

# **3 DAYS, 3 FISHERMEN**

A STAGE PLAY

BY

CONSTANCE McCUTCHEON

# Contents

Cast of Characters.....	5
Setting .....	6
Act I, Scene 1.....	7
Act I, Scene 2.....	8
Act I, Scene 3.....	12
Act I, Scene 4.....	16
Act I, Scene 5.....	23
Act I, Scene 6.....	32
Act I, Scene 7.....	41
Act I, Scene 8.....	45
Act II, Scene 1.....	50
Act II, Scene 2.....	56
Act II, Scene 3.....	58
Act II, Scene 4.....	59
Act II, Scene 5.....	64
Act II, Scene 6.....	68
Act III, Scene 1.....	81
Act III, Scene 2.....	86
Act III, Scene 3.....	89

**CAST OF CHARACTERS**

Dad	98, father
Punky	57, eldest son, has a shuffling walk
Gordon	54, son
Stuart	52, son, can't stand up
Rikako	48, Japanese wife of Stuart
Hisato	11, autistic son of Stuart and Rikako
Kimiya	8, son of Stuart and Rikako

## SETTING

**Kitchen:** A spacious room lined with kitchen cabinets and kitchen appliances. The room has a rundown appearance. Upstage left a door leads down to the basement which leads to garage. Downstage left a passageway leads to the living room and stairs to upper floor. Upstage right a door opens onto the family room. Downstage right a door opens onto the dining room where the children play and draw.

**Living room:** A long room with several sofas, a chair for Dad, and TV.

**Dad's room:** A sizable, square room with bed, computer table, computer, and a few armchairs. Upstage right is a door to a bathroom.

**ACT I, SCENE 1.**

*Day 1. 4 a.m. Kitchen. Room is empty. Wall clock ticks. Figure enters downstage left in a squat, creeps to counter, pulls itself to standing position, prepares coffee machine. It snaps down into crouch to rest, heaves itself up again, finishes preparing coffee machine, exits upstage left in crouch.*

SAMPLE

**ACT I, SCENE 2.**

*Day 1. 7 a.m. Kitchen. Rikako enters downstage left, sets out breakfasts. Kimiya enters downstage left dressed neatly in school clothes, scurries to gameboy, moves to table, eats and plays gameboy. Rikako moves downstage left.*

**Rikako** (calling) Hisato. Hisato. (returns and places pills in plastic pill tray)

**Hisato** (enters downstage left in pajamas, wanders around)  
 Mom. Mom. Mom. Miss Richards says I have to move upstairs today. She said I have to move upstairs to Room 34 today because I'm old enough. And she said I can sit by the door. I have to move to Room 34 because I'm old enough but I can sit by the door in Room 34. (exits downstage right, returns with iPad) If I don't feel safe, I have to tell her first. I have to tell her first if I don't feel safe and not pull the fire alarm. I am not to pull the fire alarm because it will cause inconvenience for other people. It will cause inconvenience and I have to tell her first if I don't feel safe.

*All eat breakfast.*

**Rikako** So Hisato. You not feeling safe what you do?

**Hisato** If I don't feel safe I have to tell Miss Richards first.

**Rikako** That's right. And I come and we come back here.

**Hisato** I have to move to Room 34 because I'm old enough.

**Rikako** That's good, Hisato, isn't it? You advance. That's good.

*Kimiya exits downstage left. Hisato exits downstage right.*

**Rikako** Hisato. Hisato.

*Hisato enters downstage right. Rikako points left. Hisato exits downstage left. Kimiya enters with backpack. Rikako and Kimiya exit upstage right. Rikako reappears alone and sits at table working her iPhone. Stuart enters upstage left in crouch, crouches to coffee machine, heaves himself up to get coffee, snaps down, squats against kitchen counter, drinks coffee.*

**Rikako** *(not looking up from iPhone)* Watch this.

**Stuart** What?

**Rikako** Look. *(hands him iPhone; Stuart watches)* We have to try.

**Stuart** What's he doing?

**Rikako** Knee-walking. Try.

*Stuart heaves himself up and holds onto counter for support.*

**Rikako** Down. Down. On knee. I do. Now walk. Like this.

*Rikako knee-walks. Stuart tries.*

**Rikako** Back straight. Straight. So. So. Whole body move each step. Whole body. Like lizard. This side, this side, this side, this side. Whole side each step. So. So. Yes. Yes.

*Stuart knees-walks around kitchen.*

**Rikako** You doing it, Stuart. You doing it.

**Stuart** *(smiling and knee-walking)* Yeah. I am. Wonder why? Feels kind of good.

**Rikako** Now. This.

*Rikako rises to her feet and squats until thighs are nearly parallel to floor and walks, back straight, arms hanging at her sides.*

**Stuart** What's that?

**Rikako** *(walking with knees bent)* Traditional Japanese. Noh theater. Walk knee bending.

*Stuart tries.*

**Rikako** Low. More low. More low. Back straight. You doing it. You doing it.

**Stuart** Yeah. Yeah. *(gives out a howl, collapses)* It's strenuous though.

*Hisato enters downstage left.*

**Hisato** Dad.

**Stuart** Hi Hisato.

**Hisato** Miss Richards said I have to move to Room 34. I have to move to Room 34 because I'm old enough.

**Stuart** *(to Rikako)* That okay?

**Hisato** If I don't feel safe, I have to tell Miss Richards first because there are more children in Room 34 and I have to feel safe.

**Stuart** You'll feel safe, buddy, won't you, with Miss Richards there.

**Hisato** Miss Richards won't be there. She's in Room 18 by the fire exit where they aren't as old as me.

**Stuart** *(to Rikako)* That okay?

**Rikako** Hisato graduate to Room 34.

**Hisato** I graduated to Room 34.

**Stuart** That's good.

**Hisato** I graduated to Room 34 where there are more children because I'm old enough.

**Rikako** Time to go, Hisato. Time to go.

*Hisato gets his coat and exits upstage left. Stuart exits in squat-walk upstage left, then reenters squat-walking backwards.*

**Stuart** I'm not supposed to go down the steps this way, am I?

**Rikako** *(laughing)* Stuart, you funny. No.

**Stuart** Good.

*Stuart exits upstage left squat-walking. Rikako works iPhone at kitchen table. Gordon enters upstage right with three drum cases. He is shabbily dressed and untidy, yet there is a compelling momentum, confidence, and grace in his movements. Exhausted, he has to keep himself from nodding off.*

**Rikako** Gordon. I didn't know you coming.

**Gordon** *(hardly keeping eyes open)* Boy, I sure didn't. But I made it. I'm here. I prevailed. Here I am. Although, I didn't plan this. Not this. But this is it, for now. For now. Man proposes, shit composes. Can I ...? I gotta ... I have to ... sleep. Sleep some. A little. Sleep. Just lie down for a couple of minutes.

**Rikako** Sure. Sure. You go Hisato's room, please. Thank you.

*Gordon stumbles downstage left lugging drum cases and exits.*

### ACT I, SCENE 3.

*Day 1. 10 a.m. Kitchen. Rikako packages Etsy orders and looks for new orders on her iPhone off and on. Punky enters upstage left with two compact, heavy boxes, winded.*

**Rikako** Hi, Punky.

**Punky** *(sets down out of way at far right)* Hi, Rikako.

**Rikako** You coming? I didn't know. I not move stuff for you. No arrange.

**Punky** That's okay. I'll do it.

*Punky exits upstage left. Returns with two more boxes, sets them down, exits. Bumping and grunting heard. Punky enters lugging very large beat-up suitcase with broken strap and sets it down.*

**Rikako** *(laughing)* How long you stay?

**Punky** I'll be talking to you about that. I'll just take this upstairs.

**Rikako** You stay Kimiya's room, okay?

**Punky** I'm staying in Hisato's room. I'll move his stuff out.

**Rikako** You stay Kimiya's room this time. Okay?

**Punky** I'll stay in Hisato's room, if that's okay. I always stay in Hisato's room. I prefer Hisato's room.

**Rikako** We cannot do this time.

**Punky** Why not?

**Rikako** Please. We cannot do.

**Punky** Okay.

**Rikako** Thank you.

*Punky moves downstage left lugging suitcase.*

**Rikako** I help? I help.

*Rikako hurries behind to help. Gordon enters downstage left and nearly runs into them.*

**Gordon** Hey hey hey.

**Punky** What are you doing here?

**Gordon** Look who's here himself. The putative DNA strand left behind by the ancient man of letters, Australo-Punctilious.

**Punky** *(to Rikako)* I didn't know he was coming.

**Rikako** *(laughing)* I not know. I not knowing you coming. Everybody come. Same time. Maybe Sarah come.

**Punky** She's not coming, is she?

*Rikako laughs.*

**Punky** What's he doing here?

**Rikako** I not know.

**Gordon** Why not ask me? Because I'd only say it's the one big lesson we all learn in life at one time or another, in the treetops and elsewhere, excepting Australo-Punctilious.

**Rikako** What lesson, Gordon?

**Gordon** You can't know everything.

*Punky starts to exit downstage left.*

**Gordon** *(eying suitcase)* Wait a minute. How long are you staying?

**Punky** I'm going to talk to Rikako about that.

**Gordon** How about talking to me about it?

**Punky** I'm going swimming. I'll be talking to Rikako about it when I get back.

**Gordon** When'll that be?

**Punky** In a couple of hours.

**Gordon** So you're going to tell Rikako how long you're going to stay when you get back from swimming in a couple of hours.

**Punky** That's right.

**Gordon** Give her life that keen anticipatory edge.

*Punky exits downstage left.*

**Rikako** You sleep now enough?

**Gordon** It feels like it'll never be enough.

**Rikako** You like rice?

**Gordon** I like food. Rice too. Why?

**Rikako** Rice ready. All time ready. You like? You eat rice.

**Gordon** For breakfast?

**Rikako** You eat rice, you sleep more. Good for your thoughts. You take rice?

**Gordon** Yeah. I'll take a whole lot of rice.

**Rikako** *(moving to rice machine)* Rice here.

*Gordon fixes a bowl of rice, eats at table.*

**Rikako** I do work now, it's okay?

**Gordon** Yeah, it's okay.

**Rikako** Thank you.

*Rikako exits upstage right. Gordon nods off, rouses himself, jumps up, rummages under sink, exits quickly upstage left, returns with mop and bucket. Fills bucket. Sweeps floor rapidly and with great vigor, mops floor with same speed and energy.*

**Rikako** *(entering upstage right, laughing)* It not clean, Gordon?

**Gordon** Today would have been our Mom's eighty-eighth birthday. I always used to mop the floor for her. Thought I'd mop it for her one more time.

*Rikako exits. Gordon mops.*

SAMPLE