

SEVEN DEADLY SINS  
10 MINUTE ONE ACT PLAYS

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BUS STOP  
BY  
Emily Serviss  
6/26/15 v.10.1  
based on draft v.4 6.21.15

LOCATION: Bus Stop

TIME: Present Day

SIN: Wrath

CAST:

BOOKWORM: male 20s or 30s. Nerdy, introspective, shy and highly imaginative.

NANNY: female 40s or older. Chatty and a bit of a busy body.

PUNK: male Late teens or early 20s. Sullen but highly excitable.

BUSINESS MAN: male 30s or 40s. Stoic while in "reality," but his personality changes and adapts to which fantasy he's reenacting. Also, British.

\*OLDER LADY: female 60s. Dignified and sophisticated.

\*SEXY LADY: female 20s. Gorgeous. Sex on legs.

\*HOUSEWIFE: female 30s or 40s. Depressed and despondent. Just trying to get through the day.

\*One actress can play these three roles, or they can be three separate actresses.

Stage Right is the "reality" side, and will be prominently lit when the bus patrons are speaking to each other. Stage Left is the "fantasy" side, and will be prominently lit when the fantasy sequences are being reenacted.

On Stage Right, three people wait for the bus. A middle aged NANNY sits on one end of the bench, pantomiming tending to a small child. A teenage PUNK leans against the bus sign, bopping his head to his iPod. A 20something BOOKWORM sits on the other end of the bench, engrossed in a mystery novel.

On Stage Left, a distinguished looking BUSINESS MAN paces, smoking a cigarette and holding a briefcase. His face is a blank slate, but his body language portrays anxiety and anger.

The sound of traffic, honking horns and construction work going on is consistent through the scene, except during the fantasy sequences.

EXT. BUS STOP

The Bookworm glances up from the novel and sees the Business Man. He looks back to his book, but then looks up again and starts watching the Business Man pace. He seems fascinated, and then he speaks, more to himself than to the other people.

BOOKWORM  
It's in his briefcase.

NANNY  
(thinking he's speaking to her)  
Excuse me?

BOOKWORM  
The money, he's got it hidden-

He turns to the Woman, sees the confusion on her face and buries his face back in his novel, the rest of the sentence a mumble.

BOOKWORM  
-in his briefcase.

NANNY  
What money?

BOOKWORM  
Nothing, I was just making it up.

The Woman stares at the Bookworm. He doesn't look threatening, but he's talking crazy. The Bookworm pauses, then turns to face the Woman.

BOOKWORM  
Look how he's pacing the sidewalk so intensely. His hands are balled into fists, but his face is totally blank. So even though his body language is saying that he's pissed about something, he's trying to blend in so no one will notice him.

NANNY  
(getting interested)  
So what does that mean?

The Bookworm scoots closer to her on the bench. The Bookworm and Woman don't notice, but the Punk turns the volume down on his iPod, listening in.

BOOKWORM  
He's a mastermind criminal.

\*\*\*FANTASY SEQUENCE\*\*\*

*The lighting switches to Stage Left. Now the Business Man is lit, and the bus stop is in shadow. All actions on Stage Left are in **pantomime**. The Business Man knocks on a door, much calmer, confident and he has a suave charm about him.*

BOOKWORM (VO)  
He's been a con man for years, and he's been working this job for months.

*A LADY enters the stage and answers the door. She's dressed very posh and even though she carries herself a little*

*arrogantly, she smiles warmly at the Business Man and kisses him on each cheek.*

BOOKWORM (VO)

See, he's gained the trust of a wealthy widow, despite her being icy cold to everyone else.

*The Lady shows the Business Man inside, where she has tea and scones set up. They sit and she pours him a cup of tea.*

BOOKWORM (VO)

Over the course of their friendship she's confided in him, and last week while they were having their morning tea and scones-

NANNY (VO)

What's a scone?

BOOKWORM (VO)

It's a kind of pastry.

NANNY (VO)

Why weren't they drinking coffee?

BOOKWORM (VO)

Well, they're both British...

NANNY (VO)

Oh, okay.

BOOKWORM (VO)

Anyway, last week she let slip where her safe is hidden, and so this morning was the day that he finally went to crack the safe.

*The Lady excuses herself and leaves the stage. The Business Man jumps up and pantomimes taking down a painting from the wall, revealing the safe. He quickly whips out a stethoscope and cracks the safe.*

*He opens the door to reveal piles and piles of cash. He loads it into his briefcase, closes the door, and starts to replace the mirror, but he hears the Lady returning and rushes to replace the mirror. He returns to the table*

*just as the Lady returns onstage. Flustered, he stands up to leave.*

BOOKWORM (VO)

While she's doing the dishes, he steals all the money, and stuffs it in his suitcase. Then he fakes feeling ill so he can get away with her money before she notices anything.

*The Business Man leaves the apartment, but stops when he sees the traffic. He looks around, his face showing no emotion, his hands starting to ball into fists.*

BOOKWORM (VO)

Because he was ahead of schedule, and because of all this traffic, his accomplice is late picking him up.

\*\*\*BACK TO REALITY\*\*\*

The Lady exits the stage, and the Business Man resumes his pacing. Lighting back to Stage Right.

BOOKWORM

So now he's stuck at the scene of the crime, millions of dollars in his briefcase, waiting for his getaway car.

NANNY

I don't buy it.

BOOKWORM

What do you mean? Why not?

NANNY

If the lady was as rich as you say she is, she wouldn't be doing her own dishes.

The Bookworm stares at the Woman, at a loss for words. Slowly, so the other two don't notice, the Punk pulls one of the earbuds out of his ear.

NANNY

You see how he's smoking a cigarette?

The Bookworm looks back to the Business Man and watches him take a drag.

BOOKWORM

Yeah, so?

NANNY

He's having a torrid love affair.

*\*\*\*FANTASY SEQUENCE\*\*\**

*The Business Man knocks on the door and leans against the frame. The Lady enters the stage and opens the door, smiling seductively at him. She's wearing a lacy bathrobe that's open just enough to show some cleavage.*

NANNY (VO)

He's been having an affair with his much younger, slutty secretary for weeks now.

*The Lady pulls the Business Man into the apartment and pulls him close in a very passionate kiss. She breaks off the kiss, steps back and slowly pulls open her bathrobe to reveal a very naughty piece of lingerie.*

NANNY (VO)

He's been having trouble with his wife lately, and he recently started returning the advances that his secretary had always made. Last month they started having an affair, and it's been going on ever since.

*The Business Man takes off his jacket and tie and drops them on the floor, but keeps the briefcase.*

BOOKWORM (VO)

He brings the briefcase into the bedroom?

NANNY (VO)

He hides his sex toys in with his paper work.

BOOKWORM (VO)

His what??

*The Business Man opens the briefcase to reveal lots of various sex toys. He pulls out a pair of handcuffs and the Lady gives him a playful smile. The Business Man and Lady exit the stage, dropping clothes on their way out.*

NANNY (VO)

Oh yeah, she does things in bed that his wife would never do. It's very scandalous. And he doesn't want to get caught, so every week he drives to the office and parks his car, then walks 3 blocks over to take a taxi to his mistress' apartment. He's got one of those custom license plates, so anyone driving by would recognize his car and say something to his wife.

BOOKWORM (VO)

Smart guy.

*The Business Man returns to the stage, straightening his tie as he does so. Then he lights up a cigarette and he starts to pace.*

NANNY (VO)

It usually works perfectly. He gets to the office earlier than anyone else, and by the time the taxi drops him back by work, he has time to walk to the Starbucks on the corner, get a latte, and walk back to the office right on time to start the day. Except that today with all this traffic, his taxi is late and he's stuck waiting on the sidewalk.

\*\*\*BACK TO REALITY\*\*\*

BOOKWORM

He's mad about being late to work? So what? He's probably someone important who can stroll in whenever he wants.

NANNY

No, no, he doesn't care about being late. See, the longer he waits on the sidewalk, the greater the chances are of someone he knows driving by and

NANNY (CONTINUED)

seeing him. And the longer he waits,  
the guiltier he feels about cheating on  
his wife.

BOOKWORM

So he does still love his wife?

NANNY

Of course he does! They've been married  
over 30 years, but the problems started  
when-

PUNK

Man, you guys are both way off.

The Woman and Bookworm look over in surprise.

*\*\*\*FANTASY SEQUENCE\*\*\**

*The Business Man strolls through his office, cocky and important. He goes into a meeting where he gets the news that he's being demoted. The Business Man is outraged, but he can't do anything about it.*

PUNK (VO)

See, he used to be a bigwig at some big  
company, right? But they had all these  
like, cutbacks and he got demoted.

*He pantomimes packing up his belongings and carries his box of stuff out of his office to his new cubicle.*

PUNK (VO)

So before he had like, this big corner  
office and he was all important, and  
now he's just another cubicle monkey.  
They turned his office into a private  
gym for all of the CEOs of the company,  
which pissed him off like you wouldn't  
believe.

*The Lady returns to the stage, looking run-down and dumpy in a dingy bathrobe. She hands the Business Man a cup of coffee which he takes a sip from, then hands it back to her and she hands him a sack lunch.*

*She kisses him on the cheek half-heartedly, not noticing his anger. She tiredly exits the stage.*

PUNK (VO)

And because he got demoted he couldn't afford his house anymore and then they repo'ed his car and now he has to carpool with Simmons in Accounting.

BOOKWORM (VO)

And the company is doing so poorly, he's afraid he's going to get fired.

PUNK (VO)

Dude, he's already been fired!

*The Business Man is in another meeting, this time getting fired. He listens expressionless, then walks offstage, scarily calm.*

PUNK (VO)

They told him he got the axe a couple weeks ago and today is his last day at work and he's wicked pissed.

*The Business Man walks back onstage, with a gun. He puts the gun in his breast pocket, lights a cigarette and begins pacing.*

PUNK (VO)

So he went and got a gun and today he's totally going to go postal when he gets to the office. He's taking everyone out, starting with whoever is working out in the gym aka his old office.

\*\*\*BACK TO REALITY\*\*\*

The Business Man takes one last drag of his cigarette, tosses it on the ground and continues to pace.

NANNY

He looks kinda nervous.

PUNK

Well yeah, I'd be hella nervous too if I was about to go on a killing spree.

BOOKWORM

I almost feel bad for him.

The Woman and Punk look at him.

BOOKWORM

I said almost.

The three of them look back to see the Business Man staring straight at them intently. They quickly look away nervously.

NANNY

Do you think he heard us talking about him?

BOOKWORM

From all the way over there? He couldn't have...

PUNK

He looks...kinda...intense.

BUSINESS MAN

HEY!

The threesome look up, startled but before they can react, the familiar squealing of bad bus breaks draws the threesome's attention downstage, where the bus is approaching.

The Bookworm quickly shuts his book and stands. The Woman readies the carrier. The Punk shifts his backpack to the other shoulder. All three avoid eye contact with the Business Man.

The Business Man yells out something, but the loud drilling from the construction drowns out his words. Frustrated, he darts across the stage and almost gets hit by a car.

BOOKWORM

Um...

The loud blare of the horn startles everyone, but the Business Man waves it off, storming across the stage, his hand reaches into his breast pocket...

PUNK

Oh shit! He's totally going to kill us.

The Punk pauses for a moment, then turns and runs offstage. The Woman and Bookworm look at each other as the Business Man steps next to them. His hand emerges from his pocket and the Bookworm stands there frozen. The Woman lets out a small cry and covers the carrier.

The Business Man sets down his briefcase on the bench and pulls out...his wallet. The lighting for the first time, covers the entire stage.

BUSINESS MAN

(British accent)

Do either of you have change for a \$50?

The Woman and Bookworm shake their head 'no,' still somewhat shaken. The Business Man steps around the Bookworm and Woman to be first in line for the bus. The Bookworm tries to recover.

BOOKWORM

Bet with a co-worker?

BUSINESS MAN

(pause; quietly seething)

Car's in the shop.

A moment of silence. Then, the Bookworm leans over to the Woman and whispers.

BOOKWORM

I told you he was British.

The sound of the bus pulling up to the curb and the doors opening as the lights fade out.

THE END.

MOTEL  
BY  
Bil Sherrin  
6/26/15 v.10.1  
based on draft 4.0

LOCATION: Room 213 at The Motel 12 off I-75 in Michigan

TIME: Late October, Present Day, 8:00 PM

SIN: Lust

CAST:

PENNY: female Prostitute. Dressed like a librarian. Smart. Funny. Playful. Doesn't give a shit. Never left town. In her forties. In great shape. Very confident. Lots of regulars. Savvy.

JOHN/ERNEST: male First-time client. Nervous. Aroused. Married but bored. Prominent in town, but also never left. In his forties.

EXT: An Autumn drizzle falls on the trampled leaves from the trees circling the mom-and-pop motel off of I-75 just south of Frankenmuth, MI. Motel 12 ('cause it's twice as nice as Motel 6) is kept up just nice enough to keep the inspectors away and to be a favorite for local hookers who service your cliché truckers and occasional traveling salesmen. The neon sign works perfectly; There are no missing letters. Cute little cardboard ghosts and goblins and jack-o-lanterns are affixed to the windows of the outside of the office's façade. The structure is two stories with all the doors facing the parking lot. It's 45 degrees.

INT: Room 213. Second Floor. Neon sign lights show through the crack between to the brown drapes that are donned with a pattern of orange owls. The room is well kept, without stains; plush olive green, wall-to-wall shag carpeting consumes the room. The bathroom has new tile. The TV is a flat screen and is secured to the wall with a lock. The walls are covered with dark fake wood paneling. The bed is a double with a new mattress. The mini-fridge is for the customers to stock with their own beverages and wares.

PRODUCTION NOTE: (( TBD )) but I would love to consider to have this as a silhouetted performance. That is, have a screen or sheet between the audience and the performers with back lighting.

Penny parses the drapes and raises the window and ducks her head out and lights two cigarettes.

PENNY

I love the fall.

JOHN

Someone'll see us. Close the curtains.

Penny brings her head back in the room, closes curtains.

PENNY

(teasing / with air quotes)  
what a fuckin' cliché... calling  
yourself "John"... people will see ME.  
Not you, "John"... ME.

Penny hands John one of the cigarettes and he takes a drag. Penny is flirtatious and sultry. Pointing out her details of the room.

PENNY (continued)

I'm always in this room. Two-one-three. Nobody wants it, but I do. I want this room like you want me, "John". I take care of this room. The lava lamp. Mine. The incense. Mine. This boom box - it's mine.

Penny turns on some music (Barry White / Jazz / etc.) and then moves over to John seductively puts each on hand his shoulders.

PENNY (continued)

you gonna to take care of me, John?

John moves away nervously.

JOHN

I don't usually smoke.

John puts his cigarette in the ash tray politely but does not put it out.

John (continued)

(with air quotes / snarky)

...well "Penny" is soooo cliché. "penny for your thoughts". Why don't you call yourself "Charity" or "Candy" or... just have a name tag on your blouse: "hello, my name is hooker"

PENNY

(flirtatious)

Now that's harsh. Penny's my real name. Promise.

JOHN

(pause)

huh. ' went to high school with a Penny.

PENNY

(flirtatious)

I know.

JOHN  
(surprised/concerned)  
Penelope?! Penny Malone?

PENNY  
Yep.

JOHN  
You don't remember me?

Penny walks over to the fridge and starts to prepare two drinks with ice.

PENNY  
Why don't I pour us some drinks.  
Refresh my memory.

JOHN  
My last name is right behind yours in  
the alphabet. I sat behind you in  
homeroom... all 4 years in high school.

PENNY  
Mason.

JOHN  
huh?

PENNY  
Your last name.

JOHN  
You remember?

PENNY  
No.

JOHN  
Oh.

PENNY  
(sarcastic)  
Do you know how many of my "Johns" I  
went to high school with? You're  
probably the last one. Finally! My  
vagina can retire!

JOHN  
You really don't remember me?

PENNY

No. Look. You're fucking handsome. I don't get a lot of handsome.

JOHN

I'm no fireman on a calendar.

PENNY

You're no pizza-face-shoelaces-never-tied-obsessed with winning the Rube Goldberg contest in physics class-kid either.

JOHN

You do remember!

PENNY

(emotional)

Girls remember... boys who... don't tug on their hair... who don't pull their bra straps... You didn't goose me. You asked me about my dreams...

Long pause.

JOHN

Well?...

PENNY

Well what?

JOHN

Your dreams.

PENNY

(incensed)

You're a dick. You're looking at 'em.

(sarcastic)

I bring dreams to life... Just not mine! I'm dressed like a librarian! Support hose. Glasses. A skirt so long I might as well be inside a Jane Austen novel.

JOHN

You're striking.

PENNY

Shut up! Why is it so important that I remember you?!

JOHN

(empathetic)

Had I know you were penny precious.com, I would have asked for cheerleader.

PENNY

Ernie! That's it. Ernie Mason.

JOHN

Ernest. It's Ernest.

JOHN/PENNY (in unison)

...after Hemmingway.

JOHN

See, you do remember?

PENNY/JOHN (in unison, giggling)

"no"

JOHN

So now what?

Penny seductively walks over, drinks in hand, sits on John's lap, and hands him his drink.

PENNY

Well... We're on your dime. You have me all night. You are "George Clooney" handsome and I'm dressed up like Annie Potts in Ghostbusters...

PENNY/JOHN (in unison)

(giggling / nasally voices)

"Hello, Ghostbusters!?"

Penny moves her hand on John's thigh and squeezes.

PENNY

"Does this pole work?"

Pause.

PENNY

Come on. Ghostbusters. That was funny.

JOHN

(nervous / concerned)

I don't know. It's such a slippery slope... first, a librarian, then I ask you to be my stepmom, then you bring a donkey...

PENNY

I'm not going to poop on you.

John looks down Penny's blouse, as she is still on his lap...

PENNY

They're nice, aren't they?

JOHN

They're perfect. They were perfect in high school. They're perfect now.

John lifts Penny off his lap, pounds his drink and heads to the fridge for another.

JOHN

(in a silly fit / babbling)

Perfect. Perfect. Perfect. The perfect breasts. The perfect Penny breasts. In her cheerleading outfit, I mean librarian outfit... I mean... damnit.

PENNY

It's just sex, Ernie.

JOHN

(upset)

Ernest. It's Ernest... and it is not just sex.

PENNY

Uh... yeah it is. I promise. I have had lots of it. The quarterback. The point guard. The soccer coach.

(reminiscing)

The swim coach. The tennis coach. The hall monitor...

JOHN

I get it. I get it.

PENNY

Listen, you're nervous. It's OK, it'll be just like Doc Schaeffer taught us biology class. I promise.

PENNY/JOHN (in unison)

(giggling)

He's not even Doctor...

(long pause)

I know. Right!

JOHN

He always said Courtship and Caring before "coitus"!

PENNY

Hate that word. Even intercourse is better.

JOHN

(in old man teacher voice)

The Three "C's" must come in order!

(long pause)

(regular voice)

...so we pretend?

PENNY

...Yesssss! EXACTLY. We pretend. I care for you. You court me. Then we consummate.

JOHN

(giggling)

Another "c"! you really are a librarian!

Pause.

PENNY

Earnest. Penny precioius.com is not ok cupid. But...

(pause)

"pretending" - it's always there. It was there when I spent time with the quarterback, the point guard...

JOHN  
(interrupting)  
I get it. I fuckin' get it!

PENNY  
Anyway, you pretend in your job, I am  
sure you pretend in your marriage and  
we are going to pretend tonight...  
except it's going to be so much fun!

JOHN  
It's not the same.

PENNY  
Does your gadget need some  
pharmaceuticals?

JOHN  
Oh. No. I could find water right now.  
(pause)  
it's just the guilt.

PENNY  
Guilt!? Guilt!? I'll tell you about  
guilt. I pooped on a guy once.

JOHN  
I thought you said you wouldn't do that.

PENNY  
Well, I did and it was Principle  
Skinner. It's not something you need  
to do twice.

JOHN  
It's not something I need to do once.

PENNY  
Well, good.

JOHN  
I mean, I stopped at Donkey, and even  
then I was kidding.

PENNY  
I know! ...let me play some music from  
high school!

Penny goes back over to boom box and pushes another button and "Adult Education" from Hall and Oates starts to play. She saunters back to John, grabs his hand and starts to Dance with him – trying her hardest to seduce him and having a great time. At first, John is reluctant, but eventually the two of them are having a grand – albeit very cheesy – grand time dancing to Hall and Oates. As the music ends/gets quiet, Penny really pushes hard

PENNY

So, Earnest. I really want to unzip your fly.

JOHN

I just, I just, I can't.

PENNY

You know... Just get the fuck out. Just get the fuck out! I'm busy. I got shit to do and it ain't you.

JOHN

You mean like spit ping pong balls out of your v-j-j. No. No, I'm staying.

PENNY

Fine. But, I wasn't lying about you being handsome, so... um. Yeah.

JOHN

Look. We grew up with Sesame Street and Moon Landings...

PENNY

Stirrup pants and M-TV.

They both start doing the M-TV intro song.

PENNY/JOHN (in unison)

(giggling)

Duh-Duh-Da... Da-Da Duh-Duh-Da... Da-Da

(long pause)

(still giggling singing like Hall & Oates)

"AAAH-Dult... EducAAation"

(long pause)

PENNY  
(feeling nostalgic)  
The Cold War.

JOHN  
(feeling nostalgic)  
Yeaahhhh.

PENNY  
Tonight feels like the cold war.

JOHN  
(annoyed)  
Come on.

Long pause.

JOHN  
You know what I'd really like to do?

PENNY  
Play trivia pursuit?

JOHN  
No.

PENNY  
T.P. Mr. Skinner's house?

JOHN  
No.

PENNY  
Should I sit on your face?

JOHN  
No. No. No.  
(long pause)  
I'd want to give you a bath.

PENNY  
I would love that! My back is killing  
me.

They take each other's hands and slowly walk off stage  
toward the bathroom.

JOHN

I bet.

PENNY

(not that mad, kidding)

Shut up!

(pause)

...You never told me why it was so important that I remember you.

JOHN

Because in high school... I wasn't pretending.

More music plays.

THE END.

BARBIE ENVY  
BY  
Scott Welty  
6/27/15 v.10.1  
based on draft v.3 6.24.15

LOCATION: A Barbie party at the home of CINDY.

TIME: Present Day

SIN: Envy

CAST:

SUSAN: female A child.

BARBIE: female Susan's Barbie doll.

CINDY: female Same age as Susan

PENNY: male Same age as Susan

All characters played by adults.

(SUSAN walks in holding and talking to a Barbie doll. BARBIE, a woman dressed as the Barbie doll, follows behind SUSAN. SUSAN talks to the doll. The woman behind her responds.)

SUSAN

Oh, Barbie! Our first Barbie party!  
You'll get to play and meet with all the  
other Barbies!

BARBIE

I'm so excited!

SUSAN

Look at the dress Mom made for you! You  
look so pretty!

(SUSAN is pirouetting the Barbie doll, admiring the dress.)

BARBIE

(Pirouettes)

Weeee! Pretty, pretty pretty! Oh,  
Susan! Thank your mother for me! I'm  
the prettiest Barbie in the world!  
Pretty, pretty, pretty!

SUSAN

I'll have cake and ice cream and you'll  
have tea and cookies with all the other  
Barbies.

(SUSAN knocks on the door or rings the bell.)

BARBIE

Now I have to watch my figure, Susan.  
(BARBIE laughs and puts her hand on  
hips.) Ha ha ha! Oh, I *never* have to  
watch my weight! I'm pretty, pretty,  
pretty!

SUSAN

Maybe there'll be lots of Kens there to  
take you to the dance!

(SUSAN takes her Barbie by her tiny hands and spins around. BARBIE spins around too, her arms outstretched as if holding onto to SUSAN.)

BARBIE

Weeeee ! Look at me! I'm the bestest,  
prettiest dancer at debutant ball! All  
the Kens will want to dance with me!  
Weee! Weee!

(CINDY opens the door. The Barbie CINDY holds is exquisite.  
Stoneface, CINDY watches SUSAN spin around with her doll.  
SUSAN realizes she is being watched, stops spinning, looks  
at CINDY.)

CINDY

Oh. You're Susan Albright.

SUSAN

I'm here for...

CINDY

Mom invited you.

SUSAN

... the Barbie party. Yes. She invited..

CINDY

You're not from Birdtown are you?

SUSAN

I'm... I'm from this side of town.

CINDY

You're not from The Park.

SUSAN

No. I live one street outside of The  
Park.

CINDY

Oh.

BARBIE

I'm Barbie! (Silence.) I'm  
pretty!(Silence.)

CINDY

Not The Park but one street outside.  
Sounds like Birdtown to me. (SUSAN tries  
to protest.) Whatever. Come on in.

(They all enter CINDY'S home.)

BARBIE

Oh... wwwwoowww!

SUSAN

Oh wow.

BARBIE

Look at this place!

SUSAN

Look at this place.

BARBIE

I want this place! Susan? Susan. I want...

SUSAN

I want... I mean... wow, wow. My home's nothing like this!

CINDY

Well, yeah, it's not Birdtown. (Sighs.) Follow me.

(SUSAN and BARBIE follow CINDY.)

BARBIE

What's Bird Town? She makes it sound so bad!

SUSAN

Bird Town is where all the poor people are from.

BARBIE

You're poor!? I'm living with a poor family!

SUSAN

I'm not poor.

BARBIE

Oh my god! We're poor! I'm the Barbie of a poor child!

CINDY (Stops)

We're here.

BARBIE

You lied to me, Susan! I thought you were rich! We live in a toilet compared to this place!

CINDY

(To "party guests" audience.)  
Girls! Susan from Birdtown is here.

BARBIE

You're the one who's poor, Susan! Not me! Tell them!

CINDY

And... this is Penny.

(PENNY'S doll is a Barbie head stuck on the end of a pencil with a big rubber eraser attached to the other end.)

PENNY

My Barbie's a pencil.

BARBIE

Oh. My. God. Penny from Birdtown.

SUSAN (With BARBIE's line above.)  
Penny from Birdtown.

CINDY

You know each other.

SUSAN & BARBIE

We just know her from school!

PENNY

Barbie! Yay!

CINDY

Knew you were from the same side of town.

PENNY (Whispers to SUSAN)  
Cindy's soul's been suck out. The universe behind her eyes is filled with...  
nothing. Nnnoothhiinngg

BARBIE

For god's sake. Move away from Penny and closer to Cindy! Cindy's rich and pretty!

(SUSAN begins to move toward CINDY.)

CINDY

What's that?

(SUSAN halts.)

SUSAN

What?

CINDY

(Pointing to SUSAN'S doll.)

What's... that.

BARBIE

I'm Barbie.

SUSAN

She's my Barbie.

CINDY

No. Her dress. Why dress her like that?

BARBIE

Because I'm pretty, pretty, pretty, pretty!

CINDY

It's ugly.

SUSAN & BARBIE

What?

SUSAN

All Barbie's look the same.

PENNY

And they feel the same (stage whisper) except inside.

CINDY (Cuts in)

And you made her ugly wearing that dress.

BARBIE

It's ugly?

SUSAN

It's not ugly. She's not ugly.

BARBIE

I didn't know it was ugly.

SUSAN

It's not ugly. My mother made the dress.

CINDY

Why? Are you poor? Are you from Birdtown?

SUSAN & BARBIE

I'm not from Birdtown!

PENNY

I'm from Birdtown. (CINDY glance stone face at PENNY.) Sorry.

CINDY

So you're Mom doesn't like you?

SUSAN

Yes! I mean No! I mean yes she likes me!

CINDY

Then why'd she make an ugly dress.

BARBIE (Awful realization)

It's ugly? It's... it's ugly! Why did your mother make me an ugly dress!

SUSAN

I said it's not ugly! We made it together.

BARBIE

Your mother hates you. She let you help her sew an ugly dress just to embarrass me and make you look stupid!

CINDY

If your mother loved you she would have bought your Barbie this.

(CINDY shoves her Barbie in SUSAN'S direction.)

BARBIE

It's a beautiful gown.

SUSAN

It's a beautiful gown.

(CINDY shoves her Barbie in SUSAN'S face.)

CINDY

From the high end haute couture Barbie  
line: Monsieur Mattel!

(PENNY shoves her Barbie in SUSAN'S face.)

PENNY

Monsier Matteeeeellll!

(PENNY slowly taps her Barbie head on SUSAN'S forehead. EVERYONE stares at PENNY. PENNY stops tapping SUSAN'S head. PENNY slowly twists off the eraser head at the base of her Barbie pencil as she speaks.)

PENNY

My Barbie is wearing an extra big pink  
eraser head designed by Monsier  
Matteeeeellll!

(PENNY holds up the eraser towards CINDY while tapping the Barbie pencil on SUSAN'S forehead. Beat of Silence.)

BARBIE

Oh... my... god.

(PENNY realizes everyone is staring at her. She twists the big eraser head back on the pencil.)

PENNY

OK. I'll put Barbie's clothes back on...  
for now.

BARBIE

Susan... step away from the Birdtown freak.  
Move towards Cindy.

(SUSAN moves closer to CINDY.)

CINDY

If your mom really liked you she would have bought the most beautiful, most expensive clothes from the official Barbie catalogue. My mom likes me loves me 'cause she buys buries me in Barbie stuff. So it must be love! So... your mom must hate you. Or you're poor. Same thing.

BARBIE

Her logic is impeccable!

SUSAN

We're not poor.

CINDY

No?

BARBIE

Yes. Yes, and I want to be rich like her.

CINDY

No? Then you're mom must really hate you if she has money and won't buy you real Barbie clothes.

BARBIE

Your mom really hates us. The bitch! I want those clothes! Listen to me Susan...

CINDY (Also to audience)

Alright girls! Time to drive to Malibu!

SUSAN

Malibu?

BARBIE

Listen to me! Your mom humiliates us with this dress...!

SUSAN

What's Malibu?

PENNY

It's "Ubilam" spelled backwards!

BARBIE

Listen to me!

CINDY

Malibu's only the hottest cool place  
where the coolest hot people live! So  
put your Barbies into their convertibles.

SUSAN

I don't have a convertible.

BARBIE

I... want... a... convertible!

SUSAN

I don't have any car.

BARBIE

Candy Apple Red with the fastest engine!

CINDY

Oh yeah, right!

BARBIE

And a phone to call the other Barbies and  
tell them my convertible is the best!

CINDY

You're from Birdtown.

SUSAN & BARBIE

I'm not from Birdtown!

CINDY

Guess you have to hitchhike. Vroom!  
Vroom!

(CINDY drives her Barbi away to "Malibu.")

SUSAN

Walk to Malibu?

BARBIE (In SUSAN'S ear)

You stupid little girl. You better damn  
well get me a damn better car.

PENNY

Don't worry.

BARBIE

A XJ6.

PENNY

Hop on my Barbie's back.

SUSAN

What?

BARBIE

You heard me. I want a Jaguar XJ6.

PENNY

Have your Barbie hop on my Barbie's back.

BARBIE

With a V8 engine, black leather seats and an exterior more candy apple red than theirs!

SUSAN

Why?

BARBIE

'Cause I want to show up that little bitch from The Park!

PENNY

Because my extra large eraser tip by Monsieur Mattel! is extra bouncy too. Go on. My Barbie would love for your Barbie to climb on her back.

BARBIE

Oh, god.

PENNY

Do it.

(SUSAN hesitates but moves to put her Barbie on the back of PENNY'S Barbie.)

BARBIE

No... don't. That Barbie's from Birdtown.

PENNY

Climb on my Barbie. It'll be fun.

BARBIE  
No.

SUSAN  
OK.

BARBIE  
No!

(SUSAN puts her Barbie on the back of Penny's Pencil Barbie.)

PENNY  
Spread your legs around my Barbie's pencil. Yes. Good. Yes.

BARBIE  
I'm rubbing up against a poor person!

PENNY  
Ready?

BARBIE  
I'll never get the stench out!

SUSAN  
Ready for what?

PENNY  
SPROING! (PENNY acts as if her Pencil Barbie is bouncing off the extra large eraser tip. Huge arcs are traveled with each bounce.) SPROING! SPROING!  
SPRRROOOOING! SPRRROOOINGGG!  
SSSSSPRRRRROOOOIIINNNNGGGG!!

BARBIE (With Penny's "Sproings.")  
What?! Stop! What are you doing! Stop!  
I can't be seen like this! Not with pencil neck Barbie! Stop!

PENNY  
We're here. (PENNY twists her Pencil Barbie to face SUSAN's Barbie.) But you can stay wrapped around me if you want. (SUSAN grabs back her Barbie.) Or not.

SUSAN & BARBIE

So this is Malibu.

PENNY

Looks like a basement den to me.

CINDY

How'd you get here so fast.

PENNY

Her Barbie wrapped herself around my  
Barbie and they sproinged all the way!

BARBIE

Shut her up, Susan!

CINDY

Where are their dream homes?

PENNY

What's a dream home?

CINDY

(Presenting Dream Home)

Barbie's dream home by Monsier Mattel!

BARBIE

My god...

(PENNY taps her Barbie head against SUSAN'S  
temple.)

PENNY

Monsier Matteeeellll!

BARBIE

... It's a beautiful home!

BARBIE

I want one!

CINDY

Where's your dream home?

SUSAN

My dad and I made a home for Barbie...

BARBIE

Shut up, Susan! You tape two shoe boxes together and call it a home? You make me sleep in a shoe box! Shut up! Do not embarrass me!

CINDY

This is a gated community. You can't enter unless you own a Malibu Barbie Dream Home!

BARBIE

I deserve to live in a gated community.

(CINDY draws a line with her toe.)

CINDY

Don't cross this line.

SUSAN

But there's nothing on this side.

PENNY

I'm on this side!

(SUSAN steps away from PENNY. CINDY begins playing, back turned to others.)

CINDY

Should've thought of that before you were poor.

BARBIE

She's right, Susan. She is so right about you. I want that house, Susan.

SUSAN

But I want to come over to Malibu.

CINDY

No. Stay in Birdtown Barbie Ghetto.

PENNY

That's OK, Susan. (PENNY pops the eraser off her Barbie pencil.) Because on our side, Birdtown Barbie Ghetto is really a nudist camp. Wee! My Barbie's naked! (Silence, all stare at PENNY.) Clothing

PENNY (CONTINUED)

optional? (PENNY puts the eraser back on her Barbie pencil.) OK.

BARBIE & SUSAN (Simmering)

I said I want to come over to Malibu.

(CINDY turns head and looks at them.)

CINDY

OK.

BARBIE

Thank you.

(SUSAN & PENNY move closer to "Malibu." CINDY turns head away and plays.)

CINDY (To SUSAN)

Your Barbie can be the maid..

BARBIE

What the fuck?

CINDY

And Penny's Barbie can be... the pole to a tether ball.

PENNY

Yay! Tether Ball Barbie! She's athletic!

BARBIE

Tell her. Susan...!

SUSAN

She's not Maid Barbie.

BARBIE (With SUSAN)

I'm Astronaut Barbie!

SUSAN (With BARBIE)

She's Astronaut Barbie.

CINDY

Uh-uh!

BARBIE (With SUSAN)

And I'm Brain Surgeon Barbie!

SUSAN (With Barbie)  
And she's Brain Surgeon Barbie!

CINDY  
So?

SUSAN & BARBIE  
Astronaut Brain Surgeon Race Car Fashion  
Model Professor Barbie!

PENNY  
Nudist Tether Ball Barbie! Yay!

SUSAN & BARBIE  
Astronaut Brain Surgeon Race Car  
Fashion...

CINDY  
But not Prettiest Barbie. Mine is.

BARBIE  
Tell her I'm President Barbie! Lie!

SUSAN  
President Barbie...

CINDY  
President of Birdtown. So what? My  
Barbie's the richest. See? My doll has  
these little sashes that say "prettiest"  
and "richest."

BARBIE  
Why couldn't you make me the richest and  
the prettiest Barbie, Susan?

CINDY  
And that's all that matters

BARBIE  
Tell them I'm the richest and the  
prettiest, Susan.

SUSAN  
I... She's...

BARBIE  
Tell them.

Astronaut... SUSAN

No. BARBIE

Race car... SUSAN

No! BARBIE

Race car... SUSAN

Rich! Pretty! BARBIE

Astro-surgeon... SUSAN

I'm the prettiest richest Barbie! I'm  
the — BARBIE

The maid. CINDY

No. BARBIE

The maid. It's the only way a Birdtown  
girl gets into The Park... I mean Malibu. CINDY

I think I'll plant my pole in Birdtown! PENNY

I don't want to be... SUSAN & BARBIE

CINDY (Cuts off)  
You want in? (Silence.) Then what's  
your Barbie?

(Silence. SUSAN stares at her Barbie.)

The maid. SUSAN

PENNY

The tether ball pole!

CINDY

Exactly.

(BARBIE is right up against SUSAN, insinuating into SUSAN's ear.)

BARBIE

I want to be pretty and rich like them. But no. I had to be stuck with someone ugly and poor and stupid like you! If I could get away from you then everyone would see I'm the prettiest and richest.

CINDY

Time for Barbie Beauty pageant and my crowning..

SUSAN

Shut up.

CINDY

What did you say?

BARBIE

I will not shut up! I will speak louder and louder and louder! I will tell you over and over and over again I want to be the richest, prettiest...

SUSAN

Shut up.

CINDY

Don't tell me to shut up!

BARBIE

You do not tell me Barbie to shut up! You will listen when I say are the ugliest, stupid poor child I ever met!

SUSAN

I said shut up.

CINDY

MOM!

BARBIE

I want to be like them! Make me pretty!  
Make me rich!

SUSAN

Shut up!

BARBIE (With SUSAN)

MAKE ME PRETTY! MAKE ME RICH! MAKE ME  
PRETTY! MAKE ME RICH!

SUSAN (With BARBIE)

Shut up. Shut up. Shut up! Shut up!  
SHUT UP!

(SUSAN suddenly yanks the head off her Barbie.  
BARBIE registers a split second of horror, then  
dead drops to the floor as SUSAN throws her Barbie  
head offstage. Silence. SUSAN speaks to her  
headless Barbie.)

SUSAN

You hate the dress? You hate the dress?!

(SUSAN rips the dress off her Barbie and tosses it down.  
The dress lands on BARBIE. Silence.)

PENNY

Wow. Susan is crazy.

(SUSAN looks at PENNY, then crosses to her.)

SUSAN

Here. It's yours.

(SUSAN pops the Barbie head off PENNY'S pencil, then jams  
that head onto the naked headless Barbie.)

(SUSAN leaves. PENNY looks at her Barbie.)

PENNY

Yay! Nudist Barbie! But who will be  
Tether Ball Barbie?

BLACKOUT. END.

ALLESSANDRO'S NIGHTS

By

Scott Kremer

6/27/15 v.10.1

based on draft v.X 6.23.15

LOCATION:

TIME:

SIN: Pride

CAST:

MARTY: female

JOANIE: female

DANNY: male

ALLESSANDRO: male

HENRY: male

(MARTY enters carrying a large stack of books)

MARTY

(to herself) Way to go Joanie. . .Come in late on the one day I need you to be here on time. (MARTY struggles with the books)

JOANIE

(enters quickly. JOANIE is very excited)  
Marty, you'll never guess-

MARTY

You're late, Joanie.

JOANIE

I know. I'm sorry. But listen-

MARTY

I told you that you had to be here on time today. I told you had to be here to set up for the Alessandro reading.

JOANIE

I know but-

MARTY

I told you. Don't be late, Friday. I need you Friday. Alessandro arrives Friday. You know how much of a pain he is?

JOANIE

I know, but-

MARTY

Did you see his list of "requirements?" There's like a million things on it. And for what? (MARTY looks at one of the books) "Alessandro's Nights, a personal essay of one man's recollections of romance on the road," how does that become a best seller? Give me a break.

JOANIE

I know, he's no Kronskey. But listen-

MARTY

Damn right, he's no Kronskey. He shouldn't even be mentioned in the same breath as Kronskey. . .And who asks for all this crap? "Alessandro requires that a single pink rose be prominently visible twelve inches from the doorway, and that a mostly pristine pear be centered on the display table." What the hell is that? It's just a book reading you know.

JOANIE

The guy's a tool. But listen-

MARTY

I don't even know where I'd find a "mostly pristine pear and-"

JOANIE

Marty!

MARTY

What?

JOANIE

Danny popped the question.

MARTY

What?

JOANIE

Danny popped the question.

MARTY

(MARTY drops all the books, and begins to jump up and down with JOANIE) Oh my God. . .Oh my God! Oh my God!

JOANIE

I know, right. Look (JOANIE shows an engagement ring). A ring and everything.

MARTY

Oh Joanie. I'm so happy for you.

JOANIE

I'm so happy for me too. . .We were just sitting there at lunch, and he kept looking at me funny, and I said "Danny, what's wrong? You look like you just ate a rotten banana." And he said, "nothing." And I said, "not nothing, what?" And he said, "nothing." And I said, "not nothing, what?" And he said, "nothing." And I said, "not nothing-

MARTY

I get it. Then what happened.

JOANIE

Well, that went on for a while, and then he said, "look in the cream soda." And I said, "I don't want to look in the cream soda." And he said, "look in the cream soda." And I said, "I don't want to look in the cream soda." And he said, "look in the cream soda." And I said, "I don't want to look in the cream soda-

MARTY

OK. OK. What happened when you looked in the cream soda.

JOANIE

Nothing. But when I looked up. There he was, on one knee, with a ring in one hand and his pastrami sandwich in the other, and he said, "would you do me the great service of being my wife?". I said "yes" so fast, he barely got out the word "wife." Made him choke on his pastrami.

MARTY

That's so beautiful.

DANNY

(enters) Where is she? Where is my  
buttercup? (DANNY hugs JOANIE)

JOANIE

Hello, husband to be.

DANNY

Did you tell her?

MARTY

Yes, of course, she told me. I'm so  
happy for you.

DANNY

That's some ring, huh?

MARTY

It's beautiful Danny. You did a good  
job. . .(looks at books on ground) I  
better pick these up. His majesty will  
be here soon.

JOANIE

Let me help you.

MARTY

No. No. You guys-

JOANIE

But Alessandro is coming.

MARTY

I know, but how often do you get  
engaged? I bet you didn't even finish  
your lunch.

DANNY

I got the sandwiches in the truck.

MARTY

Go. Go to the truck. Eat your lunch.  
I'll take care of Mr. Tour Rider.

JOANIE

Thanks Marty.

DANNY

I won't keep her long. (DANNY and JOANIE exit)

MARTY

(MARTY kneels and begins to pick up books) Take your time. I'll deal with The Sultan of Smarm. . .(looking at books) How in the world could anyone take this crap seriously? (using a cutesy voice) "Oh, Alessandro please, please tell me of your romantic exploits." Gag me.

HENRY

(enters and startles MARTY) Excuse me.

MARTY

Oh, ah, I didn't see you there.

HENRY

I thought not. . .I am Henry, head assistant to Alessandro.

MARTY

(MARTY stands) Oh, hi. I'm Marty. The assistant manager here at the Book Nook.

HENRY

You are the assistant manager of the "Book Nook" are you? Well, very well, very well. I see that you have a lot of work to do before Alessandro will set foot in this, ah, nook. . .It's good thing I arrived when I did.

MARTY

OK. Well, I thought we could set up the signing table here (MARTY points to display table) and he could do the reading right here as well.

HENRY

No, no, no. This will never do. This does not meet Alessandro's requirements at all.

MARTY

Well, we're just a little store, so-

HENRY

Yes, you are a nook, I see. It's amazing to me how some people just think because they have books for sale that they are worthy of accepting the presence of a man like Alessandro. . . I find it difficult to be in this establishment myself.

MARTY

Hey, listen buddy-

HENRY

No, no, no. You don't "listen buddy" with me. You refer to me as Henry, or Mr. Henry, if you wish. But not "buddy." I am not your "buddy." In fact, I am of a mind to call Alessandro and tell him that we are going to skip this nook, and catch an earlier flight out. Do you really think Alessandro would agree to enter a place like this? Do you know how many cities we are seeing on this tour? Many. Many, many. And most of them have the decency to at least attempt to meet the standards that Alessandro requires.

MARTY

"Attempt to meet the standards?" I'll have you know that this "nook" has received more awards for excellence than you could even imagine, and we are trying to meet all of these ridiculous "requirements."

HENRY

Well, you'll need to try harder. I do not see the requisite rose nor the mostly pristine pear. Where is the border for the exactly twelve foot walkway to provide Alessandro access to the men's room? And what about the turtle hand soap?

MARTY

I was going to ask about that. What is turtle hand soap?

HENRY

You must be joking. You do not know of the turtle soap. The soap of kings.

MARTY

So it's not soap for turtles?

HENRY

No. How could you think such a thing? Do turtles have hands for which they would require soap?

MARTY

I really had no idea.

HENRY

No. No. No. This will no do. Turtle soap. Made from the soft mid-section of the African Golerma Turtle. And no rose, pear or bathroom walkway. I'm sorry. There is just too much to do here and too little time. You must excuse me.

MARTY

No. You are not leaving. We've got a ton of people coming in for this, for God knows what reason, and we aren't cancelling. . .Anyway, you know what they say, "even the most littlest of nooks -

MARTY and HENRY

(HENRY recites the rest of the saying with MARTY and they lock eyes) "can sometimes be a place of great rejoicing for those with a thirst for meaning and truth."

HENRY

You know Kronsky?

MARTY

I adore Kronskey.

HENRY

His work inspires me everyday. You know, I am working on a graphic novel right now, adapting Kronskey for the modern reader.

MARTY

Really, a graphic novel about Kronskey?

HENRY

For the modern reader.

MARTY

Oh, I'd love to see your book.

HENRY

Well, it is in the works. Alessandro has promised me that he would back me for the project just as soon as we are done with this tour.

MARTY

Well isn't that something. You know, I have something that you'd might like to see. One sec. (MARTY exits and comes back with a shoe box full of envelopes). Take a look. (MARTY hands HENRY the box).

HENRY

Is this?

MARTY

Yes.

HENRY

The Kronskey letters?

MARTY

The complete set. It took me forever to get them all.

HENRY

I never thought I'd actually see them in person. What a porthole into his oeuvre.

MARTY

Yes. I think that is almost impossible to understand his oeuvre without these letters.

HENRY

His oeuvre is daunting.

MARTY

No question. A daunting but beautiful oeuvre.

HENRY

Probably the most personal and universal oeuvre in the last century.

MARTY

Yes, it's quite an oeuvre.

HENRY

Well, any nook run by a person with such an appreciation for Kronskey deserves as second chance.

MARTY

I really can't believe you know Kronskey.

HENRY

He stirs something in me.

MARTY

Me too. (HENRY and MARTY look longingly at each other). Wow, do you feel that?

HENRY

I do. (HENRY and MARTY kiss passionately).

MARTY

Jesus.

HENRY

Kronskey . . . So, where is your restroom? I will wash up and then help

you get this nook ready for  
Alessandro.

MARTY

Oh, it's just in the back. You'll need  
a key, here. (Hands Henry a key)

HENRY

Many thanks.(HENRY exits)

JOANINE

(enter quickly) Oh my God, Marty!

MARTY

Joanie? What's wrong?

JOANIE

Danny swallowed the ring.

MARTY

What?

JOANIE

He swallowed the ring. We were eating  
the pastrami and I got some mustard on  
my finger, and he said, "I'll get  
that." And I said, "stay away from my  
finger." And he said, "No, I'll get  
that." And I said, "stay away from my  
finger." And he said, "No, I'll get  
that." And I said, "stay away from my  
finger." And when he tried to lick my  
finger, he got the ring with the  
mustard.

DANNY

(enters) This doesn't feel so good.

MARTY

You should get to a doctor.

DANNY

I don't think I should drive.

JOANIE

And I'm not good with a stick.

MARTY

OK, OK, I'll take you.

HENRY

(enters) OK, so the first thing that we need to do is-

MARTY

Henry, I have to go out.

HENRY

But what about the Alessandro preparations, and Kronskey?

MARTY

It's a long story, but this is Danny (DANNY waives at HENRY) and he just swallowed Joanie, this is Joanie-

JOANIE

Hi.

MARTY

Joanie's engagement ring.

DANNY

I got a little carried away with the mustard.

HENRY

Of course you did.

MARTY

It's a long story. And since Joanie can't drive a stick, I have to drive them to the doctor.

HENRY

Of course you do.

MARTY

Do you understand?

HENRY

Yes, this person (HENRY gestures to DANNY) swallowed this person's (HENRY gestures to JOANIE) ring, because something about the mustard, and since

the stick isn't driving, you need to take them to the doctor.

MARTY

Pretty much. But I'll be right back. Why don't you look at the letters while I'm gone.

HENRY

Sounds like a plan, but please hurry back, it's no fun to Kronsky alone.

MARTY

Oh. You.

DANNY

Could we get going?

JOANIE

Yeah, I'm starting to freak out a little here.

MARTY

Sure. (to HENRY) Won't be long. (MARTY, DANNY and JOANIE exit)

(short pause)

ALLESSANDRO

(enters grandly) Allessandro has arrived!

HENRY

Allessandro?

ALLESSANDRO

(ALLESSANDRO looks around disapprovingly) Henry, what on earth is going on?

HENRY

Allessandro, let me explain.

ALLESSANDRO

Henry! I see no pink rose. There is no pristine pear. And where is my walkway? I can't imagine that they

have obtained the Golerma Turtle soap.  
This will not do. Not do at all!  
Alessandro will definitely not be  
reading in this "establishment."

HENRY

Alessandro, it is going to be fine.  
They are just out now getting, ah, the  
pear and the turtle soap.

ALLESSANDRO

No. No. Alessandro will not be reading  
here. Come on Henry, we are going to  
the airport.

HENRY

Alessandro, just give them a chance.

ALLESSANDRO

No. Alessandro has made his decision.  
We are leaving. And you will now open  
the door for me.

HENRY

Alessandro, you don't understand.  
(HENRY shows ALLESSANDRO the box with  
the Kronsky letters) Look.

ALLESSANDRO

What is that?

HENRY

These are the Kronsky letters, which  
are owned by the most lovely and  
interesting woman that I have ever met.

ALLESSANDRO

Kronsky? Alessandro does not  
understand your fascination with that  
man.

HENRY

He's not for everyone. . .But I can't  
leave. We'll get the place in shape.  
I promise.

ALLESSANDRO

Henry, listen to me very clearly. Alessandro has made a decision. We are leaving, now. To the airport. Take that box with you. Alessandro has decided that you should do that. I'm sure that the lovely and interesting person who owns them will understand that Alessandro needed to "borrow" that "box".

HENRY

I really can't take the letters.

ALLESSANDRO

You can and you will. Alessandro has decreed. Now, take the box, go out that door, or you can just stay here and be dead to Alessandro. The nook will understand.

HENRY

Very well. (HENRY exits with ALLESSANDRO and the box).

(short pause)

JOANIE

(enters with DANNY) Now, you heard what the doctor said. That medicine is going to work fast, so keep that strainer with you.

DANNY

(holding a strainer) I heard. I heard. Don't go anywhere without the strainer.

MARTY

(enters) OK. Here we go. Let's get this place in order. And Danny, keep that strainer handy.

DANNY

I know. I know. Use the strainer. The medicine is going to make me go, and I need to use the strainer to catch the ring, and then-

JOANIE

And then we return it and get another one.

DANNY

What?

MARTY

Where's Henry?

JOANIE

Who?

MARTY

The guy. I'm gonna check out back.  
(MARTY exits)

DANNY

What did you mean return it and get a new one?

JOANIE

I'm not going to wear a ring that has, you know.

DANNY

But I picked that ring out for you special.

JOANIE

Yeah, but-

DANNY

It's part of me.

JOANIE

It's the wrong part.

DANNY

Come on. That ring is special. We wash it off, and it's perfect.

JOANIE

I'm not wearing a ring that came out of your ass.

DANNY

I thought you loved me.

JOANIE

I'm not wearing a ring that came out of your ass.

DANNY

I thought you loved me.

JOANIE

I'm not wearing a ring that came out of your ass.

DANNY

I thought you-

JOANIE

Danny, I love you, and if you love me, you'll understand that we are getting a new ring.

DANNY

I'll be in the truck. (DANNY exits)

MARTY

(enters) He's gone. Henry's gone.

JOANIE

Some guys-

MARTY

No. He was special. He loved Kronskey. I even showed him the letters. . .The letters. . .Where are the letters?  
(MARTY looks around bookstore in a panic) I can't believe that he took the letters!

DANNY

(enters quickly) Bathroom key please.(DANNY take key from MARTY)  
Right back. (DANNY exits)

MARTY

I can't believe it. He seemed so perfect. He loved Kronsky. He was writing a graphic novel.

JOANIE

Marty, I'm so sorry.

MARTY

I'm such a fool.

DANNY

(enters) No dice.

JOANIE

No dice? How about a ring?

DANNY

Nope, false alarm.

JOANIE

You sure?

DANNY

Then you'll have to trust me. The ring has not yet emerged.

MARTY

I can't believe Henry stole my letters!

HENRY

(enters with the box of letter) Marty, oh Marty, I'm so sorry.

DANNY

Oh boy. . .be right back. (DANNY exits)

HENRY

I'm so sorry. Alessandro made me leave and made me take these. But I couldn't I just couldn't.

MARTY

What do you mean, Alessandro "made you?"

HENRY

He came in not long after you left.  
Looked around and decided that he would  
not be reading here, and then ordered  
me to take the box and leave with him.

MARTY

And you just did it?

HENRY

Yes. You don't understand the power of  
Alessandro.

MARTY

I understand that he is a dick.

HENRY

That may be, but when Alessandro says  
to take the box and leave, you take the  
box and leave. But I couldn't take the  
letters from you. So here I am.

MARTY

Thanks for bringing them back. . . I  
guess you can leave now.

HENRY

Marty?

MARTY

You can leave now. Do you think I'm  
going to share my Kronsby with someone  
who is just going to run off behind my  
back? No. You can leave.

HENRY

Marty, please.

MARTY

Leave!

HENRY

Very well. I'll be at the airport, if  
you change your mind (HENRY exits)

DANNY

(enters) So you were right, we are definitely returning this ring.

JOANIE

Can you let me see it?

DANNY

You don't want to see it.

JOANIE

Let me see it.

DANNY

You don't want to see it.

JOANIE

Let me see it.

DANNY

You don't want to see it.

MARTY

Believe him, Joanie. You don't want to see it.

DANNY

Where's the guy?

MARTY

I told him to leave.

DANNY

Good for you.

JOANIE

Are you sure?

MARTY

I think I'm sure. How can trust a guy who steals my Kronskey?

DANNY

You've got to be careful with your Kronskey.

JOANIE

True. But he did bring them back.

MARTY

He did. . .Do you think that I made a mistake?

DANNY

I was in the bathroom for most of it, so I don't know.

JOANIE

I'm sure you did what you thought was right.

MARTY

Yeah, but he loved Kronsky. I've never met anyone who loved Kronsky. And that feeling when I looked at him. . .Oh, Joanie, I've made a horrible mistake. I have to go catch him at the airport.(MARTY exits)

JOANIE

Go to him, Marty.

DANNY

Yes, run. Run like the wind.

JOANIE

Why don't you give her a ride?

DANNY

Good idea. . .(DANNY exits) Marty, wait up!

(JOANIE picks up books from floor)

HENRY

(enters) I know Marty told me to leave, but I will be quick. The flight was delayed and Alessandro has decided that we are going out by train. So if Marty wants to see me, I'll be at the train station. (HENRY exits)

JOANIE

(calling after HENRY) She just went to catch you at the airport!

(short pause)

MARTY

(enters with DANNY) The flight was delayed but they were no where to be found.

JOANIE

Henry was just here. They are going out by train now. He's at the train station.

MARTY

Come on Danny, to the train station.  
(MARTY and DANNY exit).

HENRY

(enters) Did you say something about Marty going to catch me at the airport?

JOANIE

Yes, but-

HENRY

No time. I am off to the airport  
(HENRY exits)

JOANIE

(calling after HENRY) But she came back and I sent her to the train station!

(short pause)

MARTY

(enters with DANNY) They weren't at the train station.

JOANIE

Henry was just here. He's going to try to catch you at the airport.

MARTY

The airport? Why didn't you tell him that I was at the train station.

JOANIE

He ran off before I could.

MARTY

OK. Danny, back to the airport.

DANNY

Right-o. (MARTY and DANNY exit)

HENRY

(enters) Did you say that she was going to the train station?

JOANIE

Yes, but, don't run off, she came back and I told her that you were at the airport.

HENRY

But I'm not at the airport.

MARTY

(enters with DANNY) He wasn't at the airport.

HENRY

I know. I'm here.

MARTY

Oh, Henry.

HENRY

Oh, Marty.

MARTY and HENRY

Listen. . . I know we've just met, but you have stirred a feeling in me that I never thought possible. . . And the thought of not being with you on a more permanent basis brings such sorrow. . . Such, such, sorrow. . . Will you take me back?. . .Will you?. . . What would Kronska say?

MARTY

He'd say, "of course you will be together-

MARTY

"because that is just what should be."  
(MARTY and HENRY embrace)

DANNY and JOANIE

That's so beautiful. (DANNY and JOANIE embrace)

DANNY

We should go exchange that ring.

JOANIE

That's a good idea. Give these guys some privacy. (DANNY and JOANIE exit)

ALLESSANDRO

(enters) Allesandro has changed plans! The train is just as bad as the plane. We aren't getting out until tomorrow.

HENRY

Allesandro, I'm not leaving with you tomorrow. I am staying here with Marty.

ALLESSANDRO

Henry, Allesandro has decided that you will leave this place and return with Allesandro to the Plaza.

HENRY

No.

ALLESSANDRO

No? You are saying "no" to Allesandro?

HENRY

Yes, yes I am. I am saying "no."

ALLESSANDRO

This is very unusual for Allesandro. No one has ever said "no" like that to Allesandro.

MARTY

No. He is staying. In fact, not only is he staying, but you are doing your reading here tonight.

ALLESSANDRO

Who is this person?

HENRY

This is Marty. My partner in Kronskey.

MARTY

You are doing the reading, with no rose, no mostly pristine pear, no walkway, and definitely no Galapagos Turtle soap.

ALLESSANDRO

It's Golerma Turtle soap.

MARTY

Whatever.

ALLESSANDRO

I don't know what is happening to Alessandro but I feel a power over me that is compelling me to do as you say.

HENRY

That's the power of love.

MARTY

And Kronskey.

ALLESSANDRO

Love and Kronskey. Who knew?

HENRY

"As the tide turns and our love grows, no force-

HENRY and MARTY

"shall separate the ideal from the churning story of our most bitter heart. . . Love, that most turgid endeavour, is not just feeling, not just emotion, but electric and unyielding, and that which we must seek. . . without looking."

ALLESSANDRO

Uh huh?

JOANIE

(enters) Marty, oh my God! Danny just dropped the replacement ring down the sewer.

DANNY

(enters) I told you to stand still.

JOANIE

I said, I wasn't ready.

DANNY

I told you to stand still.

JOANIE

I said, I wasn't ready.

DANNY

But I told you to stand still. . . Come on. (DANNY exits)

JOANIE

I said, I wasn't I ready. (JOANIE exits)

MARTY

Come on, let's go help them fish it out.

HENRY

Kronsky would want that. (MARTY, ALLESSANDRO and HENRY exit)

JOANIE

(O.S.) Can you see it down there?

DANNY

(O.S.) I got it! . . .Wait, my hand's caught.

HENRY

(enters with MARTY) We're gonna need a bolt cutter.

MARTY

In a minute. (grabs and kisses HENRY)

DANNY

(O.S.) Got my hand out!

JOANIE

(O.S.) Danny, that's the wrong ring!

End

SEVEN UNDEADLY SINS  
BY  
Jenn Dlugos and Charlie Hatton  
6/27/15 v.10.1  
based on draft v.1 2.7.15

LOCATION: Cabin in woods

TIME: Present Day

SIN: Gluttony

CAST:

WALT: male Wrath writ large; every little thing sets off Walt's temper.

GEORGE: male Greed in human form; if he can get his hands on it, George will have it.

ESTHER: female The embodiment of envy; Esther's never happy so long as someone else has it better.

PRUDENCE: female Pride personified; nobody is prouder of themselves than Prudence.

GRANT: male All about gluttony; Grant's eating his feelings, and everyone else's, too.

SAM: male A study in sloth; Sam's much too tired to let a little zombie apocalypse concern him.

LISA: female The picture of lust; she's a girl with a one-track mind.

NOTE: When the characters return as zombies, all are moaning, shambling wretches, devoid of all personality. Except Prudence, who's still a little steamed.

Five people -- WALT, GEORGE, ESTHER, PRUDENCE, and GRANT run on stage in utter panic. George and Prudence are dressed to the nines. The rest are in casual clothes. Grant is eating a massive bag of potato chips. SAM, another member of their group, trails behind. He wears pajama pants and shows absolutely no sign of panic.

ESTHER

Hurry up! They're getting closer!

A paper doorframe is on stage. Walt fiddles with keys to unlock the "door."

WALT

Goddamnit! Which one is it?

PRUDENCE

If you all would have listened to me, we'd still be safe in the van. But, nooooo. We had to go for a nature hike during the zombie apocalypse.

Walt finds the right key and unlocks the door.

WALT

What the hell are you people waiting for? Get in here!

Grant enters, sighing in relief.

GRANT

That was close! One of them almost got my chips!

On a small table in the room is a few boxes of....

GRANT (CONT'D)

Twinkies!

Grant rushes over to the box. He gleefully rips it open and starts double-fisting chips and Twinkies. Prudence enters next.

PRUDENCE

Oh! Thank god I'm safe!

Walt glares at her.

PRUDENCE (CONT'D)

I meant "we."

Esther and George enter. Esther sprawls out on a "couch."  
(Three chairs pushed together.)

ESTHER

I've always dreamed of owning a couch  
like this.

George is playing with his phone. He looks up,  
unimpressed.

GEORGE

Feh. I have three of them.

ESTHER

Aw, man! How did you get three?

GEORGE

Bernie's and Phyl's had a sale. I think  
they have one left.

Esther looks hopeful, until George presses a button on his  
phone.

GEORGE (CONT'D)

Oh, I just bought it.

Esther scowls.

WALT

(looking out the door)

Sam! Get your ass in here!

Sam is still outside sauntering slowly toward the  
door. He talks a bit like Eeyore.

SAM

I'm coming.

WALT

Oh, Jesus Christ.

Walt runs out and pushes Sam into the house. Sam stumbles  
and lands on the floor. He immediately falls asleep,  
snoring loudly.

WALT (CONT'D)

All right. Are we all here?

Walt starts counting. Prudence pushes him out of the way.

PRUDENCE

Let me do it. You don't count right.

Walt fumes as Prudence takes control.

PRUDENCE (CONT'D)

(counts herself first)

ONE.

She silently counts the others.

PRUDENCE (CONT'D)

Where's Lisa?

LISA struts on stage. She makes a sexy pose in the "doorway" as she blows kisses off screen.

LISA

Call me, sweetie!

PRUDENCE

Are you talking to the zombies?

LISA

Yeah, that one is super hot!

PRUDENCE

He has a detached eye.

LISA

That's not all that's detachable.

Walt, Prudence, George and Esther contort their faces in disgust. Lisa pays them no mind as she stands outside the door, blowing kisses and make sexy poses to the "zombies."

PRUDENCE

Well, at least all seven of us made it.  
As soon as it's said, Lisa is snatched  
by a growling "zombie."

LISA

Get off me! You disgusting, smelly..  
(in a sexy voice)  
"dirty" thing...  
The zombie drags Lisa off stage.

PRUDENCE

...make that six.

GEORGE

Well, they always say the slutty one  
goes first.

As George talks, he's rooting around the house, pocketing  
any stray item he sees.

ESTHER

Who says that?

GEORGE

Horror movies. The slut gets killed  
first. Then the loudmouth and the fat  
one usually go. Near the end somebody  
gets killed, because they get too  
greedy...

When George says that, he's in the middle of pickpocketing  
the sleeping Sam. He catches himself and immediately  
straightens up.

GEORGE (CONT'D)

Anyway, it doesn't really matter. The  
only one who survives is the virgin.  
Everyone looks at Prudence.

PRUDENCE

That's because we can control our  
impulses.

Walt isn't paying attention to the conversation at all.  
He's still staring out the door, fuming.

WALT

Goddamnit, Lisa!

Esther gives him a hug.

ESTHER

I know. I miss her, too.  
(wistfully)  
She had the best wardrobe.

WALT

You know we just started going steady?  
And it pisses me off that I didn't get  
to sleep with her.

ESTHER

Oh. Well, you missed the boat there,  
buddy.

WALT

Wait...you slept with her?!

ESTHER

Once. But I got jealous when she  
hooked up with George.

WALT

(to George)  
Dude!

GEORGE

It was only a few times.  
Walt glares at him.

GEORGE (CONT'D)

OK, like 23 times. But I totally broke  
it off with her when she started  
smelling like Funyuns.

Grant sheepishly looks up with a Twinkie sticking out of  
his mouth.

GRANT

Sorry, that was my fault.  
Everyone looks at Grant, shocked.

GRANT (CONT'D)

What? Funyuns are an aphrodisiac.

WALT

OK, show of hands...who else has slept  
with Lisa?

Sleepy Sam raises his hand, as does Prudence.

WALT (CONT'D)

You're a virgin!

PRUDENCE

We scissored. And I was spectacular.

WALT

All right -- first I'm going out there to kick that zombie's ass. Then I'm coming back to kick all of your asses!

Walt storms out. Seconds later we hear him cursing up a storm as he gets eaten by a zombie. Esther looks wistfully out the door.

ESTHER

I wish I had a boyfriend like that.

GEORGE

Say, did anyone from the other van make it? They had some nice stuff.

GRANT

Yeah. Like Cheetos.

PRUDENCE

No, they're all gone. They wouldn't listen to me, either.

ESTHER

So... Chastity?

PRUDENCE

She was violated.

GRANT

Temperance?

PRUDENCE

Couldn't help herself.

GEORGE

Faith?

PRUDENCE

Took a flying leap.

ESTHER

Patience?

PRUDENCE

Couldn't wait.

GRANT

Grace?

PRUDENCE

Folded under pressure.

GEORGE

Charity?

PRUDENCE

Gave herself up.

SAM

Hope?

PRUDENCE

Floated away. Now focus, people. We need to make a plan. We have no water. Our food supply is...

Prudence looks over at Grant, who sounds like he is making love to the chips and Twinkies.

PRUDENCE (CONT'D)

...rapidly dwindling. Everyone check your cell phones and tell me how much battery life you have left.

Everyone rustles in their pockets/purses. Prudence is the first to retrieve hers.

PRUDENCE (CONT'D)

I'm down to 18 percent. Grant looks sheepish as he pats his pocket.

GRANT

I think I ate mine.

ESTHER

Mine is missing!

SAM  
(still half-asleep)  
Mine, too.

They all look at George who is sitting on the couch playing Angry Birds on three different phones.

GEORGE  
What? Finders keepers.

Esther runs toward George.

ESTHER  
Give me back my phone!

George protects the phones, and the other items he's hoarding, as Esther wrestles him to the ground. As the two grapple on the floor, George manages to tuck the phones safely under sleeping Sam so Esther can't snatch them. Prudence breaks up the scuffle by pulling Esther off of George.

PRUDENCE  
Stop it! We can't fight over every little thing. The important thing is to get me...us...out of here.

George retrieves one of the phones from under Sam and continues his game.

ESTHER  
Your phone's almost dead! What if we have an emergency?  
(points to George)  
He's not going to give one of his up.

GEORGE  
(playing his game)  
That is correct.

PRUDENCE  
Relax. Lisa's phone is still plugged into the charger in the van.  
George and Esther both perk up.

ESTHER  
What kind of phone is it?

PRUDENCE

I dunno. A Samsung...something?

ESTHER

The one with the 5.7 inch HD screen?

PRUDENCE

I guess?

GEORGE

And the little touch-screen pen?

PRUDENCE

Maybe?

Esther and George look at each other.

ESTHER

I want it!

GEORGE

No, it's mine!

They both run out the door pushing each other out of the way. We hear George scream and the crunching sounds of zombies eating.

ESTHER

Aw, man! Why did you guys take him and not me?

CRUNCH.

PRUDENCE

Idiots.

GRANT

It's better this way. We're down to one box of Twinkies.

Grant dives face-first into one of the remaining snack cakes.

PRUDENCE

Oh, have some self-respect. As usual, I'm left to solve all the problems. Barely pausing between lip-smacking bites, Grant offers a suggestion.

GRANT

Could get the van. Keys inside.

PRUDENCE

Hey, that's not bad. It's a good thing I'm here to inspire some thinking in you louts. Yes, go get the van.

Grant is still plowing through Twinkies.

GRANT

Not me. Eating.

PRUDENCE

Fine. Sam, get moving.

SAM

Mm-hmm. Right after a nap.

PRUDENCE

God, you people are useless. Must I really save the day? Again?

Grant snort-laugh through filled cheeks.

GRANT

No way. You can't drive a stick. Prudence is mortally offended by this.

PRUDENCE

Me? Can't drive a stick? Oh, I'll show you, buddy.

Prudence storms toward the door and stops. She turns back to Grant and Sam.

PRUDENCE (CONT'D)

And just to prove that I'm smarter than those idiots, I'm going to go out the window.

Prudence climbs out an imaginary "window" and exits the stage. We hear a car door open and an engine rev. Then zombies moaning and the grinding of automotive gears.

PRUDENCE (O.S.) (CONT'D)

Dammit. Hey, get out of here! Only I get to work the gearshift!

And: CRUNCH.

Soon after, we hear another rev and zombies Lisa, Walt, George and Esther enter, positioned as though they're riding in a van. (One is holding a steering wheel) The "van" crashes through the door, and the zombies lurch out into the room. Zombie Prudence trails the rest, muttering to herself about driving a stick. And brains. The moaning zombies ominously approach Grant, who's run out of Twinkies. Grant thinks fast and runs over to Sam and starts nibbling on his shoulder.

GRANT

Ooooooh. Sooooo hungry.

SAM

Mmmmm. Tiiiiired.

The zombies look at each other, confused. Grant and Sam continue their moaning while the zombies shrug and wander away offstage.

SAM (CONT'D)

Heeeey. That was pretty slick, pretending you were eating me to fool the zombies.

GRANT

Yeah.

(beat)

You should go back to sleep. You look tired.

Sam doesn't need to be told twice. When he falls asleep, Grant looks over longingly at the empty Twinkies box and chips. He looks back at Sam, shrugs, then pulls out a big salt shaker and salts Sam's head.

SAM

Dude!

A yawn overtakes him.

SAM (CONT'D)

(sleepily)

Oh, whatever.

Sam's eyes close as Grant leans in for the bite.

BLACKOUT

BARBIE ENVY

BY

Scott Welty

6/28/15 v.10.1

based on draft v.1 6.2.15

LOCATION: EDIE'S house in a room with the TV. A sofa for EDIE and a La-Z-Boy for LLOYD. It is a messy house with half eaten bags of chips and Fritos. Random clutter. There is a large container half filled with cheese balls on the floor just beyond EDIE and LLOYD'S reach. Also on the floor beyond their reach is the television remote.

TIME: Present Day

SIN: Sloth

CAST:

EDIE: female

LLOYD: male her common law husband.

CINDY: female Edie's daughter, college age.

(EDIE lays on the couch. Her husband LLOYD lays in his La-Z-Boy recliner. The room is messy with popcorn, chips  
The TV remote is out of reach on the floor. They stare out at the audience as if watching TV.)

EDIE

Princess! Princess! Where is that  
girl? Princeeeess! (Horrible bleat.)  
Princess!

KATE (Off)

That's not my name!

EDIE

Yes, it is. Princess!

KATE (Off)

"Kate."

EDIE

Princess.

KATE (Off)

"Kate."

EDIE

Princess!

KATE (Off)

"Kate!"

EDIE (Horrible bleat)

Princeeeeeesssss!

KATE (Off)

What!

(Beat.)

EDIE

Come here.

KATE (Off)

Why.

EDIE

Just come here.

KATE (Off)

No.

EDIE

Come here!

KATE (Off)

I'm studying!

EDIE (Horrible bleat)

Princeeeeeesssss!

KATE (Off)

For God's sake what!? What? (Sound of  
KATE stomping down some stairs.) What  
could you need? What could you  
possibly want now?! (KATE enters.)  
What?!

(Beat.)

EDIE

Change the channel.

KATE

What?

EDIE

Change the channel.

KATE

You made me come downstairs to change  
the channel?

EDIE

Yes.

KATE

Use the remote.

EDIE

It's on the floor. Over there.

KATE

Pick it up.

EDIE

You're the one who's standing.

KATE  
So?

EDIE  
I'm sitting.

KATE  
So?

EDIE  
No sense me getting up too. You're standing. Pick it up.

KATE  
No.

EDIE  
Pick it up.

KATE  
No!

LLOYD  
Whatareya? Lazy? Pick it up?

KATE  
For once you get your fat ass out of your La-Z-Boy and you pick it up, Lloyd!

LLOYD  
Hey!

EDIE  
You! Hey! You! You don't talk to your father like that!

KATE  
He's not my father!

EDIE  
Well, he's my husband.

KATE  
He's not your husband. You never married.

LLOYD

Common law.

KATE

What?

LLOYD

Common law. Somewhere along the way  
you sit next to someone long enough,  
you're common law married. Something  
like Five years.

KATE

Well, you've been sitting ten years so  
what you getting Mom for your five year  
anniversary?

EDIE

Don't sass.

LLOYD

You calling us lazy, Princess?

KATE

"Kate."

LLOYD

Not lazy, tell you that much. Nope.  
(Swigs his beer.) Not as long as there  
are Mexicans, can't call me lazy.

KATE

The "Mexicans" again.

LLOYD

The Mexicans. (Mutters.) Lazy  
bastards taking all our jobs.

KATE

Like you've looked for job.

LLOYD (With EDIE's line)

Hey, hey, hey-hey-hey!

EDIE (With LLOYD's line)

Don't sass your Daddy.

KATE

"Lloyd."

EDIE

Alright! Common Law Daddy!

KATE

"Lloyd!"

LLOYD

Hey, hey, hey-hey-hey! Not just sitting here! I've waited ten years for that phone to ring, little girl!

KATE

"Kate."

LLOYD

Ten years sitting here sitting and waiting and waiting and sitting just to hear it ring with a police job or a fireman and you'd think it would ring. You'd think that. 'Cause I know a guy who know guys, you know. You know.

KATE

No.

LLOYD

You'd think my guy could convince his guys to give me a chance but nooooo! So I have to sit here. I have to sit and wait for the phone to ring.

KATE

Yeah. That's the reason.

LLOYD

Not the only reason! There are Mexicans!

(KATE sighs and turns to leave.)

LLOYD (Mutters)

Lazy Mexicans. Taking all the good jobs.

EDIE

Princess.

KATE

"Kate."

(KATE is offstage. Sound of KATE going up part way up the stairs.)

EDIE

Princess.

KATE

"Kate!"

EDIE (Horrible bleat)  
Princeeeesssss!

(Sound of KATE quickly coming back down the stairs.)

KATE

"Kate!" It's "Kate!" (KATE reenters.)  
What!?

(Beat.)

EDIE

Change the channel. (KATE glares at her.) You're still standing.

(Beat. KATE picks the remote up off the floor.)

KATE (Sighs.)

Fine. Let's get this over with. I have class tonight.

(KATE picks up the remote and aims it at the television. She clicks it and will click it everytime EDIE and LLOYD want the channel changed.)

EDIE

No. (Click) No. (Click.) No.  
(Click.) Noooo. (Click.) No. No.  
No. (Click, click click.) Wait! Go  
back. (Click.) Go back again.  
(Click.) One more go back. (Click.)  
Oh.

KATE

What?

EDIE

I thought it was a cat video.

LLOYD

The one playing Whack-A-Mole?

EDIE

TV Guide should tell us when they're going to play Whack-A-Mole Cat again. Next. No. No. No. No. Ooo! That's colorful

LLOYD (Mutters)

Mexicans.

(KATE sighs. Clicks the remote with each bored "No" from EDIE.)

EDIE

Ok. No. No. No. No. No. No. No.  
(Etc.)

LLOYD (Within EDIE's "No's")

Mexicans hide their laziness by making everything bright and colorful and jumpy.

EDIE

No. No. No. (Etc.)

KATE (Within EDIE's "No's")

Really, Lloyd? Really?

LLOYD (Within EDIE's "No's")

Just sayin'. (Beat.) Not sayin' anything but... just sayin. Mexicans. (Beat.) I mean they come into the plant being all colorful and next thing you know I'm out of a job.

KATE (Within EDIE's "No's")

No, you got canned 'cause you sat on your can.

EDIE

No. No. No. No – wait! I saw something move! Go back one. Another.

KATE

You want to do this?

EDIE

You're doing fine. One more – that. Ooo! It's a gameshow! And they're running around! Ha ha ha ha!

LLOYD (On top of EDIE's laugh)  
Chinamen. I said they're Chinamen.  
Keep going.

(KATE resumes clicking the remote.)

EDIE

Ok. No. No. No. No. (Etc.)

KATE (Within EDIE's "No's")  
It's a Japanese gameshow and you say "Chinamen."

LLOYD (Within EDIE's "No's")  
Same thing. Asians. So damn lazy they invent robots to do their jobs. Now a Jap robot down at the factory does my job.

KATE (Within EDIE'S "No's")  
Thought it was a Mexican.

LLOYD (Within EDIE's "No's")  
Who do you think is lazy enough to run the robot?

KATE (Within EDIE's "No's")  
Not you.

LLOYD (Within Edie's "No's")  
Because I have pride.

EDIE

No. No. No. No. Ooo!

LLOYD

Blacks.

KATE (Clicks remote)

I have to study.

EDIE

Ooo! What about...?

LLOYD

Looks French.

KATE (Clicks remote)

I have to go to school.

EDIE

A dog show!

LLOYD

Gay guys.

KATE (Clicks remote)

I have a test.

EDIE

Ooo! Midgets running a chocolate  
factory!

LLOYD

Is it Willy Wonka?

EDIE

No! Actual midgets!

LLOYD

Midgets.

EDIE

Oh. But they're so cute...

LLOYD

They're midgets, Edie.

KATE

Let her watch the midgets, Lloyd.

EDIE

No. That's alright.

LLOYD

Something about midgets doing a normal person job that just sticks in my craw.

KATE

Anyone doing a normal person job sticks in your craw.

LLOYD

Hey, hey, hey-hey-hey!

EDIE (Cuts in)

What did I say about sassing your dad?!

KATE (Cuts in)

What I say about he's not my dad! Get a job, Lloyd!

EDIE (Cuts in)

Don't tell him what to do!

KATE (Cuts in)

Get. A. Job!

LLOYD (Cuts in. Pathetic.)

There are robots out there! Robots!

KATE (Cuts in)

And there are jobs out there!

EDIE (Cuts in)

He's a good man, Princess! You give him respect! Don't backtalk!

KATE (Cuts in)

He doesn't do anything!

LLOYD (Cuts in)

Hey, hey, hey-hey-hey!

KATE (Cuts in)

What, what, what-what-what!

LLOYD (Cuts in)

I can't do anything 'cause of the robots!

KATE (Cuts in)  
Robots. Oh my god.

LLOYD (Cuts in)  
Robots! Robots that you can't talk to  
'cause their speaking Chinese! And you  
can't talk to their operators 'cause  
their speaking Mexican!

EDIE (Cuts in)  
Like he says.

KATE (Cuts in)  
No, not like he says. Robots don't  
stop him from looking for a job!

LLOYD (Cuts in)  
I'm waiting at the phone! What more do  
you want!? I'm waiting and waiting and  
waiting and Jesus! You'd think one  
guy who knows another guy would pick up  
the phone and give me a job! Just one  
guy! One guy.

(Silence.)

EDIE (Quietly)  
Can we watch TV?

LLOYD  
Jesus, it's like the phone is hooked up  
to robots who won't let the phone calls  
through.

EDIE  
I just want to watch TV. Can we just  
watch TV.

KATE  
Yes.

LLOYD  
Nothing good on.

KATE

Five hundred channels, premium networks, and nothing's on. And then you say "Mexican" or "Jap" or "gay guys" and then Edie can't watch it.

EDIE

We might find something. Keep going.

KATE

No. No, Mom. No. I going to school. I have to study. We're not hitting all five hundred stations. There are only two shows that don't upset Lloyd. We can watch Lloyd's show about rednecks shooting alligators in the head or your Wheel of Fortune.

LLOYD

I want to watch alligators get shot in the head.

KATE

So you're going to watch Wheel of Fortune.

(KATE clicks the remote.)

LLOYD

I want the alligator show.

KATE

Then, Lloyd.. (She scuttles the remote across the floor so it is way out of the way of both EDIE and LLOYD.) ... change the channel.

(Beat as KATE glares at LLOYD.)

LLOYD

Can you at least get us a Jim Beam?

EDIE

Oh, but Lloyd is thirsty.

KATE

I'm going to school.

LLOYD

Oh, school. Thinks she's better than us 'cause she goes to Harvard.

(KATE begins to exit.)

KATE

Bunker Hill Community College. (KATE turns to LLOYD.) And yes. I'm still better than you.

(KATE exits. EDIE and LLOYD stare at the remote.)

LLOYD

I really feel like watching alligators getting shot.

EDIE

Princess! Princess! Princeesssss!

KATE (Off)

It's "Kate!"

(Sound of door slamming.)

LLOYD

Gawd dammit.

EDIE

Well, we can eat cheese balls while we watch.

(The large container of cheese balls is just beyond their reach. They slink down in their seats to attempt to reach it with their feet. They still can't reach it. As they struggle at this the TV gleefully announces "WHEEL! OF! FORTUNE!")

IMMEDIATE BLACKOUT.

END

THE LICORICE ROOT  
BY  
Scott Kremer  
6/28/15 v.10.1  
based on draft v.4 6.15.15

LOCATION: Street corner

TIME: Once upon a time, Friday at 2:00 P.M.

SIN: Greed

CAST:

DR. KLONDIKE: male purveyor of the Klondike  
Elixir

CELESTE: female customer

DENNY: male Celeste's brother

MRS. PARKINS: female customer

CONSTABLE BUNION: male police officer

(DR. KLONDIKE on street corner hawking the Klondike Elixir)

KLONDIKE

Step right up, step right up. Don't be shy. Don't be shy. I have here for you today the most magical of potions, an elixir of emotions, an ocean of good fortune and health that await you here inside this small bottle. One day only. One day only. Don't miss your chance. Don't miss the dance. Don't let this opportunity pass you by.

PARKINS

(enters not looking where she is going, almost bumps into KLONDIKE) Oh, sorry. Excuse me.

KLONDIKE

No worries. No worries. All is fine. All is fine. In fact, ma'am, if you might? Might I have a moment of your time?

PARKINS

Sorry, I'm in a hurry.

KLONDIKE

Won't take but a minute. Just a minute. I guarantee that it will be worth your while. Just a moment. A passing moment which might alter your fortune a mile. For you see, I am Dr. Klondike, you see. And I have here such an elixir, the likes of which that never have been.

PARKINS

I'm not really interested in anything you have here. Excuse me.

KLONDIKE

Madam, please. Let me show you. I have spent years, years! Perfecting this potion. It will keep you up when you are down, keep you calm when you are in harm, will keep you in constant state

of good cheer, and it's all right here,  
in this small bottle.

PARKINS

Please, let me pass.

KLONDIKE

My Lady, please. As a doctor, I could not in good conscience allow you to pass by without at least offering a sample of my elixir. A most wonderful tonic. For you appear to be most harried. Most hurried and harried, and at the speed at which you pass, I am genuinely concerned for your state. May I ask your name?

PARKINS

Mrs. Parkins. Just make it quick.

KLONDIKE

Of course, of course. Mrs. Parkins, I have here before you magic in a jar. I perfected this elixir over many years and travels. From the delicate pedals of the Peony from the Orient to the robust and tangy Turkish Sumac, this is a drink of wonders. It will cure you. Whatever your ailment. Sore bones, broken heart, displeasure of the mind. The Klondike Elixir will fix it. . Just try, try a taste, and you will see, and if you like it, today it is going at a special price, just fourteen forty. . .I was able to obtain oxtail in bulk and thus pass the savings on to you.

PARKINS

(smells elixir)

Fourteen forty? Are you mad? This is nothing more than boiled licorice root.

KLONDIKE

No, Ma'am. You are mistaken. What you hold is far more than just boiled licorice root. Why there are salts and

tangles in there that most men have never even imagined.

PARKINS

(smells elixir again) No. No. I know boiled licorice root when I smell it, and that is all this is. Boiled licorice root. That's it. Now, what did you say, salts and tangles, whatever that is. Nope. boiled licorice root, and at fourteen forty, I'd say that you, doctor, are nothing but a fraud.

KLONDIKE

Madam, I will have you know-

PARKINS

A fraud. A charlatan. A man of distrust. You sir, are a con man, and I am getting the Constable.

KLONDIKE

My Lady, please. If you think that fourteen forty is too much, we can perhaps come to a more agreeable price.

PARKINS

No. I'm getting the constable. Don't you move! (PARKINS exits)

KLONDIKE

(calling after PARKINS)

Please. Don't do that. (to himself)  
Well, I guess that ends this for the day. (KLONDIKE starts to leave)

CELESTE

(enters) Doctor, oh Doctor, I'm so glad that I found you!

KLONDIKE

We're closed now, dear. Sorry, I've got to go.

CELESTE

But Doctor Klondike, don't you remember me. I'm Celeste. Miss Jasmine's niece.

KLONDIKE

Oh yes. Yes. Miss Jasmine's niece. I remember. How is Miss Jasmine? Does she speak of me? For I often think of her.

CELESTE

She is not well, doctor. Not well at all. If you recall, I was here yesterday and bought a bottle of your elixir for her.

KLONDIKE

Yes, I remember. She was having a disquieting of the heart.

CELESTE

Yes, and you said the the elixir would cure her. But as soon as she took a sip, she took a turn for the worse.

KLONDIKE

No. That's impossible.

CELESTE

Yes. Yes, it is quite possible. As soon as she took a taste of the potion, she turned very pale, she became weak, and she complained of such pain.

KLONDIKE

No. No. That couldn't be. There is nothing in the elixir that could cause such a reaction.

CELESTE

Doctor, please. You must help. She is very ill and she needs you.

KLONDIKE

Well, yes, of course, take me to her.

PARKINS

(PARKINS enters with BUNION)  
There he is Constable.

BUNION

(to PARKINS) Thank you, Mrs. Parkins.  
You may go. (PARKINS exits)

CELESTE

Doctor, we must go.

BUNION

(to KLONDIKE) So I am told that you are  
offering some type of tonic for  
fourteen forty.

KLONDIKE

Yes, Constable, ah?

BUNION

Bunion. Constable Bunion.

KLONDIKE

Well, Constable, I was just leaving. I  
have a very sick patient to whom I must  
attend.

BUNION

All in good time. All in good time.

KLONDIKE

No, Constable. You must let me go. A  
life hangs in the balance.

CELESTE

Please, sir. Let the doctor go. My Aunt  
Jasmine needs him.

BUNION

Right. (to CELESTE) And just who are you  
then?

CELESTE

I'm Celeste. Miss Jasmine's niece.

BUNION

Uh huh, and what is your relationship to  
this man (points to KLONDIKE)

CELESTE

I have no relationship with this man. I  
just bought an elixir from him yesterday  
for my Aunt Jasmine.

BUNION

Did you pay fourteen forty?

CELESTE

No. Sixteen fifty. But no matter. You must let us leave now.

KLONDIKE

We really must go.

BUNION

All right. All right. Let me think.

DENNY

(enters) Celeste!

CELESTE

Denny, what is the matter?

DENNY

Oh, Celeste. . .Miss Jasmine. . .She, ah, has passed.

CELESTE

Passed?

DENNY

Yes.

CELESTE

(CELESTE begins to cry. DENNY holds her) No! No! No!

KLONDIKE

Oh dear God.

DENNY

(points at KLONDIKE) And it was his potion that did it!

CELESTE

No! It can't be. She can't be gone.

KLONDIKE

It couldn't have been the elixir.

DENNY

Murderer!

BUNION

Klondike, I think that we have a problem, here. Don't we?

KLONDIKE

It couldn't have been the elixir. It was nothing more than boiled licorice root. I mean there are reports of very rare fatal sensitivities to licorice root, but there is always an immediate declaration of the taste of plum, and then a truly horrible demise. Miss Jasmine didn't complain about the taste of plum did she?

CELESTE

No. She did not.

DENNY

That is true. She didn't.

KLONDIKE

Well then. It couldn't have been my potion.

BUNION

Well, we'll have to see about that doctor. But let's get back to the elixir being just boiled licorice root. I take it that you have been selling licorice root soaked in hot water for upwards of fourteen forty?

KLONDIKE

Yes. I'm a purveyor. Not a murder.

BUNION

How long have you been selling this. . .elixir here?

KLONDIKE

Just a couple of days.

DENNY

I've seen him.

BUNION

How much?

KLONDIKE

I don't know. I've sold many bottles.

BUNION

Not "how many bottles." How much money have you made?

KLONDIKE

(KLONDIKE takes out a large roll of cash) A lot.

BUNION

Give it here.

KLONDIKE

(hands money to BUNION)

BUNION

Now, listen Doctor. You are done here. No more sales, of any kind, and you're leaving all of this. . .elixir. . .with me. I'm gonna check it out. I'm going to speak with the examiner, and if he even hints that this was the result of a licorice sensitively or anything else related to this swill, I am going to find you, and I'm going to string you up. . .Do you understand me?

KLONDIKE

Yes. Yes. I understand.

BUNION

Good. Then you better go.

KLONDIKE

(to CELESTE) I am so sorry. (KLONDIKE exits)

PARKINS

(enters) So is he gone?

CELESTE

Yep. Bought it hook, line and sinker.

PARKINS

Nice work, Celeste.

DENNY

Yeah, great call.

CELESTE

Well, you know, I saw him out here for days selling this garbage, and we all know how he's such a sucker for Miss Jasmine.

PARKINS

Oh, how the heart can cloud a man's judgment.

BUNION

He never suspected a thing. This isn't even a real Constable's badge.

PARKINS

How much did we get?

BUNION

Not sure. Let's go see Miss Jasmine and count it up.

DENNY

Yes. She waiting for us at the guest house.

CELESTE

(picks up bottle of the elixir) Should we all do a shot first?

PARKINS

Why not.

CELESTE

Here's to Doctor Klondike. Sucker!  
(PARKINS, BUNION, DENNY AND CELESTE drink some of the elixir)

DENNY

Not bad.

BUNION

Eh. . .It's just licorice root.

PARKINS

I've had worse

CELESTE

Does anyone else taste plum?

End.