

20. The Script

- (There is a slight run around the couch and #2 finally stops.)*
- #2:** Look, this is stupid...not to mention tiring. Let's just be adults.
- #1:** You want to be adults? Fine! You have thirty minutes to gather as much of your...stuff as you can and get out!
- #2:** But...
- #1:** No buts. And if you're not out of here, and soon, I'm going to the garage to get my weed wacker.
- #2:** *(Pause)* What does that mean?
- #1:** I'm not sure, but it sounds real ugly, doesn't it? Are you going? *(Lunges at #2.)*
- #2:** Yes, I'm going! *(Pause)* Maybe you're right. I'll get my things and be out in an hour. *(#1 starts to say something.)* I mean, half an hour. *(Starts to exit, stops and turns back.)* Just one more thing. Can I borrow your car? Mine's in the shop... *(#1 takes off after #2 and they both exit.)*

(In a restaurant. #1 is at a table. He/she is a film producer. A very important person — especially in his or her own mind. #1 is on a cellular phone.)

- #1:** No, I told you I was very busy. *(Pause)* You don't believe me? Well how's this. I had to make an appointment three weeks in advance with myself just to have lunch today. So I really don't have the time to waste talking to you. Get it? *(Pause)* If I want to talk to you, I'll call! OK!?! *(Pause)* Fine! Good-bye, mom. *(Hangs up the phone.)* Some people!
- #2:** *(Comes rushing over to the table and sits down.)* I am so sorry that I am late, but you know what traffic is like this time of day. I would have called, but I don't have your cellular number. So I just came right over. I know how important this meeting is. *(Looks out over the restaurant.)* Waiter, could you bring me a mineral water. Thanks. *(Turns back to #1.)* So, should we start the meeting?
- #1:** *(Staring at #2)* Who are you?!
- #2:** Your lunch meeting.
- #1:** I don't have a lunch meeting.
- #2:** Well, officially - no, but I knew you were going to be here, so I figured why waste an hour.
- #1:** Very considerate. *(Pause)* Who are you?!
- #2:** I'm a blessing from heaven.
- #1:** *(Stands.)* I'm going to have you removed! Waiter!
- #2:** *(Pulls #1 back into his/her chair.)* Wait! You don't want to do that. You and I may never get this chance again.
- #1:** Really? That's too bad. Hopefully God will be merciful when he judges me. Waiter!
(#1 stands and #2 pulls him/her down again.)
- #2:** I know what it is — you're hungry. Why don't we order first. Then we can talk business. *(Picks up a menu and*

opens it.) So, what looks good?

#1: You – deceased.

#2: Hey, that’s funny. No, seriously, what do you want?

#1: You to evaporate.

#2: Sorry, can’t do that. Not just yet.

#1: Let me ask you something. Are you my punishment for some past life transgression?

#2: Actually, I’m your savior. I’m here to save you.

#1: From what?

#2: From yourself. From your mediocre existence.

#1: Excuse me, but I am not in any way, shape, or form mediocre.

#2: Let me rephrase; no, you personally are not mediocre. You are one of Hollywood’s biggest producers, but the product you give us...well...

#1: I’ll have you know my last three movies have grossed at least 200 million apiece. I’m a deity in this town.

#2: Hey, if you want to judge success on money, that’s your business. I’m talking about raising your sense of values. Lifting your artistic standards to a new level. I can do that for you.

#1: Oh no! I’ve got it. You’re an actor, right?

#2: Don’t be ridiculous.

#1: Then you must be worse. But what’s worse than an actor?
(Pause) OH-MY-GOD! You’re a writer!
(#2 just smiles at #1. #1 backs away from #2.)

#2: Relax, I’m harmless.

#1: Writers are never harmless. I’m surprised you’re here alone. Don’t you people usually travel in packs?

#2: Not always.

#1: And if you’re here, I’m sure there’s some over-written, voluminous, collection of scrap paper you like to refer to as a script lurking somewhere in the vicinity.

#2: Funny you should say that. *(Brings out a phone-book sized script and drops it on the table.)*

#1: What is that?!

#2: Your escape from oblivion.

#1: That’s not a script, it’s a tome!

#2: It’s a masterpiece. I want you to know that I’ve been working on this for almost a month. I’m very serious about it.

#1: How long is that...that...thing?

#2: Page-wise – I’m not sure. But I figure that in this form, the movie should run about nine hours.

#1: Nine hours!? Are you insanel!? Nobody’s going to sit through a nine hour movie!

#2: Sure they will. Don’t sell the public short. They sat through “Dances With Wolves,” didn’t they?

#1: “Dances With Wolves” was three hours long.

#2: Really? Hmm. Seemed like nine. Anyway, enough on that piece of garbage. This is the baby that’s going to make you a hit in this town.

#1: *(Jumps up.)* I’M ALREADY A HIT IN THIS TOWN!

#2: Just in your own mind. Look, why don’t you sit down.

#1: Because obviously you are a lunatic who escaped from some asylum.

#2: No, Orange County.

#1: Same thing. What will it take to make you go away?

#2: Listen to me. Seriously.

#1: *(Pause)* If there’s the slightest chance you’ll go...I’ll listen.
(Sits back down.) So, regale me with your literary prowess.

#2: What?

#1: Read!

#2: Oh. Well, this is a great story that’s full of everything.

#1: Of that I’m sure.

#2: I like to see it as a cross between “Home Alone” and “Platoon.”

#1: You’re joking?!

#2: Not at all. It’s the story of a little boy whose father is

going off to Vietnam and the boy sneaks off to Nam with his dad by hiding in his duffel bag.

#1: *(Pause)* I'm speechless.

#2: I knew you would be. Anyway, the father's jeep is ambushed and everyone is killed...

#1: Except the little boy.

#2: Of course. He's left alone in Hanoi and to avenge his father's death, he becomes the youngest, smallest special forces officer in history.

#1: And he single-handedly wins the war, right?

#2: Yes...or he steps on a land mine and blows up. I haven't decided yet. I have two endings.

#1: And what do you plan to call this epic you're going to inflict on the public?

#2: "A Connecticut Child in Ho Chi Min's Court."

#1: That does it. OK, I have now listened to you and your asinine idea. Now before I have you taken into the kitchen and boiled, run, do not walk, to the nearest exit and take your pitiful scribblings with you.

#2: But...

#1: GO!

#2: You know, you try and do some people a favor and they can't see a good thing when it's staring them in the face. Suit yourself! Enjoy your mediocrity.

(#2 marches off in a huff. #1 watches him/her go, then picks up his/her cellular phone and dials.)

#1: Murray *(Pause)* shut up and listen. I want you to stop production on that space thing we're doing. *(Pause)* Why? I'll tell you why. I just got a brilliant idea for a new film. It takes place in Vietnam...

21. The Show

(In a studio. There is preparation going on for the show "A.M. — THIS MORNING.")

ALLEN: *(Voice Off-stage)* Let's settle everyone. We're on in ten seconds. Camera one, get the sign. Camera two — get the set. And in five...four...three...two...
(We come up from black on the sign.)

(MUSIC) *(Voice Off-stage)* "Good morning and welcome to A.M. This Morning with your hosts, Chris Barnes and Kerry Foster.

CHRIS: Good morning. We have a great show for you today. In a moment we're going to take you to my interview with the Vice-President of the United States where we talked about the growing health care problem in the country.

KERRY: And after that, I'm going to take you to the zoo where Foo-Foo the elephant gave birth to a new baby yesterday.

CHRIS: Sounds like fun, Kerry. So if you'll all sit back, have your coffee, we'll be back right after these messages.
(They both sit back and smile.)

ALLEN: *(Voice Off-stage)* And we're clear.

KERRY: That's it! I have had it!

CHRIS: Oh, no! Not again.

KERRY: Allen! Allen, get down here. We've got to talk!

ALLEN: *(Voice Off-stage)* Forget it, Kerry. Why don't you just call your agent...again. Or talk to Robert. He's the producer.

KERRY: Fine. Get him on the phone.

CHRIS: That might prove to be a little problematic.

KERRY: Why?