### METHOD OF INVESTIGATION

#### 3.1 Object of the Study

The object of the study is a play entitled *Ohio* which is written by Nick Zagone. This play tells about characters named Zach, Cat (Catherine), Brad, Janice, Bart, Marlene, etc who find a situation on the thanksgiving night. Although the title is Ohio but most of the action take place in Salem Oregon around 1993. Strange isn't it?

The story begins with the appearance of Zach whom slumped in a chair with an empty beer bottle on his hand. Zach was watching national Geographic nature show-like documentary about mating monkeys on his TV while continuously grumbling.

Meanwhile at the local watering hole (pub), there is a bartender whom is busy serving their costumer. In that pub, Zach and Brad were drinking while watching the same nature show-like documentary about matting monkeys. Bartender (Bart), Brad and Zach had an argument about these matting monkeys. Zach wants to switch the TV channel in the bar because he hates watching mating monkeys while Brad and Bart want to watch it. It ended up with Brad leaving the bar and Bart turn of the TV.

Later on the bar, Zach was acquainted with a woman named Catherine (Cat). Cat is not blond haired blue-eye and not dark and mysterious either. She has an inner beauty and sex appeal and she carries a large purse. Zach and Cat had a conversation and they finally get interested to each other.

While talking to Cat, Zach suddenly remembers to Janice (his girlfriend) whom recently leaves him. Janice is natural Northwest no make-up grunge beauty and pensive look on her face. Zach and Janice is a couple for couple of while before Janice is demanding for marriage. Due to the decision of Zach whom says that he do not ready for marriage yet, Janice leaves Zach in pursuing her master in art history in Ohio.

While talking with Zach, Cat was also remembered about her own problem. Before having a conversation with Zach, Cat and Brad have an argument with Brad (Cat's husband). Cat was angry with her husband because her husband let their child to play with a kid which Cat do not like. Cat burst anger because Brad just sit and quite while Cat tries to let their child to a better way. Cat wishes to change hat, meaning that Cat wants to sit and quite while Brad do the parenting job. Cat wants to change hat because Cat was always do the parenting job and being hated by her child because of her good purpose.

Due to his conversation with Cat about college time, Zach remembers again about his acquaintance with his girlfriend (Janice). Zach and Janice met at the first time at the school dance party. Janice is introduced by her friend named Marlene. Later on with a series of fortunate even, Zach and Janice is interested to each other.

When Zach was remembering his first meeting with Janice, Cat also remember the first time she met her husband. Cat met Brad at the first time at the Brad's father funeral. At that time Cat was accidentally spilled squirt at Brad's father suit. Brad see Cat's foul but Brad do not angry with Cat. Moreover Brad introduces himself to Cat and later on they were falling in love.

After talking and drinking too much on Tavern. Zach and Cat leave out the pub without paying the bill first. They are running from the pub without clear reason. They are laughing and hugging as they are drunk, crazy and falling in love. All of sudden, Cat remember that she is still a married woman and the she dumped Zach and gave 3000 \$ KENO ticket which they have won in the pub, the homeless man on the street and Zach is arrested by the police because he avoid paying bill in the Tavern.

At the other end, Brad (Cat husband) and Janice (Zach girlfriend) were accidentally meet at the airplane. They are at the same flight to Ohio. Janice wants to study art in Ohio while Brad wants to visit his brother in Toledo Ohio. They are talking about the Bowerbird until the homeless man wishes to break his money into 50 \$ bill to either Brad or Janice.

This story ended up with Marlene singing at the Bart's Tavern. Marlene's heart is torn apart because her love Zach is no longer by her side. Tears burst in Marlene's checks as she sings Madonna's Holyday.

### **3.2 Types of Data**

Based on the study, which is in the form of descriptive qualitative, this study, will be merely focuses on the analysis of textual data. In this case the data will be all in the form of words, phrases, written dialogues, narrations, stage directions, and author comments which is implied on the script.

The writer categorizes the sources of data into two categories, Primary and secondary source. Primary data is gained from Nick Zagone's play entitled "Ohio"

which is published freely on <http://theatrehistory.com/plays/ohio001-9.html>, accessed on September 10, 2008.

The secondary data is gained from references about humor, drama, and Implicature theoretical value from well-known expert on the subject matter. Such as: William Benton, Laurence Perrine, Joseph T Shipley, Paul Lewis, Frank J McHove, Paul Grice, K Bach, R Carston, C Travis, and Rustono.

### **3.3 Techniques of Collecting Data**

The writer tried to collect data from the dialogue, narration, stage direction, and comment from the Ohio scripts and then follow the steps as follows:

#### **3.3.1 Reading**

The very basic step in analyzing a play is reading. The writer have to read the play script millions of time in order to understand the whole content. Understand the whole content mean that the writer should be able to find out every side of the story including the meaning of the story, the humorous expression which embedded in the story and the Implicature in the story in order to get better ideas on the subject matter.

#### **3.3.2 Identifying**

Identifying means the activity of separating the data and non data by marking, underlining, and bracketing of the data. The writer identifying the suspected data which in the form of dialogues, stage directions, authors comments, narrations, and also the arrangement of words and sentences which have some correlation with the statement of the problem.

Example of the data:

## (1) In the form of dialogue

BRAD: That's right. Monkeys copulating in trees. That could very well be how our species first began. It's like we are looking back at history.  
*[Addressing ZACH]* They are, in a sense, our ancestors.  
 ZACH: Maybe your ancestors.

## (2) In the form of stage direction

BART: Hello? Yes this is he. Yes Marlene I remember you. How are you doing? A proposition? A new business? Well I don't know if I can make it Marlene. Why? Well, you see... *[He winks to the audience and pantomimes masturbation.]*

## (3) In the form of author's narrations

None of the action takes place in Ohio. Most of the action takes place in Salem, Oregon on Thanksgiving Day Eve in the year 1993. The rest of the action takes place before this. Except for the final scene, which takes place a few years after it. Got me?

## (4) In the form of the arrangement of words and sentences

BART: One "Something Dark" Beer. Two dolla. Think you could teach a monkey to karaoke? When this joint becomes a karaoke bar I'm gonna teach a monkey to karaoke—Wouldn't that be great?!

ZACH: You sure this is all you got?

BART: That's good beer.

ZACH: No. I meant the TV.

The above data represents the identified data to answer the statement of the problem. The rest of the data will be placed in the appendix A, B, C and D.

**3.3.3 Inventorying**

Inventorying means to list all the identified data and put them in tables. In this study, the writer draw tables of data containing data, number of data, types of data, location of the data, types of humor, form of humor, and the types of Implicature.

The example of the inventorying data will be presented in the table below:

<b>Da tum</b>	<b>Data</b>	<b>Types of data</b>	<b>Page</b>	<b>Types of humor</b>	<b>Form of humor</b>	<b>Types of Implicature</b>
1.	None of the action takes place in Ohio. Most of the action takes place in Salem, Oregon on Thanksgiving Day Eve in the year 1993. The rest of the action takes place before this. Except for the final scene, which takes place a few years after it. Got me?	Author's narration	1	Humor of situation	Repartee	-
2.	BRAD: That's right. Monkeys copulating in trees. That could very well be how our species first began. It's like we are looking back at history. <i>[Addressing ZACH]</i> They are, in a sense, our ancestors.  ZACH: Maybe your ancestors.	Dialogue	3	Humor of word	Sarcasm	Manner Implicature
3.	CAT: Never mind. <i>[She sits. Lighting a smoke...]</i> Are they still open?  ZACH: Huh? Oh, it's 10:30.  CAT: Does that mean they're still open? I didn't ask for the time.  ZACH: I'm sorry, what did you ask?	Dialogue	5	Humor of situation	-	Relevance implicature

The table above is the example of the overall data which will be present completely in appendix D. while the appendix A, B, C, and D will be focused on types of humor (appendix A), forms of humor (appendix B), and the types of Implicature which provoke laughter (appendix C).

### **3.3.4 Technique of data analysis**

In the last steps the writer would analyze the data and try to explain the humorous expression through the theory presented by expert. The analyzing steps which the writer is going to conduct will also contain detailed and wide discussion about the research problem that is the types of humor expression, how it is being applied, and the types of Implicature which provoke laughter.

The procedures of data analysis in this study are:

- (1) Exposing the data in order to reveal the problem
- (2) Explaining the data, mean that the data will be explained clearly
- (3) Concluding in order to answer the statement of the problem. In addition, some conclusion and suggestion are presented at the end of the analysis.

## CHAPTER IV

### RESULT OF THE DATA ANALYSIS

This chapter discusses the analysis of humor and its Implicature in Nick Zagone's play *Ohio*. In this play the writer found the types of humor, the form of humor and also the Implicature which provoke laughter. The explanations about the result of the analysis were as follows.

#### 4.1 Analysis of Types of Humor

The word humor is derived from Latin word "humor" meaning "moisture". In the 16<sup>th</sup> century, humor means the unbalances mental condition, a mood, or an unreasonable caprice, or fixed folly or vice. In the 18<sup>th</sup> century, humor was first applied on the subject matter of laughter. For example: comic writing, now it is widely used as a generic term for everything that appeals laughter.

The types of humor are varies according to their factors. There are humors which are categorized by their origin (American humor, Japanese humor, Iran humor, Indonesian humor, etc). Other types of humor are classified due to their differences in their presentation in the media (visual humor, spoken humor, written humor). There are also types of humor which being classified according to cause of the humor itself. Benton (1969:178) classifies this phenomenon into two types of humor; they are the humor of situation and humor of word.

##### 4.1.1 Humor of Situation

Humor of situation is the types of humor which mostly shows the situation to arouse laughter. To enjoy, understand, classify, and finally analyze this type of

humor; people should see the situation in order to understand the humorous expression which embedded in the play.

The theory of humor of situation is also matched and applicable to this study because there are number of humorous expressions which are inhabited in *Ohio* such as in the author's narrations and comments, dialogues, and the arrangement of dialogues. The humor of situation occurs in *Ohio* as it is occur in the narrations as follow:

None of the action takes place in Ohio. Most of the action takes place in Salem, Oregon on Thanksgiving Day Eve in the year 1993. The rest of the action takes place before this. Except for the final scene, which takes place a few years after it. Got me? (**Datum 1**)

In "Got me?" The author shows us the funny situation which is intended to mock the reader due to the author description on time and place, which the author think that it is to difficult to be understand by human being. The narration above also shows us the hilarious side of the title of the play because the title is *Ohio* but the description of time and place or setting is absolutely not in Ohio. The humor of situation is also revealed in the author direction on the character's acting.

MARLENE : "I can't remember what Phis are but I'm sure they're dicks. The point is that this is a Chi Delt party and Chi Delts have the coolest parties ever! Whohoo!"

JANICE : [*Trying hard*] "Whohoo!" (**Datum 29**)

The word "trying hard" shows us the awkward situation which Janice experienced. The reader must firstly recognize the situation to enjoy the humor because the word "trying hard" is released because Janice hears the awkward statement from Marlene. This awkward provoke laughter for some people.

The similar situation occurs in:

BRAD : “No. I've never built anything in my entire life. Not even a fucking model airplane. [*Nervous laugh.*] Do you think it would work?”  
 JANICE : “Building a fucking model airplane?” (**Datum 56**)

In dialogue above, the author reveals awkward situation which is shown by word “nervous laugh”. Here the character Brad shows awkward situation because he says something stupid to Janice whom he just met.

In datum 58, we experience a funny situation cause by Marlene expectation of her audience.

MARLENE : “Thank you! Wahoo! Thank you, you are too kind. Welcome! Welcome to Bart's Karaoke bar! You look like a great crowd! It looks like a party crowd if ever I saw one! Huh?!” [*A clap or two.*] (**Datum 58**)

The word “a clap or two” above is contradictory from Marlene’s expectation. Marlene says that her audiences are a great crowd but the reality says the opposite. This situation is able to provoke laughter. The humor of situation also occurs in the dialogue as follows:

BART : “What's this with the elephants? Hey, nooo, I don't want to see no elephants fucking! That's gross. Turn it back to the monkeys! What happened to the fucking monkeys?”  
 BRAD : “What I owe you?”  
 BART : “I don't know-- Eight dollars” (**Datum 4**)

The funny situation occurs when brad asked “do I owe you?” and Bart answer “I don’t know, eight dollar”. Here, we must understand that Brad does not really asking his bill, but he does not really want to turn the TV channel, Bart on the other hand responses the ambiguous question with different answer that Brad has expected. This situation is able to provoke dizziness and humor. The almost similar situations occur in:

ZACH : “So... Is your husband gonna be up early tomorrow watching football?”  
 CAT : “My husband? What's that mean?”  
 ZACH : “Well, I'm not sure of the dictionary definition. But I think it could be the term for the married mate of a wife.” **(Datum 18)**

Datum 18 reveals the ambiguous statement from Cat. Cat is actually wanted to ask Zach's motivation from Zach's question because he asks about her husband which is a private business. On the other hand Zach answers it with stupid/ hilarious answers which absolutely away from Cat's expectation.

The other similar humor of situation occurs in:

BART : “One "Something Dark" Beer. Two dolla. Think you could teach a monkey to karaoke? When this joint becomes a karaoke bar I'm gonna teach a monkey to karaoke—Wouldn't that be great?!”  
 ZACH : “You sure this is all you got?”  
 BART : “That's good beer.”  
 ZACH : “No. I meant the TV.” **(Datum 5)**

CAT : “Never mind. *[She sits. Lighting a smoke...]* Are they still open?”  
 ZACH : “Huh? Oh, it's 10:30.”  
 CAT : “Does that mean they're still open? I didn't ask for the time.”  
 ZACH : “I'm sorry, what did you ask?” **(Datum 6)**

ZACH : “It looked like he saw you... Uh, do you mind if...”  
 CAT : “I don't think he saw me...”  
 ZACH : “Those are menthols aren't they?”  
 CAT : “Yea. Oh. You don't mind if I smoke do you?”  
 ZACH : “No. I love menthols...” **(Datum 7)**  
 CAT : *[looking at her fingernails]* “They're not that long. Do you think they're long?”  
 ZACH : “I never said they were long”  
 CAT : “They're not that long”  
 ZACH : “I meant they just look nice.” **(Datum 10)**

JANICE : “You ever been to Ohio?”  
 ZACH : “Ohio?”  
 JANICE : “Yea. Ohio.”  
 ZACH : “I thought your parents were in Nevada.”  
 JANICE : “They are in Nevada.” **(Datum 19)**

ZACH : *[watching JANICE go]* “My mother used to have a special drawer in the kitchen where she kept all these stale bread heels. Wheat, Rye, Sourdough... if it was left over it would go in the stale bread drawer. She would save all these stale bread heels for the sole purpose of making Thanksgiving Day stuffing. She would spend the whole day before Thanksgiving grating that stale bread. Sitting in front of the TV with her hands in a big paper bag grating away. The smells that used to come from that kitchen... best stuffing I ever had.” *[ZACH has returned to the bar.]*

ZACH : “They don't make ‘em like that anymore.”

CAT : “What? Stuffing or moms?”

ZACH : “Women.” **(Datum 20)**

CAT : “So I guess I used to do a lot of things! They're nice men, with wives. *[CAT grabs a KENO ticket out of a plastic holder on the bar.]* You ever played this video KENO?”

ZACH : “Yea. Once. So why did you leave?”

CAT : “I want to play. How do you play?” **(Datum 25)**

ZACH : “You pick some numbers-- Is that why you left your husband? Look I'm not some... lying cad.”

CAT : “Which numbers? These numbers?”

ZACH : “No. I want to know why you left.” **(Datum 26)**

ZACH : *[Hurt, but getting even]* “Yea. Pretty much. But don't you want me to? The fortynothing married broad having the "midlife crisis" flirting with the young kid in a tavern. It's pretty obvious. That is what you want isn't it?”

CAT : “I want to play KENO. I want to play KENO now. How do I pick ‘em?” **(Datum 27)**

CAT : “Sorry.”

BRAD : “What was that?”

CAT : “I'm sorry.”

BRAD : “It's all right. I don't think my father liked being alive anyway.”

CAT : “Not about that. I spilled Squirt on him.” **(Datum 31)**

BRAD : “I wanted to give you this.”

DAD : “What's this?”

BRAD : “It's a credit card.”

DAD : “Well I know that for Christ's sake. You're really proficient at the obvious you know that Brad?” **(Datum 33)**

*[ZACH grabs CAT and they kiss. The low wail of police sirens is heard.]*

CAT : *[In between kisses]* “What's the name of that song?”

ZACH : “It's sirens... I think” **(Datum 53)**

Humor of situation also occurs in the arrangement of dialogues as it had been showed by Nick Zagone.

CAT : “Grow up Zach.”  
 BART : *[To audience]* “If I told ‘em I served beer to a minor you'd hear the squad car pulling up right now...”  
 ZACH : “You grow up.” (**Datum 39**)

In datum 39, the conversation/ dialogue is actually happens between Cat and Zach but here Nick Zagone (the author) put Bart’s conversation with the police to intercept Cat and Zach’s conversation. This arrangement of dialogue/ this style provoke laughter which produce confusion and humor.

The similar situation happens in:

CAT : “What about your girlfriend. Janice?”  
 ZACH : “What about her?”  
 HOMELESS MAN : “Max? Maaaaaaax.”  
 ZACH : “What about what's his name? Brad.”  
 HOMELESS MAX : “His name was Max. He was eaten by a German shepherd.” (**Datum 43**)

The dialogue above has a funny arrangement because Cat and Zach are actually have a conversation to each other but the author put the homeless man’s statement whom actually has no relation with Cat and Zach’s conversation. The other similar situation occurs in:

ZACH : *[Pulling out a ticket]* “We got three grand. We'll buy another car.”  
 BART : “They just won three thousand dollars playin' that stupid video KENO! Can you believe it? I never saw anybody win that much from that game.”  
 CAT : “Another car?”  
 ZACH : “Used, of course.”  
 BART : “They'll have to cash it at lottery headquarters.”  
 CAT : “And then what?” (**Datum 40**)

BART : “That much money and they don't pay their tab...”  
 ZACH : *[Singing softly.]* “Boooorn to be Wiiiild...”

- BART : “I guess they think they're a couple of rebels. **(Datum 41)**
- ZACH : “Get your motor runnin', head out on the highway...  
somethin' somethin' somethin'...”
- CAT : “Lookin' for adventure...”
- ZACH : “Yea that's it. Whatever...”
- HOMELESS MAN : *[In his sleep. Loudly.]* “I had a dog once. He died.”  
**(Datum 42)**
- ZACH : “Cat? Are you going home tonight?”
- CAT : “Are you going to pick up Janice at the airport?”
- HOMELESS MAN : “I saw him eat Max. All that was left was red snow.”  
**(Datum 44)**
- CAT : “That poor man. Is he all right?”
- ZACH : “He's fine. Forget him.”
- HOMELESS MAN : “The smell of Max hit my face. I broke my sled.” **(Datum 45)**
- CAT : “In Ohio?”  
*[They kiss again. Heavy. They move to the ground. They are brimming with passion.]*
- HOMELESS MAN : “Max would often play fetch. Until he was eaten.”  
**(Datum 46)**
- ZACH : “I knew this professor in college, a physicist and he said  
there are these things called "wormholes in time." Holes  
that can theoretically transport people to their other  
realities.....”
- HOMELESS MAN : “Max liked canned food best.” **(Datum 47)**
- HOMELESS MAN : “Where's Bobby and Ted? The kids...?”
- CAT : “I don't know... um... I just...”
- HOMELESS MAN : “Caroline's growin' like a weed ain't she?”
- CAT : “Yes, yes she is. I want to show you something sir. See  
this ticket? This ticket... it's a KENO ticket. And it's a  
winner! It's worth three thousand dollars.” **(Datum 48)**

The example above and the other examples show us clearly about the humor of situation which being applied on the play by Nick Zagone. It is clearly that Nick Zagone is a genius in delivering his humor because he is able to make situations which is suitable to make hilarious jokes.

### 4.1.2 Humor of Word

Humor of word uses funny words to arouse laughter. It can be enjoyed without considering the situation because the humor of word is already uses funny words to provoke laughter. Nick Zagone uses this kind of words in Ohio and it can be portrayed by this datum.

DAD : “Let's call a spade a fucking shovel Bradley. Your brother Josh? Don't trust him. He's a little tight ass and he'll screw you. He will screw you faster than shit through a goose...” **(Datum 32)**

In this datum, Bradley’s dad has a statement “He will screw you faster than shit through a goose...”, without knowing the situation first, we already able to experience something gross from Brad’s dad metaphor. At the one hand it creates nasty feeling but in the other hand it creates humor.

MARLENE : “All Kappa Gams date Chi Delts. Except that pudgy little slut Carrie Macintosh. My god her boobs were practically bouncing off her forehead! It's called a bra bitch!” **(Datum 30)**

In Marlene’s statement above we will be laugh because she creates hilarious metaphor such as “My god her boobs were practically bouncing off her forehead! It's called a bra bitch!” it is an exaggerated mock to people whom she does not like. Moreover, she also mock Carrie Macintosh by says that the bra that she’s wearing is a “bra bitch.”

DAD : “Well shit on a shingle. That was you all along? I knew you had some of me in there somewhere. When you were born I thought "Oh Christ, it's my wife with a penis." [*BRAD is staring at CAT across the room. CAT sees him and smiles.*] Who's that?” **(Datum 34)**

In the statement above, once again Bradley’s dad unleashed hilarious metaphor which able to provoke laughter. He says "Oh Christ, it's my wife with a

penis." It's a metaphor of his son whom resemble with his wife. Another example of humor of word can be found in:

BRAD : "That's right. Monkeys copulating in trees. That could very well be how our species first began. It's like we are looking back at history. *[Addressing ZACH]* They are, in a sense, our ancestors."

ZACH : "Maybe your ancestors." (**Datum 2**)

BART : *[Cutting in]* "Don't get too excited coach. I did a chick in a tree once and let me tell ya, it gets tiring. You ever done a chick in a tree? You realize why we walk on the ground after that shit. *[Pointing at TV]* I probably looked like that monkey there-- go baby! *[Thrusting his pelvis.]* Hummana, hummana, hummana..." (**Datum 3**)

CAT : "Thanks. I work at the eye make-up counter over at Meier and Frank so I can't have that long o' nails otherwise I'd be poking all the old ladies eyes out. Wouldn't want to do that."

ZACH : "Man, what a great image." (**Datum 11**)

CAT : "What? Scooping out some old lady's eyeballs with my fingernails?"

ZACH : "Eyeballs hitting the floor with an eerie thud and sloppily rolling down the perfume aisle"

CAT : "Leaving a bright red snail trail"

ZACH : "As they're being kicked around unknowingly by Christmas-time shoppers."

CAT : "Oh my god we are so morbid" (**Datum 12**)

ZACH : "We forgot about the empty socketed old lady running blindly through the mall"

CAT : "Screaming!"

ZACH : "While playing soccer with her own eyeballs!" (**Datum 13**)

CAT : "Got any cider?"

BART : "Cider?"

CAT : "Cider with alcohol."

BART : "Sure lady, I was in the back all last night stomping on apples."

CAT : "I just thought since it was Thanksgiving season you might have a little festive cider."

BART : "No. Sorry, no cider. Here's an idea-- how 'bout a beer?" (**Datum 14**)

BART : [sniffs out a laugh, getting close to her] "You sure? That's a tough smoke."

- CAT : “I was smoking Camel filterless before you were born.”  
(Datum 15)
- BART : “Fine. Didn't mean to make fun of your bag. I like your bag.  
Really. *[writing up the tab]* Smokin' at 13 huh? Wow. And what  
were you doin' at 14.”
- CAT : “I was a bartender.”
- BART : *[pasted on smile]* “Oh. Ha. That's funny.”  
*[BART exits into the back.]* (Datum 17)
- CAT : “These are all the men who attempt to pick me up while buying  
perfume for their wives.”
- BRAD : “Fascinating.”
- CAT : “Fascinating.” (Datum 24)
- MARLENE : “I simply cannot share the dance floor with that bitch Carrie  
Macintosh. Will you look at her? Oh my God! *[JANICE looks.]* Well don't look now! She's looking at us. *[JANICE turns away. MARLENE looks back.]* Okay. Now, you can look  
now. *[Turning away]* Stop! Not now! *[Turning back]* Okay  
now. *[MARLENE and JANICE stare again.]* Will you look at  
what she's wearing? *[Seeing JANICE stare]* Well don't gawk  
girl! *[Looking back]* What a super mega-cunt.” (Datum 28)
- BRAD : “It was an accident. *[CAT, a bit light headed, stumbles. She sits  
down. BRAD sees this.]* I don't think she's well.”
- DAD : “Great, buried forever with Squirt on my lapel.” (Datum 35)
- BRAD : “Nothing would probably do for you anyway would it?”
- JANICE : “I don't know. *[Small beat.]* I haven't seen your bowers.”  
(Datum 57)

In the humor of situation presented earlier, we don't have to understand the situation but we already able to get the hilarious humor because Zagone provides us with the already-funny word on the play.

## 4.2 Analysis of Form of Humor

Different types of humor carry different forms of humor as well. The visual humor usually carries the form of humor which requires comic facial effect, an abundant

body gesture such as pantomime, parody, etc. The spoken humor require accent and facial expression, while written humor requires funny words, written expression, utterances, and dialogue. In conclusion the form of humor is the general pattern of the humorous expression.

Based on the description above, the writer found 7 forms of humor in Nick Zagone's play Ohio. They are Wit, Satire, Sarcasm, Repartee, Irony, Burlesque, and Mimicry.

#### ***4.2.1 Repartee***

Repartee is the wit of the quick answer and capping comment: the snappy comeback and neat retort. The repartee in the play is shown in:

BRAD : "Nothing would probably do for you anyway would it?"  
 JANICE : "I don't know. [*Small beat.*] I haven't seen your bowers."  
**(Datum 57)**

Here in "I haven't seen your bowers." Is best describe as repartee because is a snappy answer to brad's question. The Janice's answer has an effect to provoke laughter because it has possible ambiguity.

#### ***4.2.2 Sarcasm***

Sarcasm is a form of speech or writing which is bitter or cutting, being intended to taunt its target. It is proverbially said to be the lowest form of wit and being associated with the use of irony. Sarcasm can be found in:

BRAD : "That's right. Monkeys copulating in trees. That could very well be how our species first began. It's like we are looking back at history. [*Addressing ZACH*] They are, in a sense, our ancestors."  
 ZACH : "Maybe your ancestors." **(Datum 2)**

In the quotation "Maybe your ancestors" above, Zach intend to mock Brad because Brad is an Afro-American or Niger. At the one hand it is a hostile

comment which can cause unpleasant feeling but it is being delivered in such a brilliant way that it can be funny as well.

BART : [sniffs out a laugh, getting close to her] “You sure? That's a tough smoke.”

CAT : “I was smoking Camel filterless before you were born.”

**(Datum 15)**

In datum 15, Sarcasm appears when Cat says that she was smoking Camel fetterless before Bart was born. It is intended to mock Bart's age. This kind of humor is unpleasant to whom it's being intended to. But it is very hilarious to someone else whom heard, or read it.

### **4.2.3 Mimicry**

Mimicry is a form of humorous expression which imitates another person's habit, gestures, or speech for comic effect. Mimicry occurs in Ohio as it occurs in;

BART : *[Cutting in]* “Don't get too excited coach. I did a chick in a tree once and let me tell ya, it gets tiring. You ever done a chick in a tree? You realize why we walk on the ground after that shit.

*[Pointing at TV]* I probably looked like that monkey there-- go baby! *[Thrusting his pelvis.]* Hummana, hummana, hummana...”

**(Datum 3)**

In this datum, Bart is imitating having sex in the three. This act is so hilarious because he also adds body gesture and sound such as Hummana, hummana, hummana.

BART : “Hello? Yes this is he. Yes Marlene I remember you. How are you doing? A proposition? A new business? Well I don't know if I can make it Marlene. Why? Well, you see...” *[He winks to the audience and pantomimes masturbation.]* **(Datum 9)**

Datum 9 explains Bart's silly behavior. Here, Bart imitates masturbation. The act of masturbation is so hilarious because it contains body gesture and also facial expression.

MARLENE : “I can't remember what Phis are but I'm sure they're dicks. The point is that this is a Chi Delt party and Chi Delts have the coolest parties ever! Whohoo!”  
 JANICE : *[Trying hard]* “ Whohoo!” (**Datum 29**)

The word “Whohoo” in datum 29 is actually an ordinary word. The hilarious side of this dialogue is that Janice was trying hard to imitate Marlene’s “Whohoo.” And that imitation creates humor.

#### **4.2.4 Irony**

Irony uses words to express something *completely different* from the literal meaning. Usually, someone says the opposite of what they mean and the listener believes the opposite of what they said. Irony may begin as a compliment or a simple statement; it conceals a sting in the remark. It is usually expressed by a tone of voice, and is often understatement.

BART : “When somebody asks me what I did yesterday or last night or over the weekend-- When a friend asks "Hey man, where were you Saturday? I was trying to get a hold of you!" When my boss says, "You're late for your shift! What were you doing?" When someone says something like that to me I always laugh to myself before I answer. "It's too bad you couldn't make it to the party. Man, everybody was askin' about you! What were you doin'?" Well, I couldn't make it to any of these occasions you see because... I was masturbating. Mas-tur-ba-tion. It's just a word. Masturbation. Masturbating. You say it enough times the word doesn't mean anything. Masturbating,.....” (**Datum 8**)

Datum 8 shows us the irony because Bart is elaborating his own wrong behavior. Bart has an argument that masturbating is good for the society. Bart’s argument is totally contradicted with general view on masturbating and that is what makes it funny.

CAT : “Got any cider?”  
 BART : “Cider?”  
 CAT : “Cider with alcohol.”  
 BART : “Sure lady, I was in the back all last night stomping on apples.”

CAT : "I just thought since it was Thanksgiving season you might have a little festive cider."  
 BART : "No. Sorry, no cider. Here's an idea-- how 'bout a beer?"  
**(Datum 14)**

The dialogue above especially on the Bart's statement whom said that he was stomping on apples last night were contradictory to the real situation which he does not have cider at all.

CAT : "These are all the men who attempt to pick me up while buying perfume for their wives."  
 BRAD : "Fascinating."  
 CAT : "Fascinating." **(Datum 24)**

Bart's statement above is absolutely contradictory with Cat's expectation. Cat said that there are a lot of men whom attempt to pick her up, but Bart as a husband is not angry moreover he says fascinating.

BRAD : "It was an accident. [CAT, a bit light headed, stumbles. She sits down. BRAD sees this.] I don't think she's well."  
 DAD : "Great, buried forever with Squirt on my lapel." **(Datum 35)**  
 In datum 35, the word "Great, buried forever with Squirt on my lapel" is an ironic expression which shows the unpleasant situation is introduced by the word "great."

MARLENE : "Thank you! Wahoo! Thank you, you are too kind. Welcome! Welcome to Bart's Karaoke bar! You look like a great crowd! It looks like a par-tay crowd if ever I saw one! Huh?!" *[A clap or two.]*  
**(Datum 58)**

In datum 58, we see the contradictory expression from Marlene. She says that her audiences are a great crowd but she only gets little applause (a clap or two).

#### ***4.2.5 Burlesque***

Burlesque is a humorous theatrical entertainment involving parody and sometimes grotesque exaggeration. The term burlesque may be traced to folk poetry and theatre and apparently derived from the late Latin *burra* ('trifle'). However, the first wide spread use of the word was as a literary term in 17th century Italy and France where it referred to a grotesque imitation of the dignified or pathetic.

CAT : "Thanks. I work at the eye make-up counter over at Meier and Frank so I can't have that long o' nails otherwise I'd be poking all the old ladies eyes out. Wouldn't want to do that."  
 ZACH : "Man, what a great image." (**Datum 11**)

In datum 11, Cat has a dialogue which is included in grotesque exaggeration. Cat says that she could not have long nail otherwise she will be poking all the old ladies eyes out.

CAT : "What? Scooping out some old lady's eyeballs with my fingernails?"  
 ZACH : "Eyeballs hitting the floor with an eerie thud and sloppily rolling down the perfume isle"  
 CAT : "Leaving a bright red snail trail"  
 ZACH : "As they're being kicked around unknowingly by Christmas-time shoppers."  
 CAT : "Oh my god we are so morbid." (**Datum 12**)

Once again, Cat has an exaggerated metaphor. Cat and Zach have dialogue on "Scooping out some old lady's eyeballs". The language they use which describe morbid behavior accidentally provoke laughter. Other similar examples can be found in:

ZACH : "We forgot about the empty socketed old lady running blindly through the mall"  
 CAT : "Screaming!"  
 ZACH : "While playing soccer with her own eyeballs!" (**Datum 13**)  
 DAD : "Let's call a spade a fucking shovel Bradley. Your brother Josh? Don't trust him. He's a little tight ass and he'll screw you. He will screw you faster than shit through a goose..." (**Datum 32**)

DAD : “Well shit on a shingle. That was you all along? I knew you had some of me in there somewhere. When you were born I thought “Oh Christ, it's my wife with a penis.” [*BRAD is staring at CAT across the room. CAT sees him and smiles.*] Who's that?”  
(Datum 34)

DAD : “The woman's like the ass on a goat: you can't miss her.”  
(Datum 36)

#### 4.2.6 Wit

Wit is a form of intellectual humor. According to Preece (1993:565) “Wit” differs from most humor in being purely intellectual rather than relying on congruities that come up naturally in many situations.

BART : “Fine. Didn't mean to make fun of your bag. I like your bag. Really. [*writing up the tab*] Smokin' at 13 huh? Wow. And what were you doin' at 14.”  
CAT : “I was a bartender.”  
BART : [*pasted on smile*] “Oh. Ha. That's funny.”  
[*BART exits into the back.*] (Datum 17)

In the dialogue above, the writer found that Cat is somehow answering Bart's question in an intelligent way. Cat is not only answer Bart's question but she is also answers it to mock Bart. This expression can be included in humor called Wit.

#### 4.2.7 Satire

The word satire comes from Latin *Satura Lanx* and means "medley, dish of colourful fruits". It was held by Quintilian to be a "wholly Roman phenomenon" (*satura tota nostra est*). Generally Satire presents the weaknesses of mankind and makes fun of them. Usually, it attempts to cure foolishness by making people laugh at it.

MARLENE : “I simply cannot share the dance floor with that bitch Carrie Macintosh. Will you look at her? Oh my God! [*JANICE looks.*]

Well don't look now! She's looking at us. [*JANICE turns away. MARLENE looks back.*] Okay. Now, you can look now. [*Turning away*] Stop! Not now! [*Turning back*] Okay now. [*MARLENE and JANICE stare again.*] Will you look at what she's wearing? [*Seeing JANICE stare*] Well don't gawk girl! [*Looking back*] What a super mega-cunt.” (**Datum 28**)

On datum 28, Marlene intends to present the stupid side of Carrie Macintosh. Marlene tells Janice the fool side of Carrie Macintosh by telling to Janice that Carrie is a bitchy woman by saying “what a super mega cunt.”

MARLENE : “All Kappa Gams date Chi Delts. Except that pudgy little slut Carrie Macintosh. My god her boobs were practically bouncing off her forehead! It's called a bra bitch!” (**Datum 30**)

Once again Marlene mock Carrie Macintosh by describing Carrie’s boob is practically bouncing off her forehead and Marlene also mock Carrie’s Bra by calling her bra with “It's called a bra bitch”.

### **4.3 Analysis of the Violation of Cooperative Principle/ Implicature**

The existed forms of humor are unable to explain all the humorous expression which inhabits the world. It is because the world of humor is very wide and it is called “the grey area” which meant that the world of humor is highly less explored by scientist specially linguist.

One of the unexplored humorous expressions is the expression whom violates the well established theories of linguistic. One of the violation of

linguistic theory is the violation of Cooperative Principle which being promoted by Paul Grice and its being called Implicature.

Conversational Implicature which is later on being called Implicature itself is a nonconventional Implicature based on an addressee's assumption that the speaker is following the conversational maxims or at least the cooperative principle.

The cooperative principle, along with the conversational maxims, partly accounts for conversational Implicatures. Participants assume that a speaker is being cooperative, and thus they make conversational Implicatures about what it is said.

The conversational Implicature has variety of descendent Implicature due to conversational maxim and cooperative principle; they are *Quantity Implicature*, *Quality Implicature*, *Manner Implicature*, and *Relevance Implicature*.

#### ***4.3.1 Quantity Implicature***

A Quantity Implicature is a conversational Implicature based on an addressee's assumption as to whether the speaker is observing or flouting the conversational maxim of quantity. The example of the violation of the maxim of quantity or later being called quantity Implicature is in:

BRAD : "I did nothing of the kind."  
 CAT : "You might as well. Sitting around here watching a bunch of primates fuck! [She turns off the TV and throws the remote control across the room.] I want to be the good guy! I want to sit around and eat bon-bons while my kids call you an asshole!"  
**(Datum 23)**

In datum 23, Brad is only exposing a simple statement but Cat response it with enormous amount of statement. The Cat's statement was violating the maxim

of quantity because the Cat's statement was unnecessary and unequal to Brad's statement.

### 4.3.2 *Quality Implicature*

A quality Implicature is a conversational Implicature based on the addressee's assumption as to whether or not the speaker is observing or flouting the conversational maxim of quality.

If the speaker is assumed to be observing the maxim, then the addressee makes a standard Implicature. If the speaker is assumed to be flouting the maxim, then the addressee makes a more nonstandard type of Implicature.

ZACH : "He was here. [CAT sees him.] Did you leave him?" [CAT crosses to BRAD. She watches him.]  
 CAT : "I took the movies."  
 ZACH : "Papillon and Cool Hand Luke?"  
 CAT : "First thing I grabbed. Instinct. Seemed like the thing to do."  
 ZACH : "There's more than that in that bag." (**Datum 21**)

In datum 21, Cat is not really wants to answer Zach question because Zach asks about her personal life. Instead of answers Zach's question, Cat states another statement to deviate the conversation.

ZACH : "You pick some numbers-- Is that why you left your husband? Look I'm not some... lying cad."  
 CAT : "Which numbers? These numbers?"  
 ZACH : "No. I want to know why you left." (**Datum 26**)

In the above quotation, Zach asks about Cat's husband and Cat does not really comfortable with that question, so Cat answers Zach's question with irrelevance answer.

ZACH : [*Hurt, but getting even*] "Yea. Pretty much. But don't you want me to? The fortynothing married broad having the "midlife crisis" flirting with the young kid in a tavern. It's pretty obvious. That is what you want isn't it?"

CAT : “I want to play KENO. I want to play KENO now. How do I pick ‘em?” (**Datum 27**)

Datum 27 gives us another example of Cat’s dislikes in “marriage” question and once again she avoids to answers those questions by diverting the answer.

HOMELESS MAN : “Where's Bobby and Ted? The kids...?”  
 CAT : “I don't know... um... I just...”  
 HOMELESS MAN : “Caroline's growin' like a weed ain't she?”  
 CAT : “Yes, yes she is. I want to show you something sir. See this ticket? This ticket... it's a KENO ticket. And it's a winner! It's worth three thousand dollars.” (**Datum 48**)

In datum 48, Cat answers a question although she knows that her answer is false. The homeless man asking bout Caroline and cat answer it although she knew that the homeless man were psychologically disturb.

HOMELESS MAN : “I'm sorry... I'm sorry Mrs. Kennedy. I was just looking for Bobby. He has my catechism.”  
 CAT : “Forget Bobby. Jack and I need you to do something. You might call it a mission. Are you ready to accept your mission?” (**Datum 51**)

In datum 51, we see that Cat answers or affirms the homeless man. The homeless man thought that Cat is Mrs. Kennedy and Cat affirms it. Moreover she assigns him a mission.

HOMELESS MAN : “Lottery Headquarters. I understand. What about Caroline?”  
 CAT : “Oh don't you worry about Caroline. Her Confirmation isn't until nine, so you'll have plenty of time to pick her up at church. Now I must help Rose in the kitchen, so you better run along...” (**Datum 52**)

Another example of the Quality Implicature is in datum 52. Here, Cat orders to the homeless man to forget about Bobby although she knew that there was no Bobby because the homeless man is only mumbling.

### 4.3.3 Relevance Implicature

A Relevance Implicature is a conversational Implicature based on an addressee's assumption as to whether a speaker is observing or flouting the conversational maxim of relation or relevance.

If the speaker is assumed to be observing the maxim, then the addressee makes a standard Implicature. If the speaker is assumed to be flouting the maxim, then the addressee makes a more nonstandard type of Implicature.

The violation of maxim of relevance occurs on the play as it represent in:

ZACH : “So... Is your husband gonna be up early tomorrow watching football?”  
 CAT : “My husband? What's that mean?”  
 ZACH : “Well, I'm not sure of the dictionary definition. But I think it could be the term for the married mate of a wife.” (**Datum 18**)

In datum 18, Zach misinterpret Cat's question. Cat actually asks about Zach's motivation by asking a private question to Cat. Zach answers Cat's question with a different answer which is the term of husband. This misinterpretation or irrelevance conversation violates the maxim of relevance.

CAT : “I said...”  
 BRAD : “You want some Thanksgiving cider?”  
 CAT : “I got an idea.” (**Datum 22**)

In datum 22, Brad asks if Cat wants some cider but Cat does not answer it. Instead of answering Brad's question, Cat states other statements which obviously violate the maxim of relevance.

BRAD : “Did you want to get some air?”  
 CAT : “Have you seen my mother?”  
 BRAD : “How about we take a walk outside. You want another soda?”  
 CAT : [*Attempting to focus*] “Who are you? Where's my mother? Why is the world... getting better?” (**Datum 38**)

In the dialogue above we see 4 questions and each of them are irrelevant. Brad asks a question to Cat and Cat response it by asking a question as well, vice versa. The conversation above creates confusion and humor.

CAT : “Grow up Zach.”  
 BART : *[To audience]* “If I told ‘em I served beer to a minor you'd hear the squad car pulling up right now...”  
 ZACH : “You grow up.” (**Datum 39**)

In datum 39, Nick Zagone provides us with the unfamiliar arrangement of dialogue. Cat and Zach’s dialogue was intercepted by Bart’s dialogue with the police. These types of dialogue amuse us because it creates humor. The conclusion is that the irrelevance in a dialogue creates humor. It also matches with Rustono’s statement. Rustono (1999:79). Other examples which supports the analysis in the Relevance Implicature:

JANICE : “You ever been to Ohio?”  
 ZACH : “Ohio?”  
 JANICE : “Yea. Ohio.”  
 ZACH : “I thought your parents were in Nevada.”  
 JANICE : “They are in Nevada.” (**Datum 19**)

ZACH : *[Pulling out a ticket]* “We got three grand. We'll buy another car.  
 BART : “They just won three thousand dollars playin' that stupid video”  
 KENO! Can you believe it? I never saw anybody win that much from that game.”  
 CAT : “Another car?”  
 ZACH : “Used, of course.”  
 BART : “They'll have to cash it at lottery headquarters”.  
 CAT : “And then what?” (**Datum 40**)

BART : “That much money and they don't pay their tab...”  
 ZACH : *[Singing softly.]* “Boooorn to be Wiiiild...”  
 BART : “I guess they think they're a couple of rebels.” (**Datum 41**)

ZACH : “Get your motor runnin', head out on the highway...  
 somethin' somethin' somethin'...”  
 CAT : “Lookin' for adventure...”  
 ZACH : “Yea that's it. Whatever...”  
 HOMELESS MAN : *[In his sleep. Loudly.]* “I had a dog once. He died.”

**(Datum 42)**

CAT : “What about your girlfriend. Janice?”  
 ZACH : “What about her?”  
 HOMELESS MAN : “Max? Maaaaaaax.”  
 ZACH : “What about what's his name? Brad.”  
 HOMELESS MAN : “His name was Max. He was eaten by a German shepherd”.

**(Datum 43)**

ZACH : “Cat? Are you going home tonight?”  
 CAT : “Are you going to pick up Janice at the airport?”  
 HOMELESS MAN : “I saw him eat Max. All that was left was red snow.”

**(Datum 44)**

CAT : “That poor man. Is he all right?”  
 ZACH : “He's fine. Forget him.”  
 HOMELESS MAN : “The smell of Max hit my face. I broke my sled.”

**(Datum 45)**

CAT : “In Ohio?”  
*[They kiss again. Heavy. They move to the ground. They are brimming with passion.]*  
 HOMELESS MAN : “Max would often play fetch. Until he was eaten.”

**(Datum 46)**

ZACH : “I knew this professor in college, a physicist and he said there are these things called "wormholes in time." Holes that can theoretically transport people to their other realities.....”  
 HOMELESS MAN : “Max liked canned food best.” **(Datum 47)**

HOMELESS MAN : “Is that right?”

CAT : “Yes!”

HOMELESS MAN : “Fuck you.”

*[ZACH busts out laughing.]* **(Datum 49)**

CAT : “It's yours. You don't understand. I'm giving it to you.”

HOMELESS MAN : “You're not Jackie Onassis.” **(Datum 50)**

*[ZACH grabs CAT and they kiss. The low wail of police sirens is heard.]*

CAT : *[In between kisses]* “What's the name of that song?”

ZACH : “It's sirens... I think” **(Datum 53)**

ZACH : “Cat! We're talkin' about three thousand dollars!”

CAT : “Dan Rather. Dan Rather's walking down the street and these two guys come up to Dan Rather and they say "Kenneth,

what's the Frequency?" Dan Rather said he didn't know. He didn't know what they were talking about." (**Datum 54**)

ZACH : "What are YOU talking about?"  
 CAT : "They asked him again! "Kenneth, what's the frequency?" again he said he didn't know and just kept on walkin'. Then the two guys beat him up! Didn't steal nothing-- Just beat him up for no reason. Never caught the guys. Dan never saw them again. Shit just happens. True story! He got beat up because he didn't know the frequency!"  
 (**Datum 55**)

#### ***4.3.4 Manner Implicature***

A Manner Implicature is a conversational Implicature based on an addressee's assumption that the speaker is either observing or flouting the conversational maxim of manner.

If the speaker is assumed to be observing the maxim, then the addressee makes a standard Implicature. If the speaker is assumed to be flouting the maxim, then the addressee makes a more nonstandard type of Implicature.

The violation of maxim of manner occurs in;

BART : "What's this with the elephants? Hey, nooo, I don't want to see no elephants fucking! That's gross. Turn it back to the monkeys! What happened to the fucking monkeys?"  
 BRAD : "What I owe you?"  
 BART : "I don't know-- Eight dollars." (**Datum 4**)

In datum 4, Brad asks a question which capable of making numerous interpretation. Bart as his hearer, respond it with his own interpretation on the Brad's question. In other word, Brad is violating the maxim of manner which creates humor as the implication of the question.

BART : "One "Something Dark" Beer. Two dolla. Think you could teach a monkey to karaoke? When this joint becomes a karaoke bar I'm gonna teach a monkey to karaoke—Wouldn't that be great?!"  
 ZACH : "You sure this is all you got?"  
 BART : "That's good beer."

ZACH : “No. I meant the TV.” (**Datum 5**)

Datum 5 provides the similar example. Zach asks an incomplete question which makes Bart answer Zach’s question with the interpretation that Bart thinks is right. Zach actually asks about the TV channel but Bart response it by thinking the question is about the beverage. The Zach question violates the maxim of manner because Zach asking an incomplete question.

CAT : *[looking at her fingernails]* “They're not that long. Do you think they're long?”  
 ZACH : “I never said they were long”  
 CAT : “They're not that long”  
 ZACH : “I meant they just look nice.” (**Datum 10**)

Datum 10 provides us with the similar example which presents the incomplete or ambiguity-possible statement. Zach said that Cat’s nail was not that long but Zach statement is incomplete and creates different interpretation on cat.

ZACH : *[watching JANICE go]* “My mother used to have a special drawer in the kitchen where she kept all these stale bread heels. Wheat, Rye, Sourdough... if it was left over it would go in the stale bread drawer. She would save all these stale bread heels for the sole purpose of making Thanksgiving Day stuffing. She would spend the whole day before Thanksgiving grating that stale bread. Sitting in front of the TV with her hands in a big paper bag grating away. The smells that used to come from that kitchen... best stuffing I ever had.”  
*[ZACH has returned to the bar.]*  
 ZACH : “They don't make ‘em like that anymore.”  
 CAT : “What? Stuffing or moms?”  
 ZACH : “Women.” (**Datum 20**)

In datum 20, Zach stated that “They don't make ‘em like that anymore”. These statements are incomplete because Zach is not emphasizing the object of the statement which able to make Cat has a different interpretation.

CAT : “Sorry.”  
 BRAD : “What was that?”  
 CAT : “I'm sorry.”

BRAD : "It's all right. I don't think my father liked being alive anyway."  
 CAT : "Not about that. I spilled Squirt on him." (**Datum 31**)

The dialogue above shows the ambiguity. The expression "I'm sorry" violates the maxim of manner because she does not emphasize the meaning of "sorry", is it to show her empathy to Brad's dead or it is because she spilled squirt on him. It violates the maxim of manner.

BRAD : "I wanted to give you this."  
 DAD : "What's this?"  
 BRAD : "It's a credit card."  
 DAD : "Well I know that for Christ's sake. You're really proficient at the obvious you know that Brad?" (**Datum 33**)

In datum 33, Dad asks a question to Brad (What's this?). The dad's intention is to ask about the intention of Brad for giving dad the credit card. But Brad answers it by stating the term of the card. The dad's question is supposed to be: "what is this for" but he only said: "What's this?" and that's violating the maxim of manner.

BRAD : "The world is getting better."  
 CAT : "What?"  
 BRAD : "I think the world is getting better."  
 CAT : [*A bit dizzy*] "Why's that?"  
 BRAD : "You were gone for a long time. I hear."  
 CAT : "I don't understand." (**Datum 37**)

The slightly different phenomenon happens in datum 37. Here, Brad makes a full statement but he does not explain it completely so that Cat is confused with Brad's statement. This kind of statement ("The world is getting better") creates the unclear interpretation on Cat.

BRAD : "No. I've never built anything in my entire life. Not even a fucking model airplane. [*Nervous laugh.*] Do you think it would work?"  
 JANICE : "Building a fucking model airplane?" (**Datum 56**)

Datum 56 provides the unclear question from Brad to Janice. Brad says “Do you think it would work?” without emphasizing whether he asks about built anything or model airplane. The Brad and Janice’s dialogue violates the maxim of manner because Brad does not emphasize the object of the question.

In conclusion, the manner Implicature which cause by the violation of maxim of manner happens because the interlocutor does not states the questions or statements clearly. The interlocutor also does not obey the rule of maxim of manner namely; avoiding the unclear statement, avoiding ambiguity, being brief, and stating the question or statement orderly. Grice (1957: 381).

Based on the analysis on the previous pages, the writer was able to report the findings which each of them are related to the statement of the problem. Related to statement of the first problem, the writer found two basic types of humor which is the humor of word and humor of situation. The humor of word uses funny word to arouse laughter and it can be enjoyed without considering the situation. The writer found 15 data/ quotations which reveal the humor of word and they can be found in datum 2,3,11,12,13,14,15,17,24,28, 35, 57.

Unlike humor of word, humor of situation is the types of humor which mostly shows the situation to arouse laughter. The humor of situation can be found in author's narrations and comments, dialogues, and the arrangement of the dialogues. In author narrations and comments, the writer found four humorous expressions and they are in datum 1, 29, 56, 58. In the dialogues the writer found 14 humorous expression and they are in datum 4, 5, 6, 7, 10, 18, 19, 20, 25, 26, 27, 31, 33, 53. In the arrangement of dialogues the writer found 10 hilarious

arrangements, they are datum 39, 40, 41, 42, 43, 44, 45, 46, 47, 48. In general, the writer found 28 data to answer the first statement of the problem.

Related to the second statement of the problem, the writer found seven forms of humor embedded in the play. They are Repartee, Sarcasm, Mimicry, Irony, Burlesque, Wit, and Satire. In the form of humor called Repartee, the writer found datum which support the analysis and its in datum 57. In Sarcasm, the writer found two data and its in datum 2 and 15. Mimicry which is a form of humorous expression which is imitates another person habit, gestures, or speech for comic effect contributed three data to support the analysis which is in datum 3, 9, and 29. Burlesque which involving grotesque exaggeration present six quotations to support the analysis they are in datum 11, 12, 13, 32, 34, 36. A form of intellectual humor (Wit) only has one example in *Ohio* and they are in datum 17. The final form of humor is Satire which presents two examples in Nick Zagone's play *Ohio* and it can be found in datum 28 and 38.

Related to the third statement of the problem, the writer found violations of cooperative principle. One of the violations of the cooperative principle is the violation of the maxim of the quantity. The violation of the maxim of quantity or later being called the Quantity Implicature is a conversational Implicature based on an addressee's assumption as to whether the speaker is observing or flouting the conversational maxim of quantity. On the other word the quantity Implicature happens because the interlocutors exposing unequal amount of information. This phenomenon happens because the interlocutors usually put an anger or emotion into the conversation and that kind of conversation is not being expected by the interlocutors. The quotation to support this conclusion is in datum 23.

The violation of the maxim of quality or Quality Implicature also being found in Nick Zagone's plays *Ohio*. A Quality Implicature which is a conversational Implicature based on the addressee's assumption as to whether or not the speaker is observing or flouting the conversational maxim of quality. In other word the quality Implicature happens because the interlocutors avoid the direct answer because of some reason or the interlocutors consciously avoid the conversation on something. It can be seen in datum 21,26,27,48, 51, 52.

In *Ohio*, the writer also found the violation of maxim of relevance or Relevance Implicature. The Relevance Implicature happens because the interlocutor states the different response to each of the interlocutors. It can be happens due to the unclear questions or statements from the interlocutors and it is also happens because of the arrangement of the dialogue presented by the author. At least 18 data are found as the representation of the Relevance Implicature. They are datum 18, 19, 22, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 49, 50,53,54,55.

Manner Implicature also occurs in *Ohio*. Manner Implicature as the violation of maxim of manner is a conversational Implicature based on an addressee's assumption that the speaker is either observing or flouting the conversational maxim of manner. In other word, Manner Implicature happens because the interlocutor states an ambiguous question or statement. This ambiguous questions or statements are being responded in different or away from the expectation as well. The eight quotations can be found in datum 4, 5, 10, 20, 31,33,37,56.

In this study, the writer would also like to contribute an issue in the world of humor. Based on the relation of humor and Implicature, the writer found that:

- (1) Humor is an expression which occurs when an event or conversation violates the established rules of conversation.
- (2) Humor is intendedly or unintendedly violates the conversational rules.
- (3) Humor is a harmless violation of the conversational rules.

# CHAPTER V

## CONCLUSION

### 5.1 Conclusions

Humor is derived *from* Latin word "humor" meaning "moisture". Benton (1968:156). In recent time, humor is widely used as a generic term for everything that appeal laughter. The type of humor varies according to their factors. The well known types of humor are spoken humor, visual humor and written humor. The written humor as one of the types of humor has been divided into humor of word and humor of situation. The different type of humor carries the different form of humor as well. The classification of form of humor is determined by the characters of humor which inhabited in the humorous expression; in general, the form of humor is the general pattern of humorous expression.

Implicature is a technical term of linguistic branch of pragmatic coined by Paul Grice. An Implicature is something meant, implied, or suggested distinct from what is said. Grice (1957:381). Implicature can be part of sentence or dependent on conversational context, and can be conventional or unconventional. Implicature have become one of the principle subjects of pragmatic and usually associated with conversational Implicature. The implicature have variety of descendent Implicature due to the conversational maxim and the violation of the cooperative principle, they are Quantity Implicature, Quality Implicature, Relevance Implicature, and Manner Implicature.

Related to statement of the first problem, the writer found two basic types of humor which is the humor of word and humor of situation. The humor of word

uses funny word to arouse laughter and it can be enjoyed without considering the situation. Unlike humor of word, humor of situation is the types of humor which mostly shows the situation to arouse laughter. The humor of situation can be found in author's narrations and comments, dialogues, and the arrangement of the dialogues.

Related to the second statement of the problem, the writer found seven forms of humor which embedded in the play. They are Repartee, Sarcasm, Mimicry, Irony, Burlesque, Wit, and Satire.

Related to the third statement of the problem, the writer found violation of cooperative principle. The violation of the maxim of quantity or later being called the Quantity Implicature is a conversational Implicature based on an addressee's assumption as to whether the speaker is observing or flouting the conversational maxim of quantity. On the other word the quantity Implicature happens because the interlocutors exposing unequal amount of information.

The violation of the maxim of quality or Quality Implicature also occurs in Nick Zagone's plays *Ohio*. A Quality Implicature which is a conversational Implicature based on the addressee's assumption as to whether or not the speaker is observing or flouting the conversational maxim of quality. In other word the quality Implicature happens because the interlocutors avoid the direct answer because of some reason or the interlocutor consciously avoid the conversation on something.

In *Ohio*, the writer also found the violation of maxim of relevance or Relevance Implicature. The Relevance Implicature happens because the interlocutor states the different response to each of the interlocutor. It can be

happens due to the unclear question or statement from the interlocutor and it is also happens because of the arrangement of the dialogue presented by the author.

Manner Implicature also occur in *Ohio*. Manner Implicature as the violation of maxim of manner is a conversational Implicature based on an addressee's assumption that the speaker is either observing or flouting the conversational maxim of manner. In other word, Manner Implicature happens because the interlocutor states an ambiguous question or statement. This ambiguous question or statement is being responded in different or away from the expectation as well.

Based on the analysis of the previous chapter, the writer concluded that:

1. In Nick Zagone's play *Ohio*, humor is being applied in two ways which is in the form of word (humor of word) and in the form of situation created by the author (humor of situation.)
2. In Nick Zagone's play *Ohio*, the writer found 7 form of humor which is reflected in the play, they are Repartee, Sarcasm, Mimicry, Irony, Burlesque, Wit, and Satire.
3. In Nick Zagone's play *Ohio*, the writer found 4 violation of Cooperative Principle or later being called Implicature, they are the violation of maxim of quantity (Quantity Implicature), the violation of maxim of quality (Quality Implicature), the violation of maxim of relevance (Relevance Implicature), and the violation of maxim of manner (Manner Implicature)

## 5.2 Suggestions

At this point, the world of humor has been poorly explored. Some scientist said that humor is the grey area which means that humor is the most unexplored area. It happens because scientist tend to view the world of humor as the unserious and an unneeded subject. The another reason why humor as the lees explored subject is that the poor quantity of references of the world of humor which makes any scientist difficult to carried out a study on humor as the writer has experienced.

In the future, the writer wished that there will be more study in the world of humor because humor has been the crucial part of our life. It's temporarily makes us forget our sorrow, it takes us away from our burden and lead us to the nice and friendly universe.

Someday, the writer hope that humor can not only be enjoyed but it also able to be studied in order to preserve it and finally to reproduce humor.

## BIBLIOGRAPHY

- Alexander, R J. 1997. *Aspects of Verbal Humour in English*. Tübingen: Narr.
- Allen, R G. 1991. *Horrible Prettiness: Burlesque and American Culture*. Chapel Hill: Univ. of North Carolina Press.
- Alternbernd, L Lewis. 1996. *A Handbook for the Study of Drama*. Canada: Macmillan Publising Co.,Inc.
- Benton, W. 1968. *Encyclopedia Britannica. Volume 7*. Chicago: Encyclopedia Britannica, Inc.
- Bright. W. 1992 *Pragmatics, implicature, and presupposition. In International Encyclopedia of Linguistics, VOL. 2*. New York: Oxford University Press.
- Brocket, O. 1969. *The Theatre*. USA: Holt, Reinhart, Winston Inc.
- Cole. P. 1981. *Presupposition and conversational implicature In Radical Pragmatics*. New York: Academic Press.
- Davis, W. A. 1998. *Implicature: Intention, Convention, and Principle in the Failure of Gricean Theory*. Cambridge: Cambridge University Press.
- [Draitser](#), E. 1994. *Techniques of Satire: The Case of Saltykov-Shchedrin*. Berlin-New York: Mouton de Gruyter.
- Gazdar, G. 1979. *Pragmatics: Implicature, Presupposition, and Logical Form*. New York: Academic Press.
- Grice. H. P. 1989. *Studies in the Ways of Words*. Cambridge, MA: Harvard University Press.
- Harnish, R. 1976. *Logical form and implicature In An Integrated Theory of Linguistic Ability*. New York: Thomas Y. Crowell.
- Hirschberg, J. 1991. *A Theory of Scalar Implicature*. New York: Garland.
- Hutcheon, L. 1994. *Irony's Edge: The Theory and Politics of Irony*. London: Routledge
- Karttunen, L., S Peters. 1979. *Conversational implicature. In Syntax and Semantics*. New York: Academic Press.
- Kempson, M. 1988. *Implicature, explicature, and truth-theoretic semantics. In Mental Representations: The Interface Between Language and Reality*. Cambridge: Cambridge University Press.

- Kenney, W. 1966. *How to Analyze Fiction*. New York: Monarch Press.
- Kennedy, X J. 1983. *Literature: An Introduction to Fiction, Poetry and Drama*. Toronto: Little Brown and Company.
- Lewis, P. 1989. *Comic Effect: Interdisciplinary Approaches to Humor in Literature*. New York: State University of New York Press. Inc.
- McCawley, J. D. 1978. *Conversational implicature and the lexicon*. In *Syntax and Semantics*. New York: Academic Press.
- McChutchan, W J. 1965. *Plot Outline of Shakespeare's Comedy Scene by Scene*. Canada: Barnes and Nobles Company.
- Perrine, L. 1959. *Story and Structure*. New York: Zharcourt, Brace & World, Inc.
- Preece et al (eds). 1943. *Merriam-Webster's Subject Collegiate Dictionary*. Springfield, Massachusetts. USA: Merriam-Webster, Inc.
- Rees, R J. 1973. *English Literature: An Introduction for Foreign Readers*. London: McMillan Education.
- Rustono. 1999. *Pokok-Pokok Pragmatik*. Semarang: CV IKIP Semarang Press.
- Shipley, J T. (ed). 1969. *Dictionary of the World Literature*. New Jersey: Little Field and CO.
- Saleh, M. 1967. *Seni Sandiwara Dalam Dunia Pendidikan*. Jakarta: Gunung Agung.
- Travis, C. 1986. *Inference and implicature*. In *Meaning and Interpretation*. Oxford: Basil Blackwell.
- Zaenab et al. 1994. *Classic Humor in South Sulawesi Literature*. Jakarta: Depdikbud.
- Cutrell, D. Implicature. (Online) Available  
[HTTP://WWW.POWERSET.COM/BLOG/ARTICLES/2007/07/16/IMPLICATURE](http://www.powerset.com/blog/articles/2007/07/16/implicature).  
 September 10, 2008
- Merriam-Webster. Repartee. (Online Available)  
<http://www.merriam-webster.com/dictionary/repartee>. August 9, 2009
- Wikipedia. *Buffonary*. (Online Available)  
<http://en.wikipedia.org/wiki/Bouffon>. August 6, 2009

- Wikipedia. *Mimicry*. (Online Available)  
<http://en.wikipedia.org/wiki/Mimicry>. August 6, 2009
- Wikipedia. *Farce*. (Online Available)  
<http://en.wikipedia.org/wiki/Farce>. August 6, 2009
- Wikipedia. *Paul Grice*. (Online Available)  
[http://en.wikipedia.org/wiki/Paul\\_Grice](http://en.wikipedia.org/wiki/Paul_Grice). September 10, 2008
- Wikipedia. *Sarcasm*. (Online Available)  
<http://en.wikipedia.org/wiki/Sarcasm>. August 5, 2009
- Wikipedia. *Slapstick*. (Online Available)  
<http://en.wikipedia.org/wiki/Slapstick>. August 6, 2009
- Zagone, N. *Full Length Play: Ohio*. (Online) Available  
<http://theatrehistory.com/plays/ohio001-9.html>, September 10, 2008.

## APPENDIX A

### CLASSIFIED DATA FOR THE FIRST PROBLEM

<b>Datum</b>	<b>Data</b>	<b>Types of Data</b>	<b>Page</b>	<b>Types of humor</b>
1.	None of the action takes place in Ohio. Most of the action takes place in Salem, Oregon on Thanksgiving Day Eve in the year 1993. The rest of the action takes place before this. Except for the final scene, which takes place a few years after it. Got me?	Author's description on Time and Place	1	Humor of situation
2.	BRAD: That's right. Monkeys copulating in trees. That could very well be how our species first began. It's like we are looking back at history. <i>[Addressing ZACH]</i> They are, in a sense, our ancestors.  ZACH: Maybe your ancestors.	Dialogue	3	Humor of word
3.	BART: <i>[Cutting in]</i> Don't get too excited coach. I did a chick in a tree once and let me tell ya, it gets tiring. You ever done a chick in a tree? You realize why we walk on the ground after that shit. <i>[Pointing at TV]</i> I probably looked like that monkey there-- go baby! <i>[Thrusting his pelvis.]</i> Hummana, hummana, hummana...	Dialogue	3	Humor of word
4.	BART: What's this with the elephants? Hey, nooo, I don't want to see no elephants fucking! That's gross. Turn it back to the monkeys! What happened to the fucking monkeys?  BRAD: What I owe you?  BART: I don't know-- Eight dollars.	Dialogue	4	Humor of situation
5.	BART: One "Something Dark" Beer. Two dolla. Think you could teach a monkey to karaoke? When this joint becomes a karaoke bar I'm gonna teach a monkey to karaoke—Wouldn't that be	Dialogue	5	Humor of situation

	<p>great?!</p> <p>ZACH: You sure this is all you got?</p> <p>BART: That's good beer.</p> <p>ZACH: No. I meant the TV.</p>			
6.	<p>CAT: Never mind. <i>[She sits. Lighting a smoke...]</i> Are they still open?</p> <p>ZACH: Huh? Oh, it's 10:30.</p> <p>CAT: Does that mean they're still open? I didn't ask for the time.</p> <p>ZACH: I'm sorry, what did you ask?</p>	Dialogue	5	Humor of situation
7.	<p>ZACH: It looked like he saw you... Uh, do you mind if...</p> <p>CAT: I don't think he saw me...</p> <p>ZACH: Those are menthols aren't they?</p> <p>CAT: Yea. Oh. You don't mind if I smoke do you?</p> <p>ZACH: No. I love menthols...</p>	Dialogue	6	Humor of situation
8.	<p>BART: When somebody asks me what I did yesterday or last night or over the weekend-- When a friend asks "Hey man, where were you Saturday? I was trying to get a hold of you!" When my boss says, "You're late for your shift! What were you doing?" When someone says something like that to me I always laugh to myself before I answer. "It's too bad you couldn't make it to the party. Man, everybody was askin' about you! What were you doin'?" Well, I couldn't make it to any of these occasions you see because... I was masturbating. Mas-tur-ba-tion. It's just a word. Masturbation. Masturbating. You say it enough times the word doesn't mean anything. Masturbating,.....</p>	Dialogue	6-7	Humor of situation
9.	<p>BART: Hello? Yes this is he. Yes Marlene I remember you. How are you</p>	Author's direction	7	Humor of word

	doing? A proposition? A new business? Well I don't know if I can make it Marlene. Why? Well, you see... <i>[He winks to the audience and pantomimes masturbation.]</i>			
10.	CAT: <i>[looking at her fingernails]</i> They're not that long. Do you think they're long?  ZACH: I never said they were long--  CAT: They're not that long--  ZACH: I meant they just look nice.	Dialogue	7	Humor of situation
11.	CAT: Thanks. I work at the eye make-up counter over at Meier and Frank so I can't have that long o' nails otherwise I'd be poking all the old ladies eyes out. Wouldn't want to do that.  ZACH: Man, what a great image.	Dialogue	7	Humor of word
12.	CAT: What? Scooping out some old lady's eyeballs with my fingernails?  ZACH: Eyeballs hitting the floor with an eerie thud and sloppily rolling down the perfume isle--  CAT: Leaving a bright red snail trail--  ZACH: As they're being kicked around unknowingly by Christmas-time shoppers.  CAT: Oh my god we are so morbid.	Dialogue	7	Humor of word
13.	ZACH: We forgot about the empty socketed old lady running blindly through the mall--  CAT: Screaming!  ZACH: While playing soccer with her own eyeballs!	Dialogue	7	Humor of word
14.	CAT: Got any cider?  BART: Cider?	Dialogue	9	Humor of word

	<p>CAT: Cider with alcohol.</p> <p>BART: Sure lady, I was in the back all last night stomping on apples.</p> <p>CAT: I just thought since it was Thanksgiving season you might have a little festive cider.</p> <p>BART: No. Sorry, no cider. Here's an idea-- how 'bout a beer?</p>			
15.	<p>BART: <i>[sniffs out a laugh, getting close to her]</i> You sure? That's a tough smoke.</p> <p>CAT: I was smoking Camel filterless before you were born.</p>	Dialogue	9	Humor of word
16.	<p>CAT: I was smoking Camel filterless before you were born.</p> <p>BART: Yea. I'm 28.</p> <p>CAT: Yea. I'm 41. Go get the smokes!</p> <p>BART: You're not 41.</p> <p><i>[CAT grins and sets down her purse defiantly. She gets up and takes off her coat enticingly and hangs it up behind her chair.]</i></p> <p>CAT: Bathroom?</p> <p><i>[BART points a finger.]</i></p> <p><i>[CAT struts towards the bathroom of the tavern while the men watch.]</i></p> <p>BART : She's not 41.</p> <p>ZACH: She can't be 41.</p> <p>BART: No way.</p> <p><i>[She stops at the</i></p>	Dialogue	9	Humor of situation

	<i>bathroom door and turns to the audience.]</i>			
	CAT: They're right. I'm 40.			
17.	BART: Fine. Didn't mean to make fun of your bag. I like your bag. Really. <i>[writing up the tab]</i> Smokin' at 13 huh? Wow. And what were you doin' at 14.  CAT: I was a bartender.  BART: <i>[pasted on smile]</i> Oh. Ha. That's funny.  <i>[BART exits into the back.]</i>	Dialogue	12	Humor of word
18.	ZACH: So... Is your husband gonna be up early tomorrow watching football?  CAT: My husband? What's that mean?  ZACH: Well, I'm not sure of the dictionary definition. But I think it could be the term for the married mate of a wife.	Dialogue	12	Humor of situation
19.	JANICE: You ever been to Ohio?  ZACH: Ohio?  JANICE: Yea. Ohio.  ZACH: I thought your parents were in Nevada.  JANICE: They are in Nevada.	Dialogue	13	Humor of situation
20.	ZACH: <i>[watching JANICE go]</i> My mother used to have a special drawer in the kitchen where she kept all these stale bread heels. Wheat, Rye, Sourdough... if it was left over it would go in the stale bread drawer. She would save all these stale bread heels for the sole purpose of making Thanksgiving Day stuffing. She would spend the whole day before Thanksgiving grating that stale bread. Sitting in front of the TV with her hands in a big paper bag	Dialogue	16	Humor of situation

	<p>grating away. The smells that used to come from that kitchen... best stuffing I ever had.</p> <p><i>[ZACH has returned to the bar.]</i></p> <p>ZACH: They don't make 'em like that anymore.</p> <p>CAT: What? Stuffing or moms?</p> <p>ZACH: Women.</p>			
21.	<p>ZACH: He was here. <i>[CAT sees him.]</i> Did you leave him? <i>[CAT crosses to BRAD. She watches him.]</i></p> <p>CAT: I took the movies.</p> <p>ZACH: Papillon and Cool Hand Luke?</p> <p>CAT: First thing I grabbed. Instinct. Seemed like the thing to do.</p> <p>ZACH: There's more than that in that bag.</p>	Dialogue	17	Humor of situation
22.	<p>CAT: I said...</p> <p>BRAD: You want some Thanksgiving cider?</p> <p>CAT: I got an idea.</p>	Dialogue	18	Humor of situation
23.	<p>BRAD: I did nothing of the kind.</p> <p>CAT: You might as well. Sitting around here watching a bunch of primates fuck! <i>[She turns off the TV and throws the remote control across the room.]</i> I want to be the good guy! I want to sit around and eat bon-bons while my kids call you an asshole!</p>	Dialogue	18	Humor of situation
24.	<p>CAT: These are all the men who attempt to pick me up while buying perfume for their wives.</p> <p>BRAD: Fascinating.</p>	Dialogue	19	Humor of word

	CAT: Fascinating.			
25.	<p>CAT: So I guess I used to do a lot of things! They're nice men, with wives. <i>[CAT grabs a KENO ticket out of a plastic holder on the bar.]</i> You ever played this video KENO?</p> <p>ZACH: Yea. Once. So why did you leave?</p> <p>CAT: I want to play. How do you play?</p>	Dialogue	19	Humor of situation
26.	<p>ZACH: You pick some numbers-- Is that why you left your husband? Look I'm not some... lying cad.</p> <p>CAT: Which numbers? These numbers?</p> <p>ZACH: No. I want to know why you left.</p>	Dialogue	20	Humor of situation
27.	<p>ZACH: <i>[Hurt, but getting even]</i> Yea. Pretty much. But don't you want me to? The fortynothing married broad having the "midlife crisis" flirting with the young kid in a tavern. It's pretty obvious. That is what you want isn't it?</p> <p>CAT: I want to play KENO. I want to play KENO now. How do I pick 'em?</p>	Dialogue	20	Humor of situation
28.	<p>MARLENE: I simply cannot share the dance floor with that bitch Carrie Macintosh. Will you look at her? Oh my God! <i>[JANICE looks.]</i> Well don't look now! She's looking at us. <i>[JANICE turns away. MARLENE looks back.]</i> Okay. Now, you can look now. <i>[Turning away]</i> Stop! Not now! <i>[Turning back]</i> Okay now. <i>[MARLENE and JANICE stare again.]</i> Will you look at what she's wearing? <i>[Seeing JANICE stare]</i> Well don't gawk girl! <i>[Looking back]</i> What a super megacunt.</p>	Dialogue	21	Humor of word
29.	<p>MARLENE: I can't remember what this are but I'm sure they're dicks. The point is that this is a Chi Delt party and Chi Delts have the coolest parties ever!</p>	Author's direction	22	Humor of situation

	<p>Whohoo!</p> <p>JANICE: <i>[Trying hard]</i> Whohoo!</p>			
30.	<p>MARLENE: All Kappa Gams date Chi Delts. Except that pudgy little slut Carrie Macintosh. My god her boobs were practically bouncing off her forehead! It's called a bra bitch!</p>	Dialogue	22	Humor of word
31.	<p>CAT: Sorry.</p> <p>BRAD: What was that?</p> <p>CAT: I'm sorry.</p> <p>BRAD: It's all right. I don't think my father liked being alive anyway.</p> <p>CAT: Not about that. I spilled Squirt on him.</p>	Dialogue	26	Humor of situation
32.	<p>DAD: Let's call a spade a fucking shovel Bradley. Your brother Josh? Don't trust him. He's a little tight ass and he'll screw you. He will screw you faster than shit through a goose...</p>	Dialogue	28	Humor of word
33.	<p>BRAD: I wanted to give you this.</p> <p>DAD: What's this?</p> <p>BRAD: It's a credit card.</p> <p>DAD: Well I know that for Christ's sake. You're really proficient at the obvious you know that Brad?</p>	Dialogue	28	Humor of situation
34.	<p>DAD: Well shit on a shingle. That was you all along? I knew you had some of me in there somewhere. When you were born I thought "Oh Christ, it's my wife with a penis." <i>[BRAD is staring at CAT across the room. CAT sees him and smiles.]</i> Who's that?</p>	Dialogue	29	Humor of word
35.	<p>BRAD: It was an accident. <i>[CAT, a bit light headed, stumbles. She sits down. BRAD sees this.]</i> I don't think she's well.</p>	Dialogue	29	Humor of word

	DAD: Great, buried forever with Squirt on my lapel.			
36.	DAD: The woman's like the ass on a goat: you can't miss her.	Dialogue	30	Humor of word
37.	BRAD: The world is getting better.  CAT: What?  BRAD: I think the world is getting better.  CAT: <i>[A bit dizzy]</i> Why's that?  BRAD: You were gone for a long time. I hear.  CAT: I don't understand.	Dialogue	30	Humor of situation
38.	BRAD: Did you want to get some air?  CAT: Have you seen my mother?  BRAD: How about we take a walk outside. You want another soda?  CAT: <i>[Attempting to focus]</i> Who are you? Where's my mother? Why is the world... getting better?	Dialogue	30	Humor of situation
39.	CAT: Grow up Zach.  BART: <i>[To audience]</i> If I told 'em I served beer to a minor you'd hear the squad car pulling up right now...  ZACH: You grow up.	Dialogue	33	Humor of situation
40.	ZACH: <i>[Pulling out a ticket]</i> We got three grand. We'll buy another car.  BART: They just won three thousand dollars playin' that stupid video KENO! Can you believe it? I never saw anybody win that much from that game.  CAT: Another car?  ZACH: Used, of course.  BART: They'll have to cash it at lottery	Dialogue	34	Humor of situation

	headquarters.  CAT: And then what?			
41.	BART: That much money and they don't pay their tab...  ZACH: <i>[Singing softly.]</i> Boooorn to be Wiiiild...  BART: I guess they think they're a couple of rebels.	Dialogue	34	Humor of situation
42.	ZACH: Get your motor runnin', head out on the highway... somethin' somethin' somethin'...  CAT: Lookin' for adventure...  ZACH: Yea that's it. Whatever...  HOMELESS MAN: <i>[In his sleep. Loudly.]</i> I had a dog once. He died.	Dialogue	34	Humor of situation
43.	CAT: What about your girlfriend. Janice?  ZACH: What about her?  HOMELESS MAN: Max? Maaaaaaax.  ZACH: What about what's his name? Brad.  HOMELESS MAN: His name was Max. He was eaten by a German shepherd.	Dialogue	34	Humor of situation
44.	ZACH: Cat? Are you going home tonight?  CAT: Are you going to pick up Janice at the airport?  HOMELESS MAN: I saw him eat Max. All that was left was red snow.	Dialogue	34	Humor of situation
45.	CAT: That poor man. Is he all right?  ZACH: He's fine. Forget him.  HOMELESS MAN: The smell of Max	Dialogue	34	Humor of situation

	hit my face. I broke my sled.			
46.	CAT: In Ohio?  <i>[They kiss again. Heavy. They move to the ground. They are brimming with passion.]</i>  HOMELESS MAN: Max would often play fetch. Until he was eaten.	Dialogue	35	Humor of situation
47.	ZACH: I knew this professor in college, a physicist and he said there are these things called "wormholes in time." Holes that can theoretically transport people to their other realities.....  HOMELESS MAN: Max liked canned food best.	Dialogue	35-36	Humor of situation
48.	HOMELESS MAN: Where's Bobby and Ted? The kids...?  CAT: I don't know... um... I just...  HOMELESS MAN: Caroline's growin' like a weed ain't she?  CAT: Yes, yes she is. I want to show you something sir. See this ticket? This ticket... it's a KENO ticket. And it's a winner! It's worth three thousand dollars.	Dialogue	36	Humor of situation
49.	HOMELESS MAN: Is that right?  CAT: Yes!  HOMELESS MAN: Fuck you.  <i>[ZACH busts out laughing.]</i>	Dialogue	36	Humor of situation
50.	CAT: It's yours. You don't understand. I'm giving it to you.  HOMELESS MAN: You're not Jackie Onassis.	Dialogue	36	Humor of situation
51.	HOMELESS MAN: I'm sorry... I'm sorry Mrs. Kennedy. I was just looking	Dialogue	37	Humor of situation

	<p>for Bobby. He has my catechism.</p> <p>CAT: Forget Bobby. Jack and I need you to do something. You might call it a mission. Are you ready to accept your mission?</p>			
52.	<p>HOMELESS MAN: Lottery Headquarters. I understand. What about Caroline?</p> <p>CAT: Oh don't you worry about Caroline. Her Confirmation isn't until nine, so you'll have plenty of time to pick her up at church. Now I must help Rose in the kitchen, so you better run along...</p>	Dialogue	37	Humor of situation
53.	<p><i>[ZACH grabs CAT and they kiss. The low wail of police sirens is heard.]</i></p> <p>CAT: <i>[In between kisses]</i> What's the name of that song?</p> <p>ZACH: It's sirens... I think</p>	Dialogue	37	Humor of situation
54.	<p>ZACH: Cat! We're talkin' about three thousand dollars!</p> <p>CAT: Dan Rather. Dan Rather's walking down the street and these two guys come up to Dan Rather and they say "Kenneth, what's the Frequency?" Dan Rather said he didn't know. He didn't know what they were talking about.</p>	Dialogue	37	Humor of situation
55.	<p>ZACH: What are YOU talking about?</p> <p>CAT: They asked him again! "Kenneth, what's the frequency?" again he said he didn't know and just kept on walkin'. Then the two guys beat him up! Didn't steal nothing-- Just beat him up for no reason. Never caught the guys. Dan never saw them again. Shit just happens. True story! He got beat up because he didn't know the frequency!</p>	Dialogue	37	Humor of situation
56.	<p>BRAD: No. I've never built anything in my entire life. Not even a fucking</p>	Dialogue	40	Humor of

	model airplane. <i>[Nervous laugh.]</i> Do you think it would work?  JANICE: Building a fucking model airplane?			situation
57.	BRAD: Nothing would probably do for you anyway would it?  JANICE: I don't know. <i>[Small beat.]</i> I haven't seen your bowers.	Dialogue	40	Humor of word
58.	MARLENE: Thank you! Wahoo! Thank you, you are too kind. Welcome! Welcome to Bart's Karaoke bar! You look like a great crowd! It looks like a par-tay crowd if ever I saw one! Huh?! <i>[A clap or two.]</i>	Dialogue	41	Humor of situation

## APPENDIX B

### CLASSIFIED DATA FOR THE SECOND PROBLEM

<b>Datum</b>	<b>Data</b>	<b>Types of Data</b>	<b>Page</b>	<b>Form of humor</b>
1.	None of the action takes place in Ohio. Most of the action takes place in Salem, Oregon on Thanksgiving Day Eve in the year 1993. The rest of the action takes place before this. Except for the final scene, which takes place a few years after it. Got me?	Author's description on Time and Place	1	Repartee

2.	<p>BRAD: That's right. Monkeys copulating in trees. That could very well be how our species first began. It's like we are looking back at history. <i>[Addressing ZACH]</i> They are, in a sense, our ancestors.</p> <p>ZACH: Maybe your ancestors.</p>	Dialogue	3	Sarcasm
3.	<p>BART: <i>[Cutting in]</i> Don't get too excited coach. I did a chick in a tree once and let me tell ya, it gets tiring. You ever done a chick in a tree? You realize why we walk on the ground after that shit. <i>[Pointing at TV]</i> I probably looked like that monkey there-- go baby! <i>[Thrusting his pelvis.]</i> Hummana, hummana, hummana...</p>	Dialogue	3	Mimicry
4.	<p>BART: What's this with the elephants? Hey, nooo, I don't want to see no elephants fucking! That's gross. Turn it back to the monkeys! What happened to the fucking monkeys?</p> <p>BRAD: What I owe you?</p> <p>BART: I don't know-- Eight dollars.</p>	Dialogue	4	-
5.	<p>BART: One "Something Dark" Beer. Two dolla. Think you could teach a monkey to karaoke? When this joint becomes a karaoke bar I'm gonna teach a monkey to karaoke—Wouldn't that be great?!</p> <p>ZACH: You sure this is all you got?</p> <p>BART: That's good beer.</p> <p>ZACH: No. I meant the TV.</p>	Dialogue	5	-
6.	<p>CAT: Never mind. <i>[She sits. Lighting a smoke...]</i> Are they still open?</p> <p>ZACH: Huh? Oh, it's 10:30.</p> <p>CAT: Does that mean they're still open? I didn't ask for the time.</p> <p>ZACH: I'm sorry, what did you ask?</p>	Dialogue	5	-

7.	<p>ZACH: It looked like he saw you... Uh, do you mind if...</p> <p>CAT: I don't think he saw me...</p> <p>ZACH: Those are menthols aren't they?</p> <p>CAT: Yea. Oh. You don't mind if I smoke do you?</p> <p>ZACH: No. I love menthols...</p>	Dialogue	6	-
8.	<p>BART: When somebody asks me what I did yesterday or last night or over the weekend-- When a friend asks "Hey man, where were you Saturday? I was trying to get a hold of you!" When my boss says, "You're late for your shift! What were you doing?" When someone says something like that to me I always laugh to myself before I answer. "It's too bad you couldn't make it to the party. Man, everybody was askin' about you! What were you doin'?" Well, I couldn't make it to any of these occasions you see because... I was masturbating. Mas-tur-ba-tion. It's just a word. Masturbation. Masturbating. You say it enough times the word doesn't mean anything. Masturbating,.....</p>	Dialogue	6-7	Irony
9.	<p>BART: Hello? Yes this is he. Yes Marlene I remember you. How are you doing? A proposition? A new business? Well I don't know if I can make it Marlene. Why? Well, you see... <i>[He winks to the audience and pantomimes masturbation.]</i></p>	Author's direction	7	Mimicry
10.	<p>CAT: <i>[looking at her fingernails]</i> They're not that long. Do you think they're long?</p> <p>ZACH: I never said they were long--</p> <p>CAT: They're not that long--</p> <p>ZACH: I meant they just look nice.</p>	Dialogue	7	-
11.	<p>CAT: Thanks. I work at the eye make-up counter over at Meier and Frank so I</p>	Dialogue	7	Burlesque

	<p>can't have that long o' nails otherwise I'd be poking all the old ladies eyes out. Wouldn't want to do that.</p> <p>ZACH: Man, what a great image.</p>			
12.	<p>CAT: What? Scooping out some old lady's eyeballs with my fingernails?</p> <p>ZACH: Eyeballs hitting the floor with an eerie thud and sloppily rolling down the perfume isle--</p> <p>CAT: Leaving a bright red snail trail--</p> <p>ZACH: As they're being kicked around unknowingly by Christmas-time shoppers.</p> <p>CAT: Oh my god we are so morbid.</p>	Dialogue	7	Burlesque
13.	<p>ZACH: We forgot about the empty socketed old lady running blindly through the mall--</p> <p>CAT: Screaming!</p> <p>ZACH: While playing soccer with her own eyeballs!</p>	Dialogue	7	Burlesque
14.	<p>CAT: Got any cider?</p> <p>BART: Cider?</p> <p>CAT: Cider with alcohol.</p> <p>BART: Sure lady, I was in the back all last night stomping on apples.</p> <p>CAT: I just thought since it was Thanksgiving season you might have a little festive cider.</p> <p>BART: No. Sorry, no cider. Here's an idea-- how 'bout a beer?</p>	Dialogue	9	Irony
15.	<p>BART: <i>[sniffs out a laugh, getting close to her]</i> You sure? That's a tough smoke.</p> <p>CAT: I was smoking Camel filterless before you were born.</p>	Dialogue	9	Sarcasm

16.	<p>CAT: I was smoking Camel filterless before you were born.</p> <p>BART: Yea. I'm 28.</p> <p>CAT: Yea. I'm 41. Go get the smokes!</p> <p>BART: You're not 41.</p> <p><i>[CAT grins and sets down her purse defiantly. She gets up and takes off her coat enticingly and hangs it up behind her chair.]</i></p> <p>CAT: Bathroom?</p> <p><i>[BART points a finger.]</i></p> <p><i>[CAT struts towards the bathroom of the tavern while the men watch.]</i></p> <p>BART : She's not 41.</p> <p>ZACH: She can't be 41.</p> <p>BART: No way.</p> <p><i>[She stops at the bathroom door and turns to the audience.]</i></p> <p>CAT: They're right. I'm 40.</p>	Dialogue	9	-
17.	<p>BART: Fine. Didn't mean to make fun of your bag. I like your bag. Really. <i>[writing up the tab]</i> Smokin' at 13 huh? Wow. And what were you doin' at 14.</p> <p>CAT: I was a bartender.</p> <p>BART: <i>[pasted on smile]</i> Oh. Ha. That's funny.</p> <p><i>[BART exits into the back.]</i></p>	Dialogue	12	Wit

18.	<p>ZACH: So... Is your husband gonna be up early tomorrow watching football?</p> <p>CAT: My husband? What's that mean?</p> <p>ZACH: Well, I'm not sure of the dictionary definition. But I think it could be the term for the married mate of a wife.</p>	Dialogue	12	-
19.	<p>JANICE: You ever been to Ohio?</p> <p>ZACH: Ohio?</p> <p>JANICE: Yea. Ohio.</p> <p>ZACH: I thought your parents were in Nevada.</p> <p>JANICE: They are in Nevada.</p>	Dialogue	13	-
20.	<p>ZACH: <i>[watching JANICE go]</i> My mother used to have a special drawer in the kitchen where she kept all these stale bread heels. Wheat, Rye, Sourdough... if it was left over it would go in the stale bread drawer. She would save all these stale bread heels for the sole purpose of making Thanksgiving Day stuffing. She would spend the whole day before Thanksgiving grating that stale bread. Sitting in front of the TV with her hands in a big paper bag grating away. The smells that used to come from that kitchen... best stuffing I ever had.</p> <p style="text-align: center;"><i>[ZACH has returned to the bar.]</i></p> <p>ZACH: They don't make 'em like that anymore.</p> <p>CAT: What? Stuffing or moms?</p> <p>ZACH: Women.</p>	Dialogue	16	-
21.	<p>ZACH: He was here. <i>[CAT sees him.]</i> Did you leave him? <i>[CAT crosses to</i></p>	Dialogue	17	-

	<p><i>BRAD. She watches him.]</i></p> <p>CAT: I took the movies.</p> <p>ZACH: Papillon and Cool Hand Luke?</p> <p>CAT: First thing I grabbed. Instinct. Seemed like the thing to do.</p> <p>ZACH: There's more than that in that bag.</p>			
22.	<p>CAT: I said...</p> <p>BRAD: You want some Thanksgiving cider?</p> <p>CAT: I got an idea.</p>	Dialogue	18	-
23.	<p>BRAD: I did nothing of the kind.</p> <p>CAT: You might as well. Sitting around here watching a bunch of primates fuck! <i>[She turns off the TV and throws the remote control across the room.]</i> I want to be the good guy! I want to sit around and eat bon-bons while my kids call you an asshole!</p>	Dialogue	18	-
24.	<p>CAT: These are all the men who attempt to pick me up while buying perfume for their wives.</p> <p>BRAD: Fascinating.</p> <p>CAT: Fascinating.</p>	Dialogue	19	Irony
25.	<p>CAT: So I guess I used to do a lot of things! They're nice men, with wives. <i>[CAT grabs a KENO ticket out of a plastic holder on the bar.]</i> You ever played this video KENO?</p> <p>ZACH: Yea. Once. So why did you leave?</p> <p>CAT: I want to play. How do you play?</p>	Dialogue	19	-
26.	<p>ZACH: You pick some numbers-- Is that why you left your husband? Look I'm not some... lying cad.</p>	Dialogue	20	-

	<p>CAT: Which numbers? These numbers?</p> <p>ZACH: No. I want to know why you left.</p>			
27.	<p>ZACH: <i>[Hurt, but getting even]</i> Yea. Pretty much. But don't you want me to? The fortynothing married broad having the "midlife crisis" flirting with the young kid in a tavern. It's pretty obvious. That is what you want isn't it?</p> <p>CAT: I want to play KENO. I want to play KENO now. How do I pick 'em?</p>	Dialogue	20	-
28.	<p>MARLENE: I simply cannot share the dance floor with that bitch Carrie Macintosh. Will you look at her? Oh my God! <i>[JANICE looks.]</i> Well don't look now! She's looking at us. <i>[JANICE turns away. MARLENE looks back.]</i> Okay. Now, you can look now. <i>[Turning away]</i> Stop! Not now! <i>[Turning back]</i> Okay now. <i>[MARLENE and JANICE stare again.]</i> Will you look at what she's wearing? <i>[Seeing JANICE stare]</i> Well don't gawk girl! <i>[Looking back]</i> What a super megacunt.</p>	Dialogue	21	Satire
29.	<p>MARLENE: I can't remember what this are but I'm sure they're dicks. The point is that this is a Chi Delt party and Chi Delts have the coolest parties ever! Whohoo!</p> <p>JANICE: <i>[Trying hard]</i> Whohoo!</p>	Author's direction	22	Mimicry
30.	<p>MARLENE: All Kappa Gams date Chi Delts. Except that pudgy little slut Carrie Macintosh. My god her boobs were practically bouncing off her forehead! It's called a bra bitch!</p>	Dialogue	22	Satire
31.	<p>CAT: Sorry.</p> <p>BRAD: What was that?</p> <p>CAT: I'm sorry.</p>	Dialogue	26	-

	BRAD: It's all right. I don't think my father liked being alive anyway.  CAT: Not about that. I spilled Squirt on him.			
32.	DAD: Let's call a spade a fucking shovel Bradley. Your brother Josh? Don't trust him. He's a little tight ass and he'll screw you. He will screw you faster than shit through a goose...	Dialogue	28	Burlesque
33.	BRAD: I wanted to give you this.  DAD: What's this?  BRAD: It's a credit card.  DAD: Well I know that for Christ's sake. You're really proficient at the obvious you know that Brad?	Dialogue	28	-
34.	DAD: Well shit on a shingle. That was you all along? I knew you had some of me in there somewhere. When you were born I thought "Oh Christ, it's my wife with a penis." <i>[BRAD is staring at CAT across the room. CAT sees him and smiles.]</i> Who's that?	Dialogue	29	Burlesque
35.	BRAD: It was an accident. <i>[CAT, a bit light headed, stumbles. She sits down. BRAD sees this.]</i> I don't think she's well.  DAD: Great, buried forever with Squirt on my lapel.	Dialogue	29	Irony
36.	DAD: The woman's like the ass on a goat: you can't miss her.	Dialogue	30	Burlesque
37.	BRAD: The world is getting better.  CAT: What?  BRAD: I think the world is getting better.  CAT: <i>[A bit dizzy]</i> Why's that?  BRAD: You were gone for a long time. I hear.	Dialogue	30	-

	CAT: I don't understand.			
38.	BRAD: Did you want to get some air?  CAT: Have you seen my mother?  BRAD: How about we take a walk outside. You want another soda?  CAT: <i>[Attempting to focus]</i> Who are you? Where's my mother? Why is the world... getting better?	Dialogue	30	-
39.	CAT: Grow up Zach.  BART: <i>[To audience]</i> If I told 'em I served beer to a minor you'd hear the squad car pulling up right now...  ZACH: You grow up.	Dialogue	33	-
40.	ZACH: <i>[Pulling out a ticket]</i> We got three grand. We'll buy another car.  BART: They just won three thousand dollars playin' that stupid video KENO! Can you believe it? I never saw anybody win that much from that game.  CAT: Another car?  ZACH: Used, of course.  BART: They'll have to cash it at lottery headquarters.  CAT: And then what?	Dialogue	34	-
41.	BART: That much money and they don't pay their tab...  ZACH: <i>[Singing softly.]</i> Boooorn to be Wiiiild...  BART: I guess they think they're a couple of rebels.	Dialogue	34	-
42.	ZACH: Get your motor runnin', head out on the highway... somethin' somethin'...	Dialogue	34	-

	<p>CAT: Lookin' for adventure...</p> <p>ZACH: Yea that's it. Whatever...</p> <p>HOMELESS MAN: <i>[In his sleep. Loudly.]</i> I had a dog once. He died.</p>			
43.	<p>CAT: What about your girlfriend. Janice?</p> <p>ZACH: What about her?</p> <p>HOMELESS MAN: Max? Maaaaaaax.</p> <p>ZACH: What about what's his name? Brad.</p> <p>HOMELESS MAN: His name was Max. He was eaten by a German shepherd.</p>	Dialogue	34	-
44.	<p>ZACH: Cat? Are you going home tonight?</p> <p>CAT: Are you going to pick up Janice at the airport?</p> <p>HOMELESS MAN: I saw him eat Max. All that was left was red snow.</p>	Dialogue	34	-
45.	<p>CAT: That poor man. Is he all right?</p> <p>ZACH: He's fine. Forget him.</p> <p>HOMELESS MAN: The smell of Max hit my face. I broke my sled.</p>	Dialogue	34	-
46.	<p>CAT: In Ohio?</p> <p><i>[They kiss again. Heavy. They move to the ground. They are brimming with passion.]</i></p> <p>HOMELESS MAN: Max would often play fetch. Until he was eaten.</p>	Dialogue	35	-
47.	<p>ZACH: I knew this professor in college, a physicist and he said there are these things called "wormholes in time." Holes that can theoretically transport</p>	Dialogue	35-36	-

	people to their other realities.....  HOMELESS MAN: Max liked canned food best.			
48.	HOMELESS MAN: Where's Bobby and Ted? The kids...?  CAT: I don't know... um... I just...  HOMELESS MAN: Caroline's growin' like a weed ain't she?  CAT: Yes, yes she is. I want to show you something sir. See this ticket? This ticket... it's a KENO ticket. And it's a winner! It's worth three thousand dollars.	Dialogue	36	-
49.	HOMELESS MAN: Is that right?  CAT: Yes!  HOMELESS MAN: Fuck you.  <i>[ZACH busts out laughing.]</i>	Dialogue	36	-
50.	CAT: It's yours. You don't understand. I'm giving it to you.  HOMELESS MAN: You're not Jackie Onassis.	Dialogue	36	-
51.	HOMELESS MAN: I'm sorry... I'm sorry Mrs. Kennedy. I was just looking for Bobby. He has my catechism.  CAT: Forget Bobby. Jack and I need you to do something. You might call it a mission. Are you ready to accept your mission?	Dialogue	37	-
52.	HOMELESS MAN: Lottery Headquarters. I understand. What about Caroline?  CAT: Oh don't you worry about Caroline. Her Confirmation isn't until nine, so you'll have plenty of time to pick her up at church. Now I must help Rose in the kitchen, so you better run	Dialogue	37	-

	along...			
53.	<p><i>[ZACH grabs CAT and they kiss. The low wail of police sirens is heard.]</i></p> <p>CAT: <i>[In between kisses]</i> What's the name of that song?</p> <p>ZACH: It's sirens... I think</p>	Dialogue	37	-
54.	<p>ZACH: Cat! We're talkin' about three thousand dollars!</p> <p>CAT: Dan Rather. Dan Rather's walking down the street and these two guys come up to Dan Rather and they say "Kenneth, what's the Frequency?" Dan Rather said he didn't know. He didn't know what they were talking about.</p>	Dialogue	37	-
55.	<p>ZACH: What are YOU talking about?</p> <p>CAT: They asked him again! "Kenneth, what's the frequency?" again he said he didn't know and just kept on walkin'. Then the two guys beat him up! Didn't steal nothing-- Just beat him up for no reason. Never caught the guys. Dan never saw them again. Shit just happens. True story! He got beat up because he didn't know the frequency!</p>	Dialogue	37	-
56.	<p>BRAD: No. I've never built anything in my entire life. Not even a fucking model airplane. <i>[Nervous laugh.]</i> Do you think it would work?</p> <p>JANICE: Building a fucking model airplane?</p>	Dialogue	40	-
57.	<p>BRAD: Nothing would probably do for you anyway would it?</p> <p>JANICE: I don't know. <i>[Small beat.]</i> I haven't seen your bowers.</p>	Dialogue	40	Repartee
58.	<p>MARLENE: Thank you! Wahoo! Thank you, you are too kind. Welcome! Welcome to Bart's Karaoke bar! You look like a great crowd! It looks like a par-tay crowd if ever I saw one! Huh?!</p>	Dialogue	41	Irony

	<i>[A clap or two.]</i>			
--	-------------------------	--	--	--

## APPENDIX C

### CLASIFIED DATA FOR THE THIRD PROBLEM

<b>Datum</b>	<b>Data</b>	<b>Types of Data</b>	<b>Page</b>	<b>Types of Implication</b>
1.	<p>BART: What's this with the elephants? Hey, nooo, I don't want to see no elephants fucking! That's gross. Turn it back to the monkeys! What happened to the fucking monkeys?</p> <p>BRAD: What I owe you?</p> <p>BART: I don't know-- Eight dollars.</p>	Dialogue	4	Manner Implication
2.	<p>BART: One "Something Dark" Beer. Two dolla. Think you could teach a monkey to karaoke? When this joint becomes a karaoke bar I'm gonna teach a monkey to karaoke—Wouldn't that be great?!</p>	Dialogue	5	Manner Implication

	ZACH: You sure this is all you got?  BART: That's good beer.  ZACH: No. I meant the TV.			
3.	CAT: Never mind. <i>[She sits. Lighting a smoke...]</i> Are they still open?  ZACH: Huh? Oh, it's 10:30.  CAT: Does that mean they're still open? I didn't ask for the time.  ZACH: I'm sorry, what did you ask?	Dialogue	5	Relevance Implication
4.	ZACH: It looked like he saw you... Uh, do you mind if...  CAT: I don't think he saw me...  ZACH: Those are menthols aren't they?  CAT: Yea. Oh. You don't mind if I smoke do you?  ZACH: No. I love menthols...	Dialogue	6	Relevance Implication
5.	CAT: <i>[looking at her fingernails]</i> They're not that long. Do you think they're long?  ZACH: I never said they were long--  CAT: They're not that long--  ZACH: I meant they just look nice.	Dialogue	7	Manner Implication
6.	ZACH: So... Is your husband gonna be up early tomorrow watching football?  CAT: My husband? What's that mean?  ZACH: Well, I'm not sure of the dictionary definition. But I think it could be the term for the married mate of a wife.	Dialogue	12	Relevance Implication
7.	JANICE: You ever been to Ohio?  ZACH: Ohio?	Dialogue	13	Manner Implication

	<p>JANICE: Yea. Ohio.</p> <p>ZACH: I thought your parents were in Nevada.</p> <p>JANICE: They are in Nevada.</p>			
8.	<p>ZACH: <i>[watching JANICE go]</i> My mother used to have a special drawer in the kitchen where she kept all these stale bread heels. Wheat, Rye, Sourdough... if it was left over it would go in the stale bread drawer. She would save all these stale bread heels for the sole purpose of making Thanksgiving Day stuffing. She would spend the whole day before Thanksgiving grating that stale bread. Sitting in front of the TV with her hands in a big paper bag grating away. The smells that used to come from that kitchen... best stuffing I ever had.</p> <p><i>[ZACH has returned to the bar.]</i></p> <p>ZACH: They don't make 'em like that anymore.</p> <p>CAT: What? Stuffing or moms?</p> <p>ZACH: Women.</p>	Dialogue	16	Manner Implicat ure
9.	<p>ZACH: He was here. <i>[CAT sees him.]</i> Did you leave him? <i>[CAT crosses to BRAD. She watches him.]</i></p> <p>CAT: I took the movies.</p> <p>ZACH: Papillon and Cool Hand Luke?</p> <p>CAT: First thing I grabbed. Instinct. Seemed like the thing to do.</p> <p>ZACH: There's more than that in that bag.</p>	Dialogue	17	Quality Implicat ure
10.	<p>CAT: I said...</p> <p>BRAD: You want some Thanksgiving</p>	Dialogue	18	Relevan ce Implicat

	cider?  CAT: I got an idea.			ure
11.	BRAD: I did nothing of the kind.  CAT: You might as well. Sitting around here watching a bunch of primates fuck! <i>[She turns off the TV and throws the remote control across the room.]</i> I want to be the good guy! I want to sit around and eat bon-bons while my kids call you an asshole!	Dialogue	18	Quantity Implicat ure
12.	CAT: So I guess I used to do a lot of things! They're nice men, with wives. <i>[CAT grabs a KENO ticket out of a plastic holder on the bar.]</i> You ever played this video KENO?  ZACH: Yea. Once. So why did you leave?  CAT: I want to play. How do you play?	Dialogue	19	Quality Implicat ure
13.	ZACH: You pick some numbers-- Is that why you left your husband? Look I'm not some... lying cad.  CAT: Which numbers? These numbers?  ZACH: No. I want to know why you left.	Dialogue	20	Quality Implicat ure
14.	ZACH: <i>[Hurt, but getting even]</i> Yea. Pretty much. But don't you want me to? The fortynothing married broad having the "midlife crisis" flirting with the young kid in a tavern. It's pretty obvious. That is what you want isn't it?  CAT: I want to play KENO. I want to play KENO now. How do I pick 'em?	Dialogue	20	Quality Implicat ure
15.	CAT: Sorry.  BRAD: What was that?  CAT: I'm sorry.  BRAD: It's all right. I don't think my	Dialogue	26	Manner Implicat ure

	<p>father liked being alive anyway.</p> <p>CAT: Not about that. I spilled Squirt on him.</p>			
16.	<p>BRAD: I wanted to give you this.</p> <p>DAD: What's this?</p> <p>BRAD: It's a credit card.</p> <p>DAD: Well I know that for Christ's sake. You're really proficient at the obvious you know that Brad?</p>	Dialogue	28	Manner Implicat ure
17.	<p>BRAD: The world is getting better.</p> <p>CAT: What?</p> <p>BRAD: I think the world is getting better.</p> <p>CAT: <i>[A bit dizzy]</i> Why's that?</p> <p>BRAD: You were gone for a long time. I hear.</p> <p>CAT: I don't understand.</p>	Dialogue	30	Manner Implicat ure
18.	<p>BRAD: Did you want to get some air?</p> <p>CAT: Have you seen my mother?</p> <p>BRAD: How about we take a walk outside. You want another soda?</p> <p>CAT: <i>[Attempting to focus]</i> Who are you? Where's my mother? Why is the world... getting better?</p>	Dialogue	30	Relevan ce Implicat ure
19.	<p>CAT: Grow up Zach.</p> <p>BART: <i>[To audience]</i> If I told 'em I served beer to a minor you'd hear the squad car pulling up right now...</p> <p>ZACH: You grow up.</p>	Dialogue	33	Relevan ce Implicat ure
20.	<p>ZACH: <i>[Pulling out a ticket]</i> We got three grand. We'll buy another car.</p> <p>BART: They just won three thousand</p>	Dialogue	34	Relevan ce Implicat ure

	<p>dollars playin' that stupid video KENO! Can you believe it? I never saw anybody win that much from that game.</p> <p>CAT: Another car?</p> <p>ZACH: Used, of course.</p> <p>BART: They'll have to cash it at lottery headquarters.</p> <p>CAT: And then what?</p>			
21.	<p>BART: That much money and they don't pay their tab...</p> <p>ZACH: <i>[Singing softly.]</i> Boooorn to be Wiiiild...</p> <p>BART: I guess they think they're a couple of rebels.</p>	Dialogue	34	Relevance Implication
22.	<p>ZACH: Get your motor runnin', head out on the highway... somethin' somethin'...</p> <p>CAT: Lookin' for adventure...</p> <p>ZACH: Yea that's it. Whatever...</p> <p>HOMELESS MAN: <i>[In his sleep. Loudly.]</i> I had a dog once. He died.</p>	Dialogue	34	Relevance Implication
23.	<p>CAT: What about your girlfriend. Janice?</p> <p>ZACH: What about her?</p> <p>HOMELESS MAN: Max? Maaaaaaax.</p> <p>ZACH: What about what's his name? Brad.</p> <p>HOMELESS MAN: His name was Max. He was eaten by a German shepherd.</p>	Dialogue	34	Relevance Implication
24.	<p>ZACH: Cat? Are you going home tonight?</p> <p>CAT: Are you going to pick up Janice</p>	Dialogue	34	Relevance Implication

	at the airport?  HOMELESS MAN: I saw him eat Max. All that was left was red snow.			
25.	CAT: That poor man. Is he all right?  ZACH: He's fine. Forget him.  HOMELESS MAN: The smell of Max hit my face. I broke my sled.	Dialogue	34	Relevance Implication
26.	CAT: In Ohio?  <i>[They kiss again. Heavy. They move to the ground. They are brimming with passion.]</i>  HOMELESS MAN: Max would often play fetch. Until he was eaten.	Dialogue	35	Relevance Implication
27.	ZACH: I knew this professor in college, a physicist and he said there are these things called "wormholes in time." Holes that can theoretically transport people to their other realities.....  HOMELESS MAN: Max liked canned food best.	Dialogue	35-36	Relevance Implication
28.	HOMELESS MAN: Where's Bobby and Ted? The kids...?  CAT: I don't know... um... I just...  HOMELESS MAN: Caroline's growin' like a weed ain't she?  CAT: Yes, yes she is. I want to show you something sir. See this ticket? This ticket... it's a KENO ticket. And it's a winner! It's worth three thousand dollars.	Dialogue	36	Quality Implication
29.	HOMELESS MAN: Is that right?  CAT: Yes!  HOMELESS MAN: Fuck you.  <i>[ZACH busts out</i>	Dialogue	36	Relevance Implication

	<i>laughing.]</i>			
30.	CAT: It's yours. You don't understand. I'm giving it to you.  HOMELESS MAN: You're not Jackie Onassis.	Dialogue	36	Relevance Implication
31.	HOMELESS MAN: I'm sorry... I'm sorry Mrs. Kennedy. I was just looking for Bobby. He has my catechism.  CAT: Forget Bobby. Jack and I need you to do something. You might call it a mission. Are you ready to accept your mission?	Dialogue	37	Quality Implication
32.	HOMELESS MAN: Lottery Headquarters. I understand. What about Caroline?  CAT: Oh don't you worry about Caroline. Her Confirmation isn't until nine, so you'll have plenty of time to pick her up at church. Now I must help Rose in the kitchen, so you better run along...	Dialogue	37	Quality Implication
33.	<i>[ZACH grabs CAT and they kiss. The low wail of police sirens is heard.]</i>  CAT: <i>[In between kisses]</i> What's the name of that song?  ZACH: It's sirens... I think	Dialogue	37	Relevance Implication
34.	ZACH: Cat! We're talkin' about three thousand dollars!  CAT: Dan Rather. Dan Rather's walking down the street and these two guys come up to Dan Rather and they say "Kenneth, what's the Frequency?" Dan Rather said he didn't know. He didn't know what they were talking about.	Dialogue	37	Relevance Implication
35.	ZACH: What are YOU talking about?  CAT: They asked him again! "Kenneth, what's the frequency?" again he said he didn't know and just kept on walkin'.	Dialogue	37	Relevance Implication

	Then the two guys beat him up! Didn't steal nothing-- Just beat him up for no reason. Never caught the guys. Dan never saw them again. Shit just happens. True story! He got beat up because he didn't know the frequency!			
36.	BRAD: No. I've never built anything in my entire life. Not even a fucking model airplane. <i>[Nervous laugh.]</i> Do you think it would work?  JANICE: Building a fucking model airplane?	Dialogue	40	Manner Implication

## APPENDIX D OVERALL DATA

Datum	Data	Types of Data	Page	Types of humor	Form of humor	Types of Implication
1.	None of the action takes place in Ohio. Most of the action takes place in Salem, Oregon on Thanksgiving Day Eve in the year 1993. The rest of the action takes place before this. Except for the final scene, which takes place a few years after it. Got me?	Author's description on Time and Place	1	Humor of situation	Repar tee	
2.	BRAD: "That's right. Monkeys copulating in trees. That could very well be how our species first began. It's like we are looking back at history. <i>[Addressing ZACH]</i> They are, in a sense, our ancestors."  ZACH: "Maybe your ancestors."	Dialogue	3	Humor of word	Sarcasm	
3.	BART: <i>[Cutting in]</i> "Don't get too excited coach. I did a chick in a tree once and let me tell ya, it gets tiring. You ever done a chick in a tree? You realize why we walk on the ground after that shit. <i>[Pointing at TV]</i> I probably looked like that monkey there-- go baby! <i>[Thrusting his pelvis.]</i> Hummana, hummana, hummana..."	Dialogue	3	Humor of word	Mimicry	
4.	BART: "What's this with the	Dialogue	4	Humor	-	Manner

	<p>elephants? Hey, nooo, I don't want to see no elephants fucking! That's gross. Turn it back to the monkeys! What happened to the fucking monkeys?"</p> <p>BRAD: "What I owe you?"</p> <p>BART: "I don't know-- Eight dollars."</p>	ue		of situation		Implicat ure
5.	<p>BART: "One "Something Dark" Beer. Two dolla. Think you could teach a monkey to karaoke? When this joint becomes a karaoke bar I'm gonna teach a monkey to karaoke— Wouldn't that be great?!"</p> <p>ZACH : "You sure this is all you got?"</p> <p>BART : "That's good beer."</p> <p>ZACH : "No. I meant the TV."</p>	Dialog ue	5	Humor of situation	-	Manner Implicat ure
6.	<p>CAT : "Never mind. <i>[She sits. Lighting a smoke...]</i> Are they still open?"</p> <p>ZACH : "Huh? Oh, it's 10:30".</p> <p>CAT : "Does that mean they're still open? I didn't ask for the time."</p> <p>ZACH : "I'm sorry, what did you ask?"</p>	Dialog ue	5	Humor of situation	-	Relevan ce Implicat ure
7.	<p>ZACH: "It looked like he saw you... Uh, do you mind if..."</p> <p>CAT : "I don't think he saw me..."</p> <p>ZACH: "Those are menthols aren't they?"</p> <p>CAT : "Yea. Oh. You don't mind if I smoke do you?"</p>	Dialog ue	6	Humor of situation	-	Relevan ce Implicat ure

	ZACH: "No. I love menthols..."					
8.	BART: "When somebody asks me what I did yesterday or last night or over the weekend-- When a friend asks "Hey man, where were you Saturday? I was trying to get a hold of you!" When my boss says, "You're late for your shift! What were you doing?" When someone says something like that to me I always laugh to myself before I answer. "It's too bad you couldn't make it to the party. Man, everybody was askin' about you! What were you doin'?" Well, I couldn't make it to any of these occasions you see because... I was masturbating. Mas-tur-ba-tion. It's just a word. Masturbation. Masturbating. You say it enough times the word doesn't mean anything. Masturbating,....."	Dialogue	6-7	Humor of situation	Irony	
9.	BART: "Hello? Yes this is he. Yes Marlene I remember you. How are you doing? A proposition? A new business? Well I don't know if I can make it Marlene. Why? Well, you see..." <i>[He winks to the audience and pantomimes masturbation.]</i>	Author's direction	7	Humor of word	Mimicry	
10.	CAT : <i>[looking at her fingernails]</i> "They're not that long. Do you think they're long?"  ZACH : "I never said they were long"  CAT : "They're not that long"  ZACH : "I meant they just look nice."	Dialogue	7	Humor of situation	-	Manner Implication
11.	CAT : "Thanks. I work at the eye make-up counter over at Meier and Frank so I can't	Dialogue	7	Humor of word	Burlesque	

	<p>have that long o' nails otherwise I'd be poking all the old ladies eyes out. Wouldn't want to do that."</p> <p>ZACH : "Man, what a great image."</p>					
12.	<p>CAT : "What? Scooping out some old lady's eyeballs with my fingernails?"</p> <p>ZACH : "Eyeballs hitting the floor with an eerie thud and sloppily rolling down the perfume isle"</p> <p>CAT : "Leaving a bright red snail trail"</p> <p>ZACH : "As they're being kicked around unknowingly by Christmas-time shoppers."</p> <p>CAT : "Oh my god we are so morbid."</p>	Dialogue	7	Humor of word	Burlesque	
13.	<p>ZACH : "We forgot about the empty socketed old lady running blindly through the mall"</p> <p>CAT : "Screaming!"</p> <p>ZACH : "While playing soccer with her own eyeballs!"</p>	Dialogue	7	Humor of word	Burlesque	
14.	<p>CAT : "Got any cider?"</p> <p>BART : "Cider?"</p> <p>CAT : "Cider with alcohol."</p> <p>BART : "Sure lady, I was in the back all last night stomping on apples."</p> <p>CAT : "I just thought since it was Thanksgiving season you might have a little festive cider."</p>	Dialogue	9	Humor of word	Irony	

	BART : “No. Sorry, no cider. Here's an idea-- how ‘bout a beer?”					
15.	BART : <i>[sniffs out a laugh, getting close to her]</i> “You sure? That's a tough smoke.”  CAT : “I was smoking Camel filterless before you were born.”	Dialogue	9	Humor of word	Sarcasm	
16.	CAT : “I was smoking Camel filterless before you were born.”  BART : “Yea. I'm 28.”  CAT : “Yea. I'm 41. Go get the smokes!”  BART : “You're not 41.”  <i>[CAT grins and sets down her purse defiantly. She gets up and takes off her coat enticingly and hangs it up behind her chair.]</i>  CAT : “Bathroom?”  <i>[BART points a finger.]</i>  <i>[CAT struts towards the bathroom of the tavern while the men watch.]</i>  BART : “She's not 41.”  ZACH : “She can't be 41.”  BART : “No way.”  <i>[She stops at the bathroom door and turns to the audience.]</i>  CAT : “They're right. I'm 40.”	Dialogue	9	Humor of situation	-	-

17.	<p>BART : “Fine. Didn't mean to make fun of your bag. I like your bag. Really. <i>[writing up the tab]</i> Smokin' at 13 huh? Wow. And what were you doin' at 14.”</p> <p>CAT : “I was a bartender.”</p> <p>BART: <i>[pasted on smile]</i> “Oh. Ha. That's funny.”</p> <p><i>[BART exits into the back.]</i></p>	Dialogue	12	Humor of word	Wit	
18.	<p>ZACH: “So... Is your husband gonna be up early tomorrow watching football?”</p> <p>CAT : “My husband? What's that mean?”</p> <p>ZACH: “Well, I'm not sure of the dictionary definition. But I think it could be the term for the married mate of a wife.”</p>	Dialogue	12	Humor of situation	-	Relevance Implicature
19.	<p>JANICE: “You ever been to Ohio?”</p> <p>ZACH : “Ohio?”</p> <p>JANICE : “Yea. Ohio.”</p> <p>ZACH : “I thought your parents were in Nevada.”</p> <p>JANICE: “They are in Nevada.”</p>	Dialogue	13	Humor of situation	-	Relevance Implicature
20.	<p>ZACH: <i>[watching JANICE go]</i> “My mother used to have a special drawer in the kitchen where she kept all these stale bread heels. Wheat, Rye, Sourdough... if it was left over it would go in the stale bread drawer. She would save all these stale bread heels for the sole purpose of making Thanksgiving Day stuffing. She would spend the whole</p>	Dialogue	16	Humor of situation	-	Manner Implicature

	<p>day before Thanksgiving grating that stale bread. Sitting in front of the TV with her hands in a big paper bag grating away. The smells that used to come from that kitchen... best stuffing I ever had.”</p> <p><i>[ZACH has returned to the bar.]</i></p> <p>ZACH: “They don't make ‘em like that anymore.”</p> <p>CAT : “What? Stuffing or moms?”</p> <p>ZACH : “Women.”</p>					
21.	<p>ZACH : “He was here. <i>[CAT sees him.]</i> Did you leave him?” <i>[CAT crosses to BRAD. She watches him.]</i></p> <p>CAT : “I took the movies.”</p> <p>ZACH : “Papillon and Cool Hand Luke?”</p> <p>CAT : “First thing I grabbed. Instinct. Seemed like the thing to do.”</p> <p>ZACH : “There's more than that in that bag.”</p>	Dialogue	17	Humor of situation	-	Quality Implication
22.	<p>CAT : “I said...”</p> <p>BRAD : “You want some Thanksgiving cider?”</p> <p>CAT : “I got an idea.”</p>	Dialogue	18	Humor of situation	-	Relevance Implication
23.	<p>BRAD : “I did nothing of the kind.”</p> <p>CAT : “You might as well. Sitting around here watching a bunch of primates fuck! <i>[She turns off the TV and throws the remote control across the</i></p>	Dialogue	18	Humor of situation	-	Quantity Implication

	<i>room.] I want to be the good guy! I want to sit around and eat bon-bons while my kids call you an asshole!"</i>					
24.	CAT : "These are all the men who attempt to pick me up while buying perfume for their wives."  BRAD: "Fascinating."  CAT : "Fascinating."	Dialogue	19	Humor of word	Irony	
25.	CAT : "So I guess I used to do a lot of things! They're nice men, with wives. <i>[CAT grabs a KENO ticket out of a plastic holder on the bar.]</i> You ever played this video KENO?"  ZACH : "Yea. Once. So why did you leave?"  CAT : "I want to play. How do you play?"	Dialogue	19	Humor of situation	-	Quality Implication
26.	ZACH : "You pick some numbers-- Is that why you left your husband? Look I'm not some... lying cad."  CAT : "Which numbers? These numbers?"  ZACH : "No. I want to know why you left."	Dialogue	20	Humor of situation	-	Quality Implication
27.	ZACH : <i>[Hurt, but getting even]</i> "Yea. Pretty much. But don't you want me to? The fortynothing married broad having the "midlife crisis" flirting with the young kid in a tavern. It's pretty obvious. That is what you want isn't it?"  CAT : "I want to play KENO. I want to play KENO now. How do I pick 'em?"	Dialogue	20	Humor of situation	-	Quality Implication

28.	MARLENE : “I simply cannot share the dance floor with that bitch Carrie Macintosh. Will you look at her? Oh my God! <i>[JANICE looks.]</i> Well don't look now! She's looking at us. <i>[JANICE turns away. MARLENE looks back.]</i> Okay. Now, you can look now. <i>[Turning away]</i> Stop! Not now! <i>[Turning back]</i> Okay now. <i>[MARLENE and JANICE stare again.]</i> Will you look at what she's wearing? <i>[Seeing JANICE stare]</i> Well don't gawk girl! <i>[Looking back]</i> What a super mega-cunt.”	Dialogue	21	Humor of word	Satire	
29.	MARLENE : “I can't remember what Phis are but I'm sure they're dicks. The point is that this is a Chi Delt party and Chi Delts have the coolest parties ever! Whohoo!”  JANICE : <i>[Trying hard]</i> “Whohoo!”	Author's direction	22	Humor of situation	Mimicry	
30.	MARLENE : “All Kappa Gams date Chi Delts. Except that pudgy little slut Carrie Macintosh. My god her boobs were practically bouncing off her forehead! It's called a bra bitch!”	Dialogue	22	Humor of word	Satire	
31.	CAT : “Sorry.”  BRAD : “What was that?”  CAT : “I'm sorry.”  BRAD : “It's all right. I don't think my father liked being alive	Dialogue	26	Humor of situation	-	Manner Implication

	anyway.” CAT : “Not about that. I spilled Squirt on him.”					
32.	DAD : “Let's call a spade a fucking shovel Bradley. Your brother Josh? Don't trust him. He's a little tight ass and he'll screw you. He will screw you faster than shit through a goose...”	Dialogue	28	Humor of word	Burlesque	
33.	BRAD : “I wanted to give you this.” DAD : “What's this?” BRAD: “It's a credit card.” DAD : “Well I know that for Christ's sake. You're really proficient at the obvious you know that Brad?”	Dialogue	28	Humor of situation	-	Manner Implication
34.	DAD : “Well shit on a shingle. That was you all along? I knew you had some of me in there somewhere. When you were born I thought "Oh Christ, it's my wife with a penis." <i>[BRAD is staring at CAT across the room. CAT sees him and smiles.]</i> Who's that?”	Dialogue	29	Humor of word	Burlesque	
35.	BRAD : “It was an accident. <i>[CAT, a bit light headed, stumbles. She sits down. BRAD sees this.]</i> I don't think she's well.” DAD : “Great, buried forever with Squirt on my lapel.”	Dialogue	29	Humor of word	Irony	
36.	DAD : “The woman's like the ass on a goat: you can't miss her.”	Dialogue	30	Humor of word	Burlesque	
37.	BRAD : “The world is getting better.” CAT : “What?” BRAD : “I think the world is getting better.” CAT : <i>[A bit dizzy]</i> “Why's that?”	Dialogue	30	Humor of situation	-	Manner Implication

	BRAD : “You were gone for a long time. I hear.”					
	CAT : “I don't understand.”					
38.	BRAD : “Did you want to get some air?”	Dialogue	30	Humor of situation	-	Relevance Implication
	CAT : “Have you seen my mother?”					
	BRAD : “How about we take a walk outside. You want another soda?”					
	CAT : <i>[Attempting to focus]</i> “Who are you? Where's my mother? Why is the world... getting better?”					
39.	CAT : “Grow up Zach.”	Dialogue	33	Humor of situation	-	Relevance Implication
	BART : <i>[To audience]</i> “If I told ‘em I served beer to a minor you'd hear the squad car pulling up right now...”					
	ZACH : “You grow up.”					
40.	ZACH : <i>[Pulling out a ticket]</i> “We got three grand. We'll buy another car.”	Dialogue	34	Humor of situation	-	Relevance Implication
	BART : “They just won three thousand dollars playin' that stupid video KENO! Can you believe it? I never saw anybody win that much from that game.”					
	CAT : “Another car?”					
	ZACH : “Used, of course.”					
	BART : “They'll have to cash it at lottery headquarters.”					
	CAT : “And then what?”					
41.	BART : “That much money and they don't pay their tab...”	Dialogue	34	Humor of situation	-	Relevance Implication

	ZACH : <i>[Singing softly.]</i> “Boooorn to be Wiiiild...”  BART : “I guess they think they're a couple of rebels.”					ure
42.	ZACH: “Get your motor runnin', head out on the highway... somethin' somethin' somethin'...”  CAT : “Lookin' for adventure...”  ZACH: “Yea that's it. Whatever...”  HOMELESS MAN: <i>[In his sleep. Loudly.]</i> “I had a dog once. He died.”	Dialogue	34	Humor of situation	-	Relevance Implication
43.	CAT : “What about your girlfriend. Janice?”  ZACH: “What about her?”  HOMELESS MAN : “Max? Maaaaaaax.”  ZACH : “What about what's his name? Brad.”  HOMELESS MAN: “His name was Max. He was eaten by a German shepherd.”	Dialogue	34	Humor of situation	-	Relevance Implication
44.	ZACH : “Cat? Are you going home tonight?”  CAT : “Are you going to pick up Janice at the airport?”  HOMELESS MAN: “I saw him eat Max. All that was left was red snow.”	Dialogue	34	Humor of situation	-	Relevance Implication
45.	CAT : “That poor man. Is he all	Dialogue	34	Humor of	-	Relevance

	<p>right?"</p> <p>ZACH : "He's fine. Forget him."</p> <p>HOMELESS MAN: "The smell of Max hit my face. I broke my sled."</p>			situation		Implicat ure
46.	<p>CAT : "In Ohio?"</p> <p><i>[They kiss again. Heavy. They move to the ground. They are brimming with passion.]</i></p> <p>HOMELESS MAN : "Max would often play fetch. Until he was eaten."</p>	Dialog ue	35	Humor of situation	-	Relevan ce Implicat ure
47.	<p>ZACH : "I knew this professor in college, a physicist and he said there are these things called "wormholes in time." Holes that can theoretically transport people to their other realities....."</p> <p>HOMELESS MAN : "Max liked canned food best."</p>	Dialog ue	35- 36	Humor of situation	-	Relevan ce Implicat ure
48.	<p>HOMELESS MAN : "Where's Bobby and Ted? The kids...?"</p> <p>CAT : "I don't know... um... I just..."</p> <p>HOMELESS MAN : "Caroline's growin' like a weed ain't she?"</p> <p>CAT : "Yes, yes she is. I want to show you something sir. See this ticket? This ticket... it's a KENO ticket. And it's a winner! It's worth three thousand dollars."</p>	Dialog ue	36	Humor of situation	-	Quality Implicat ure

49.	HOMELESS MAN: "Is that right?"  CAT : "Yes!"  HOMELESS MAN: "Fuck you."  <i>[ZACH busts out laughing.]</i>	Dialogue	36	Humor of situation	-	Relevance Implication
50.	CAT : "It's yours. You don't understand. I'm giving it to you."  HOMELESS MAN: "You're not Jackie Onassis."	Dialogue	36	Humor of situation	-	Relevance Implication
51.	HOMELESS MAN: "I'm sorry... I'm sorry Mrs. Kennedy. I was just looking for Bobby. He has my catechism."  CAT : "Forget Bobby. Jack and I need you to do something. You might call it a mission. Are you ready to accept your mission?"	Dialogue	37	Humor of situation	-	Quality Implication
52.	HOMELESS MAN: "Lottery Headquarters. I understand. What about Caroline?"  CAT : "Oh don't you worry about Caroline. Her Confirmation isn't until nine, so you'll have plenty of time to pick her up at church. Now I must help Rose in the kitchen, so you better run along..."	Dialogue	37	Humor of situation	-	Quality Implication
53.	<i>[ZACH grabs CAT and they kiss. The low wail of police sirens is heard.]</i>  CAT : <i>[In between kisses]</i> "What's the name of that song?"	Dialogue	37	Humor of situation	-	Relevance Implication

	ZACH : “It's sirens... I think”					
54.	ZACH: “Cat! We're talkin' about three thousand dollars!”  CAT : “Dan Rather. Dan Rather's walking down the street and these two guys come up to Dan Rather and they say "Kenneth, what's the Frequency?" Dan Rather said he didn't know. He didn't know what they were talking about.”	Dialogue	37	Humor of situation	-	Relevance Implication
55.	ZACH: “What are YOU talking about?”  CAT : “They asked him again! "Kenneth, what's the frequency?" again he said he didn't know and just kept on walkin'. Then the two guys beat him up! Didn't steal nothing-- Just beat him up for no reason. Never caught the guys. Dan never saw them again. Shit just happens. True story! He got beat up because he didn't know the frequency!”	Dialogue	37	Humor of situation	-	Relevance Implication
56.	BRAD : “No. I've never built anything in my entire life. Not even a fucking model airplane. <i>[Nervous laugh.]</i> Do you think it would work?”  JANICE: “Building a fucking model airplane?”	Dialogue	40	Humor of situation	-	Manner Implication
57.	BRAD : “Nothing would probably do for you anyway would it?”  JANICE: “I don't know. <i>[Small beat.]</i> I haven't seen your bowers.”	Dialogue	40	Humor of word	Repartee	
58.	MARLENE: “Thank you! Wahoo! Thank you, you are too kind. Welcome! Welcome to Bart's Karaoke bar! You look	Dialogue	41	Humor of situation	Irony	

	like a great crowd! It looks like a par-tay crowd if ever I saw one! Huh?!" <i>[A clap or two.]</i>					
--	---	--	--	--	--	--

***OHIO* Playscript  
By Nick Zagone**

**CHARACTERS**

No.	Cast	Born
1.	ZACH	born 1970

2.	CAT (CATHERINE)	born 1952
3.	JANICE	born 1969
4.	BRAD	born 1957
5.	MARLENE	born 1968
6.	BART	born 1965
7.	HOMELESS MAN	born 1943
8.	BRAD'S DAD	born 1925
9.	POLICEMEN	born in the 50's

*Whenever each character first appears, dates of birth should be indicated wherever and however possible. And then they should disappear.*

### **TIME AND PLACE**

None of the action takes place in Ohio. Most of the action takes place in Salem, Oregon on Thanksgiving Day Eve in the year 1993. The rest of the action takes place before this. Except for the final scene, which takes place a few years after it. Got me?

### **PLAYWRIGHT'S NOTE**

This is a play with human animals. Humans are complicated. Humans do strange things. Even though this play is named "Ohio" the humans in this play know nothing about Ohio.

Playwrights as well are complicated and strange.

*[A sign says 1993.*

*We hear the sound of  
a PBS National  
Geographic nature  
show-like  
documentary. It's  
serious. It's about sex.*

*We see ZACH AND  
JANICE'S dingy*

*apartment. It's a dark  
early evening.*

*ZACH is slumped in a  
chair. He holds an  
empty beer bottle. He  
watches the National  
Geographic nature  
show-like  
documentary about  
sex on his TV.]*

ZACH: Dead. I feel dead. Death. I'm dead. I'm dead all right? You're alive. I no longer feel like I'm living.

*[He begins flipping the channels.]*

ZACH: Dead. Death. The mustard seed falls to the rocky ground and dies. Dead. Dead.

All skate! Alllll skate!

*[He kicks the TV over. Silence.]*

Good. The word is gone.

*[A sign says: "Zach. Born 1970"*

*Lights up on the interior of The Vern, a local watering hole. The fluorescent "T" and "A" of the word "TAVERN" are burnt out. So at night the sign says "THE VERN."*

*ZACH sees The Vern and crosses to it.*

*BART, the bartender, and BRAD, a customer drinking at the bar, look up at the nature show-like*

*documentary on presumably one of the many TVs mounted on the ceiling around The Vern. It's a slow night. There are Thanksgiving decorations.*

*ZACH sits down at the bar.]*

BRAD: *[Watching TV.]* Wait. Is this...? Yes. I've seen this one.

BART: Yea?

*[Signs say: "BART. Born 1965" and "BRAD. Born 1957."]*

BRAD: This is a great nature show. Award winning. These monkeys here are fascinating... See these monkeys? This particular species of monkey is quite intriguing. In their community there is no violence. None. No violence of any kind. Which is an amazing discovery considering every species of animal is based on some kind of...

BART: It may be because they're too busy fucking.

BRAD: That's right! You are absolutely right! These monkeys have sex all day long, that's all they do! They have intercourse with every monkey in the community, even their own offspring.

BART: How 'bout that. Incestuous monkeys.

ZACH: *[Quietly.]* All skate. Allll skate.

BRAD: They even have homosexual relationships.

BART: Man, look at 'em go. It's a goddamn monkey orgy. Hey, will you look at that!

BRAD: That's right. They're the only animal besides the human that has intercourse face to face.

BART: Monkey see, monkey do.

*[BART and BRAD stare at the TV in silence. In order to get some service, ZACH clears his throat. The two men look at ZACH, then back to the TV.]*

BART: What can I get you?

ZACH: PBS?

BART: Yea.

ZACH: No games tonight?

BART: What, you don't like nature shows?

ZACH: Actually I was just watching this at home. Seems everywhere I go-- fucking monkeys.

*[This solicits a look from BRAD.]*

BART: Sorry coach, this is all you got tonight. The dish is on the fritz and all I can get is channel 10. So, it's PBS until the man comes tomorrow.

ZACH: You're kidding.

BRAD: *[Pointing at TV]* Will you look at that!

BART: *[Looking up.]* Gimme a... no way...

BRAD: That's right. Monkeys copulating in trees. That could very well be how our species first began. It's like we are looking back at history. *[Addressing ZACH]* They are, in a sense, our ancestors.

ZACH: Maybe your ancestors.

BRAD: What was that?

BART: *[Cutting in]* Don't get too excited coach. I did a chick in a tree once and let me tell ya, it gets tiring. You ever done a chick in a tree? You realize why we walk on the ground after that shit. *[Pointing at TV]* I probably looked like that monkey there-- go baby! *[Thrusting his pelvis.]* Hummana, hummana, hummana...

ZACH: *[Interrupting]* Hey cheetah, can I get a beer?

BART: Yea. Yea you can. You want to narrow it down for me-- Or you gonna make me go through the list?

ZACH: No. Just something dark.

BART: Excellent choice. *[To BRAD]* Can I get you another there?

*[BRAD's checked out. Staring ZACH down.]*

BART: Hey buddy.

BRAD: What? *[A beat between BRAD and ZACH.]* No. I'm fine. *[The TV catches his eye.]* Oh my God.

*[They all look up.]*

BART: Awww, what happened?

ZACH: Wow.

BART: What's this with the elephants? Hey, nooo, I don't want to see no elephants fucking! That's gross. Turn it back to the monkeys! What happened to the fucking monkeys?

BRAD: What I owe you?

BART: I don't know-- Eight dollars.

BRAD: Now you're sure you haven't seen her?

BART: Who.

BRAD: My... The woman... the woman I described...

BART: Oh. You're wife.

BRAD: Yea. Now if you see her tell her I... never mind...

BART: No man. No wife. No show. Jesus! Hippos? Fucking Hippos? What'll they think up next.

*[BART exits to pour a beer for ZACH leaving the two men alone.]*

*BRAD throws down some money, gets off*

*his bar stool and is about to leave. He stops. He turns and approaches ZACH. BRAD suddenly realizes he's a bit tipsy, but continues anyway.]*

BRAD: For your information, sir, my ancestors were monkeys.

ZACH: What?

BRAD: All of them. And so were yours. And we still are. Just base instincts. Muddled base instincts. *[Poking ZACH'S chest with his finger]* When you fuck? You look like them. *[Pointing to the TV]* Exactly like them.

*[BRAD crosses downstage to the front of the audience. He snorts. He touches himself. He unbuttons his shirt. He breathes heavy.]*

BRAD: *[Shouting a la Mick Jagger]* I'm a monkey! I'm a monkey man!

*[BRAD exits.]*

*[BART brings ZACH his beer.]*

BART: One "Something Dark" Beer. Two dolla. Think you could teach a monkey to karaoke? When this joint becomes a karaoke bar I'm gonna teach a monkey to karaoke— Wouldn't that be great?!

ZACH: You sure this is all you got?

BART: That's good beer.

ZACH: No. I meant the TV.

BART: Sprechen sie deutch? The dish is down.

ZACH: I don't really mind-- It's just that you got it on every TV in the joint. I'm surrounded by fucking animals.

BART: Awwww...

ZACH: I just want to drink my beer in peace... can you just change the-- just turn it off?

BART: Are you kidding me?

ZACH: *[Pointing.]* Just that one!

BART: What is your deal?

ZACH: Here, I'll give you five dollars if you turn off that TV. All right? Five dollars-- Take it!

BART: Relax man, I don't want it. *[Turns off the TV]* Happy Thanksgiving. *[BART exits.]*

ZACH: I'm sorry. *[Calling after him]* Thanks! I'm sorry...

*[Meanwhile CAT has entered. She is not blond-haired blue-eyed. She is not dark and mysterious either. She has an inner beauty and sex appeal. She carries a large purse.]*

CAT: Excuse me, is this seat...

ZACH: Huh?

CAT: Never mind. *[She sits. Lighting a smoke...]* Are they still open?

ZACH: Huh? Oh, it's 10:30.

CAT: Does that mean they're still open? I didn't ask for the time.

ZACH: I'm sorry, what did you ask?

CAT: How do you get a beer around here? Flair gun?

ZACH: The bartender actually. He was just here a second ago.

CAT: I don't see anybody... except maybe animals. Mating animals. This was on at home!

ZACH: Yea. You kind of have to flag him down.

CAT: Who?

ZACH: The bartender.

CAT: It doesn't look very busy. You'd think... *[Seeing BART bussing a table]* Oh! Is that him?

ZACH: Yea.

CAT: Excuse me. Excuse me!

*[BART exits.]*

CAT: Hey, he turned around... where's he going?

ZACH: *[Eyeing CAT's smokes...]* I don't know... um...

CAT: Do you think he saw me?

ZACH: It looked like he saw you...  
Uh, do you mind if...

CAT: I don't think he saw me...

ZACH: Those are menthols aren't they?

CAT: Yea. Oh. You don't mind if I smoke do you?

ZACH: No. I love menthols...

CAT: Did you want one?

*[She takes one out and crumples the wrapper.]*

ZACH: No, no...

CAT: You can have one if you want one.

ZACH: But, that would be your last one...

CAT: I have more in my purse...

ZACH: I don't know...

CAT: Go ahead and have it...

ZACH: But look, it's your lucky smoke.

*[She puts the smoke in his mouth.]*

CAT: Good luck.

*[She lights it.]*

*BART enters. He sees this. Lights out on ZACH and CAT.]*

*[BART crosses downstage and talks to the audience.]*

BART: When somebody asks me what I did yesterday or last night or over the weekend-- When a friend asks "Hey man, where were you Saturday? I was trying to get a hold of you!" When my boss says, "You're late for your shift! What were you doing?" When someone says something like that to me I always laugh to myself before I answer. "It's too bad you couldn't make it to the party. Man, everybody was askin' about you! What were you doin'?" Well, I couldn't make it to any of these occasions you see because... I was masturbating. Mastur-ba-tion. It's just a word. Masturbation. Masturbating. You say it enough times the word doesn't mean anything. Masturbating, masturbating, masturbating, masturbating, masturbating, masturbating, masturbating, masturbating. I was masturbating. Needless to say it's an answer that catches people off guard. The next time your boss is pissed and asks where you've been all day just say, "I'm sorry boss, but you see, I was masturbating." Examine the response. Most people laugh. They don't believe me. They think I'm funny. But I'm not trying to be funny. I'm not lying. I was masturbating. I miss a lot of events due to my masturbation. I sometimes go all day. Some people believe it's wrong or it's sick or I'm mentally ill to just sit in a locked room all day and imagine

sexual intercourse with women I don't even know and masturbate. But I'm not hurting anyone. They're my thoughts. Just mine. I masturbate. I go to work. I come home. I masturbate. I watch TV. I masturbate again. I'm not on unemployment. No Food Stamps. I've never taken a penny out of anybody's pocket. People should actually want me to masturbate. Before I ever have to go out somewhere, I always try to masturbate as much as possible. Ten, maybe twelve times. See, that way if I happen to meet a woman, I have lost a lot of my sex drive from masturbating so much and then I either don't want to-- or don't feel the need to sleep with a woman as much as if I didn't masturbate. It's complicated. But the point is I'm not sleeping with any women because of my masturbation and therefore I am not spreading any diseases, making unwanted pregnancies, or causing abortions. I'm also not getting married, which will lower incidences of domestic violence as well as the divorce rate. On top of all this I pay more taxes since I have no write-offs. One would think this would make everybody happy! Masturbating gets a bad rap. By practicing masturbation, I'm making life better for everyone.

*[The phone rings. He answers.]*

BART: Hello? Yes this is he. Yes Marlene I remember you. How are you doing? A proposition? A new business? Well I don't know if I can make it Marlene. Why? Well, you see... *[He winks to the audience and pantomimes masturbation.]*

CAT : HEY! CAN I GET SOME SERVICE DOWN HERE OR DO I HAVE TO POUR MY OWN!

*[Quick cross fade to ZACH and CAT. It's a few moments after she lit his smoke.]*

CAT: *[looking at her fingernails]* They're not that long. Do you think they're long?

ZACH: I never said they were long--

CAT: They're not that long--

ZACH: I meant they just look nice.

CAT: Thanks. I work at the eye make-up counter over at Meier and Frank so I can't have that long o' nails otherwise I'd be poking all the old ladies eyes out. Wouldn't want to do that.

ZACH: Man, what a great image.

CAT: What? Scooping out some old lady's eyeballs with my fingernails?

ZACH: Eyeballs hitting the floor with an eerie thud and sloppily rolling down the perfume aisle--

CAT: Leaving a bright red snail trail--

ZACH: As they're being kicked around unknowingly by Christmas-time shoppers.

CAT: Oh my god we are so morbid.

ZACH: We forgot about the empty socketed old lady running blindly through the mall--

CAT: Screaming!

ZACH: While playing soccer with her own eyeballs!

CAT: Stop it! We have to stop this right now. You're horrible. *[She gently socks him on the arm. A beat.]* I don't really smoke.

ZACH: You don't really smoke.

CAT: I'm smoking now. But I don't really smoke. I quit.

ZACH: Quit?

CAT: Now you can believe this or not, but I only smoke when I'm drinking.

ZACH: No way.

CAT: I know you're making fun of me. But I'm not kidding...

ZACH: I know you're not.

CAT: You think I'm weird huh?

ZACH: Not at all. I'm the same way. I'm having a beer- I need a smoke.

CAT: And only menthols right?

ZACH: Salems.

CAT: Salems! Salems are the best. This brand sucks.

ZACH: I sure am glad I quit. It makes smoking more enjoyable.

CAT: *[giggling]* When I was a kid I thought Salems were made here in Salem Oregon.

ZACH: *[snickering]* Me too. They're not though. They're made in Massachusetts.

*[They smoke. Phone ring. BART answers.]*

BART: Hello? Yes this is he.

CAT: Salem Massachusetts? Must have something to do with that witch trial thing huh?

BART: Yes Marlene I remember you. How are you doing? A proposition? A new business? Well I don't know if I can make it Marlene. Why? Well, you see... *[He winks to the audience and pantomimes masturbation.]*

CAT: *[Suddenly yelling.]* HEY!  
CAN I GET SOME SERVICE  
DOWN HERE OR DO I HAVE TO  
POUR MY OWN!

ZACH: I think that should do it.

BART: I'll call you back Marlene.  
*[Hangs up.]*

CAT: I got two kids I can get anybody's attention.

BART: *[Approaching the bar.]* Is there anything I can get you Miss? May I suggest a muzzle?

CAT: I'm sorry but I've been waiting.

BART: I'm only one, lady. I got no help tonight. What can I get you?

CAT: Got any cider?

BART: Cider?

CAT: Cider with alcohol.

BART: Sure lady, I was in the back all last night stomping on apples.

CAT: I just thought since it was Thanksgiving season you might have a little festive cider.

BART: No. Sorry, no cider. Here's an idea-- how 'bout a beer?

CAT: A light beer. Please. Oh, and some cigarettes!

ZACH: Menthol.

CAT: Salems!

BART: Sorry, no menthols.

CAT: What?

BART: They're with the cider.

ZACH: How 'bout Camels. You like Camels?

CAT: Sure. I like Camels.

BART: All we got are non-filtered.

ZACH: Straights?

CAT: We'll take 'em

BART: *[sniffs out a laugh, getting close to her]* You sure? That's a tough smoke.

CAT: I was smoking Camel filterless before you were born.

BART: Yea. I'm 28.

CAT: Yea. I'm 41. Go get the smokes!

BART: You're not 41.

*[CAT grins and sets down her purse defiantly. She gets up and takes off her coat enticingly and hangs it up behind her chair.]*

CAT: Bathroom?

*[BART points a finger.]*

*[CAT struts towards the bathroom of the tavern while the men watch.]*

BART : She's not 41.

ZACH: She can't be 41.

BART: No way.

*[She stops at the bathroom door and turns to the audience.]*

CAT: They're right. I'm 40.

*[At this point CAT's sign is revealed "Catherine. Born 1952."]*

*[CAT exits. A sad instrumental song rises. BART and*

*ZACH exchange a look and a laugh. BART shrugs and exits.]*

*[Lights up on CAT and a toilet. CAT pulls down her panties from under her skirt and sits on the toilet and sighs.]*

CAT: Hear that song? I love this song. It's one of those songs you always hear, but you never know who plays it. I'll probably never know. I don't want to know now. It would probably ruin the feeling. Whenever I hear this song I always feel there should be credits rolling you know? Like it's the end of something. The end of a movie. It just brings up so much... that guitar. It's concluding something. It's talking. The credits are rolling over the lead actor's dead body facedown in a gutter. The camera pans back. The rain is pouring down. And all that guitar can say is "Oh well." "That's Life." "Whatever." Every time I hear this song from now on I will remember this day and what happened and what I did. And I will remember this moment in time, right now, this exact place, the smell, everything... and the scene will freeze and the credits will roll. I never want to know who plays this song. It would ruin everything.

*[CAT is finished. She stands and pulls up her panties. She looks in an invisible mirror facing the audience*

*and gussies herself up.]*

*[LIGHTS up on ZACH and BART, who is bringing a beer.]*

BART: Here's that dames beer. She still in the can?

ZACH: Yea.

*[CAT licks her lips and unbuttons her blouse.]*

BART: I bet you she's that guy's wife.

ZACH: Who?

BART: The guy who was just here. Nature boy? He's lookin' for her.

CAT: *[into the mirror]* I'm a monkey. I'm a monkey man.

*[Lights out on CAT.]*

ZACH: *[to BART]* Hey. Don't tell her. Don't tell her he was here okay?

*[CAT enters and crosses to the bar.]*

BART: You got it coach.

*[They slap hands. BART exits.]*

CAT: *[sitting down, sips her beer]* Do you know who plays this song?

ZACH: No.

CAT: You ever had cider? We have some every Thanksgiving. My husband makes it. I don't know what he puts in it. I had some earlier this evening.

ZACH: You're not 41.

CAT: Next month. *[pointing off to BART]* But don't tell him that. That bartender's probably been thinkin' "Let's see, she's 41, I'm 28, she was smokin' before I was born... 41 minus 28... 13! Smokin' at 13?" He'll believe it. He wouldn't believe 12. 12 sounds too young. Men will always believe a woman did something taboo at 13, but not 12.

ZACH: Really.

CAT: I'm Catherine. Call me Cat.

ZACH: I'm Zachary. Call me Zach.

BART: *[entering]* And I'm the Bartender. Call me Bart. *[sets down smokes]* That's \$4.50 all together.

*[CAT begins rummaging through her large purse.]*

ZACH: Listen, let me buy your smokes...

CAT: No, no, no...

ZACH: Yea, I'm gonna buy your smokes because I'm probably going to want some more.

CAT: You put that money away-- they're my treat--

ZACH: No really--

CAT: They're my smokes. I'll buy 'em.

ZACH: Then at least let me buy your beer.

CAT: That is unnecessary.

*[BART begins singing Jeopardy! tune throughout the following.]*

ZACH: That is the biggest purse I have ever seen--

CAT: Don't you love it?

ZACH: It's big.

CAT: I found it at this great little consignment store--

ZACH: *[offering money to BART]* Let me pay for this.

CAT: *[also to BART]* Don't you dare take money from him!

ZACH: Please...

CAT: No! I have it!

*[ZACH waves money in BART'S face.]*

BART: You're making this all very painful ma'am.

CAT: I just have to find my wallet.

BART: *[Laughing at her bag]* In that thing? What, you running away from home or something?

*[CAT suddenly stops rummaging through her bag.]*

BART: *[elbowing ZACH]* Looks like she should have that bag tied to a stick and flung over her shoulder, huh? *[No one is laughing. CAT's stare is making him uncomfortable.]* What?

CAT: *[sternly]* You got my smokes.

BART: *[pointing at them]* They're right there. *[to ZACH]* What's up...?

ZACH: How 'bout we put it all on a tab. For now.

BART: Fine. Didn't mean to make fun of your bag. I like your bag. Really. *[writing up the tab]* Smokin' at 13 huh? Wow. And what were you doin' at 14.

CAT: I was a bartender.

BART: *[pasted on smile]* Oh. Ha. That's funny.

*[BART exits into the back.]*

*[We hear a crashing of pots and pans.]*

ZACH: That guys a jerk. Here...*[raising his pint glass]* Cheers.

CAT: *[raising her pint]* I'll find my wallet later...

ZACH: Sure. Relax and drink your brew. That's what we came here for... isn't it?

*[Instead of a reply, CAT decides to smile and clink her pint to his. They drink.]*

ZACH: So... Is your husband gonna be up early tomorrow watching football?

CAT: My husband? What's that mean?

ZACH: Well, I'm not sure of the dictionary definition. But I think it could be the term for the married mate of a wife.

CAT: I thought maybe that question meant something else. Yes. No. I don't think he likes football. *[A loaded pause.]* Are you going to be with your family tomorrow?

ZACH: My family? No.

*[Lights up on JANICE sitting in the passenger seat of a car. Janice is a natural Northwest no make-up grunge-beauty. At the moment she has a pensive look on her face. A suitcase sits behind her in the back seat.]*

ZACH: Nope. I don't have any family here. Just my girlfriend. *[A sign says: "Janice. Born 1969."]* And I just dropped her off at the airport.

CAT: For where?

ZACH: To be with her family.

CAT: Why didn't you go with her?

ZACH: I didn't have the funds.

CAT: Oh. And you were going to pay for my smokes.

*[ZACH gets up and crosses to the car.]*

ZACH: Actually, that's just an excuse. I didn't really want to go.

CAT: I understand.

ZACH: You do?

CAT: Perfectly.

*[They stare at each other.]*

ZACH: Now wait. Her parents aren't my in-laws yet or anything so it isn't like...

CAT: Yet?

ZACH: Yea. Yet. I don't know...  
*[HE looks to JANICE. He gets in the drivers seat of the car next to JANICE.]* I don't know. Maybe not yet. Yet.

*[We now hear that the car is driving on wet freeway pavement. Lights fade on CAT. JANICE and ZACH sit, staring straight ahead, frozen in thought.]*

JANICE: You ever been to Ohio?

ZACH: Ohio?

JANICE: Yea. Ohio.

ZACH: I thought your parents were in Nevada.

JANICE: They are in Nevada.

ZACH: Did you confirm your flight before we left?

JANICE: Of course. I didn't expect you to do anything.

*[There's a beat as they look at each other and then look away.]*

ZACH: So what's in Ohio?

JANICE: Nothing. I just wanted to know a little about Ohio. *[ZACH looks confused.]* Ohio. Ohio! The state? In the Mid-West. Kind looks like a big shield?

ZACH: I know where it is Janice.

JANICE: Forget it.

*[JANICE takes out some lipstick and begins applying.]*

ZACH: All right. Fine. We'll talk about Ohio. I know a lot about Ohio.

JANICE: You ever been to Ohio?

ZACH: No. But I know some things.

JANICE: What things?

ZACH: Lots of things.

JANICE: You do?

ZACH: Sure!

JANICE: You do not.

ZACH: I know plenty!

*[JANICE becomes interested. She puts away her lipstick and purse.]*

JANICE: Like what?

ZACH: Cleveland. Cleveland's in Ohio.

JANICE: Cleveland? What's in Cleveland?

ZACH: The Browns. The Browns are in Cleveland. The Cleveland Browns. The Cavaliers! The Cleveland Cavaliers!

JANICE: Aren't those sports teams? What else is in Ohio?

ZACH: Well, Cincinnati. Cincinnati's in Ohio.

JANICE: Cincinnati's in Ohio?

ZACH: Where did you think it was?

JANICE: I don't know. I just never pictured it in Ohio.

ZACH: Cincinnati? The Reds! The Bengals!

JANICE: WKRP!

ZACH: WKRP! See, there's lots of things in Ohio. Toledo! Toledo's in Ohio.

JANICE: Toledo?! What's in Toledo?

ZACH: Well... there's people in Toledo. Toledo's a big city. A whole butt-load of people in Toledo.

JANICE: I never thought about Ohio. I want to travel Zach. We should travel while we're young... see places like Toledo.

*[JANICE looks to ZACH for a reply but gets only a smile. She looks out the window.]*

ZACH: Chicago. Chicago's in Ohio.

JANICE: Chicago's not in Ohio.

ZACH: Sure it is! Chicago! Chicago, Ohio!

JANICE: You're just pulling my leg again. Chicago is not in Ohio.

ZACH: You want to put some money on it?

JANICE: Cincinnati and Cleveland may be in Ohio, but I know for a fact that Chicago is in Indiana. *[ZACH holds back a laugh. Snickers.]* What?

ZACH: You're right. Chicago is not in Ohio. But it's not in Indiana either.

JANICE: I hate it when you laugh at me. Like I'm stupid.

ZACH: I don't think you're stupid.

JANICE: You do. You think I'm stupid.

ZACH: Chicago is in Illinois. Not Indiana.

JANICE: They both begin with an "I" don't they?

ZACH: That's what I'm saying!

JANICE : They have too many states out there. They should just turn them into four or five big ones like we have out here. *[a pause]* What's the weather like in Ohio?

ZACH: What's the sudden fascination with Ohio? What's going on?

JANICE: *[taking a deep breath]* I talked, yesterday, to an old professor from school. Remember Dr. Ratatich?

ZACH: Old Mrs. What-a-bitch. What she have to say?

JANICE: She says I should go back to school. *[JANICE now has ZACH's complete attention.]* Graduate School. She says there's a good one in Ohio.

ZACH: A Master's? In Art History? You're still paying off your first degree.

JANICE: I thought I would continue my education.

ZACH: Spend more money to look at some more paintings? Haven't you seen them all by now? What the hell are you going to do with a degree like that?

JANICE: Lots of things.

ZACH: You starve. You starve is what you do.

JANICE: Which is what I'm doing now.

ZACH: The only jobs you might be able to get with two degrees are the same that you might be able to get with one: either conducting kiddie tours in a dank museum or listening to yourself talk while showing slides to sleeping students!

JANICE: Maybe I want to do that Zach! Maybe I want to do that.

ZACH: You'll get over this. It's a phase. It happens. It's the "I don't know what I'm doing with my life, so I think I'll go back to school phase." It'll pass.

JANICE: How 'bout the "Waiting for Zach" phase? Will that pass too?

ZACH: What?

JANICE: Here's the terminal. Drop me off at Alaska Air.

*[ZACH pulls over.  
The car stops.]*

JANICE: *[plainly]* I've been waiting for you Zach. And I'm getting tired. I would rather be with you than study art... I think. Wouldn't you?

*[No response from ZACH. JANICE gets out of the car and grabs her bag. ZACH gets out of the car and runs around to help her.]*

JANICE: I have to get out of this town Zach. I feel stagnant. And

stupid. *[listening to the sounds of the airport]* I love this place. I want to travel around the world!

*[A loaded beat]*

ZACH: *[in a bad Humphrey Bogart]* Well we're at the airport darlin', here's your chance.

*[She's not laughing. JANICE looks into his eyes.]*

JANICE: If life is in Ohio. Then that's where I have to go.

ZACH: Janice...

*[JANICE takes out a piece of paper and hands it to ZACH.]*

JANICE: Here's my itinerary. The plane lands Sunday. If you're here then you're with me. If you're not here... then your not.

*[JANICE kisses her hand and puts it to his lips. She leaves him.]*

*[Lights slowly rise on CAT.]*

ZACH: *[watching JANICE go]* My mother used to have a special drawer in the kitchen where she kept all these stale bread heels. Wheat, Rye, Sourdough... if it was left over it would go in the stale bread drawer. She would save all these stale bread heels for the sole purpose of making Thanksgiving Day stuffing. She would spend the whole day before Thanksgiving grating that stale bread. Sitting in front of the TV with

her hands in a big paper bag grating away. The smells that used to come from that kitchen... best stuffing I ever had.

*[ZACH has returned to the bar.]*

ZACH: They don't make 'em like that anymore.

CAT: What? Stuffing or moms?

ZACH: Women.

*[CAT and ZACH drink their beer.]*

CAT: You know what my two favorite movies in the whole world are? You like movies?

ZACH: Love 'em? I make 'em.

CAT: You make movies?

ZACH: No. But I know how. I want to. Actually I make videos.

CAT: Videos?

ZACH: Music videos.

CAT: For like MTV?

ZACH: No. It's just a job right now. Someday...

CAT: *[getting to the point]* Zach. What do you do?

ZACH: *[taking a big swig of beer]* I make karaoke videos. *[CAT spits out a laugh.]* Those cheesy movies that play behind the lyrics on the screen? The videos that everybody in the whole bar watches so they don't have

to look at the off-key Japanese karaoke singer making a fool of himself?

CAT: And they're always really bad?

ZACH: Those are the ones. I make those.

CAT: I guess someone has to make 'em.

ZACH: You try making a good three-minute movie on a fifty-dollar budget and we'll see what you come up with.

CAT: You ever seen this movie-- made in the 70's-- "Papillon?"

ZACH: Steve McQueen. Dustin Hoffman. Great film.

CAT: "Cool Hand Luke."

ZACH: Paul Newman and...

CAT: Yea?

ZACH: George Kennedy. Brilliant film.

CAT: That's it! They're my two favorite movies. I watch them once a week when the kids are gone-- I have them on tape. I love them. Absolutely love them. *[ZACH smiles wryly.]* You just said they were brilliant.

ZACH: No. It's not that.

CAT: What?

ZACH: They're great movies. It's just... *[CAT is confused and a bit*

*hurt.]* Those are your favorite movies?

CAT: What's so funny?

ZACH: Those aren't your typical female movies. These are violent prison dramas for Christ's sake...

CAT: I cry at the end of each of them.

ZACH: Papillon. Steve McQueen spending a life sentence in solitary confinement on the notorious Devil's Island, finally to escape as an old man on a bag of coconuts?

CAT: Prove to me you've seen "Cool Hand Luke."

ZACH: What?

CAT: Prove it to me. What's your favorite scene?

ZACH: The egg scene. Paul Newman. On a bet, he's eaten fifty hard-boiled eggs in an hour-- and he lays there on a table with this big smile on his face in this perfect crucifixion pose. It's a biblical allegory. It's... great film making. They don't make 'em...

*[CAT is staring at him.]*

CAT: I'm listening.

ZACH: They don't make 'em like that... anymore. *[a beat]* He was here. Your husband. *[a beat]* Into nature shows?

*[Lights up on BRAD sitting in front of the TV. He drinks a glass of cider. The sound of the nature show at the top of the play slowly rises coming from the TV.]*

ZACH: He was here. *[CAT sees him.]* Did you leave him? *[CAT crosses to BRAD. She watches him.]*

CAT: I took the movies.

ZACH: Papillon and Cool Hand Luke?

CAT: First thing I grabbed. Instinct. Seemed like the thing to do.

ZACH: There's more than that in that bag.

*[Lights out on ZACH.]*

*[CAT enters the scene behind BRAD. She pulls out a cigarette and lights it. This gets BRAD'S attention.]*

BRAD: How long you been standing there? *[No answer. He waves away some smoke.]* I wish you wouldn't do that in the house. *[She smokes. He watches TV.]*

CAT: I got an idea. *[No reply.]* I said I got an idea.

BRAD: I got an idea too. Put out that cigarette and come over here. This National Geographic is fascinating.

CAT: I said...

BRAD: You want some Thanksgiving cider?

CAT: I got an idea.

BRAD: *[Loudly]* I heard you! *[A thick silence.]* What's your idea?

CAT: I think we should switch hats.

BRAD: Hats?

CAT: I want to wear the white hat for a while.

BRAD: *[Ignoring her now]* Ridiculous.

CAT: Yea. I'm tired of this big black hat and these big black chaps. I want to wear a nice white leisure suit and watch animals have sex. Wouldn't that be fucking nice. *[BRAD looks at her.]* My son calls me a whore, and my husband; he gives him a brownie button.

BRAD: I did nothing of the kind.

CAT: You might as well. Sitting around here watching a bunch of primates fuck! *[She turns off the TV and throws the remote control across the room.]* I want to be the good guy! I want to sit around and eat bon-bons while my kids call you an asshole!

BRAD: I want you to calm down right now.

CAT: My own son calls me a whore. That doesn't happen. What kind of parents have we been? *[BRAD finds*

*the remote control and sits down on the couch.]*

BRAD: You should have just let him go.

CAT: What?

BRAD: He was just going to ride bikes with his friends for Christ's sake. It's natural, to congregate, form clans with his kind... the other children.

CAT: Why do I feel like I'm living in an episode of Mutual of Omaha's wild Kingdom! He can stay with Mama and Papa Bear tonight Brad.

BRAD: It's his Thanksgiving vacation.

CAT: I don't care! I don't know where he goes with his clan-- on those bikes. And I don't like that Jaime. That Jaime he hangs out with.

BRAD: Why?

CAT: He teaches him those words. I'm sure of it. "Oh mommy, Jaime says this and Jaime says that!" I don't like my son's pack leader. His head primate.

BRAD: Is that the little black boy?

CAT: What? No. I don't know.

BRAD: *[smiles]* Hold on here. Am sniffing a little racism from Miss Flower Power?

CAT: Fuck you.

BRAD: Listen to me. Scenario. Let's say Jaime was white. If Jaime were white would our boy be playing with him right now? If Jaime were white, would we be snuggling on the couch having a little cider instead of fighting right now? If Jaime were white, would I be getting a little peace! *[CAT takes a bag and dumps out a large pile of business cards.]* What's this? What's going on?

*[She dumps out more business cards.]*

CAT: These are all the men who attempt to pick me up while buying perfume for their wives.

BRAD: Fascinating.

CAT: Fascinating.

BRAD: Males are programmed to stray. Plant their seed in another males pack. It diversifies the species.

CAT: Is that what it was? *[A beat.]*

BRAD: That... is over. I don't think there's a need to...

CAT: I am not a whore. You are. You should be called the whore.

BRAD: Are you sure? You're quite a bit older than me ya know. I don't know who you've been with.

CAT: *[Dumbfounded]* Do you know me?

BRAD: *[Apologetically.]* Here. Have some cider. *[CAT takes the cider and looks at it. BRAD continues quietly,*

*a la Mick Jagger*] I'm a monkey! I'm a monkey man!

*[He laughs.]*

*[CAT suddenly cocks her arm and is about to throw the glass of cider, but stops. She puts her cigarette out in it. Then she throws it against the living room wall.]*

*[Lights up on the bar where ZACH is fishing out two videocassettes from CAT's bag. They're Papillon and Cool Hand Luke.]*

ZACH: Well I'll be damned.

CAT: *[Sitting at bar]* I used to live with a black man. Year and a half. We were almost married.

ZACH: So. What're all these business cards?

CAT: So I guess I used to do a lot of things! They're nice men, with wives. *[CAT grabs a KENO ticket out of a plastic holder on the bar.]* You ever played this video KENO?

ZACH: Yea. Once. So why did you leave?

CAT: I want to play. How do you play?

ZACH: You pick some numbers-- Is that why you left your husband? Look I'm not some... lying cad.

CAT: Which numbers? These numbers?

ZACH: No. I want to know why you left.

CAT: What do you care? You just want to fuck me right?

*[A beat.]*

ZACH: *[Hurt, but getting even]* Yea. Pretty much. But don't you want me to? The fortynothing married broad having the "midlife crisis" flirting with the young kid in a tavern. It's pretty obvious. That is what you want isn't it?

CAT: I want to play KENO. I want to play KENO now. How do I pick 'em?

ZACH: Well, first you need a pencil.

CAT: Bartender! Bart?

ZACH: There should be a pencil on the bar.

CAT: No, I want the wise ass to get me one. Service please!

BART: *[Entering]* You bellowed madam?

ZACH: *[Finding one]* Here's one! Here's a pencil right here.

*[CAT snatches the pencil from ZACH.]*

CAT: *[To BART]* Never mind. You may go away.

*[CAT begins filling out KENO ticket.]*

BART: You sure I can't get a sharpener with your pencil, ma'am?

ZACH: I'll have another beer. Make that two.

CAT: Yea we need another round 'cause we're gonna fuck!

*[BART grabs ZACH by the collar and almost pulls him over the bar.]*

BART: Look. I don't know what's going on and I don't care. But I will not have her screaming in this bar-another outburst from Miss Apple Cider and I'm going to stop serving you both.

*[BART lets go of ZACH and stomps away.]*

CAT: Pick a number. Pick a number between 1 and 80.

ZACH: Ya know, playing video KENO is a pretty sad way to relive your youth.

CAT: I don't want to relive my youth Zach. It was bad enough the first time.

ZACH: Well the next time you get youthful he's going to kick us outta here.

CAT: You never been kicked out of a bar before? *[ZACH pauses and*

*starts to respond.]* Shut up Zach and pick number.

ZACH: Eight.

CAT: Eight?

ZACH: What-you don't like my number?

CAT: Eight's fine. Eight's great. Eight's a nice... safe number.

ZACH: I've been kicked out of a bar before.

CAT: Sure.

ZACH: I've done crazy things.

CAT: I know you have. Pick another number.

ZACH: Sixty-nine!

CAT: You are one wild and crazy kid Zach.

*[The sound of early 80's pop music begins to rise.]*

ZACH: I was in a fraternity you know. In college.

CAT: Yea?

ZACH: Yea. And it could get pretty crazy.

*[80's song goes full blast.]*

*[Lights slowly cross fade to MARLENE and JANICE just*

*leaving a dance floor laughing, whooping and hollering. They each hold a lipstick smeared beer cup and are wearing sorority sweaters. They are also wearing ties around their necks that are cut off at the ends.]*

MARLENE: Oh my God! Oh my God! Oh my God! I am so eighty-sixed. No more dancing. I am just too hot girl. I'm soooooo hot!

JANICE: But Marlene- we just started.

MARLENE: Sssshhhh! Can it woman. I was acting.

*[MARLENE freezes. A sign says: "Marlene. Born 1968." MARLENE unfreezes.]*

MARLENE: I simply cannot share the dance floor with that bitch Carrie Macintosh. Will you look at her? Oh my God! *[JANICE looks.]* Well don't look now! She's looking at us. *[JANICE turns away. MARLENE looks back.]* Okay. Now, you can look now. *[Turning away]* Stop! Not now! *[Turning back]* Okay now. *[MARLENE and JANICE stare again.]* Will you look at what she's wearing? *[Seeing JANICE stare]* Well don't gawk girl! *[Looking back]* What a super mega-cunt.

JANICE: Marlene?

MARLENE: Well not you Janice! Carrie Macintosh! *[Grabbing her*

*hand]* Come on! *[They move to another area. Music softens.]* Okay, now Janice... now that you are an official Kappa Gam pledge there are a few things that I, being your big sister for practically eternity should let you know. And the first is- I think you are sooo cool and I'm so happy you're my little sister!!

*[They scream and hug.]*

JANICE: I think I'm really happy I picked you Marlene.

MARLENE: Oh, without a doubt! Without a doubt! You picked the best and I am so happy you did girl because we are going to par-tay! *[She smashes her beer into JANICE'S in a wild toast. They drink.]* But first I gotta let you in on some things. What every KG should know. First, let me run down the fraternities: Delts are stoners, Betas are jocks, Sigs are drones, and Phis are... Phis are--

JANICE: Phis are what?

MARLENE: I can't remember what Phis are but I'm sure they're dicks. The point is that this is a Chi Delt party and Chi Delts have the coolest parties ever! Whohoo!

JANICE: *[Trying hard]* Whohoo!

MARLENE: All Kappa Gams date Chi Delts. Except that pudgy little slut Carrie Macintosh. My god her boobs were practically bouncing off her forehead! It's called a bra bitch!

JANICE: What every KG should know number 2: always wear a bra.

MARLENE: You are so funny! I like that. What every Kappa Gam should know number 3: don't ever, and I mean ever, make the mistake I did and sit on the members couch here-- it's only for Chi Delts and if you sit on their couch, they'll shower you in nothing flat.

JANICE: Shower you?

MARLENE: Yea. They throw you in the guys' shower and turn the water on! You get your hair wet, clothes wet, your shirt clings to your boobs and you totally nip out and then you have to run all the way across campus and change!

JANICE: Because you sat on their couch?

MARLENE: Actually its kind of fun. All those strong arms carrying you into a shower...

JANICE: If you say so.

MARLENE: Lighten up missy! It's all fun! Kappa Gams have fun! You gotta have fun now 'cause what I heard you definitely won't later!

JANICE: What every KG should know!

MARLENE: Whoohoo! We had so much fun here last night. Where were you anyway?

JANICE: *[Shrugs]* I'm sure I was having fun though!

MARLENE: You should have been here! It was an absolute scream! Someone was playing that Madonna song "Holiday" ya know? And Box, my boyfriend, he was running around hitting everybody on the arm -

JANICE: Wait. His name is Box?

MARLENE: That's not his real name silly, that's his fraternity name. Everybody calls him Box. Did you think that was his real name? That is so funny! Wahoo!

JANICE: I thought his name was...

MARLENE: What?

JANICE: Never mind... why do they call him Box?

MARLENE: I don't know. Nobody will tell me. Anyway, "Holiday" was playing and Box was running around hitting everybody on the arm telling them they had to take a drink every time Madonna said "Holiday" or "Celebrate!"

JANICE: So.

MARLENE: Soooo! She says it over fifty times! By the time the song was over I wasooo fucked up! It was fabulous!

JANICE: What happened to Box?

MARLENE: I don't know. Anyway, this is the best Chi Delt party ever, see? It's the All Tied Up Function.

It's the best! See that Tie around your neck?

JANICE: Yea, what's this thing for? Why is it cut off?

MARLENE: Well the other half belongs to your date for the party... and maybe the rest of the night... Well you never know! Isn't it the coolest!

JANICE: So who's my date? Where's my bottom half?

*[ZACH enters stealthily behind them.]*

MARLENE: All the Chi Delts pick the bottom halves out of a hat-- so I don't know! Nobody knows. It's a surprise see?

*[ZACH jumps MARLENE and lays on her a big sloppy kiss.]*

MARLENE: Eeek! Box! Now Box you stop that you silly...

ZACH: You don't like my greeting?

MARLENE: Of course I do Boxy, it's just I have a guest...

ZACH: Hnuh?

*[MARLENE points to JANICE. ZACH follows her finger.]*

JANICE: Janice.

ZACH: Janice. Janice?

MARLENE: Janice! She's my Kappa Gam little sister!

ZACH: Is that right? *[A pause]* Well squeal and scream.

JANICE: So you're Box.

ZACH: I'm Box. That's me. Look. Marlene. When the party starts getting lame, and after I go throw up...?

MARLENE: Yes Boxy?

ZACH: Me and Bong, Soup and Fat Boy are going to "par-take" up on Mission Hill...

JANICE: Partake?

MARLENE: Smoke pot silly! Can Janice and I come?

ZACH: Oh, well Janice... I'm sure she doesn't...

MARLENE: *[Coming on strong]* Come on Boxy, soxy, loxy...

ZACH: What the hell. But I think I'm gonna go right now though, huh? And you probably want to stay...

MARLENE: Well wait a minute now Boxy, I don't know if you're my official date yet. Did you get my bottom half?

ZACH: Well of course I did. What do you think, I'm an idiot? *[Pulls out a bottom half of a tie out of his pocket.]* Here. See? We're made for each other. *[It doesn't match MARLENE'S tie.]* Wait.

MARLENE: Box. It doesn't match. It doesn't match Zach. What's going on?

ZACH: There must have been a mix up. Listen. It doesn't matter.

MARLENE: Yes it does!

ZACH: Marlene, honey... honey, bunny, honey...

JANICE: Um... it looks like I'm your date.

*[JANICE holds up her necktie. It matches.]*

ZACH: Hey. Will you look at that. I match Janice's tie. How 'bout that. Can you believe...? Is this funny or what? Marlene?

MARLENE: How did this happen Box?

ZACH: Crazy isn't it? Crazy-crazy. *[Trying another approach]* Listen. It doesn't matter. It's just a stupid party. I'll make it up to you-- why don't we just all go up to Mission hill...

*[MARLENE is now watching a suddenly silent JANICE.]*

MARLENE: This is bad Zach. This...means something. It's a sign.

ZACH: It doesn't mean anything...

*[MARLENE senses something wrong. JANICE and ZACH exchange looks. It's*

*enough for MARLENE.]*

MARLENE: Oh my god... *[Through tears]* I'm sorry...

*[MARLENE runs away. ZACH and JANICE watch her go.]*

ZACH: Shit. *[He turns to JANICE.]* What... what's going on?

JANICE: Oh my god. Zach I... I got your friend Bong to match your tie to mine.

ZACH: What? What?!!

JANICE: How was I supposed to know?

ZACH: You didn't know?!

JANICE: *[Suddenly appalled]* Wait a minute... How dare you! *[JANICE hauls back and cracks ZACH in the eye with her fist. ZACH falls...]* You wear cheating on Marlene!

ZACH: I was not!

JANICE: You were! With me!

*[JANICE kicks him.]*

ZACH: It was just a little harmless making out!

JANICE: Harmless!

*[She cocks her arm to deck him again.]*

ZACH: *[Stopping her]* Hey!

JANICE : I liked you. I liked you Zach. How the hell was I supposed to know you were going out with anyone?

ZACH: Well you didn't ask!!  
*[JANICE suddenly stops her rampage.]* I don't know what happened. One minute I'm at an anti-apartheid rally and the next... you were there... and... we hit it off.

*[They stare at each other for a moment. JANICE sees what she has done to ZACH and helps him up. She brushes him off.]*

JANICE: You better go get Marlene.

ZACH: Sorry but... I can't.

JANICE: What?

*[ZACH holds up the bottom half of JANICE's tie.]*

ZACH: I have your bottom half.

*[JANICE smiles.]*

JANICE: What about Marlene?

ZACH: I guess she'll have to go bottomless. *[A beat]* You ever been up to Mission Hill? I can take you there. We can go places.

*[JANICE moves closer to him. Madonna's "Holiday" kicks in.]*

JANICE: Do I call you Box now?

ZACH: Please call me Zach.

JANICE: I like Zach better. *[They are about to kiss. JANICE breaks away.]* Hey! It's that Madonna song! Drink up!

*[JANICE whacks ZACH hard in the arm.]*

ZACH: Ow!

JANICE: Lighten up missy! I'm what every Kappa Gam should know! I'll be a member yet!

*[Madonna's "Holiday" rises. JANICE dances and drinks her beer every time Madonna says, "holiday" or "celebrate."]*

*[A freeze. A sign says: "A Future. Born 1966-1970."]*

*[Unfreeze. As JANICE and ZACH dance and drink lights rise on Mr. Jennings, BRAD'S DAD, who lies in a coffin with the lid up. Madonna changes to soft organ music, whispering, and weeping. Lights fade on ZACH and JANICE.]*

*[A sign says, "Brad's Dad: Born 1921. Died 1979."]*

*[It's the end of an open casket funeral. A much younger CAT enters. She looks tired and a bit weak. She's lost some weight. CAT seems uncomfortable in her black dress, like she's never worn a dress before. She's drinking a can of Squirt.]*

*[In an attempt to cure her boredom, she wanders over to the casket. She stands beside it, and then leans in for a closer look at the dead man. Closer. As CAT leans in again she suddenly spills her Squirt all over the dead man's suit.]*

CAT: Oh shit.

*[She looks around to see if anybody is watching and then tries to dab it up with a napkin.]*

*[A younger BRAD enters and watches CAT from across the room. He looks her up and down. CAT sees him. They smile.]*

*[BRAD crosses to CAT and his dead father. BRAD stares at his dead father.]*

*CAT acts nonchalant.]*

CAT: Sorry.

BRAD: What was that?

CAT: I'm sorry.

BRAD: It's all right. I don't think my father liked being alive anyway.

CAT: Not about that. I spilled Squirt on him.

*[BRAD sees his dead father's tux.]*

BRAD: Oh.

CAT: I got a napkin. I tried to...

*[CAT tries half-heartedly to wipe up the Squirt. BRAD takes the napkin from her.]*

BRAD: Here, I can do it... I'm sure he doesn't mind.

CAT: I'm so sorry. I'm not feeling well.

BRAD: These things happen.

*[BRAD cleans up the mess.]*

CAT: I'm off the drugs.

BRAD: What was that?

CAT: I said I'm off the drugs. I'm telling all my mother's friends because I know she won't.

BRAD: *[Smiling]* You're  
Cat...*[Correcting himself]*  
Catherine.

CAT: *[Trying to remember the face]*  
Josh, right?

BRAD: *[Smile falling]* No. Brad.  
Brad Jennings. You're thinking of  
my brother.

CAT: *[Remembering]* Little  
Bradley?! *[BRAD smiles shyly  
shuffling his feet. He nods.]* Far out.  
Where have I been?

BRAD: Good question.

CAT: I guess I only know the answer  
to that huh?

*[They nod and smile  
at each other  
awkwardly.]*

BRAD: So... how've you been  
Catherine?

CAT: I'm living with my mother  
now...

*[She studies BRAD's  
face.]*

BRAD: Uh-huh.

CAT: And... I'm off the drugs. *[She  
shakes off her stare, realizing where  
she is. Indicating BRAD'S dead  
father:]* Listen, I'll let you be alone...

BRAD: *[Leaning on the casket]* Oh,  
Dad doesn't care... not much of a  
talker...

CAT: *[Giggling]* No really. I'll... I'll  
be over here.

*[CAT walks away  
with a come hither  
glance. She can't  
believe she's flirting.  
BRAD watches her  
walk away.]*

*[BRAD'S DAD sits up  
behind him.]*

DAD: You buried me.

*[BRAD turns around  
to look at his father  
sitting up in his  
casket.]*

BRAD: Dad?

DAD: You buried me. Why did you  
bury me? *[BRAD stands with his  
mouth agape.]* Goddamnit, I asked  
you a question. I said specifically in  
my will that I wanted to be cremated.  
What the hell is going on around  
here?

BRAD: But Dad, you're Catholic.

DAD: I know I'm Catholic Brad. For  
Christ's sake don't you think I know  
I'm Catholic? You don't have to tell  
me I'm Catholic...

BRAD: All right. I just thought... I  
was always taught Catholic's were  
buried, ya know? It was a sin to be  
cremated.

DAD: You mean to tell me...? I paid  
a lot of money for a lot of lawyers to  
draw up a lot of legal bullshit just so  
I could get cremated and save my

sorry ass sons a little money... *[DAD gets out of the casket. He looks deep into BRAD for answers.]* It was Josh wasn't it? This was all Josh's idea wasn't it?

BRAD: It wasn't Josh.

DAD: Goddamn that kid. If I said black, he'd say white. You know what I'm gonna do? I'm gonna haunt him, that's what I'm gonna do. I'm gonna peer over him at night while he's sleeping... Oh boy, am I gonna scare the piss out of him.

BRAD: Dad...

DAD: Let's call a spade a fucking shovel Bradley. Your brother Josh? Don't trust him. He's a little tight ass and he'll screw you. He will screw you faster than shit through a goose...

BRAD: It wasn't Josh Dad.

DAD: What do you mean? I'm supposed to be burnt up and I'm sitting in a casket, and I want to know why--

BRAD: I did it.

DAD: You? You never disobeyed me in your life. Is it that catechism stuff? Listen, the ecumenical council of 1963 said...

BRAD: It's not that!

*[DAD puts his arm around BRAD.]*

DAD: You know I never liked all this stuff Brad. *[Pointing off]* Look

at Mrs. Pacentini. *[Disgusted]* Look at her all weepy-weepy, you'd think someone just slapped her face. She hated me. She hated me ever since me and her husband came back from Mazatlan with Montezuma's revenge and Tony Pacentini shit all over her duvet! *[Laughs]* She always thought that was my fault, like I made him do it, like I'm in charge of the Mexican water tables.

*[BRAD takes out a credit card and hands it to his dead father.]*

BRAD: I wanted to give you this.

DAD: What's this?

BRAD: It's a credit card.

DAD: Well I know that for Christ's sake. You're really proficient at the obvious you know that Brad?

BRAD: Remember a few years ago when your credit card was stolen and you didn't find out 'til you got all those charges on your monthly statement?

DAD: *[Understanding, smiling]* Why you little son of a... What did you do?

BRAD: Went to California. Took a road trip I guess.

DAD: Well shit on a shingle. That was you all along? I knew you had some of me in there somewhere. When you were born I thought "Oh Christ, it's my wife with a penis."

*[BRAD is staring at CAT across the room. CAT sees him and smiles.]*  
Who's that?

BRAD: Mary Nichols daughter.  
Catherine.

DAD: The Nichols girl? You're kidding me. Where's the leather jacket? *[Shouting at her]* Hey! Aren't you supposed to be burning a flag you little commie! *[CAT seems to hear this. She twitches.]*

BRAD: She's off the drugs now Dad.

DAD: She still livin' with that big Negro?

*[BRAD shakes his head.]*

DAD: *[Studying her]* Still looks like shit though. At least she's dressed like a human, and cut her hair...

BRAD: My father. Conservative even in death.

DAD: Well what the hell did Nixon ever do to her? He ended the damn war didn't he? That's what she wanted!

BRAD: She spilt Squirt on your coat.

DAD: *[Looking down at himself]* What? Jesus Christ, what the hell is this?

BRAD: It was an accident. *[CAT, a bit light headed, stumbles. She sits down. BRAD sees this.]* I don't think she's well.

DAD: Great, buried forever with Squirt on my lapel.

BRAD: And a credit card in your pocket.

*[BRAD puts a credit card in his dead dad's front coat pocket and pats it.]*

*[BRAD'S DAD puts both hands on his son's ears affectionately, holding his head.]*

DAD: *[To his son's face, quietly]* You were the best Bradley. The best of all of 'em. The rest of 'em were just bums, but not you Bradley. I guess that's cause your mother mostly raised you. *[Letting him go, looking around]* Where is your mother?

*[He looks to BRAD. BRAD shakes his head.]*

*[DAD starts to get back into the casket.]*

DAD: Oh for Christ's sake. *[Yelling]* Shut up Mrs. Pacentini! Don't worry, everybody can see you! As if you need help noticing her...

BRAD: *[Trying to get his attention]* Dad.

DAD: The woman's like the ass on a goat: you can't miss her.

BRAD: *[Pulling out a wad of money]* I also wanted you to have this.

DAD: That's awfully nice of you Bradley; I think I might have a tough time spending it though.

BRAD: It's the money I owe you. The charges on the card.

DAD: You keep it Brad. Buy yourself a new tie.

BRAD: I used it without your permission and now I'm paying you back.

DAD: You're a little late Brad. I'm dead.

BRAD: I owe you, I owe it to you...

DAD: You owe me an urn Brad, that's what you owe me.

BRAD: *[Trying to force the money onto him]* Dad!

DAD: Your instincts are correct Bradley. They're just a little late. Trust your instincts. Immediately. Not like me... If you really want to do me a favor-- say hello to your mother for me. Tell her... tell her I'm... *[BRAD'S DAD looks at his son holding out the money.]* On second thought, don't tell her anything. Don't tell anybody anything.

*[BRAD'S DAD crosses his hands over his chest. He's gone.]*

BRAD: Dad? *[BRAD takes the money and puts it into his father's*

*coat.]* There. We're even. Huh, Dad? We're even now, right? *[Through tears]* You can take your card and your money and go straight to hell. Straight to hell!

*[CAT gets up from her chair and stumbles a bit. She goes to him and puts a comforting hand on his cheek.]*

BRAD: The world is getting better.

CAT: What?

BRAD: I think the world is getting better.

CAT: *[A bit dizzy]* Why's that?

BRAD: You were gone for a long time. I hear.

CAT: I don't understand.

*[CAT stumbles. BRAD grabs her arm, holding her up.]*

BRAD: Did you want to get some air?

CAT: Have you seen my mother?

BRAD: How about we take a walk outside. You want another soda?

CAT: *[Attempting to focus]* Who are you? Where's my mother? Why is the world... getting better?

*[She has collapsed onto him now. BRAD*

*picks her up in his arms.]*

BRAD: Trust your instincts.

*[He carries her off.]*

*[DARKNESS. A long moment.]*

*[JANICE peeks her head into the scene. She looks around. She sees us. She smiles.]*

JANICE: *[Waving]* Hi.

*[She exits. A moment. Whispering. Shouting. Quiet.]*

*[JANICE returns carrying an easel, some note cards, and three paintings. JANICE sets up the paintings on the easel. She then approaches us carrying her note cards.]*

JANICE: While we have a minute I thought I'd show you some paintings. *[She smiles again.]* This is a three part series of oils I painted called "Aliens." People immediately think the paintings are about extra-terrestrials. Which is fine! I enjoy different interpretations. But to tell you the truth, I really don't believe in extra-terrestrials, or UFOs. Well, maybe I do. I guess I really haven't thought about it. Anyway, these paintings are, I hope, a bit deeper than just UFOs and ET's. What the paintings really represent or... I

guess the theme of the paintings center around the title. Which is Alien. The movie. The movie "Alien." Well, the movies. I guess the "Alien Trilogy" might be a better term. Yes! The movies with Sigourney Weaver! You've seen them, that's good. More women should see them. All women should see the Alien Trilogy. What do some sci-fi movies have to with women you ask? Well, these simple science fiction movies could very well be the verifiable, trustworthy reflection of the struggle of the American Woman in our society over the last thirty years! Cross my heart. Each movie not only depicts the struggles of Ripley, the heroine, against the Aliens, but of Ripley the woman against man, technology, and her role in society! Oh, I know, don't get me started! These movies are the perfect measure of how far the American woman has come, and in my paintings I have chosen to represent... this. And here they are! Since the three movies span three decades I have painted three paintings to represent the sociological and political concepts that abound... in each. My first painting which I call Alien I, you can see the decade of the 70's fully represented. The characters are rather passive and bewildered, falsely led into believing government, technology and machines and also stumped as to what happened to their precious 60's. Meanwhile, the Alien... seen here dressed like Annie Hall with an Asian face and a gas can... which is a symbol of world economic problems, the gas crisis, Vietnam backwash, and the changing role of the domestic woman... bears

down heavily on the characters as well as our heroine Ripley, who is shown with long, dark, bouncy and luxurious hair. Feminine hair. Hair worn for the pleasure of a man. She must defeat the Alien in the white polyester leisure suit after the so-called superior men have failed. Okay. Are you with me? In the second painting...which I call Alien II, it is now the 80's. We see the male characters who have become trapped and helpless in the grips of their own technology, employ our heroine, Ripley, to fight the Alien once again. Only this time there are more Aliens than before. Here's a Walter Mondale headed alien and a Gorbachev birth mark headed Alien... which are symbols of communism and liberal thinking that Ripley destroys thinking they are the real problem. But are they? Ripley's hair is now short. She carries a gun. She fights side-by-side with the Marines. And she still looks sexy. It looks like woman is now on the same level as man. It just looks like it. The problems still exist though as one can see by the half Alien, half cockroach with George Bush's head. Can you all see these? Okay. The last painting, Alien III. It is now the 90's and hope is gone. The Alien is still the same old economic, foreign and social problems, but bigger, faster and with great big nasty teeth! The Alien even pushes the boundaries of religion as represented by an Alien crucified with a crown of thorns. Get it? And Ripley's hair? Is now completely gone. Shaved. She has been striped of her most cherished female characteristic. Ripley is now a living metaphor for a woman no longer trapped by her own body. She

is not a woman, nor a man, nor an Alien. She has transcended it all. She is herself. As represented by Ripley bursting from the stomach of an Alien with Bill Clinton's head.

*[A beat.]*

I know. They're not that good. I guess I was made to study art, not make it. I like 'em though. They're how I felt. I feel like Ripley sometimes. But not enough.

I'm not one of those woman haters. I'm not. I still like men.

But you know what's funny? Women never like my paintings.

*[Quick cross-fade to BART on the phone.]*

BART: Are you gonna send a cop car? If you're quick you might be able to catch 'em. Can you just send a damn cop car please? It was a dine and ditch... a dine and ditch, you ever heard of a dine and ditch? That's right... *[To audience]* They didn't pay their bill. Can you believe it?

*[Lights up on CAT and ZACH running into an area of a park holding hands. There's a HOMELESS MAN sleeping on a park bench.]*

CAT: I can't believe it. Can you believe it? I haven't done that in years!

ZACH: I haven't done it ever.

*[A sign over HOMELESS MAN]*

*says "HOMELESS  
MAN. Born 1943."]*

BART: I just told you! One female 41 years old and a younger guy... I don't know... no he wasn't a minor. Why would I be calling you if I just served a minor, what is this a pop quiz? About five... seven minutes ago. What? I don't know-- I think they went down State Street... toward the park.

*[ZACH and CAT are  
breathing heavy from  
running. They're  
close.]*

CAT: What's going on... what am I doing? I hardly even know you... you're not going to take me in the bushes and rape me are you?

ZACH: *[Snickering]* No... no I'm...

CAT: I just met you tonight, you could be some rapist slasher murderer freak...

ZACH: Look, I'm not going to rape you...

CAT: You're not? You sure?

ZACH: Yes.

CAT: Well why not?

*[They kiss.]*

BART: The amount of the tab? What difference does the amount of the tab... oh I get it, if it was a high tab you'd send a car, but since I'm a little pub... look if I didn't pay so much taxes last year I could have bought

my own cop car... all right, all right, it was about forty dollars... don't put me on hold, don't you put me on hold! Shit.

CAT: When we were running. I didn't even know I was holding your hand.

ZACH: Let's get out of here. We should take your Taurus for a spin...

CAT: Why?

ZACH: A Taurus... I bet you it's blue... is it blue? It's blue isn't it.

CAT: It's blue.

ZACH: I knew it! And it's kind of dirty. Probably has some toys in it... old McDonald's Happy Meal boxes... you can probably see the clean spot in the back where the baby seat used to be.

CAT: It's definitely broken in.

ZACH: What kind of engine's in that thing?

CAT: I don't know.

ZACH: You don't know?

CAT: No. What do I need to know that for?

ZACH: Well, is it a six cylinder or... it couldn't be an eight. A V-8 Taurus?

CAT: It's a station wagon! Who cares?

ZACH: A Taurus station wagon!  
How perfect! A nice family car.

CAT: Grow up Zach.

BART: *[To audience]* If I told 'em I served beer to a minor you'd hear the squad car pulling up right now...

ZACH: You grow up.

BART: Hello? What was that?  
You're sending a car? Yes, finally,  
thank you.

CAT: We can't take my car.

ZACH: Why?

BART: Yea, I know, I wouldn't have thrown this much of a fit usually but these two really ticked me off... why?

CAT: In this state the Taurus is technically my husband's, so I guess it would technically be stolen.

ZACH: *[Pulling out a ticket]* We got three grand. We'll buy another car.

BART: They just won three thousand dollars playin' that stupid video KENO! Can you believe it? I never saw anybody win that much from that game.

CAT: Another car?

ZACH: Used, of course.

BART: They'll have to cash it at lottery headquarters.

CAT: And then what?

ZACH: And... we'll drive it.

BART: That much money and they don't pay their tab...

ZACH: *[Singing softly.]* Boooorn to be Wiiiild...

BART: I guess they think they're a couple of rebels.

*[Light out on BART.]*

ZACH: Get your motor runnin', head out on the highway... somethin' somethin' somethin'...

CAT: Lookin' for adventure...

ZACH: Yea that's it. Whatever...

HOMELESS MAN: *[In his sleep. Loudly.]* I had a dog once. He died.

*[Cat's attention is diverted to HOMELESS MAN.]*

ZACH: Cat?

CAT: What?

ZACH: How 'bout it?

CAT: What about your girlfriend. Janice?

ZACH: What about her?

HOMELESS MAN: Max?  
Maaaaaaax.

ZACH: What about what's his name? Brad.

HOMELESS MAN: His name was Max. He was eaten by a German shepherd.

ZACH: Cat? Are you going home tonight?

CAT: Are you going to pick up Janice at the airport?

HOMELESS MAN: I saw him eat Max. All that was left was red snow.

CAT: That poor man. Is he all right?

ZACH: He's fine. Forget him.

HOMELESS MAN: The smell of Max hit my face. I broke my sled.

CAT: I think we should wake him.

ZACH: Cat. Hey. *[A beat.]* Stay with me tonight. We'll cash in this ticket tomorrow. We'll get a car, get in it, and drive... we'll drive to... Ohio. You ever been to Ohio?

CAT: My husband has a brother in Toledo.

ZACH: Your husband is in a whole 'nother realm, another territory, another jungle, another world! All that's here is us. And I am feeling so good with you.

CAT: I'm feeling good with you.

ZACH: I feel like we could throw our whole fucking lives away and start again...

CAT: In Ohio?

*[They kiss again. Heavy. They move to the ground. They are brimming with passion.]*

HOMELESS MAN: Max would often play fetch. Until he was eaten.

*[A beat.]*

CAT: Zach?

ZACH: Yea?

CAT: Do you really think a German Shepard could eat another dog whole like that?

*[The HOMELESS MAN barks and growls in his sleep. Then whimpering he becomes suddenly quiet.]*

ZACH: Him? *[He gets off CAT, pants half open.]* Cat, let's get something straight here. That man Catherine... this man right here. This man simply fell into the wrong wormhole.

CAT: What?

ZACH: I knew this professor in college, a physicist and he said there are these things called "wormholes in time." Holes that can theoretically transport people to their other realities. Ya see, somewhere in another reality we have made the other decisions... the choices we didn't make! In another reality this man is a billionaire... you are not married to your husband... and I'm

living in Ohio! The other possibility lives on with every decision we make. In other realities we are on those paths not taken in our lives. When you think about what you could be doing, you are doing it! Right now! Right now, we can continue in this reality or start a new one based on this decision! And if we start a new reality, don't feel bad because you will always be married to your husband in another one. It's so easy to change-- just change your mind. Somewhere I'm a bum and this man is giving me a quarter. Somewhere right now you are at home in bed with your husband and I'm drinking myself to sleep in front of the TV. We have created a whole new reality here Cat! We decided... just to talk to each other, but in the process we have created for ourselves a whole new life-- possibly. *[Holds up KENO ticket.]* We're at a wormhole Catherine. Would you like to jump in with me?

HOMELESS MAN: Max liked canned food best.

*[A beat.]*

CAT: Let me see that ticket.

ZACH: Right here. What do you say?

*[Cat takes the ticket, pauses, and crosses to the HOMELESS MAN.]*

CAT: *[Attempting to nudge him awake]* Excuse me? Excuse me sir.

ZACH: Where... what are you doing?

CAT: Sir?

HOMELESS MAN: Hnuh? Wha... What! What is it Rose, you scared me.

CAT: Rose?

HOMELESS MAN: Oh... it's you Jackie. Sorry, Jackie, I thought you were Rose.

CAT: Jackie.

HOMELESS MAN: Just scared me is all Jackie. What can I do for you?

CAT: Uh... sorry to disturb you sir, but...

HOMELESS MAN: Where's Bobby and Ted? The kids...?

CAT: I don't know... um... I just...

HOMELESS MAN: Caroline's growin' like a weed ain't she?

CAT: Yes, yes she is. I want to show you something sir. See this ticket? This ticket... it's a KENO ticket. And it's a winner! It's worth three thousand dollars.

HOMELESS MAN: Is that right?

CAT: Yes!

HOMELESS MAN: Fuck you.

*[ZACH busts out laughing.]*

CAT: It's yours. You don't understand. I'm giving it to you.

HOMELESS MAN: You're not Jackie Onassis.

CAT: No. No I'm not.

HOMELESS MAN: Then stay out of my fucking dream.

ZACH: It's too late Cat. You can't stop fate!

CAT: No. Sir? Wake up Mister. I'm doing something kind here and I want your full attention.

HOMELESS MAN: Jackie! What do you want from me Jackie!

CAT: Jackie wants to give you some money.

HOMELESS MAN: You lie Jackie.

CAT: Jackie doesn't lie. And you can call me Mrs. Kennedy asshole!

*[A beat.]*

HOMELESS MAN: I'm sorry... I'm sorry Mrs. Kennedy. I was just looking for Bobby. He has my catechism.

CAT: Forget Bobby. Jack and I need you to do something. You might call it a mission. Are you ready to accept your mission?

HOMELESS MAN: Oh yes Mrs. Kennedy.

CAT: See this ticket? I want you to take this ticket and at oh-eight-

hundred-hours tomorrow morning I want you to bring it to Lottery Headquarters at the capital building and claim for yourself three thousand dollars. Do you understand?

HOMELESS MAN: Lottery Headquarters. I understand. What about Caroline?

CAT: Oh don't you worry about Caroline. Her Confirmation isn't until nine, so you'll have plenty of time to pick her up at church. Now I must help Rose in the kitchen, so you better run along...

HOMELESS MAN: I'll take care of it Mrs. Kennedy! Is it okay if I take Teddy's car?

CAT: Well... all right.

HOMELESS MAN: *[Taking the ticket]* Wish Mr. Kennedy luck for me! *[A beat.]* Gosh, do you think I'll ever get to vote Mrs. Kennedy?

CAT: Some day. Some day you will. Now run along.

HOMELESS MAN: Thanks again... Miss Jackie!

*[HOMELESS MAN runs away laughing.]*

CAT: Oh you... smart aleck. Now you be careful along those bridges with Teddy's car!

*[A beat as CAT watches him go.]*

ZACH: Oh Miss Kennedy?

CAT: Yes? What is it?

*[ZACH grabs CAT  
and they kiss. The low  
wail of police sirens is  
heard.]*

CAT: *[In between kisses]* What's the name of that song?

ZACH: It's sirens... I think.

CAT: What's the name of the song that sounds like those sirens?

ZACH: Come on. I'm going to get that ticket back.

CAT: No!

ZACH: He's not going to claim that ticket!

CAT: Yes he is!

ZACH: He doesn't even-- he thinks he's living in Boston!

CAT: No. No!

*[The sirens increase.]*

ZACH: Cat! We're talkin' about three thousand dollars!

CAT: Dan Rather. Dan Rather's walking down the street and these two guys come up to Dan Rather and they say "Kenneth, what's the Frequency?" Dan Rather said he didn't know. He didn't know what they were talking about.

ZACH: What are YOU talking about?

CAT: They asked him again! "Kenneth, what's the frequency?" again he said he didn't know and just kept on walkin'. Then the two guys beat him up! Didn't steal nothing-- Just beat him up for no reason. Never caught the guys. Dan never saw them again. Shit just happens. True story! He got beat up because he didn't know the frequency!

ZACH: *[Comforting her]* Are you all right?

*[We begin to see red  
and blue flashing  
lights.]*

CAT: *[Attempting to shake him off]* Don't touch me. I'm a married woman. No science. No wormholes. Just shit happening. How does it happen? Sometimes you win Zach. Sometimes you... I don't know what I'm talking... *[Noticing the lights]* They're coming. I gotta go home. I gotta get outta here. I'm sorry. I'm sorry Zach.

ZACH: Come here.

CAT: No! They're in the park!

ZACH: Shhh... come here.

CAT: No Zach! I love you just get away... get away from me...

ZACH: Stop... just come here... let me...

*[They slowly  
embrace.]*

CAT: No Zach...

ZACH: Stop... Shhhh...

CAT: I must go... really...

ZACH: Okay...

CAT: And I never want to see you again...

ZACH: All right...

CAT: Jerk.

ZACH: Shhhh...

CAT: I want to go home... *[Crying]*  
You think I'm Mrs. Kennedy!

*[She buries her face  
in his chest. The sad  
instrumental song is  
heard.]*

ZACH: No...

CAT: I love you Zach...

ZACH: I wasn't even alive when she was Mrs. Kennedy...

CAT: There's that song again... No!

*[She separates from  
him. She backs up. A  
long beat. She exits.  
Zach stands stunned  
and exasperated.  
POLICE enter with  
flashlights.]*

ZACH: I bet in separate reality, we're having a hell of a time.

*[A sign says: Police:  
Born in the 50's]*

ZACH: All Skate! All Skate!!

*[They approach Zach  
from all angles.]*

POLICEMAN: *[To ZACH]* You just come from the roller rink?

POLICEMAN #2: So that's what that means.

POLICEMAN: *[Handcuffing him.]*  
Sure. Down at the roller rink.  
Decades ago. There was the speed  
skate. The girl skate. The boy skate.  
And the...

ZACH: ALLL SKATE!!!  
AAAALLL SKATE!!!!

*[The police read  
ZACH his rights. As  
lights fade we hear  
the squeal of a jet  
liner taking off. We  
hear interior airline  
noises and then see  
JANICE and BRAD  
sitting in airline seats.  
We can't see BRAD's  
face as he is reading  
National  
Geographic.]*

BRAD: Hmph.

JANICE: Excuse me?

BRAD: What?

JANICE: I'm sorry I thought you said something.

BRAD: No I didn't. *[A beat.]* Well I guess I did, but not to you. I just found this article interesting.

JANICE: Oh.

BRAD: It's about the Bowerbird.  
You ever heard of the Bowerbird?

JANICE: No.

BRAD: It's an Australian bird. It's called the Bowerbird because the male builds these two large bower-like column structures out of twigs, plundered feathers... and things... um... here's a picture...

JANICE: So why do they build these bowers?

BRAD: Well that's what's interesting! They build them to attract the female. If the female likes the way the male built his bower... or it's up to her standards you might say... the female walks between the bowers as a kind of signal that she accepts him and then, well... they mate.

JANICE: Oh.

BRAD: It's always up to the female though. I guess a lot of females choose not to go through the bowers. It's one of the few species of animals where the male has to build something to attract the female.

JANICE: Man does that.

BRAD: Yes... well, yes, I guess they do.

JANICE: Have you done that?

BRAD: What?

JANICE: Built something to attract a female?

BRAD: No. I've never built anything in my entire life. Not even a fucking model airplane. *[Nervous laugh.]* Do you think it would work?

JANICE: Building a fucking model airplane?

BRAD: No. No, I'm sorry. *[A pause.]* My wife happened to up and leave me tonight.

JANICE: What?

BRAD: Yea. Kind of a pisser isn't it? Real pisser. Sooo... I dropped the kids off at my mother's, grabbed a bottle of Jack and a pack of smokes and hopped the first plane out of town that had room. Varoom.

JANICE: Why?

BRAD: Can't describe it. Instinct.

JANICE: Instinct. Maybe you just always wanted to leave.

*[A beat.]*

BRAD: You know what's funny? I hate Jack Daniel's and I don't even smoke! It's a non-smoking flight! A non-smoking flight to Vegas- doesn't seem right does it?

JANICE: Reno.

BRAD: What?

JANICE: This flight's going to Reno.

BRAD: Huh. I could've sworn... oh well, shit happens!

JANICE: Yea.

BRAD: Is that the best way to keep a woman do you think? Build a huge bower? I'd build a bower. I'd build an empire. A Xanadu! Like Citizen Kane?

JANICE: Typical male. Old and dying on his deathbed: Does he call for a woman? No, he would rather have his sled.

BRAD: Nothing would probably do for you anyway would it?

JANICE: I don't know. *[Small beat.]* I haven't seen your bowers.

*[A beat. Then a shared laugh.]*

BRAD: Well just you wait. You're young. When you're married... boy do you have a lot ahead of you. You might find yourself in my shoes someday. Distracted, emotional, smelly, drunk, teetering on the edge of divorce, and scrambling through airports trying to get a connecting flight to Toledo.

JANICE: *[Suddenly alive]* Toledo?

BRAD: Yea. I got a brother out there...

JANICE: Toledo... Ohio?

BRAD: I know, strange place to get away from it all...

JANICE: No, no it's perfect... I thought you were going to Vegas... er, Reno!?

BRAD: No. No gambling for me- I don't like to leave too much to chance.

JANICE: What's Ohio like?

BRAD: Now? It's cold. I like it. Just might stay there. Why do you want to know?

JANICE: I want to go to Ohio.

BRAD: Oh. Well when you do go to Ohio, look me up. I'll show you the fine city of Toledo...

JANICE: No. See. I want to go to Ohio now.

*[A beat. The HOMELESS MAN pops up behind them.]*

HOMELESS MAN: Excuse me.

BRAD: Yes.

HOMELESS MAN: So sorry to interrupt Bobby, oh and hello Eunice-- how's the whole Kennedy litter? Hmm? *[pulling out a wad of bills]* Yes I seem to be out of change, can either of you break a fifty?

*[A beat.]*

*[We hear a woman singing the final lines of "New York, New York."]*

*[Upon a cross-fade of lights we see the voice belongs to an older MARLENE with a microphone. She finishes up "New York, New York" with a flourish. There is mediocre applause.]*

*[A sign says: "After 1993."]*

gentlemen, let's give my bestest friend in the whole wide world Carrie Macintosh a big round of

MARLENE: Thank you! Wahoo! Thank you, you are too kind. Welcome! Welcome to Bart's Karaoke bar! You look like a great crowd! It looks like a par-tay crowd if ever I saw one! Huh?! *[A clap or two.]* That's right! Is there anyone who wants to perform for us, huh? Come on don't be shy now! The words are on the monitor, it's easy! I notice that the request jar is empty! Tsk, tsk, tsk you naughty people. You don't want me to come down there and slap your hand! Slap, slap! Lighten up people! Anybody? Anybody want to show me how it's done?! I dare you. I double dare you! *[Silence.]* Oh now you're gonna make me sing another one aren't cha? You don't want me singing all night long do ya? Or maybe you do. I am pretty good. Don't say it! You jokers! You jokers you are! All right, I have a little ditty I would like to sing and on a serious note I'd like to dedicate it to a young man. A fine young man I knew in college, he was the love of my life and then all of a sudden... he was gone. Everyone has a true, true, really true love and he was mine. And as tribute to him... what's that? What's that Carrie? Carrie Macintosh at our Karaoke controls ladies and

applause, isn't she doing a fabulous job? Carrie is filling in for our fearless leader Bart who could not be with us tonight... by the way where is Bart tonight Car-car? Oh Carrie you so bad! Carrie says Bob is home masturbating tonight-- well I hope he's having fun! Carrie is such a potty mouth! We're both potty mouths and we want to party with you! What's that? Well, Carrie says there won't be a video to watch during the next song-- well I'm sure you are all terribly disappointed... I know-- these videos aren't the greatest, kinda corny, but you didn't hear me say that! You ever wonder who makes those silly karaoke videos? Maybe you don't but I do... NOT! *[Laughs a bit too hard at this.]* Anyway, on with the show. *[Madonna's "Holiday" begins to play.]* Are we having fun yet? You can do this too! That's right! This one's for you Zach, wherever you are.

*[MARLENE sings "Holiday."]*

*[After a bit her voice cracks. She recovers. Tears well up. She keeps singing. She's in pain. She keeps singing. The music fades away. As do the lights.]*

*[She keeps singing in the darkness.]*

*[Her voice fades away. Silence.]*