

MASTERPIECE

A Dream In Two Acts

by

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SCENE 1

SETTING:

Park Bench. Present. Morning.

AT RISE:

It's a cold Fall morning. A lone man sits on a park bench trying to write his masterpiece. The park is quiet. Crumpled up pieces of failed attempts are littered around him. A newspaper sits to his right, along with a coffee.

[LIGHTS FADE IN SLOWLY]

DAVID: It's a cold Autumn morning. Autumn. M, N, N, M..

(crumple up paper; starts writing again)

It's a cold Fall morning. A lone man sits on a park bench trying to write his masterpiece of kinship, rivalry, and jealousy between two friends.

(thinking; sips coffee. silence)

What am I doing. How did *LUCAS* make writing look so easy. Making a masterpiece is much harder than you'd think. It's hard is what I'm thinking, but I can hardly think that hard. If only I had his thoughts, make his stories, the way he thinks... Then maybe *EMILY* would want to sit next to me. Don't have to think as hard when it's not your own idea. Ah well. Let's see if someone else has any ideas to share, and if they're not too hard to think about, well, I'll think about it.

(opens newspaper; flipping through pages.)

Nope. Not interested. Next. Woah, have to save that one for later.

(sips coffee. flips pages; surprised spit take.)

EMILY?! And she was sitting next to me this whole time. In the papers now, what big movie made your dreamsvyulooootrue? Who am I kidding, you made your dreams come true! But I've got the idea that that movie might just get me thinking harder.

(sips coffee. flips page; reads; angry spit take.)

Watch the amazing story of kinship, rivalry, and jealousy between two friends unfold in front of your eyes! What type of dream stealing - idea stealing - word for word - *LUCAS*?! I trusted you! We were friends! Best friends! How could you took what I made for yourself. I wanted to perfect that story, I

needed to make it perfect before I showed her - You knew that too - and now you've ruined my one chance! Why cast EMILY as the leading lady. Just to mock me, or get my attention, or, I don't know... -

(scanning for director's name)

- where are you... Aha!

(reading)

Truly, a cinematic masterpiece from the dreams and directorial debut of... Me?!

[*STRANGER* quickly enters; bumps into *DAVID*, dropping a *PARCEL* in the process. *STRANGER* quickly exits.]

DAVID: Hey Mister, you dropped your package! Hey, Mister! Mister!

(picks up *PARCEL*; reads an attached note)

"If the story doesn't come to you, it's not destined for you."

(pockets the note. opens it. confused at first, but then recognizes it)

[Immediate cut transition to the opposite side of the stage.]

END OF SCENE 1

SCENE 2

SETTING:

LUCAS'S HOME. PAST. MIDDAY.

AT RISE:

It's a warm Spring evening. LUCAS, with his NOAH, sits on a couch opening presents. The two are quite energetic. Crumpled up pieces of wrapping paper litter the floor.

LUCAS: A journal?

NOAH: Yeah, go make people smile with that idea of yours!

LUCAS: That's! I don't know what to say! How did you get this? We're barely scraping by!

NOAH: I've got everything under control, don't worry. I just - this means don't stop. Doesn't matter what ETHAN says, I've still got your back.

LUCAS: Thanks. We'll be eating caviar in no time.

NOAH: Caviar?! Disgusting! I'd stick to the cheap stuff.

LUCAS: Now that's disgusting.

NOAH: What I meant to say, I like the way the you're headed.

LUCAS: Like it? We'd already be there if you just put pen to paper. You've so many good ideas, I'm half the writer you are.

NOAH: Well, I wish I was half the perfectionist I am, I'd actually get stuff done - and besides, anything I do is just for you, not for sale.

LUCAS: Mom would have --

NOAH: -- Hey, hear that? Tick tock tick tock, the house falling apart, any minute. How about you get started already.

(NOAH getting ready to leave)

LUCAS: All right, all right!

(thinking)

What should I write about.

NOAH: This is what I do. Write down every single thought that floats inside your head. It's all useful, even when it's not. I can't count how many ideas I've had that I just slept, and in the morning it's gone. Trap those ideas while you remember, and you'll make a story no one forgets.

LUCAS: See, with your way of words how are you not a --

NOAH: -- get to work, kid.

[NOAH exits. After thinking, LUCAS starts writing with his first thought.]

LUCAS: Thought number one. Protagonist gets central item from his biggest support... Thanks NOAH. Alright, go-time.

[Rhythmic knock.]

DAVID: (from offstage) Hello in there.

LUCAS: Hey, DAVID! Come on in, doors unlocked.

[DAVID welcomes himself in. DAVID enters; sees a mess.]

DAVID: Geez, birthdays sure are a lotta mess, ain't they.

LUCAS: Well, making that mess is a lotta fun.

DAVID: Well the fun ain't over yet. Got another mess to make.

LUCAS: Hey, I thought we agreed no presents!

DAVID: I just couldn't help myself, c'mon, I've got something to show ya.

LUCAS: What is it?

DAVID: Secret. Let's go, we gotta catch it on time.

LUCAS: Alright, just a sec. Lemme jot something down quick.
(writing a thought in JOURNAL)

Aaaaand, thought #2 done. Lead the way.

(both friends talking on the way out.)

DAVID: Sooo, I've been thinking.

[DAVID followed by LUCAS exit. LUCAS takes his JOURNAL with him. Transition cut back to BENCH, PRESENT.]

END OF SCENE 2

SCENE 3

SETTING: BENCH, STAGE. PRESENT, PAST. MORNING, EVENING.

AT RISE: PRESENT: Continues from previous
PRESENT
PAST: EMILY is performing a monologue from the end of a play. She is watched by DAVID and LUCAS.

DAVID: Thought number two. Friend leads protagonist somewhere with cryptic secretive hints. He always thought he was the main character. Wait, I remember that day! I took him to see that play - the one starring EMILY! I've got unfinished business. Who was that guy? What was with my stolen idea? Where's LUCAS? There are so many questions! It's almost like I'm in a stage play.. I need answers, and the only person who is connected to all of this is you.

[DAVID picks up the newspaper showing EMILY. The lights on the BENCH shut off, while the other side of the stage is lit. At STAGE, PAST, EMILY is performing the ending of a play and receives a standing ovation from both DAVID and LUCAS. Play still to be decided.]

EMILY: (performs play. gets standing ovation from DAVID and LUCAS)

END OF SCENE 3

SCENE 4

SETTING:

BENCH. PAST. NIGHT.

AT RISE:

DAVID and LUCAS are walking towards an empty bench talking about the play they just witnessed.

[DAVID followed by LUCAS enter]

DAVID: I know you're more of a movie man, but what about that! Have I opened your eyes to the world of acting yet?

LUCAS: Not the whole shebang, but that play was amazing!

DAVID: And how about that actress!

LUCAS: She was good. Yeah, really good. Say that reminds me.
(Gets out his journal; starts writing in it)

DAVID: Yeah, she... she's something ain't she.

(DAVID tries peeking; LUCAS hides JOURNAL)

Say, whatcha doing?

LUCAS: Writing in my journal.

DAVID: Journal?

LUCAS: Oh yeah, my brother got this for me. Writing down my thoughts so I can get my story on paper. I'm at thought #3.

DAVID: Hey, if it works, and it's on clock, whatever gets the gears turning; who knows what clockwork's going on in your head.

LUCAS: Hey! This is our claim to fame, least when you finally decide you're good enough to act; which you are.

DAVID: Oh! The one you've been losing sleep working round the clock for; which, get some sleep.

LUCAS: Wish I could, but this will be big! For both of us!

DAVID: Well, then I'll have you know that's exactly the reason I brought you here! I've decided.

LUCAS: (confused) You're coming out of the closet?

DAVID: Heh, you wish! I'm gonna be an actor.

LUCAS: What?! You're kidding! Why the change in heart!

DAVID: Just waiting for the right chance. Acting camp is moving to that theatre we were just at.

LUCAS: Awesome, I don't know what to say - You're gonna be an instant star!

DAVID: You mean we. I want you to join the camp with me. They're having this big writing thing, so if you want to finish that story anytime soon, and uhh, give me that leading role.

LUCAS: Well I don't have as good a face for acting as you --

DAVID: -- That's a given.

LUCAS: Really making it hard to say I'm in, but I'm in.

DAVID: Man, you never disappoint!

LUCAS: (writing, closes his journal, puts it on the bench; leaves DAVID hanging)

Or well, I'd like to be in. I just have to clear it back home. It's not really as up to me as I'd like.

DAVID: Oh. Well, I understand...
(awkward silence)

LUCAS: We should get going.

DAVID: Hey, I was wondering. You know how I'm the lead of your masterpiece, do I perhaps have a romantic interest?

LUCAS: Secret. C'mon let's go.
(gets up and starts leaving. DAVID follows)

DAVID: Dude. Dude. DUDE.
(notices journal; picks it up. starts reading. LUCAS comes back)

Thought #3?

LUCAS: -- Hey, no peeking.
(yanks the book from DAVID)

DAVID: Alright, alright - lead the way.

[LUCAS and DAVID exit]

END OF SCENE 4

SCENE 5

SETTING:

APARTMENT. PRESENT. NOON.

AT RISE:

EMILY is in her apartment putting things in boxes, getting ready to move. DAVID is walking to her door to ask her about LUCAS, while reading the journal.

[DAVID enters]

DAVID: "Thought #3... Protagonist meets the actress of his dreams."... The actress of his dreams? What could that mean? - did he like her too? He may be an idea thief, but he's no woman thief. He probably just means her as an actress, that she's talented, the one he'd pick for a role - which he just did.

(working up the courage to knock; rings the doorbell)

EMILY: (annoyed from inside) Hey, can't you read the sign?

DAVID: (reading the sign to himself) "No autographs, photos, interviews, etc." Bigshot now aintcha.

(To EMILY) EMILY, it's me, DAVID.. remember?

EMILY: (thinking, then racing to open the door) DAVID!? Is it really you? After all this time!

(hugs him)

DAVID: Hi, oh umm, congratulations on your movie!

EMILY: Thank you! Just as kind as I remember. Why don't you come on in before the paparazzi start showing up.

DAVID: (entering the box-filled apartment) You're moving?

EMILY: Keen eye. The studio is moving me out to the big city.

DAVID: The big city eh, always wanted to get there. Never had the chance. Actually it's a good thing I caught you when I did.

EMILY: Why do you say that, has something happened?

DAVID: (taking papers out, showing EMILY) Yes, actually. I was reading about your movie in the papers.

EMILY: I'm in the papers too! I haven't had the time to read anything about the mov -- Why is this drenched?

DAVID: I spit -- spilled coffee on it. Anyways, read it.

[EMILY takes the paper, and begins to read over it. DAVID takes a sip of coffee. After reading about herself, her

eyes widen, jaw drops, and she looks at DAVID. DAVID makes a face like "I know right".]

EMILY: (hugging DAVID) Why didn't you just say anything! Why stay anonymous?! Why didn't you just come out as director during the production? Why?! Tell me!!

DAVID: (spit takes) Woah, hold on a minute! I didn't -

EMILY: Go on.

DAVID: I didn't -

EMILY: Go on.

(grabs DAVID'S hand)

DAVID: Alright, I was the one who wrote and directed your film, yes. But I came here for a different reason -- Wait, just a minute, you didn't know who the director was?

EMILY: Not a clue! Must have hid it so well, no one knew!

DAVID: (joking, but not joking) Not even me.

EMILY: (laughing) Well then you're really good at hiding.

DAVID: Speaking of hiding, I came here to ask if you knew where LUCAS was?

EMILY: Finally show him you could write your own masterpiece?

DAVID: Uhh, something like that. So you don't know where he is.

EMILY: Not ever since he went missing, not even his NOAH knows where he is. I asked everybody, all around.

DAVID: Everybody, except me?

EMILY: Well, after your guys fall-out, I just assumed it would be best to leave you alone. Why are you looking for him?

DAVID: I found this.

(holds out JOURNAL. EMILY grabs it)

EMILY: He never let that thing go! Where'd you find it?

DAVID: It just showed up. I was wondering if you could help me track him. Maybe he wrote it down in here, and if not it'll be a nice trip down memory lane.

EMILY: Absolutely - let's find LUCAS.

(takes journal and starts reading)

END OF SCENE 5

SCENE 6

SETTING:

HOME. PAST. NIGHT.

AT RISE:

LUCAS is walking home. He stops at the door and eavesdrops on a conversation. On the table beside ETHAN there is a pamphlet, water and a wrapped gift box.

[LUCAS enters and is about to open the door, while NOAH gets called over by ETHAN. LUCAS stops to eavesdrop.]

ETHAN: (Calling NOAH. Passing a pamphlet to him) Hey. What do you think about this. Carpentry. Decent pay.

NOAH: He can make his own choices, he's grown now.

ETHAN: Grown? He needs to grow up. If he's grown now why can't he see it? Why can't you?

NOAH: Because it's what he knows. It's all he knows. He's gifted; why can't you see it?

ETHAN: Gifted? Didn't know procrastination was a gift.

NOAH: He's good at writing, thinking, everything. He's a natural, and you want to take that away from him.

ETHAN: Not taking anything away from anyone. I'm giving him a safe option, instead of a risk. It's never worked before, not a single artist in this family. It's not working for him.

NOAH: Then what do you say he does.

ETHAN: Work! Like you, like me, like everyone else!

NOAH: You think he'd like that lifestyle?

ETHAN: Think he'd like a good life. If he writes, who knows what'll happen, his work will crush him. It won't work for him.

LUCAS: (enters conversation) It worked for Mom. Can't I --

ETHAN: No, we are not having this discussion.

LUCAS: Mom would let me pursue art --

ETHAN: LUCAS.

LUCAS: Mom found success --

NOAH: Hey, LUCAS.

LUCAS: MOM WAS AN ARTIST

ETHAN: YEAH. WELL LOOK WHAT HAPPENED TO HER. SHE'S GONE NOW, BECAUSE SHE DIDN'T LISTEN.

(silence)

LUCAS: Hey NOAH, there's an acting camp with a big writing competition soon. Should I join

NOAH: Awesome, do it --

ETHAN: (handing LUCAS the pamphlet. LUCAS puts down his journal) -- No you're not. Instead of wasting your time, look at that. Decent hours, decent pay.

NOAH: Don't worry, we'll figure it out.

ETHAN: (to NOAH) Hey. He's MY son.

LUCAS: What son.
(storms out the door, but stays outside to eavesdrop. both LUCAS and ETHAN immediately clutch heart.)

NOAH: You can't keep blaming mom on --
(getting heart pills for ETHAN. putting his boots on to go get LUCAS.)

ETHAN: -- That, is the risk that took your mother. And I saw it coming way too late. I'm not making that mistake again.
(grabs the little wrapped box)

Let him be, he'll be back. He always comes back.

[LIGHTS OUT on HOME, LUCAS goes centre stage.]

LUCAS: He's never believed in me. All he does is work! What does he know! If he's wants me to be a carpenter, I'm no son of his. What am I? Am I an artist? A worker? Whatever I am, I've got 2 options. I've got clear skies leading me to a place I know I'll hate - I can see the destination, but the wind behind me is pushing towards a big wall of clouds. What's on the other side, I don't have a clue! But that's the best part. That cloud could be a thunderstorm which strikes me down - like it did MOM, or there could be the same boring horizon on the other side - but there's an equally likely chance of paradise. I'm not talented enough to fly through. Why doesn't my brother fly through? Is he scared? Why does he believe in me, and not himself?
(pulling out JOURNAL)

He deserves this more than I do. Why give the chance to me?

[LUCAS exits]

END OF SCENE 6

SCENE 7

SETTING:

BENCH. PAST. NIGHT.

AT RISE:

LUCAS walks to the PARK BENCH trying to collect his thoughts. He runs into EMILY - the lead role of the play he had seen earlier that day.

[LUCAS enters still contemplating, and sees EMILY on the bench. After a moment of thought he approaches]

LUCAS: Hey, I saw your performance today. You are a natural.

EMILY: Thanks.

LUCAS: If I may ask, what are you doing out so late?

EMILY: Came to think. What I could do better.

LUCAS: Your performance seemed flawless to me. Mind if I sit?

EMILY: Sure, companies nice. Don't suppose you just came for the view. Why are you here?

LUCAS: Came here to think too.

EMILY: (sarcastically) Oh.

LUCAS: You see, I'm a writer --

EMILY: (interested) Ohh.

LUCAS: I'm trying to write this - this thing, but I just don't have it yet. Say, question. You going to pursue acting?

EMILY: More than anything.

LUCAS: Even with all the chance and luck involved, you're gonna take that risk?

EMILY: If I fail, I fail. But I won't be able to live my life knowing I didn't try. No one wants to see that story. It's my dream. Say, what's your opinion? If I could do anything better what would it be?

LUCAS: Tell the people around you to be better actors.

EMILY: Ha, why don't you just become an actor - you have the look. I guarantee you'll be better than most of my peers. There's an acting camp happening soon. You should join.

LUCAS: I think I just might have to.

EMILY: EMILY.

(outstretches hand)

LUCAS: LUCAS.

(shakes her hand. silence. writes in journal)

EMILY: What's your story about?

LUCAS: Haven't got one yet, just a bunch of thoughts. I think you've actually helped me figure out the right path.

EMILY: Likewise. I guess our work here is done. I should get going. You take care now.

(starts to leave)

Oh yeah, and for your story - Well, remember who to give the lead actress to.

(EMILY exits)

LUCAS: Won't forget it.

(yawns, sits down on bench)

EMILY. Looks like I have my leading lady, and DAVID has his love interest.

(epiphany; gasp. starts looking for JOURNAL)

I've got it. I know what to make my play about.

(can't find his JOURNAL; gets up)

No, I must've forgot it at the house.

(looks in the direction of his house)

No. I won't go back, he'll think I'm weak. I don't even think my heart will be able to handle it.

(sits back down; starts reciting his idea to himself)

Story about my dreams. My dream, to put my dreams on a page so everyone else can see what I'm thinking.

(DAVID enters; LUCAS starts communicating as normal)

To give my friend the chance he deserves. Show your talent on the screen, one day you and me will both rule the world.

(NOAH and ETHAN enter)

Let me prove my father wrong, prove my brother right. That's what I write about - I make my mother proud. Everything just seems so clear. I've got it all in my mind, there's so much more! It's beautiful, and you.

(EMILY enters. Whispers in his ear)

Wake up? What? No, I haven't fallen sleep! I can't, I need to finish - No, I --

[LIGHTS OUT]

END OF SCENE 7

SCENE 8

SETTING: APARTMENT. PRESENT. NOON.
AT RISE: DAVID and EMILY are reading LUCAS'S JOURNAL when it abruptly stops.

EMILY: What did he write down??
DAVID: It just ends. He went back home, wrote what he remembered. See, it just cuts off.
EMILY: Well, flip the page!
DAVID: (flipping page) Woah. I don't think I can say that.
(shows EMILY)
EMILY: Oh wow, it takes up the whole page.
DAVID: He must have been really frustrated.
EMILY: Why? His idea was starting out amazing!
DAVID: He must have forgot everything after he fell asleep.
EMILY: Say, I remember what happened after that night.
DAVID: I do too. In the morning; told me he was going to be the best writer ever - that he'd gotten his masterpiece as clear as crystal and I should start packing my bags for the big city.
EMILY: Ha, and how did that turn out. What I remember next is you guys showing up at acting camp.
DAVID: Where we met you - or; where I met you for the first time, which... I have a question. Were you and LUCAS in...
EMILY: In what?
DAVID: In...
EMILY: Go on
(grabs DAVID'S hand)
DAVID: Nevermind, let's just keep reading where we left off.
EMILY: Alright. At least now we have our stories as well.
DAVID: Thought #16.
EMILY: Hey, wait. What's the time?
DAVID: (checking watch) Quarter past noon.
EMILY: I'll be hearing back from my agent soon! Movie stuff.
DAVID: Well, let's keep reading till then.

END OF SCENE 8

SCENE 9

SETTING:

THEATRE. PAST. LUNCH TIME.

AT RISE:

LUCAS and DAVID are talking. There are 2 other groups conversing as well. One of girls including AMY, LAYLA, and EMILY. One of boys including MICHAEL, ERIK, and ROMAN. LUCAS has fathers WATCH on.

LUCAS: (writing in his journal) ...And done!

DAVID: By the looks of it, that's turning more into a diary than a journal.

LUCAS: (playfully) Yeah. Know what. Kiss your role goodbye. I'll just play the lead! After what we've done so far, acting doesn't seem too hard.

DAVID: (playing along) Gonna play that card on me! Well then I might just write my own masterpiece.

LUCAS: Good luck! Writing is much harder than you'd think. I mean, if you even think. Only thing your head is for is looks.

DAVID: Hey, I can think up a story too, maybe not as good as yours --

LUCAS: That's a given.

DAVID: But I'm more than just a pretty face.

(looks towards girls. they wave. he waves back)

LUCAS: Uh, you were saying.

DAVID: Not gonna lie, I've completely forgotten already.

(notices LUCAS'S watch)

Hey, that's a nice watch.

LUCAS: Yeah thanks, it was a birthday gift from my dad.

[TEACHER enters]

TEACHER: Alright guys, break's over. Let's get back to work. Let's head right into the 4 person scene we were reviewing before lunch. Remember your number.

[STUDENTS put things away and line up. LUCAS puts his JOURNAL into his pack. The STUDENTS get numbered off. Some try to cheat but fail. DAVID gets partnered off with LAYLA,

MICHAEL, and AMY. LUCAS gets partnered off with EMILY, ROMAN, and ERIK.]

MICHAEL: (raising hand) Can I switch?

TEACHER: Nope. Group 1 go over to that space, and you guys stay right here. We'll be presenting tomorrow.

[DAVID'S GROUP and TEACHER exit.]

ROMAN: Alright, what's the game plan.

ERIK: The game plan is make the game plan right now, get your head in the game man.

ROMAN: That's why I asked, what's the gameplan.

ERIK: You asking, when you could be planning the game man.

ROMAN: You know what, yooright.

ERIK: (to LUCAS and EMILY) So... what's the gameplan guys.

[ERIK and ROMAN look at each other; start laughing]

EMILY: Game plan right now is get to know the new guy.

ROMAN: Yooright.

ERIK: So, LUCAS, right? What brings you into acting.

LUCAS: Writing. That writing competition. I'm a writer.

ROMAN: (barely containing himself) So... you write?!

[ROMAN and ERIK burst out laughing, LUCAS joins in. EMILY hangs her head.]

LUCAS: (trying to make a joke) Yeah, you right.

[Both ROMAN and ERIK deadpan LUCAS. The silence is deafening.]

ROMAN: Dude, that's my thing.

ERIK: You don't take another man's thing.

ROMAN: (completely serious) Let's try this again, shall we. Yeah, you write.

LUCAS: Yeah, I write.

EMILY: Alright, we should get started - time's a ticking.

ERIK: I'll go get the scripts.

ROMAN: (staring LUCAS down) I'ma come with.

[ERIK and ROMAN exit.]

LUCAS: What's with them?

EMILY: Beats me. Territorial maybe. Roman's been our main guy for a while and I guess he's just not used to competition. Erik is his understudy. Don't worry, you'll grow on them.

LUCAS: Well I hope so. Say, thank you for your thoughts that one night. It really helped.

EMILY: Anything to support a peer, and the person writing my big role. How's your story coming along.

LUCAS: Oh! Here, I can actually show ya! But I gotta leave after I show ya, my dad thinks I'm out working right now.

(LUCAS starts rummaging through his pack)

END OF SCENE 9

SCENE 10

SETTING: APARTMENT. PRESENT. AFTERNOON.
AT RISE: DAVID and EMILY are reading JOURNAL.
EMILY has to take a call. DAVID hides
some information from EMILY.

EMILY: He let me write in these couple pages. We were
changing some of the terrible dialogue in the scripts.

DAVID: He let you read his story and write in his journal?

EMILY: Well, not all of it, just a little bit - then he
started drawing a picture of what he wanted it to look like.

(grabs the book from DAVID)

Let me see if I can find it.

[EMILY'S PHONE rings.]

That must be my agent! I'm sorry, I have to take this.

(puts the book down)

Don't start reading without me!

DAVID: No problem.

[EMILY picks up the phone and exits. DAVID picks up the
book.]

DAVID: (flipping through pages; looking back for EMILY)

Something weird was going on between them.

(finds the picture)

Aah, that's interesting. (explains MASTERPIECE POSTER)

(reads underneath. eyes go wide with shock. reading)

"I think I'm in love with EMILY"? What?!

END OF SCENE 10

SCENE 11

SETTING: HOME. PAST. NIGHT.

AT RISE: ETHAN is reading LUCAS'S journal against his will, just as NOAH comes home.

ETHAN: (reading) "I think I'm in love with EMILY".

LUCAS: Give that back!

ETHAN: Hey, not judging you got a diary, or being in love.

LUCAS: Hand it over.

ETHAN: (hands it over) Anything you want to.. talk about.

LUCAS: No, I'm fine.

ETHAN: Look, at your age - I had a crush on a co-worker as well, it's normal.

LUCAS: You don't have to --

ETHAN: I'm just saying. Anyways, how's the carpentry.

LUCAS: It's been good. ROMAN fell off the balcony of the Anderson's new house. Other than that, the week's been good.

[NOAH enters from work]

ETHAN: (to NOAH) Hey! Come on over - LUCAS was just telling me about work. He uhh... met someone there. Names EMILY.

LUCAS: (to ETHAN) No, I did not.

NOAH: (gives LUCAS a look) Work, eh.

ETHAN: Say, LUCAS. I ain't never seen a girl work carpentry before. What she do.

LUCAS: (to NOAH) There's no girl. He's lying.
(gets a look from ETHAN)

Fine. She is the.. the medical supervisor person.

ETHAN: A smartie. It's good you took up the job. Heck, you working this hard inspired your brother to get another job too!

NOAH: Yeah, it's been good. Tiring, but hey I figured if we want to make it big - gotta work hard.

ETHAN: That's the spirit. You should go get some rest. Heck, I'm about to nod off myself.

(goes and downs some medication. ETHAN exits)

NOAH: Falling in love with a coworker?

LUCAS: It's not true.

NOAH: The falling in love part, or the coworker part?

LUCAS: Look, what else could I tell him. Look how happy he is. For once, he - he's proud.

NOAH: Yeah, but I didn't take up building houses to pay for lies, but it seems like you're becoming a good actor. You got to tell him the truth sometime.

LUCAS: Sometime I will. Let's just keep it up long enough for me to "quit" because I made myself enough money for the camp.

NOAH: Whatever you say, but if he finds out - He's gonna get choked. Thinking about his heart. How's the story coming along.

LUCAS: Good, I've just got a lot to think about right now. Hey, don't let me take away from your rest. Go get some shut-eye.

NOAH: Aye aye captain.
(NOAH exits)

LUCAS: (writing in JOURNAL) May 5th.

END OF SCENE 11

SCENE 12

SETTING:

APARTMENT. PRESENT. NOON.

AT RISE:

DAVID and EMILY are reading LUCAS'S JOURNAL, eventually getting to the actresses account of the story.

DAVID: (reading) "May 5th". No, let's just flip back a couple pages. Make sure I read that right.

(flips back a couple pages; reads)

"I think I'm in love with EMILY"?!"

EMILY: (entering) Umm, did I hear that right?

DAVID: (tearing out the page in the book; drops JOURNAL, picks up newspaper) Umm, no.

EMILY: Then what did you say?

DAVID: (Holding newspaper out) I said uhh, I think the Times is in love with EMILY! Did you get the role?

EMILY: Working on it. Agent might call me again later today.
(Picks up JOURNAL and opens it up)

Huh, I could've sworn the picture was right here. It looks like it was torn out.

DAVID: Let's keep reading.

(DAVID pretends to read. EMILY reads over story.)

EMILY: He never told me that. I never knew his brother was working overtime for him to be a writer.

DAVID: He never told me that either, but I don't see --

EMILY: (feeling guilty, then changing thought) You want to take a walk, sit in that park we all always went to.

DAVID: Yeah, sure - but what about paparazzi?

EMILY: Hey, I'm just sitting with the director of my movie. Well, what are you waiting for?

(grabs his hand)

DAVID: (smiling) Lead the way.

(on the way out) Hey, after that was the one-acts right?

END OF SCENE 12

SCENE 13

SETTING:

BENCH. PAST. EVENING.

AT RISE:

All the STUDENTS are walking home from winning a one-act competition. EMILY, DAVID, and LUCAS stay at the BENCH and talk.

[Main 3 STUDENTS say their goodbyes to the other students]

LUCAS: Well?

EMILY: (hugging him) You were amazing!

DAVID: Did you hear the crowd! They loved us!

LUCAS: (to DAVID) They loved you. You saved that performance! If not for that improv monologue we wouldn't have won.

EMILY: (to LUCAS; playfully) He wouldn't have needed to do that if you didn't forget your lines.

LUCAS: (to EMILY) Hey, I remembered them. Maybe in the wrong order, but still.

DAVID: (to LUCAS; playfully) Looks like you don't have the face, OR the head for acting.

LUCAS: (to DAVID) I was just giving you the chance to steal the best actor award away from that one guy.

DAVID: (to LUCAS; showing award) Which guy? You? Salty much.

LUCAS: I'm not salty, honourable mention is cool too.

EMILY: (to LUCAS; picking on him) Yeah, I always liked the colour silver more than gold.

DAVID: (to EMILY) No need to rub salt in the wound. He already has so much of it.

EMILY: Alright, alright. We're just teasing you. We know we wouldn't have won the one-acts if you didn't change the script up. Say LUCAS. Why writing? Why not be an actor.

LUCAS: (doesn't know the answer yet) Hmm, good question. I guess it's just a feeling. I know why inside, I just can't bring it into words.

DAVID: (to EMILY; throwing some shade) I think he's just a little self-conscience of his appearance.

LUCAS: (to DAVID) And voice. Can't forget that.

EMILY: (to LUCAS; cheering him up) You're no Adonis, but you get the job done.

LUCAS: (to EMILY) Thanks, you're not bad yourself. What about you, why acting? You too David.

EMILY: I feel solace in the characters I play. It's like the only time I feel real, on stage. Sometimes I just want to hide in real life. I don't know who I am yet. Acting gives me, for lack of a less pretentious word, a purpose.

DAVID: (to EMILY) Interesting. I would've never thought it, you seem so confident all the time. It's inspiring.

EMILY: (to DAVID; remarking) Maybe that's just a character.

DAVID: (to EMILY) Well you're a character I can definitely get behind. That came out wrong.

(to LUCAS; changing subject)

I do it because I want to make people smile. It's the most emotional, human art.

LUCAS: Yeah, that's part of it. Wanna make people smile too.

DAVID: When the chance came I just had to take it, if not for this theatre company coming here, I don't know what I'd be.

EMILY: (to DAVID) So you just waited for the chance? You didn't go out and make the opportunity for yourself.

DAVID: (to EMILY) Yep, if the story doesn't come to you, it's not destined for you - that's the way I look at it.

(LUCAS picks up on that quote; looks for his journal)

EMILY: Don't know if I'd agree with that, to each their own.

LUCAS: (writing in his journal) Say that again David? About stories coming to you? That's a good quote.

END OF SCENE 13

SCENE 14

SETTING:

BENCH. PRESENT. PAST NOON.

AT RISE:

EMILY and DAVID have gotten to the BENCH and are reading JOURNAL. A revelation occurs causing DAVID to suspect EMILY of being the STRANGER. EMILY leaves to take a call from her agent.

DAVID: (epiphany look; pulls out note) "If the story doesn't come to you, it's not destined for you."

EMILY: (looking at him) Always wanted to know, what does that mean?

DAVID: It means something weird is going on. Right before I got this book I was trying to come up with a story, but I couldn't.

EMILY: -- Then this book of stories found it's way to you, with that note.

DAVID: How do you know that.

EMILY: (trying to cover her tracks) Just a wild guess.

DAVID: Say, I have a question. I'm not being staged right now, am I? You're not the one who dropped this book.

EMILY: (trying to get the conversation off-topic) No, let's keep reading. We're getting to the good-bit - the writing competition is next.

DAVID: Did you drop this book in front of me.

EMILY: No.

DAVID: Do you know where MAIN is?

EMILY: ...No. Maybe he gave you this - so you could write his stories, and so you - and I - can act in them.

DAVID: ...No, I can't take his stories. That's like taking his life. Matter of fact - I can't take his credit either. I've something to tell you. I didn't direct...

EMILY: (trying to grab DAVID's hand; he pulls away) Let's keep reading.

DAVID: I didn't direct your mov-

EMILY: (kisses him as a last resort to stop him; grabs the book) Let's keep reading.

DAVID: No. Something's up, and I want to know what. First, were you and MAIN in love.

EMILY: (looking for an excuse to get out of the conversation) Uhh, my agent is calling me. I think I got the part! I need to take this.

DAVID: Wait!

[EMILY disregards DAVID'S question and fakes the call. EMILY exits with the JOURNAL. DAVID pulls out the torn pages as she leaves. Light goes out on BENCH, and onto CENTRE SPECIAL.]

EMILY: (wiping her face of spit; calling STRANGER on the phone) Hey, he thinks I'm the one that dropped the JOURNAL. No, I know you did it - I'm saying he thinks I did it - he's getting off the path now. How do we guide him back to the story. Ok, just use the journal and the writing competition to guide him to your place.

(checks phone for time)

We still have time left, we gotta hold him off a little longer. I'll make sure he doesn't get to you until then. Alright. Wait, hold on, I have a question, why did you - Crap, he hung up.

(walks back to BENCH to continue reading JOURNAL)

Hey, DAVID, I got the par -

(DAVID is nowhere to be found;

(calling STRANGER) He's gone. I don't know what he knows. Yes, I lost him - be ready. I know, shut up, I'll find him. Send the paparazzi to search the streets.

(hangs up)

Oh god, where are you.

[END OF SCENE 14]

[END OF ACT I]

SCENE 15

SETTING: BACKSTAGE. PAST. NIGHT.

AT RISE: LUCAS and DAVID are fighting over something to do with the play chosen for the writing competition.

DAVID: We have to go out there with something; We'll just improv the second act!

LUCAS: I'm sorry. I'm so sorry.

DAVID: C'mon, get a hold of yourself man - We still have some time before we're on stage! We can outline the rest. This is what you and I have worked for. All of your hard work writing -

LUCAS: I didn't even finish, I could have worked harder -

DAVID: That's in the past - Stop looking to the past for your answer, stop looking back at your dream for your story, this is our one chance to live our dreams, c'mon let's go! We gotta make it on time.

LUCAS: But it was my masterpiece, my magnum opus! I can't just botch it.

DAVID: Well, sorry to say - but right now, your masterpiece is in the mind of someone else.

LUCAS: Who's mind! Your mind? EMILY'S mind? My brothers mind. How's someone gonna tell what's in my head better than I can.

DAVID: Well, how much do you matter to your story! It's just a story. You're an artist trying to make it big, just like me, like her, and like every other artist. Hell, why not make the story about me - at least you'd actually finish.

LUCAS: Because you don't...

DAVID: Because I don't what DAVID. Because I don't think like you? Tell you what - I hate to burst your ego, but you are only half of your story. I make up the other half! We made this together, now we are stuck together, and we have to go out and perform this together.

(grabs DAVID'S hand)

LUCAS: I'm sorry. I'm so sorry. I'm sorry for everything, for this, for her. I dragged you down with me, you could have gone

so far with her. Another chance will come, for you and for her - I promise.

(hand slips out of DAVID'S grasp; exits with JOURNAL)

DAVID: Where are you going? Come back, I need you. Don't leave me. I can't - No - WAIT.

[Scene transitions to present, where DAVID is sitting alone holding the NOTE.]

DAVID: Why. Why go through all of this for me. Why give me your journal. Why this, why that, why her, why everything! Why do you think you were so special, writing about yourself. Why do you think I was so special to include me... Ok, think. I'm him writing my masterpiece - what do I know - that no one else does. Just write down all the ideas that come into your head and you'll get your masterpiece sooner or later.

[David pulls out his script; starts writing ideas and thoughts until he gets the epiphany. The epiphany is he has not talked to the brother yet. The moment DAVID finally gets it, he runs and exits the scene.]

END OF SCENE 15

SCENE 16

SETTING:

HOUSE. PAST. NIGHT.

AT RISE:

LUCAS is coming back from winning the one acts competition. NOAH is sleeping. There are sleeping pills in front of him. NOAH is telling LUCAS that maybe he should get a job. ETHAN yells at NOAH for taking sleeping pills.

LUCAS: (entering excited) Hey NOAH!

NOAH: (waking up; but still groggy) Hey, LUCAS. How did the one-acts go?

LUCAS: Oh, sorry didn't mean to wake you. They went amazi - (notices sleeping pills; angry) Are those sleeping --

NOAH: -- Shhh - I know, don't wake dad. You can't tell him.

LUCAS: You shouldn't be taking those.

NOAH: Sorry, been working so hard recently - I needed them.

LUCAS: (closing the pill bottle) One-acts went great, we won. Came close to winning best actor, lost to DAVID.

NOAH: (jokingly) Maybe you should quit writing, and become an actor.

LUCAS: Well that wouldn't be too good with the writing competition coming up, someone needs to finish the story.

NOAH: Just joking, say - how's your story?

LUCAS: I don't know. I've been losing quite a bit of sleep over it, I just can't for the life of me start.

NOAH: I don't think that's your problem. I think you can't finish anything you start. I think you're waiting for the perfect idea to come, but trust me - an idea you create will never be perfect to you. That's why I quit.

LUCAS: Quit what?

NOAH: Quit writing, started working. I was never good enough for myself. Look, I'm just saying you have so many ideas - pick one and finish it.

LUCAS: I can't, you don't get it. How brilliant my master-

NOAH: You ain't gotta preach to me, I've been there. I'm just trying to get you to learn from my mistakes is all. Say, maybe you should get a job.

LUCAS: What?

NOAH: Nothing, nevermind.

LUCAS: No, say what you were gonna say.

NOAH: Look, I'm not trying to be selfish. This work is really taking it's toll on me. I was just thinking, it might be easier on everyone if you picked up a job. Doesn't have to be big, just a small job. Think on it.

[LUCAS, after a long moment of thought, picks up the pill bottle and puts it on the pill shelf.]

LUCAS: (attempting to exit) Good night.

NOAH: Hey, your heart pills! Don't forget to take them.

[LUCAS comes back and takes his heart pills, then exits.
NOAH, after LUCAS leaves, goes and takes a sleeping pill.]

END OF SCENE 16

SCENE 17

SETTING: HOUSE. PRESENT. MIDDAY.
AT RISE: EMILY and NOAH are talking about LUCAS'S past. NOAH is

EMILY: He never told me any of that..
NOAH: Well I guess he just wanted to impress you.
EMILY: I'm sorry. I really am - If I had known I could've helped. I could have --
NOAH: No, there was nothing you could have done.

[EMILY thinks in silence about how this could have been avoided, and the guilt shows on her face.]

EMILY: Hey, what's taking them so long to find him?
NOAH: The "paparazzi"? I dunno, call them.
EMILY: (checking for her phone) Crap, I musta left it in his room.

[EMILY exits. She leaves the JOURNAL on the table. Just as soon as she exits, DAVID enters and knocks on the door. NOAH thinks it's the paparazzi.]

NOAH: (getting up; opening the door) It's about time you showed up with some info -
DAVID: Hey NOAH, been a long time ain't it?
NOAH: (surprised) Uh, yeah DAVID, long time.
DAVID: May I come in?
NOAH: Uhh, I'm actually a little busy here - maybe in a little bit? Couple hours?
DAVID: Well if you don't mind, I would really rather come in now. I have to talk. It's about LUCAS.
NOAH: (thinking about it; gets plan) Sure, come on in.

[DAVID enters the house. NOAH quickly covers the journal to hide it. DAVID and NOAH sit down.

DAVID: Thanks, say - you don't know where he is do you.

NOAH: No actually, I wish I did.

DAVID: Yeah. Something weird actually happened to me - I found LUCAS'S JOURNAL. The one you gave him.

NOAH: Huh? That's interesting, and who do you suppose gave you his journal?

DAVID: Well, I don't know for sure - but I have the suspicion it might be EMILY.

NOAH: That actress? LUCAS'S old girlfriend?

DAVID: So it was true!

NOAH: What was true?

DAVID: Nothing, it's just - LUCAS told me otherwise way back and that kinda led to how things are between us now.

NOAH: (checking watch) Yeah? I never got to know, he never told me neither after he went missing and all. Tell me about it.

DAVID: It was after the one-acts, and we had just started for the writing competition.

END OF SCENE 17

SCENE 18

SETTING: BENCH. PAST.

AT RISE: LUCAS, DAVID, ROMAN, ERIK, and EMILY are sitting at the BENCH talking about the writing competition.

ROMAN: So, I know you gonna write something for the competition.

ERIK: We want in.

ROMAN: Seen you writing all the time in that diary of yours.

ERIK: How much you done, can you write us some roles too?

LUCAS: Well there's only one lead guy -

ROMAN: (to DAVID) So a competition eh?

DAVID: I'm the lead, have been from the start.

LUCAS: (joking) Hey, remember - I'm the lead now, you're writing your own play!

ROMAN: Should be making a story all about me - short comedy, - where the two leads, me and ERIK here, hate each other at the beginning, but slowly work together.

EMILY: Well you can't get farther from what he's written, long drama about two friends slowly growing to hate each other.

ROMAN: Oh. Yooright.

LUCAS: Actually, why not do both. Like a split timeline thing, I'm still working on it - I don't have much to show. A couple things are for certain, EMILY will be the lead actress - and LUCAS will be the lead actor. Sorry guys.

ROMAN: Hey, as long as you have some sorta role for us and you finish it soon - we'll stick with your play.

[ROMAN and ERIK exit]

EMILY: Lead actress huh? Good thing you remembered who to give it to.

[EMILY leaves]

ROMAN: Lead actress huh? Good thing you remembered to give me that love interest.

LUCAS: Who said anything about a love interest.

ROMAN: Well, I've actually been meaning to tell you. I think I'm in love with EMILY, but I seen the way she looks at you. Maybe it's only cause you write, but I need you to write me the chance with her.

LUCAS: Well... Then you'd be glad to hear that yes - she is your romantic partner in the play.

ROMAN: Called it! Thanks man, appreciate the chance.

LUCAS: Yeah. Just don't screw it up.

ROMAN: Don't worry, I won't. How's your script coming along?

LUCAS: Well, if we are being honest - not too well..

ROMAN: We can always go with my idea; kinship, rivalry, and jealousy. I know it's kinda similar to your story, but mine is the look of where our friendship could go into the future - rather than what has already happened like in yours.

LUCAS: We'll see. And if worse comes to worse we can probably improv a whole play on the spot.

END OF SCENE 18

SCENE 19

SETTING:

HOUSE. PRESENT.

AT RISE:

DAVID and NOAH are sitting talking about the past. A knock on the door reveals the "paparazzi", ERIK and ROMAN. DAVID is getting very paranoid.

NOAH: And how did that turn out?

DAVID: Well, maybe it wasn't meant for us.

NOAH: If the story doesn't come to you -

DAVID: Where did you hear that?

NOAH: Lucas used to always say that. Why?

DAVID: Nevermind.

[ROMAN and ERIK enter; knock on the door.]

NOAH: Crap.

[NOAH gets up and hobbles to the door. DAVID notices. NOAH tells ROMAN and ERIK to shoo off and then comes back.]

NOAH: Paparazzi.

DAVID: Why are the paparazzi here?

NOAH: (trying to think of an answer) Umm, oh right I forgot to say - congratulations on your movie! They must be here for you, I hope you don't mind me shooing them off.

DAVID: Say, I never noticed your hobble before.

NOAH: Oh yes, I've had it for quite some time - here, we got some time - I'll tell you the story behind it.

END OF SCENE 19

SCENE 20

SETTING:

HOUSE. PAST.

AT RISE:

NOAH, and LUCAS are eating dinner. ETHAN is in the washroom. ETHAN still doesn't know and it's really starting to tick off Noah. NOAH has to get to work and is super tired. Later that night, they receive a call from NOAH's workplace that he injured himself.

NOAH: Why haven't you told him yet?

LUCAS: I don't have the heart to tell him.

NOAH: If you can't, then I will.

LUCAS: No, don't - If you do, I'll tell about the sleeping pills -

[ETHAN enters and continues eating.]

ETHAN: What are we talking about now.

LUCAS: Work.

NOAH: Speaking of which, I've gotta go.

ETHAN: So soon?

NOAH: Yep, I'm already late.

[NOAH exits]

ETHAN: Boy's been losing too much sleep. Him and you both.

NOAH: Yeah, just been working quite hard is all.

ETHAN: Maybe take it a bit easier.

NOAH: Hmm? What do you mean?

ETHAN: I know I wanted you guys to work, but I didn't think you'd go at like this. I mean, I'm proud - but you're losing sleep. A lot of it.

NOAH: But I thought -

ETHAN: Before your Mom passed, she had insomnia. I don't want you guys to end up suffering like that. You guys are everything to me and I couldn't bear you guys working yourself to death. Go get some sleep, I'll put your dishes away.

[NOAH exits. LIGHTS off on stage. Phone rings and is answered by ETHAN.]

PHONE: Hello, is this the family of NOAH MAGNUM.

ETHAN: Why, yes. Has something happened?

PHONE: While at work, NOAH fainted due to exhaustion injuring himself at the workplace. He is currently at the Endortville Emergency Hospital.

ETHAN: I'm on my way.

END OF SCENE 20

SCENE 21

SETTING:

HOUSE. PRESENT.

AT RISE:

NOAH explains his workplace injury to DAVID. NOAH gets a call and has to leave to his basement immediately. DAVID finds the JOURNAL.

NOAH: And that's how I got this hobble.

DAVID: And what about those clothes?

NOAH: These were my father's before he passed.

DAVID: Oh, I'm sorry. I didn't know

NOAH: It's ok.

[Silence.]

NOAH: It was right after LUCAS went missing, he found out he lied about having this carpentry job, he found out I was taking sleeping pills - and he had a heart attack at work.

[Silence. NOAH's phone rings.]

NOAH: Sorry, I gotta take this.

[NOAH exits leaving DAVID by himself. DAVID, curious, uncovers the JOURNAL.]

DAVID: I knew it - that hobble, those clothes, the quote, the everything! But why?

[DAVID opens the book to the bookmark left in it.]

END OF SCENE 21

SCENE 22

SETTING:

BENCH. PAST.

AT RISE:

LUCAS sits alone at the bench, writing his thoughts before he goes missing.

LUCAS: Final thoughts. I've failed. I couldn't finish my story. My brother is in critical condition because of me. I stole from his stash of stories to write. I lied to my DAD, I lied to EMILY, I lied to DAVID, and dragged them all down with me. They'd all just be so much better without me. If only I could finish, then Emily wouldn't have left - I wouldn't have to act out my half finished play and David would still have his chance with her, why'd he choose to stay with me. I promise, I'll write you another chance.

[LUCAS exits.]

SCENE 23

SETTING:

HOUSE. PRESENT.

AT RISE:

DAVID finishes reading the journal.
EMILY and NOAH re-enter to tell DAVID
to go downstairs.

DAVID: Geez, I had no clue. It all makes sense now, why all this happened, the stolen idea, the director credit, the journal - which means they've all been in on it! That Emily! Lying to me, she knew this whole time. She's always done this, tried to get with the person who gives her the best shot at becoming an actor! Because I'm her director, she wants to seal the deal with me so she's not leaving the acting scene anytime soon. No. I can't take his credit, the world has to know it was him, not me! Why would he give me this chance? I didn't even know any of this before - his love for Emily, his family troubles, taking his brothers stories...

[Footsteps are heard. EMILY enters.]

DAVID: NOAH. Why? Why go through all of this trouble.

EMILY: Umm, DAVID.

DAVID: EMILY? What? When did you get here? Why? How? Well now that I think about it, if the journal was here, you'd probably be here...

EMILY: It's time.

DAVID: Time for what?

NOAH: (entering) He's calling for you. Just down the stairs.

EMILY: Here, I'll lead the way.

DAVID: No, I'm not going anywhere with you - not until you tell me what's happening.

EMILY: Look. This time you gotta go to the story, gotta make it on time.

[EMILY grabs DAVID's hand, but he jerks it away and exits by himself.]

END OF SCENE 23

SCENE 24

SETTING: BENCH. PAST.

AT RISE: The beginning of DAVID's and LUCAS's friendship. LUCAS was getting picked on, now DAVID is here to help.

[DAVID enters.]

DAVID: Mind if I sit?

LUCAS: Nope.

DAVID: Say, whatcha doing?

LUCAS: Nothing much. Just came back from the theatre.

DAVID: Ah, which play did you watch?

LUCAS: Movie theatre.

DAVID: I see. I'm not too much of a movie man. Which movie ya watch?

LUCAS: (thinking) I can't remember the name! It's on the tip of my tongue! Written by that one guy - forget his name too; won an oscar last year. C'mon help me out.

DAVID: Not much of a writer, who was acting in it?

LUCAS: What's his name... Day-Lewis, or DiCaprio! Maybe Devito? Wait... Aah, they're all the same anyway. Anyways it's the one with the story about --

DAVID: -- What do you mean they're all the same?

LUCAS: What?

DAVID: The actors! You said they were all the same.

LUCAS: Yeah, aren't they? All they gotta do is act, they're all doing the same thing.

DAVID: Nonono, you don't understand. Day-Lewis isn't the same as DiCaprio, who for heaven's sake ain't Devito. They all expressing different emotions, provoking different feels, and --

LUCAS: But that's the writer's job - making the story is the hard part, the writer has to write the emotion for the actors, the actors just gotta do their part.

DAVID: What if I said all writers are the same eh? Write a story, follow the same plot structure and everything. It's the actors who really shine - I mean, cmon, go to a theatre and you'll know what I'm talking about.

LUCAS: Theatre? Oh, you mean for plays. I would, but I just don't think they're that good.

DAVID: What?

LUCAS: Everything a play can do - a movie can do better.

DAVID: And how many play's have you watched?

LUCAS: Well...

DAVID: Than let's go. The names David.

LUCAS: Lucas.

DAVID: Well, what are you waiting for?

LUCAS: ALright, alright. Lead the way.

END OF SCENE 24

SCENE 25

SETTING:

HOUSE. PRESENT.

AT RISE:

DAVID finds LUCAS in the basement his dad's chair.

DAVID: What is going o --

LUCAS: I made a promise didn't I?

DAVID: Lu.. Lucas?

LUCAS: The one and only. It's been a long time.

DAVID: Damn right, it's been. Why?

LUCAS: I can explain all of this.

DAVID: Well, you better have a great goddamn reason because -

LUCAS: - I got it.

DAVID: Got what?

LUCAS: My masterpiece.

DAVID: Well that's perfect. Let's see.

LUCAS: Well you already have.

DAVID: I'm not sure I know what you mean.

LUCAS: You were right. I am only half of the story. I'm giving my half to you.

DAVID: But why? Wasn't writing your dream? I'll give my half to you!

LUCAS: Well, I wish I could - I just, I just don't have the time left. My heart... Well I guess, I had to get something finished before the ultimate deadline.

DAVID: I don't know what to say.

LUCAS: My masterpiece is in the mind of someone else. And now, that you've experienced all that's in my mind, well, go ahead and write it for me, for yourself. For her.

DAVID: For her, Don't you know she's only been using --

LUCAS: (grabbing his hand) What?

DAVID: Nothing. We'll have a great time.

LUCAS: Well, our stories coming to a close, I don't believe I have much time left - do you mind passing me that bottle?

DAVID: Your medication?

LUCAS: No, the sleeping pills.

DAVID: What, why?

LUCAS: Well, the way I wrote it out - the end has me living my dream forever, and you get the girl and masterpiece and everything. You know, a happy ending - so if you'd hurry it up - the people have somewhere to be.

DAVID: Oh yes, of course - here I'll just take your life's work, then take your life - no, you are way too caught up in your work - here let's write a better ending.

LUCAS: But...

DAVID: I don't want to hear it, how bout we start while you still have time left.

(pulls out papers to write on)

It's a cold Fall day. A lone man sits on a bench --

LUCAS: -- And is approached by a man named DAVID.

DAVID: Or how about we tell that story right before the last scene, and we do that split timeline thing.

LUCAS: Well then, it's a cold Fall morning. A lone man sits on a bench and tries to write his masterpiece of kinship, jealousy, and rivalry.

END OF SCENE 25

END OF ACT 2

FIN