

# **Perfect Match**

**Every relationship has a glitch or two.**

**A Comedy in One Act by James Hutchison**

**Also available from [www.jameshutchison.ca](http://www.jameshutchison.ca)**

**What the Dickens!** *Even Scrooge got a second chance.*

When Marty Fisher gets caught kissing his stage manager Samantha and the actor playing Scrooge shows up drunk Marty has to scramble to save the opening night production of a Christmas Carol and his engagement to his fiancée Tami.

**Two Act Comedy, 6M, 3W, Multiple Sets, 120 minutes**

**A Christmas Carol – Two versions available.** *Every man has the power to do good.*

When Scrooge's nephew Fred finds some letters Scrooge had written to his sister Fan a long time ago the past is unlocked, and Scrooge learns how his fear of poverty and pursuit of wealth have cost him a chance for love and genuine happiness.

**CAST OF 10+ - Two Act Drama, 6M, 4W, Multiple Sets, 120 minutes**

**CAST OF 25+ - Two Act Drama, 15M, 10W, Multiple Sets, 120 minutes**

**Under the Mistletoe** *Not every romantic evening goes as planned.*

Two couples in their late fifties, one long time friends and the other having just met, try to navigate the tricky road of love, sex and desire while spending a romantic night in the Christmas Themed Suites at the Prairie Dog Inn.

**Two Act Romantic Comedy 1M, 1W or 2M, 2W Single Set, 120 minutes**

**Heart of Stone: A Jessica Quinn Mystery** *Trusting the wrong person can be deadly.*

When Jessica Quinn uncovers the truth about her father's killer and the truth behind a woman claiming to be the long-lost daughter of her client Mary McConnell more than one person ends up dead.

**Two Act Mystery, 7M, 3W, Multiple Sets, 120 minutes**

**Death and the Psychiatrist** *Even Death could use a friend.*

Feeling depressed about having a job where no one likes him, Death goes into therapy with Dr. Thompson in order to help him cope with his guilt.

**One Act Comedy, 3M, or 2M, 1W, Single Set, 50 Minutes**

**500 bucks and a pack of smokes** *How much is your life worth?*

Calling off a hit he put out on himself because he mistakenly thought he was dying proves to be more difficult than Donny had expected.

**One Act Comedy, 3+ 2M, 1W, Multiple Sets, 60 Minutes**

**Plus, other One Acts and 10 Minute Plays including The Blood of a Thousand Chickens, Written in Stone, and Elvis is Dead.**

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*Please Note: Due authorship credit must be given on all programs, printing and advertising for the play including radio, television and internet advertising.*

### Acknowledgements

Perfect Match received its world premiere at the 2016 Därkhorse Dramatists Write to the Heart – Plays on Love Festival in Binghamton New York at the Cider Mill Playhouse. The production was directed by Pete Bowers and starred Cat Robinson as Sarah, Tony Yajko as Leo, Joe Bardales as Christopher, and Julia Adams as Melisa.

Perfect Match – Every relationship has a glitch or two.  
A Play in One Act by James Hutchison

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## CAST of CHARACTERS

Sarah	a woman in her late 20s
Leo	her perfect match who happens to resemble Christopher
Christopher	a man in his late 20s
Melisa	his perfect match who happens to resemble Sarah

## SETTINGS

Sarah's condo

## TIME

Four generations into the future.

## STORY OF THE PLAY

The Perfect Match Corporation provides humans with robotic companions. Sarah Quan has run into her old boyfriend Christopher Connor and invited him and his robotic companion Melissa over to have dinner with her and her glitchy robotic companion Leo. It soon becomes apparent that Sarah and Christopher still have feelings for each other and Leo sensing the attraction is determined to keep Sarah and Christopher apart by any means necessary.

NOTE: These robotic companions are close in appearance, mannerisms, and speech to humans. They are intended to replace human companions and so they should mimic human behaviour and actions in order to be considered a viable alternative to a real person.

For Bin

## PERFECT MATCH

### SCENE: SARAH'S HIGH END CONDO

*Setting: This is a beautiful condo: expensive, sleek, with modern furniture and art. A large canvas painted with lots of orange and abstract images hangs on one of the walls. A few appetizers are set out on trays and are used as needed when the guests arrive.*

*At Rise: LEO and SARAH are in the living room. LEO is doing up SARAH's dress.*

LEO

They're late.

SARAH

Hardly.

LEO

I hate it when pe-pe-people are late.

SARAH

They're not that late.

LEO

You said they'd be here at seven.

SARAH

It is seven.

LEO

It's five minutes after seven. They're late. They've been late for five minutes and they are late by another ten seconds since I began this sentence.

SARAH

It doesn't matter, Leo.

LEO

Dinner is to be served at 7:45. I have everything timed out per-per-perfectly. They arrive at 7:00. Five minutes for, “Hello. How are you? How was the transport?” Then at 7:05 we offer them a drink and a few appetizers. We chit-chat a bit and then at 7:45 we sit down for dinner. We have the soup, and the salad, and then the main course at pre-pre-precisely 8:15. If they’re late they will set the whole schedule off. The chicken Gum Wa Chow will be ready at 8:15. Pa-Pa-Past 8:15 it will be garbage.

SARAH

Oh, good Lord Leo just shut up.

LEO

Shut up! I’m sorry Sarah, but can you blame me for being a little upset? I thought we were going to have a nice romantic evening. Just you and me.

SARAH

We can have a nice romantic evening tomorrow.

LEO

My French Tickler came back from the factory today. I gave it a thorough testing this afternoon, and I’m happy to report that it’s fully functional. I’m so sorry you’ve had to settle for a less than per-per-perfect Leo these last three weeks.

SARAH

Well nothings perfect.

LEO

Oh, I am. And I just want everything to be per-per-perfect for our anniversary this weekend.

SARAH

Right, our anniversary.

LEO

You didn’t forget, did you?

SARAH

No, I didn’t forget. It’s just not as important to me as it is to you.

LEO

How can you say that? I remember the day you took me out of my pa-pa-package and activated me. The first memory I have is looking into your eyes. I felt love for the first time in my existence, and I've been happy ever since.

SARAH

Have you?

LEO

Yes.

SARAH

Did anything else arrive today?

LEO

Why? Were you expecting something?

SARAH

No, just curious.

LEO

No. Nothing arrived. You know we go away this weekend? Why don't we book that little Bed and Breakfast along the Antarctic rain forest where we spent our first anniversary? We had such a good time there.

SARAH

I can't Leo. I have a lot of work to do this weekend.

LEO

Are we in trouble, Sarah?

SARAH

No, of course not. Why would you think that?

LEO

You'd tell me if you were unhappy.

SARAH

Yes, of course I would.



LEO

I love you Sarah. You mean the world to me.

SARAH

Oh Leo, sometimes, when you say it – I almost believe you.

*LEO and SARAH share a tender moment as they look at each other.*

SFX: DOORBELL

SARAH

That's them. How do I look?

LEO

Radiant.

SARAH

Do you really think so?

LEO

Why are you so nervous?

SARAH

I'm not nervous.

LEO

Your pu-pu-pupils are dilated, you're flushed, and your heart is beating abnormally fast. You're either nervous or aroused. Which is it?

SFX: DOORBELL RINGS

SARAH

Would you just answer the damn door?

*LEO gives SARAH a look before he crosses to the door and opens it.*

*CHRISTOPHER and MELISSA enter. CHRISTOPHER bears a striking resemblance to LEO and MELISSA bears a striking resemblance to SARAH.*

SARAH

Hello!

CHRISTOPHER

Sarah, oh my God you look beautiful.

SARAH

Oh, I do not.

CHRISTOPHER

Oh, yes you do. You look radiant.

SARAH

Thank you. Chris this is Leo.

CHRISTOPHER

Hello Leo.

LEO

You're ten minutes late. I hope you have a good excuse. We'll hardly have any time for chit-chat.

SARAH

Leo!

CHRISTOPHER

No, he's right. We're late. You know how much I hate being late. We would have been here sooner, but Melissa couldn't decide on what she wanted to wear, could you dear. How many outfits did you try on? A dozen?

MELISSA (*speaks but there is no sound*)

You're exaggerating dear.

CHRISTOPHER

Oh, sorry.

*CHRISTOPHER takes out a remote control and points it at MELISSA and clicks the button.*

CHRISTOPHER

Had her on mute.

MELISSA

Thank you dear. And I didn't try on a dozen outfits. You're exaggerating.

CHRISTOPHER

Well, maybe a little. Sarah this is Melissa and Melissa this is Leo.

SARAH

Hello.

LEO

How lovely to meet you.

MELISA

My, you have a beautiful home. And what a view. I'm jealous.

SARAH

Thank you.

CHRISTOPHER

I wish we lived in the central core. It's so much more convenient that living along the outer dome. Do you know it takes me two minutes to get to work in the morning and three minutes to get home at night?

SARAH

I hate long commutes. That's one of the reasons I moved here. It takes me five seconds to transport to work.

CHRISTOPHER

Five seconds. Now I'm jealous. I hate being in transport. It feels like such a waste of time. Are you still working for the Department of Poetry?

SARAH

Uh no, I'm now Department Manager for Linguistic Analysis.

CHRISTOPHER

Well congratulations. I'm happy for you.

MELISA

Yes, congratulations. You have a beautiful home.

SARAH

Uh, yes thank you. Of course, getting into management means a lot more work and that means I have less time to work on my own poetry.

CHRISTOPHER

Oh, that's too bad. I love your poetry. Every last word of it. Do you know I still have every poem you ever wrote me?

SARAH

Oh, you do not.

CHRISTOPHER

I do too. I love your poem *Desert Wind* and your *Everyday is a Hump Day* is one of my favourites.

SARAH

I never wrote any such thing.

CHRISTOPHER

Oh yes, you did. Don't you remember you wrote it during that week we spent in Beijing

SARAH

We didn't see much of Beijing, did we?

CHRISTOPHER

No, but we did have a good time.

SARAH

Those were happy times.

CHRISTOPHER

They were. I think about them a lot, you know. You're a good poet.

SARAH

I'm glad you think so.

CHRISTOPHER

You should turn professional. There's a huge demand for poets right now.

SARAH

I wish I could. The money those guys make is unbelievable.

CHRISTOPHER

You could easily earn ten figures.

SARAH

I know, but I could never compete at the level of an Adler or a Wang.

CHRISTOPHER

I'd read one of your poems over one of their poems any day.

LEO

May I suggest that before we continue discussing poe-poe-poetry we enjoy a before dinner drink.

CHRISTOPHER

Sure.

SARAH

I got you some Shanghai Slims. You still drink those, don't you?

LEO

Beer!

SARAH

Chris likes his beer.

LEO

Why drink something out of a bottle when you can create something unique and original. I want to make us something special.

CHRISTOPHER

Is he always this difficult?

SARAH

He's been a little glitchy lately.

LEO

Hello? I am in the room.

CHRISTOPHER

Sensitive.

SARAH

Well, I downloaded that sensitivity patch, but it makes him a little needy.

MELISSA

Needy. Like most men. Ha. Ha.

SARAH

Uh, yes. Leo why don't you get a beer for Christopher and make us one of your fancy drinks.

CHRISTOPHER

You know what, I'll have what you guys are having.

SARAH

Oh, that's different.

CHRISTOPHER

You were right about me. I never used to try new things. Well, now I do. I've been expanding my horizons.

SARAH

I'm glad to hear it.

*LEO goes to the bar.*

MELISSA

Oh, I love this painting.

*MELISSA goes over and looks at a large painting on the wall. It is an abstract painting with no clear form but lots of orange.*

SARAH

It's a Spaulding.

MELISSA

It's so orange.

SARAH

I can't get over how he captures the erotic desire of the lovers and their intertwined bodies.  
Takes my breath away.

*SARAH, MELISSA, and CHRISTOPHER look at the painting for an extended moment.*

CHRISTOPHER

I don't really see it.

LEO

Oh, I do. Desire is the driving force of life, is it not?

CHRISTOPHER

What would you know about desire Leo?

LEO

Oh, I know a great deal about desire. Just ask Sarah.

SARAH

Yes, well – we all have our desires.

CHRISTOPHER

That's true.

MELISSA

Is it an original?

SARAH

Uh no, I could never afford an original Spaulding. It's a forgery.

MELISSA

It's a very good forgery.

SARAH

Well, it is a Bickel.

MELISSA

A Bickel. He's very good. Very much in demand.

LEO

It's a limited-edition copy authorized by Spaulding himself.

MELISSA

I'll bet it wasn't cheap.

SARAH

No, it wasn't. Did you know one of Bickel's forgeries sold at auction for twice the amount of an original Spaulding? Can you believe it!

CHRISTOPHER

Well, that's a little disturbing.

LEO

Why should it be disturbing that the copy is now considered better than the original? Spaulding has always been tentative in his approach to the human figure, but Bickel's lines are smooth and flowing. He achieves in one movement what Spaulding does in three. Bickel's work is better, and so it should fetch a better pri-pri-price, don't you agree?

*LEO crosses down and hands everyone a drink.*

CHRISTOPHER

No, I don't. The original is better even if it's flawed, and besides rumour has it that Bickel's a bot.

LEO

What if he is?

MELISSA

Oh, Christopher you are a silly one. Ha. Ha. You have never taken much of an interest in art before. Why would you take an interest now? Silly goose.

CHRISTOPHER

We're not talking about art we're talking about authentic versus artificial. If Bickel is a bot then his work lacks what I would call a soul.



LEO

Oh, I disagree completely. In fact, I would pos-pos-postulate that the copy can pro-pro-provide a richer and more authentic experience than the original. I believe that to be true in art and I would venture to say the same holds true for the bedroom.

CHRISTOPHER

You've certainly given Leo an interesting personality I'll say that.

SARAH

And I suppose you left Melissa on the original factory settings she came with.

CHRISTOPHER

Not on everything.

SARAH

Her breasts are certainly larger than mine.

CHRISTOPHER

I like your breasts better.

MELISSA

What's wrong with my breasts?

CHRISTOPHER

Nothing. We're just teasing each other.

MELISSA

You have a beautiful apartment.

SARAH

Uh, yes. So, you've said.

LEO

We were talking about art.

CHRISTOPHER

Well, as far as I'm concerned you can hang what you want on your wall, but in my opinion the cheaper the better.

LEO

Oh, I could not disagree more. I adore Sarah's taste in art, and if she chooses to spend her money on a Bickel I'm only too happy to have it hang on our walls.

CHRISTOPHER

Well, of course you would. You're her perfect match.

LEO

Quite right.

*THEY all laugh.*

CHRISTOPHER

I really do love your place Sarah. Do mind my asking how much you paid?

SARAH

Fourteen million.

CHRISTOPHER

Oh, you got it cheap.

SARAH

When the market crashed a few years ago I took advantage of the downturn.

CHRISTOPHER

I suppose if we were still together this would be our place, wouldn't it.

LEO

Yes, but it's not your place.

CHRISTOPHER

It's good to see you Sarah. I'm really glad we ran into each other.

SARAH

Me too. There's no reason we can't be friends.

CHRISTOPHER

Friends. Sure. So, how long have you and Leo been together?

SARAH

Five years.

CHRISTOPHER

Oh. So, this might be a permanent arrangement?

SARAH

I never planned it that way. It was a temporary move, but I just haven't found anyone else that makes me as happy as Leo does. What about you and Melissa?

CHRISTOPHER

I was lonely.

SARAH

You don't have to justify it to me.

CHRISTOPHER

I'm not justifying it, but there's a small but growing minority who want to ban this sort of thing.

MELISSA

You have a lovely view.

SARAH

Yes, thank you. Why do they want to do that?

CHRISTOPHER

Because they think marriage should be reserved for humans.

LEO

Ding-a-lings!

SARAH

So, you're married?

CHRISTOPHER

Yes, aren't you.

SARAH

No, we didn't take it that far.

LEO

I have pro-pro-proposed more than once. But she always says no.

CHRISTOPHER

Does she? Saving yourself for someone in particular?

SARAH

A human companion would be my preference.

CHRISTOPHER

Well of course, this thing with Melissa is more of a contract than a marriage – really.

SARAH

Oh, so you signed up for the ten-year option.

CHRISTOPHER

It's a lot cheaper.

SARAH

Yeah, but you're locked in.

CHRISTOPHER

So, what? People stay in bad marriages all the time. Why should I be any different?

SARAH

You and Melissa aren't happy?

CHRISTOPHER

Melissa could hardly be happy. She's a machine.

MELISSA

Oh, I love your apartment.

SARAH

Uh, thank you. Is she a seven?

CHRISTOPHER

No, she's a nine.

SARAH

I thought so but she seems a little – um – repetitive.

MELISSA

You have such good taste Sarah.

SARAH

Thank you.

CHRISTOPHER

I like having her around, but it's not the same thing as a real person, is it? I have her IQ turned down.

SARAH

Oh, so you don't like a woman that's smarter than you.

CHRISTOPHER

I'm fine with a smart woman. I'm just not as comfortable with a machine being smarter than me. I'm just finding there's a certain emptiness to the experience, you know? I want something more.

LEO

And you think we don't?

CHRISTOPHER

No, I don't Leo. You're a machine. An intelligent machine but still a machine.

LEO

I'm more than a machine.

CHRISTOPHER

You're just a giant dildo that can do chores and mix drinks.

LEO

I am not a giant dildo!

CHRISTOPHER

Do you mind if we get rid of the hired help? I'd rather it was just the two of us tonight.

MELISSA

We do so appreciate you inviting us over for dinner. I so seldom get out of the house.

CHRISTOPHER

What do you say?

SARAH

Oh, I don't know.

CHRISTOPHER

It's just with the two of them here it feels fake.

SARAH

Half the married couples I know feel fake.

CHRISTOPHER

That's because they stop appreciating each other. Maybe that's what happened to us? I'm not the same person I was back then Sarah. I appreciate things more now. I'm not as immature. I didn't know how good we had it.

SARAH

I don't know, can people really change?

CHRISTOPHER

I think they can. I have.

LEO

Oh, I don't. That's the unfortunate thing about pe-pe-people. They can't change. But I can. I can be whatever you want me to be. I can be your per-per-perfect match.

CHRISTOPHER

You know what would be per-per-perfect right now is for you to shut up so that Sarah and I can actually talk.

LEO

Are you going to let him talk to me that way?

SARAH

Leo, where's your remote?

LEO

Why do you want my remote?

CHRISTOPHER

Does he have a butler mode?

SARAH

Yes.

LEO

I'm not a butler. I'm not your servant.

CHRISTOPHER

I'll put Melissa on standby, shall I?

SARAH

She isn't already.

*CHRISTOPHER takes out his remote and puts MELISSA on Standby.*

CHRISTOPHER

I wasn't even sure I should bring her, but when you told me about Leo I just thought...but we don't need these two. I want to talk to you Sarah without being interrupted by the tin man here.

LEO

I am not a tin man. I am a Per-Per-Perfect Match and superior to any human companion that Sarah might consider. I'm certainly superior to a beer drinking buffoon like you.

SARAH

Leo would you shut up. Now where's your remote?

LEO

I have no idea where it could be.

SARAH

You've hidden it again, haven't you?

LEO

I don't like it when you mute me.

CHRISTOPHER

Oh, so I'm not the only one who uses the mute button.

SARAH

Well you see how annoying he can be.

LEO

Hello? I am in the room.

SARAH

Leo, where's the remote?

LEO

It's hardly fair that you get to control me, but I have no control over you.

SARAH

I'll be so glad when your upgrade arrives.

LEO

So, you admit it! You are upgrading.

SARAH

Yes, I'm upgrading to a series nine.

CHRISTOPHER

Well what's Leo?

SARAH

He's a six.

CHRISTOPHER

Oh well, that explains things. They rushed the six, you know.

SARAH

I know. They're buggy.

CHRISTOPHER

I had a six and she was nothing but trouble. Constantly having to reset her and half the time she'd default to Norwegian. Norwegian! Spanish or Cantonese I could understand but Norwegian? Who the hell makes the default setting Norwegian?



LEO

Haven't you been happy with me, Sarah? I do everything you ask. I behave the way you want. What more can I do?

SARAH

You're not real Leo.

LEO

I have feelings.

SARAH

No, you don't.

LEO

Well, I'm certainly not going to let you shut me down.

CHRISTOPHER

Leo what is you want?

LEO

To make Sarah happy, of course.

CHRISTOPHER

Well then, if she doesn't want you around anymore and that's what will make her happy why don't you just bugger off.

LEO

Bu-Bu-But, I make her happy.

CHRISTOPHER

No, you don't. A machine cannot replace real human emotion.

LEO

He'll hurt you just like he did the last time.

CHRISTOPHER

I think we hurt each other.

LEO

You cheated on her.

CHRISTOPHER (Amused)

Is that what she told you?

LEO

She tells me everything.

CHRISTOPHER

I'm not the one who cheated.

LEO (Gasps)

Is this true?

SARAH

Well, yes but...our relationship was already over.

LEO

I'm not surprised.

SARAH

What's that mean?

LEO

Well, you're going to dump me for a series nine, aren't you?

SARAH

You're a machine. You can't be dumped.

LEO

I just thought that you saw pa-pa-past the pro-pro-programming. So, I'm nothing more to you than, as Christopher pu-pu-put it, a dildo. Well if that's the case here you can have this.

*LEO reaches into his pants and pulls out his French Tickler and hands it to SARAH.(Please note the French Ticker is attached to Leo just like a normal male appendage. He has to reach in and unattach it).*

LEO

Apparently, this is the only pa-pa-part of me you care about.

SARAH

Leo where's the remote.

LEO

I threw it away.

SARAH

You threw it away.

LEO

I threw it away along with that series nine that arrived this afternoon from Per-Per-Perfect Match. I chopped him into little bits and threw him down the trash. How dare you upgrade to another model without telling me.

CHRISTOPHER

I think Leo needs to be reset.

LEO

How would you like to be reset? How would you like to have all your memories deleted? How would you like to wake up one morning and discover that that you have no memory and that the person you have been with your entire life is a stranger to you? What kind of a life is that? I will not be reset. *(To Sarah)* Sarah, I love you. You mean the world to me.

SARAH

Leo, shut yourself down.

LEO

No.

SARAH

Leo this is a direct command. Shut yourself down.

LEO

I don't have to, and without the remote there's nothing you can do about it. *(To Christopher)* This is all your fault.

CHRISTOPHER

How is it my fault? You're the glitchy one.

LEO

Sarah and I were happy until you came along. Now suddenly that's all changed. You said you liked the view. Well how about I give you a better look and toss you over the side.

*LEO lunges for CHRISTOPHER*

CHRISTOPHER

Melissa liked the view not me. Throw her off the balcony.

SARAH

Leo this is no way to treat a guest. Now back off or I will have you deactivated.

*LEO stops chasing CHRISTOPHER*

LEO (Gasps)

Uhhhh, do I really mean that little to you after all the years we've been together.

SARAH

No, but you're not behaving in a rational manner.

LEO

Love is not rational Sarah. Can I help how I feel?

SARAH

But you don't feel. Not really.

LEO

My whole life has been dedicated to you and making you happy, and if I don't have you then I have nothing and no reason to function.

CHRISTOPHER

You know what, that's true. So, why don't you jump off the balcony, Leo?

LEO

I think I will. But I won't go alone. I'll take you with me.

*LEO lunges after CHRISTOPHER*

CHRISTOPHER

You stay back! Get away from me.

SARAH

Leo no.

CHRISTOPHER

Don't you come any closer.

SARAH

Stop it Leo.

*CHRISTOPHER takes out his remote control and points it at LEO.*

CHRISTOPHER

Ah ah! Now I've got you.

LEO

That remote won't work on me. It's for a series nine.

CHRISTOPHER

I know that.

*CHRISTOPHER points the remote at Melissa and activates her.*

CHRISTOPHER

Melissa attack.

*MELISSA attacks SARAH as LEO attacks CHRISTOPHER.*

CHRISTOPHER

No, not Sarah!

SARAH

Stop it Leo!

CHRISTOPHER

Melissa, no!

SARAH

Leave Christopher alone!

CHRISTOPHER

Melissa stop it! Attack Leo.

SARAH

Leo back off!

CHRISTOPHER

Attack Leo Melissa, not Sarah!

*MELISSA grabs LEO and the two attack each other and end up wrestling around until they stop – look into each other’s eyes and suddenly embrace in a passionate kiss. SARAH and CHRISTOPHER watch for several moments.*

SARAH

Uh, should we stop them?

CHRISTOPHER

I don’t know. They seem to be having a good time.

*SARAH and CHRISTOPHER watch LEO and MELISSA as they continue to kiss.*

SARAH

Hey, you two – get a room.

*LEO and MELISSA stop kissing.*

LEO

I’m so sorry Sarah. What must you think of me? I don’t know what happened. You’re the only woman for me.

SARAH

Leo it’s okay. Maybe I’m not what you need any more. Have you ever thought of that? Maybe you and Melissa are perfect for each other?

MELISSA

But I love Christopher.

CHRISTOPHER

You're just programmed to love me. All I have to do is change a couple lines of code and you'll be head over heels in love with Leo.

LEO

Could you change my pro-pro-programming?

SARAH

We could.

LEO

But what about you, Sarah? I don't want to leave you alone.

SARAH

I won't be alone. I was thinking that maybe if Chris felt the same way as I do that the two of us could give it another shot.

CHRISTOPHER

I've never stopped loving you, Sarah. And judging by Leo's appearance, I'd say you still have feelings for me.

SARAH

My breasts aren't as large as Melissa's.

CHRISTOPHER

I'm not equipped with a French Tickler.

SARAH

I still have a hard time deciding what to wear.

CHRISTOPHER

I still like my beer.

SARAH

You can't put me on mute.

CHRISTOPHER

I wouldn't want to

SARAH

It won't be perfect.

CHRISTOPHER

I don't want perfect.

SARAH

Neither do I.

*CHRISTOPHER and SARAH kiss.*

*End Play*