

EXTRACT

I miss you the most when I catch sight of the moon

a short play

by

Alex Broun

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Cast

EVELINE

DARREN

ALLEJANDRO

Time

The present

Settings

Various locations around Melbourne.

Or any other city.

I miss you the most when I catch sight of the moon

ALLEJANDRO: I miss you the most when I catch sight of the moon.

EVELINE: It won't always be like this.

ALLEJANDRO: You promise?

EVELINE: I promise.

LIGHTS CHANGE.

EVELINE: (TO AUDIENCE) His name was Allejandro.

DARREN: She met him at some workshop she went to.
(TO **EVELINE**) Is that what you call it ?

EVELINE: (TO **DARREN**) Nothing so grand. It was just a course at CAE.

DARREN: (TO AUDIENCE) We were on break,

EVELINE: (TO **DARREN**) Is that what you call it?

DARREN: So I guess she had more time on her hands - so she did this workshop.

EVELINE: Course.

DARREN: On drawing or something.

EVELINE: "An introduction to portrait drawing and painting".

DARREN: Drawing – or something.

EVELINE: Or as he would describe it :

ALLEJANDRO: *Una introducción a la pintura y al dibujo.*

DARREN: He was Spanish.

EVELINE: (TO **DARREN**) Peru. He came from Peru.

DARREN: Anyway he spoke Spanish.

EVELINE: (TO **DARREN**) Not everyone who speaks Spanish comes from Spain.
(TO AUDIENCE) He was actually an incredibly talented artist from Peru. Well he was from Chile to be precise but before he came to Australia he had been living in Peru.

DARREN: Or something.

EVELINE: He had come from a province called *Ancash*, which if you look it up on Wikipedia describes it as a land of contrasts, kind of like Australia, where the -

ALLEJANDRO: *Cordillera Negra*

EVELINE: Black Mountain Range meets the *Cordillera Blanca*.

ALLEJANDRO: White mountain range.

DARREN: Obviously.

ALLEJANDRO: (TO **EVELINE**) Your Spanish is improving.

EVELINE: (TO **ALLEJANDRO**) Thank you. But it's *improving*.

ALLEJANDRO: My English is not.

EVELINE: (TO AUDIENCE) And it was the contrast of those two forces that shaped much of his work. But not just the mountain ranges. Between them flows the

ALLEJANDRO: *Santa River*,

EVELINE: through the

ALLEJANDRO: *Callejón de Huaylas*

EVELINE: that narrows to form the

ALLEJANDRO: *Cañón del Pato*.

EVELINE: Or Duck Canyon.

DARREN: Duck?

EVELINE: And from there you follow the

ALLEJANDRO: *Forteza River*

EVELINE: to the Pacific Ocean. Mountains and sea. The perfect place to paint. But times are hard financially in Peru.

DARREN: Pretty tough all round.

EVELINE: So he'd decided to start a fresh in Melbourne.

DARREN: (TO **EVELINE**) Why Melbourne?

EVELINE: (TO **DARREN**) There is a strong Peruvian community here.

DARREN: Could've fooled me.
(TO AUDIENCE) So anyway all this talk of Mountain Ranges and romantic far off coasts and I guess she ...

EVELINE: (TO **DARREN**) She what?

DARREN: After all we were on a break.

EVELINE: After all.

DARREN: Four years. Things have to become somewhat mundane after –

EVELINE: Four years?

DARREN: Mountain and coasts and Duck Lagoons.

EVELINE: Canyon.

DARREN: How could I compete with that?

EVELINE: Why must it always be a competition?

BEAT. **DARREN OFFERS EVELINE THE FLOOR.**

EVELINE: (TO AUDIENCE) I had no intention of meeting anyone. That wasn't why I went. I know some people go to those courses for that reason but I didn't. I had painted years before – at school *and* after – and I wanted to paint again. To find a part of myself I felt I'd lost.

THE LIGHTS CHANGE. THEY ARE NOW IN THE PAINTING CLASS.

ALLEJANDRO: (TO CLASS) What I will try to *express* to you in this class – not teach. You cannot teach painting.

EVELINE: It wasn't an instant, love at first sight, sort of attraction.

ALLEJANDRO: What I will express is each one of you – you have a painting inside – a masterpiece waiting to get out. And all you have to do is allow it to come out on to the paper.

DARREN: (TO **EVELINE**) Did he actually spout crap like that?

EVELINE LOOKS AT DARREN. DARREN EXITS.