

EXTRACT

PEGGY SUE

Jack Hibberd

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PEGGY SUE
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NOTE ON THE SCRIPT

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PEGGY SUE

or

THE POWER OF ROMANCE

by **Jack Hibberd**

First published by Yackandandah Playscripts
1982

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NOTES:

1. The play requires a degree of stylization in production. The three female characters illustrate and express facets of the one common story. This is a reasonably non-naturalistic device. They do not belong to the realm of coincidence. The play represents a picture of powerful conforming social pressures rather than individual epiphanies. In the theatre of this play the ironic Brecht is somewhat more useful than the earnest Stanislavski.
2. In accord with the non-naturalistic slant of this play, the male actor, especially because of his numerous roles, needs to be adroit at physical transformation and theatre mime. Costume, makeup and props are less important than the one actor being able to adopt instant masks and shapes.
3. The time span of the play is approximately from the mid-fifties to mid-sixties.
4. The music has been selected for dramatic and ironic purposes, not mere ornamentation.
5. The titles that interlard the text should be projected on to a screen. Beside providing a necessary commentary, they will help activate the blackouts and flog the play forward.
6. This version is a revision of the original production.

J. Hibberd

PEGGY SUE was first performed at the Pram Factory, Melbourne, for the Australian Performing Group, on June 6th, 1974 with the following cast and creatives:

PEGGY	Ros de Winter
MARGARET	Jan Friedl
GLENYS	Evelyn Krape
OTHER CHARACTERS	Bill Garner
Director	Kerry Dwyer
Design	Sue Ingleton
	Peter Corrigan
Lighting	Geoff Milne
Music Tapes	Lorraine Milne

CHARACTERS:

PEGGY

MARGARET

GLENYS

All other characters are played by the one male actor, except for EAU DE COLOGNE, who is played by the female actor portraying GLENYS.

HEART THROB

Darkness.

*Music: **Peggy Sue** (Buddy Holly). In full.*

A spot comes up on PEGGY, about sixteen and dressed in mid-1950's style. She dances timidly to the music.

Music ends.

PEGGY: *(dreamily)* Buddy Holly

Darkness

YOUNG LOVE

*Another spot comes up on STUD as **Tutti Frutti** (Little Richard, recorded with teenage shrieks) comes up.*

STUD, in studded leather jacket, black jeans, bicycle chain draped around his neck, dances aggressively to the music.

Music ends.

STUD: *(screams)* Yehhhhhhhhhh!

Darkness.

*Music: **It's Raining in my Heart** (Buddy Holly).*

After a while, Lights lift. Music fades to soft. Saturday lunchtime. PEGGY strolls through a park on the way home from work. Carries a small bag of the period. STUD, some distance away from PEGGY, takes a couple of steps towards her.

STUD: What's your name, chook?

PEGGY: *(shyly)* Peggy.

STUD: Want to sleek yourself up and slide along to an orgy tonight?

PEGGY: Too young.

STUD smiles

STUD: Like a fag?

PEGGY: Don't smoke

STUD: Take a risk.

PEGGY: Not allowed.

STUD: I won't tell.

PEGGY: Not allowed.

Music fades out.

STUD lights up a cigarette, twirls his chain.

PAUSE

STUD: Peggy?

PEGGY: Yeh?

STUD: You're a wet.

PAUSE

And a virgin.

PAUSE.

STUD tosses the chain to the floor, halfway between himself and PEGGY, He smokes.

PEGGY: Isn't the park beautiful? All green and dripping.

STUD: I hate flowers.

PEGGY: This is one of my favourite spots. Mother Nature at work.

STUD: Give me the asphalt any day.

PAUSE.

PEGGY starts to edge off, STUD stares at her, and takes out an unfurled condom.

Know what that is?

PEGGY: No.

STUD blows it up.

(pleased with herself) A balloon.

STUD blows it up further, walks a little closer to PEGGY and dangles it before her.

STUD: Have another stab.

PEGGY: Dunno.

STUD: It sits on your prick.

He holds it over his groin and lets it deflate slowly.

PEGGY: Do you have to talk like that?

STUD: Don't use 'em meself. I usually pretend to slap one on in the dark, one handed while distracting me root with the other. If that doesn't work, I shove up an Aspro.

PEGGY: What does that do?

STUD: Stops you having a baby.

PEGGY: Honest?

STUD: Safest thing there is.

STUD smiles knowingly. He puts the condom on a finger and signals with it to PEGGY.

Come here.

PEGGY: No.

PAUSE.

STUD picks up the chain.

PAUSE

STUD: Nice day.

PEGGY: I'm playing softball this afternoon. At Maiden Gully.

STUD: *(sneering)* C-grade?

PEGGY: A-grade.

STUD: Do you like motorbikes?

PEGGY: Depends who rides them.

STUD: Come and have a gander at mine.

PEGGY: No.

STUD: I've got a Norton 500. Thrashes over to Ballarat last Saturday and tickled up some of the local squares. Sliced Fatty Ferguson down to the cheekbone. A flap hanging off like a spaniel's ear. Wrapped the chain around his thick neck (*he illustrates*), hauled him in, and slashed.

STUD slashes with a 'razor' between second and third fingers of his right hand.

He went blubbering off to some hospital. Offered to sew him up with a bag needle and string. What a sook.

He twirls the chain, walks closer to PEGGY.

Like to feel my leather coat?

PEGGY: No.

PAUSE

STUD: The park's nice and deserted.

PEGGY: What's that bird?

STUD: An escaped rooster.

PEGGY: Isn't it gorgeous?

STUD extends a hand.

STUD: Like the signet ring?

PEGGY: Listen to the bells...

STUD: Smell my hair.

PEGGY: The wattles will be out soon.

STUD: Fuck the wattles.

PAUSE

He puts the chain around his neck.

STUD: Kiss.

PEGGY: No.

He grabs PEGGY and tries to kiss her. She struggles and screams. STUD takes out a razor blade and places it between his fingers.

STUD: How'd you like to end up like Fatty Ferguson? One more grunt out of you and I'll carve you up like a Sunday joint.

PEGGY: You'll go to jail.

STUD: You'll end up ugly.

PAUSE

He kisses PEGGY, holding the razor at the ready. He eventually forces PEGGY to the ground and lies on top of her, biting her neck and pulling up her dress. PEGGY whimpers.

Lights fade to blackout as

*music: **I Love You Because** (Elvis Presley) comes in.*

Blackout.

Lights up on STUD and PEGGY dancing intimately. STUD is without the chain. MARGARET, also around sixteen, stands to one side and watches them. STUD notices MARGARET and winks at her over PEGGY's shoulder. Music softer.

STUD: Who's that?

PEGGY: Margaret.

STUD: How about an intro?

PEGGY: Not now.

STUD guides PEGGY near MARGARET. Music stops. They cease dancing.

STUD: You a friend of Peggy's?

MARGARET: Hi, Peggy.

STUD: Want a dance?

PEGGY: Don't be awful.

MARGARET: If Peggy doesn't mind.

STUD: She's got no choice. *(to PEGGY)* Don't be so possessive.

Music. I'm All Shook Up (Elvis Presley). STUD seizes MARGARET and they dance, rock and roll. PEGGY stands and watches. Lights a cigarette. After a while, she walks across to them and interrupts. Music softens.

STUD: Don't be rude.

PEGGY: You're being rude.

STUD: Jealous?

PEGGY: Of course.

STUD: That's Peggy

PEGGY: I want to dance with you.

STUD: Why?

PEGGY: We came together.

STUD: I brought you here.

PEGGY: So?

STUD: You don't enter into consideration.

PEGGY: You mean calculations.

STUD: Give a man a break

PEGGY glares at STUD. Music out by now. STUD whispers lecherously into MARGARET's ear, and laughs.

PEGGY: I'm going home.

She leaves

STUD: *(calling after her)* Sorry!

PAUSE

He shrugs his shoulders

Squaresville

MARGARET: I'm going too

STUD: Guilty?



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