

# ACTS OF GOD

AUTHOR-APPROVED CHANGES TO PLACE THE SCRIPT IN THE  
2016-2017 ACADEMIC YEAR (AND BEYOND)

As written, *Acts of God* is set in “the present, spring,” but as any reader can quickly discern, the references within the play ground it fairly specifically in (or at least no later than) 2007. I remain entirely comfortable with locating the play in this time period, but I can also understand the impulse to update the piece, especially given the script’s references to Osama bin Laden and to various discrete natural disasters, most of which have been replaced in our minds by other, more recent crises.

If a given production chooses to bump the play forward in time, the changes below should be incorporated as a unit, and not selected piecemeal. Essentially, either the entire show moves forward to the “present day,” or none of it does.

Sequentially, the following changes should be made (all page numbers reference the Playscripts, Inc. edition):

## p. 43:

After MARIA’s line “That was an F-5,” insert:

**AMANDA.** Did we mention Joplin?

**CHRIS.** No, Joplin. Obviously.

Revert to the original script with ZACH’s line: “But the granddaddy monster...”

## p. 50:

Alter CHRIS’s lines at the top of the page to the following:

**CHRIS.** How about this? Step right up if you wish our tornado’s picked up Zach’s double-wide, carried it all the way ‘round to Syria and dropped that two-ton bastard on Assad and ISIS and pretty much anybody else it can hit. Wipe the whole damn place off the map and start over.”

Revert to the original script from this point.

## p. 54:

Alter the stage direction regarding JARED at the top of the page to:

(JARED, *who has been texting, stands and dials his phone.*)

Alter the dialogue lines that follow:

**MARIA.** Oh. Hi. Did you just text me?

**JARED.** Yeah. Is that okay?

**MARIA.** Well, I guess.

**JARED.** I know, kinda weird, huh? Bet you didn’t...

Revert to the original script from this point.

**p. 60:**

Alter CHRIS's lines at the top of the page to the following:

**CHRIS.** Hey, I got one hundred percent respect, but I don't see why we can't take a little time out to feel sorry for *ourselves* and not displace our whatever it is. Our grieving. I don't have to go and rubber-neck at Katrina or Fukushima or Ethiopia to feel bad.

**TYLER.** Yeah, Fukushima. I keep watching the tsunami on YouTube. Over and over and over...

**AMANDA.** Look, Chris, we aren't the only ones hurting, and when other people have loss—

Revert to the original script from this point.

**p. 61:**

After PILAR's line, "October. Chris breaks a collarbone playing football. Hazel breaks a collarbone playing soccer. Irony is alive and well," insert:

**HAZEL.** Which is exactly what I wrote on my Facebook page. And Twitter. And Instagram.

Revert to the original script from this point.

**That's it! Enjoy!**