

bubble

by
l.d.lévy
© 25 august, 2022

PERSONS OF THE PLAY

Professors : Joanne Trainor

Phillip Neant

Students : Skip Pembroke

Sky Culhane

Adam Braun

Cilla Lopez

* A common man

* A distinguished man

* one actor may play both roles.

Two weeks that are academic
in a midwest city,usa.

BUBBLEACT I.Scene I - discussion group

Light fades up on a small discussion group
of a university psych class.

The professor is Phillip Neant (PHIL)

The students are ADAM(m) SKIP(m) and SKY(f).

PHIL

Okay.

Let's see what we can make of this:

'A' says to 'B'...

'Can you give me a quarter.'

'B' replies:

'I can't give you 3000 dollars'.

(pause to let it sink in)

What's going on here.

(a silence from the group)

PHIL

Come on people.

Two stories...

ADAM

The weak and the strong.

SKY

A beggar and a thief.

SKIP

The deaf and the dumb.

PHIL

Who has the better story.

SKIP

'B'.

PHIL

Why.

SKIP

'A' is a loser.

ADAM

Then what's 'B' ?

SKY

An asshole.

SKIP

Yeah.

But an asshole on top.

PHIL

On top of what.

ADAM

The situation.

SKIP

The world.

SKY

'A'.

PHIL

So 'A' is a loser...

(sounds of agreement from the students)

PHIL

Why.

SKY

Because he's asking for so little.

ADAM

Because he doesn't know 'B'.

SKIP

Because he doesn't know himself.

PHIL

In his responses, what is 'B' doing.

SKY

He's changing 'A''s request.

SKIP

Is he ?

ADAM

Well,yeah.

PHIL

So...

What is 'B' doing.

SKIP

He's making it easy on himself.

SKY

Is he.

ADAM

A person hears what he wants to hear.

PHIL

Why.

SKIP

To live with himself.

PHIL

What are the facts.

ADAM

'A' asked for a quarter.

SKY

What a loser.

I mean...what can aquarter get you.

SKIP

A slippery slope.

'A' is a manipulator.

He starts low -

gets his foot in the door.

Then...

ADAM

(to Skip)

You're 'B'.

You're an asshole.

PHIL

I thought 'A' was the asshole.

SKY

No.

'A' is the loser.

SKIP

A rose is a rose.

ADAM

It's not zero sum.

SKY

Some zeroes.

ADAM

You know...

Now that I think about it...

'A' might be up to something.

A quarter...

It's really...Nothing.

PHIL

What does 'B' have to lose.

ADAM

The future.

The unknown.

SKIP

'A''s already lost.

SKY

Just because he's in need ?

SKIP

Yes.

PHIL

So.

'A' is losing in the moment.

And 'B' is thinking in the future.

SKY

Well.

It's as if he is.

PHIL

Meaning...

SKY

Obviously, he's here and now.

But it could be affecting the future -
whether he's aware of it, or not.

PHIL

So 'B' is thinking about 'B'.

He is not thinking about 'A'.

SKIP

Why should he ?

ADAM

Because 'A' is standing before him.

SKIP

Loser.

SKY

It's not easy to ask for something
from someone.

PHIL

Why.

SKY

Because it never comes.

ADAM

Even a quarter...

SKY

Even a penny.

PHIL

Why.

SKIP

People have their own lives.

SKY

Duh.

ADAM

That is kind of a lame excuse.

SKIP

Not an excuse.

An explanation.

ADAM

What's the difference.

SKY

Liberals explain.

SKIP

Liberal ? Moi ?? (smiles between Skip and Sky)

PHIL

Interesting.

Do people have their own lives.

ADAM

Of course they do.

SKIP

No.No...

Our lives are always tied to others.

That's the good news.

And the bad news.

SKY

(smiling)

Damn liberal.

PHIL

A quarter isn't much.

Why does 'A' ask for such a small amount.

ADAM

He's up to something.

SKY

He doesn't want to be a bother.

SKIP

He is a bother.

ADAM

He's up to something.

SKIP

He thinks small.He asks small.

He is small.

SKY

"B" could at least be honest.

SKIP

Small does not deserve honesty.

PHIL

Is it possible that "B" cannot afford to give a quarter.

SKY

No.

SKIP

No.

ADAM

Well...Maybe.

I mean.It's not just going into his pocket...

It's going into his mind.

(a silence as they weigh that thought)

SKY

A fucking quarter.

SKIP

It's not a fucking quarter.

It's what it fucking means.

PHIL

What does it mean.

SKIP

Involvement.

ADAM

Dependency.

SKY

Exposure.

PHIL

Exposure...

SKY

Yeah.

'B''s next move

will tell the story of his life.

SKIP

Just because you take your clothes off
doesn't mean I have to join the party.

ADAM

Something to hide.

SKIP

Nothing to hide.

(a silence)

SKY

Seems like whatever 'B' does,
or doesn't do...
He's revealed.

ADAM

'A' revealed himself in one sentence.

SKIP

Death sentence.

PHIL

Who has the upper hand.

SKIP

'B'.

ADAM

'B'.

SKY

'A'.

PHIL

Why 'A'.

SKY

He has the guts to ask
what no one wants to hear.

SKIP

Being in need is not a virtue.
It's an...(searches for the word)
embarrassment.

ADAM

We might be making too much of this.

I mean...

Why is 'A' asking for a quarter ?

We don't really know.

Why is 'B' hearing 3000 dollars...

We need more information.

'A' has a story.

'B' has a story.

SKY

And now they meet.

Which means

there is another story.

(light fades out)

Scene II - office of the financial chairman

Light fades up on the office of the office
of the financial board chairman.

Professor Joanne Trainor (JO)

a department head at the university, middle-aged, frumpy.
is presenting her proposed budget
for the coming year

The man behind the desk (about the same age as her)
is the chairman.

She is seated in front of him.

She is speaking. He is listening.

JO

...So as I was saying...

Aside from the essential funding
that will insure the continuation
of a quality academic life...

For the next term, my department will require more.

MAN

By all means, continue.

JO

I propose to host several conferences
on vital subject matter, crucial to the advancement
of areas that have been for too long overlooked.
Or simply not existed.

MAN

Of course.

JO

Say, 'heteronormativity'.

MAN

(obeys)

Heteronormativity.

JO

The concept that heterosexuality
is the preferred, or normal mode
of sexual orientation.

MAN

Preposterous.

JO

A seminar on post-colonialism.
A critical academic study
of the cultural, political, and economic legacy
of colonialism and imperialism
and the impact felt today
by the non-white, non-western, non-fat women
of the third world.

MAN

More.

Please.

JO

A symposium of distinguished professors
from around the globe.

A collection of the greatest minds -
that have published major works of scholarship
that no one has read, together, here.

To explore and expand feminist theory.

Gender theory. Queer theory. Film theory.

Theory theory -

MAN

Theory theory.

JO

The theory that theories, as ideas...
are merely theories with an inherent bias.
To a moral degree of certainty.

MAN

Amoral.

Got it.

JO

The possibilities of great advancement,
and discoveries in the field, are boundless.
Nothing can stop the promise within us.

(a silence)

MAN

Uh.

Is it my turn ?

Do I go...

I'm going to talk now, professor.

(collects himself)

This is a state school.

Funding comes from taxpayers.

Budgets are over seen by a committee.

Of which I am the chair.

JO

I am aware that I have to answer to -

MAN

(interrupting)

A lay-board of numbskulls.

JO

I wouldn't say that.

MAN

Of course not. You're too cowardly.

But let's not dwell on the obvious.

The taxpayers charge us with the responsibility
of policy formation regarding wise stewardship
of resources .

JO

Sir.

I am aware of the politics.

MAN

It's not politics.

It's the real world.

JO

I'm at the mercy of the state.

And it's taxpayers. (shakes her head)

MAN

Much better off at a private university.

Where they answer to giant corporations

and their shareholders.

There's a bunch of liberals.

Go Dartmouth.

JO

Are you saying I can't get what I need.

MAN

I'm saying you can't get what you want.

JO.

Are you telling me how to teach.

MAN

That's a reach.

JO

That's next.

I require pedagogical autonomy.

MAN

Well, yes.

What spoiled child doesn't...

JO

I've devoted my life to my work.

MAN

No one is questioning your dedication
and your talent, professor.

But yours is not the only department
at this university
that has needs and desires...

JO

Sir.

Your understanding of this work,
and it's importance, is a joke.
A fucking joke.

(a silence)

MAN

I see.

(long pause, studies her)

Maybe we should begin again.

Start over.

Why don't you go out (gestures to the door)

And come in again.

(a silence as she looks at him.then,
she slowly gets up,exits the room.
he stands,comes around to sit
on the edge of the desk.she slowly re-enters the room.
as she is about to take a step -
he puts his hand up in the 'halt'position.
he speaks)

MAN

Just a moment,professor.
The hosting of these seminars
means a lot to you.

JO

They are very important work.

MAN

(nods)
Okay.
Okay.
On your knees.

(a stunned woman in a stunned silence)

JO

What ?

MAN

(calm,as always)
I said.
Get on your knees.

JO

What the -

MAN

Phd wants something from a college drop-out.

(calmly)

Get.

On.

Your.

Knees.

(she is shocked, and frozen.

he gestures to the floor. she slowly gets on her knees)

MAN

See.

It's not so hard.

The real world, I mean...

Not that you've ever spent a minute in it.

No.

You live in the ivory tower.

In the real world...

When you're on your knees...

You're scrubbin' the floor, or blowing someone.

So either way...

You're actually serving a purpose.

JO

Does this make you feel like a big man.

MAN

Mmmm.

A little.

Maybe a little.

I feel more like a wrecking ball.

JO

So like an average man.

MAN

(light laugh)

You say that like it's an insult.

JO

It is.

MAN

I wouldn't let you scrub my floors, either.

JO

What is the point of this.

MAN

The point.

JO

You're proving mine.

MAN

That men are oppressors of women ?

You should've seen

what I made the guy from the jazz studies program do -

It's okay, he's white.

I was too soft.

Probably should've budgeted just enough

to buy the students a phonograph player

and some Coleman Hawkins records.

They'd be better off.

JO

My work is important.

MAN

(still calm, but more animated than before)

'Important' ?

'Important' ??

I got news for you professor.

Shakespeare isn't important.

Beethoven isn't important.

Where do you think that leaves you ?

Important -

is to a handful of people.

And a handful...

Is nothing.

JO

You're a fucking bean counter.

MAN

Don't try to butter me up.

JO

You make me sick.

MAN

No.

I make you real.

And it won't last.

But.

You'll remember it.

Now...

Crawl.

JO

What.

MAN

(smiling)

I'll be glad to repeat it.

Crawl.

For the money you need

To make your world -

The only world where you matter.

JO

(slowly begins to crawl)

You are a monster.

MAN

The monster that made you.

JO

You prove my point.

MAN

You don't need proof.

Your mind is made. Your bed is made.

But your voice doesn't reach past the hallowed halls.

Because when you leave this office,
you leave the world.

With pride -

and prejudice.

Knowing you don't belong here.

(a silence. she is now on her knees,
right in front of him. finally, he speaks)

MAN

One seminar.

One weekend.

One visiting scholar.

One department head.

Off her knees...

(he gestures 'up', she rises, he continues)

MAN

Having learned next to nothing -

like her students...

And now to return to never-never land.

(he gestures 'away')

(she slowly moves to the door.stops.
looks back in disgust,at him,at the floor,
and with herself.he gestures 'away' one more time.
she exits.
light slowly fades out on the man.
his expression reveals no feelings whatsoever)

Scene III - Professor Phil's office

Light fades up on Phil's office.

He is working at his desk.

Sky comes to the door.

SKY

Hi professor.

Got a minute.

PHIL

Come in, Sky.

(she enters, sits down)

What can I do for you.

SKY

Well, actually...

Something.

(he says nothing. she continues)

SKY

Um.

The paper due on monday...

I'm not going to be able to finish on time.

Can I get an extension.

PHIL

(pauses, looks at her)

No.

SKY

(surprised)

Did you say 'no' ?

PHIL

Yes.

No.

SKY

Why not.

PHIL

Because if I gave one to you.

I'd have to give one to everyone.

SKY

(looks around)

How many people do you see, here.

PHIL

I see both of you.

None of you.

SKY

So this is an exercise, professor.

PHIL

You know you can call me Phil.

SKY

So class is in session.

Phil.

PHIL

Four walls don't make a class.

SKY

I count four in here.

Make that five.

PHIL

Ah.

The wall between us...

Tres bien, ~~ma~~ demoiselle.

SKY

So will you give me an extension.

PHIL

I can't.

SKY

Why not.

PHIL

Because it's not fair.

SKY

What's fair.

PHIL

All the students have a paper due
on the same day.

SKY

I'm working two jobs, Phil.

My friend, Rhianna got diagnosed with something horrible,
and I'm covering her shifts at the restaurant,
plus my own.

I want to do my best on the paper -

SKY

(cont.)

I'm just going to need a little more time.

PHIL

Sorry, Sky.

My hands are tied.

SKY

My hands are tied.

Your hands are...soft.

PHIL

You'll find a way.

We always do.

SKY

All of a sudden it's 'we'.

That's a laugh.

PHIL

You don't think we're in this together..?

The academic experience exists in isolation..?

SKY

(light laugh)

If you don't know the difference between

'at the same time' and 'together'...

PHIL

So we're opposite ends.

Dependent on each other -

but out of balance.

SKY

Well, Phil.

You just proved it.

You've got the power.

PHIL

Someone always does.

SKY

And you've got the privilege.

Someone always does.

(that got under his skin)

PHIL

What is that supposed to mean.

SKY

Means you don't know what it's like.

PHIL

I was a student.

SKY

And so were your parents.

PHIL

So.

SKY

My dad works for the gas company.

And my mom is a hotel maid.

PHIL

There's nothing wrong with that.

SKY

Fuckin' A right.

And your parents...

PHIL

College professor.

SKY

Both of 'em.

PHIL

Yeah.

SKY

So all you know

is all you know.

And it ain't enough.

PHIL

I won't apologize for high standards.

SKY

How about for immunity.

Immunity 'fæom the world you are preparing us to enter.

(pause)

A world you don't even know.

PHIL

I don't know what more I can tell you.

I always try to be fair with my students.

I am proud of that.

Does that mean everyone is going to be pleased
with every decision I make...

That's not realistic.

That is the real world, Sky.

A world with which I am quite familiar.

SKY

Know why my parents named me 'Sky'...

'Sky's the limit'.

Optimists.

Beautiful. Dear. Optimists.

That's their privilege.

And it beats yours.

PHIL

I play by the rules.

I don't expect to be rewarded for that -

(his phone rings. he takes it)

PHIL

(on the phone)

'Yes.Yes.I know.I'm cooking dinner.

I know.I'm with a student.

I'll be home soon.Promise.I know.Promise.'

(hangs up)

PHIL

I don't expect to be rewarded for playing by the rules,Sky.
But I don't expect to be taken advantage of.

(something hits her on that accusation)

SKY

Take advantage ??

I'm taking advantage of you...

PHIL

That's what it is.

SKY

(turning the tables in an instant)

No.No.No.

You're taking advantage of me,professor Neant.

PHIL

What.

SKY

I see you staring at my tits.

PHIL

(totally taken aback)

What ??

I'm doing what ?!

I don't...I never...I don't even say that !

SKY

So liberals say 'the 'T' word'.

Doesn't stop you from gawking at 'em.

PHIL

I never...

SKY

Bad enough in class...

But, here.

In your private office.

When I came to talk about my paper...

PHIL

You are mistaken, Sky.

I never looked at you.

SKY

Never looked at me.

PHIL

Not like that.

SKY

'Like that'

Is in the eye of the beholder.

And the dean of women.

PHIL

What ? What ?

Who ?

No.No.This is wrong.This is a mistake.

SKY

To be objectified.

By a professor.An authority figure...

I feel violated.

PHIL

I never touched you.

SKY

So you admit you only thought about it.

PHIL

This isn't happening.

This is a nightmare.

This is wrong...

SKY

You know my mom is full-blood Oneida.

PHIL

Oh,god.

No.No.

SKY

Your privilege,professor...

It's disintegrating.

PHIL

I did nothing wrong.

Nothing.

SKY

No.

It's not disintegrating...

It's re-locating.

If you don't have privilege by birth,
or position...

Know how you get it ?

By taking it from one
who is holding it over you.

PHIL

This is wrong. This is unfair.

This... This cannot be. (a bewildered pause)

How much time do you need to finish your paper...

(she stands. slowly walks to the door. stops.

turns to him. right in the eye, smiling, shakes her head,

and exits. light slowly fades out on the broken professor)

Scene IV - the kitchen

Light fades up on the kitchen.

Jo sits at the table. She's not happy.

A moment later, Phil enters.

They are not only colleagues.

They are husband and wife.

JO

Where have you been.

PHIL

I was -

JO

(interrupting)

Doesn't matter where you've been.

What were you doing.

PHIL

I was -

JO

(interrupting)

Doesn't matter what you were doing.

What matters...

Is that you weren't here.

Where you were supposed to be.

Doing what you were supposed to do.

PHIL

Jo.

I'm sorry.

But you wouldn't believe what -

JO

(interrupting)

I wouldn't believe that asking so little
of my husband
would be asking more than he can manage.

PHIL

I'll cook dinner now.

JO

It's too late.

The damage is done.

PHIL

It's just dinner.

JO

Dinner is not just dinner.

The kitchen is not the kitchen.

I'm a feminist, Phillip.

I know.

PHIL

I'm sorry.

JO

Just another assault I'm made to endure.

(a brief silence.he then tries again
to tell her what happened)

PHIL

I had a meeting with a student.
And she...She accused me of -

JO

(interrupting)

I had a meeting with the chair of the finance committee,today...
Humiliating.

It was as if he made me go down on my knees
to get his approval.

On my knees to keep my world.

There's no justice.

None. (pause)

And then...

You.

Phillip..

Another attack on the mirror.

PHIL

The mirror ?

JO

That's right.

You teach undergrads.

Allow me to catch you up.

The'mirror stage' of development,from six to eighteen months.

When the infant,upon seeing his image ~~—~~

for the first time sees herself as a complete
and whole being.

PHIL

I know what the 'mirror stage' is.

JO

Did you know that the promise is a lie.

PHIL

What does that mean.

JO

It means the mirror is cracked.

PHIL

Jo.

As brilliant as you are...

You have to realize.

There is a real world.

And shit happens.

Accountants are annoying because budgets have to be met.

Dinners are going to be late

because husbands have lives,too.

(a silence.she decides.stands.paces a bit)

JO

Know what,Phillip.

I don't give a fuck about the real world -

Because it's not my world.

It's not yours either.

But.

Maybe it's time you two meet.

(a silence.she stares at him.

he looks away at first,then stares back at her)

PHIL

What.

JO

The world.

Where there is no 'I'.

There is only 'the other'.

And you are at their mercy. (pause)

On your knees. (pause)

On your knees,Phil.

(she points to the floor.they stand in silence.
finally,he goes down on his knees)

JO

Welcome to the world,husband.

Where the death drive rules the day.

Only way to beat it is to crawl.

(pause)

Go ahead.

Crawl.Get used to it.

That's the compromise,as you're swallowed whole.

JO

(cont.)

Welcome to the world.

Where they blunt the beast...

Turning the wolf into a dog
that serves.

(he slowly crawls toward her)

JO

You and I are privileged.

And with privilege comes responsibility.

It's not easy.living in another world.

A world of our own creation.

(realizing a thought)

JO

We're little gods,Phillip.

Indeed.

We are little gods.

Creating a world in our minds.

A world in which we belong.

And.

It does not exist -

Without the other.

the real world.

JO

(cont.)

The impotence of god is ironic.

And obvious.

(SFX) doorbell.

JO

That must be the pizza.

(she slowly moves back to the kitchen table,
and sits down - indicating she has no intention
of going to the door.
that is the job of the husband, frozen on all fours.
light slowly fades out)

END.

ACT I.

ACT II.

Scene I - coffee shop

Light fades up on Skip and Sky at a table
having coffee.

SKY

I don't get it, dude.

It's the 21st century.

Living in the closet...

SKIP

It's a walk-in closet.

Filled with handmade italian shoes -

Each pair costing more than your rent.

SKY

My apartment's as small as a closet.

But I can live in it.

SKIP

I've got a whole wing of a mansion.

I'm living just fine.

SKY

Living a lie.

SKIP

Who isn't.

Mine is just...

Practical.

And fabulous.

SKY

But you can't be yourself.

SKIP

I can be myself.

Within reason.

SKY

What does that mean.

SKIP

Just because I know I'm gay,
doesn't mean I know myself.

(a silence.she thinks about that)

SKY

I think you're right.

I mean,I'm straight.

And I don't have a clue.

SKIP

No straight person does.

SKY

Do you know what 'within reason' means ?

SKIP

I know I'm gay.

And honestly,that's enough.

I'm not a crusader.I'm not a role model.

I'm an heir to a fucking fortune.

And I don't want to fuck that up.

SKY

So your dad doesn't know.

SKIP

He does.

And he doesn't.

I don't really know,

and I don't think it makes a difference.

SKY

Now I'm lost.

SKIP

We're rich.

For generations.

I come from a long line of pretenders.

Sex is just one category.

Of which homosexuality is just one sub-set.

SKY

Pretenders, or liars...

SKIP

Oh.

Plenty of lying.

But pretending is a way of life.

For the privileged.

SKY

You're the only son.

SKIP

The only child.

Cha-ching.

SKY

And your dad either knows,
or doesn't know that you're gay.

SKIP

The ancestors are applauding.

SKY

Privilege is a tricky business.

SKIP

Doctor/patient.

Priest/confessor.

Husband/wife.

Privilege exists for one reason.

To keep secrets.

SKY

And when secrets are found out.

SKIP

Privilege fails.

And falls.

SKY

Seems like privilege is a burden.

SKIP

It is.

SKY

So I should be glad I'm not rich.

SKIP

No, you should not.

SKY

It's kind of funny...

But in a weird way...

I'm dealing with some 'privilege issues'.

SKIP

You're a hot girl, Sky.

You are definitely privileged.

SKY

Interesting what you say...

I never thought of it that way.

SKIP

Thinking doesn't enter into anything

to do with privelege -

Until you're about to lose it.

SKY

You know the paper we're doing for psych...(he nods)

Well.

I've been swamped at work,

so I asked Phil if I could have an extension -

And he said 'no'.

SKIP

Why.

SKY

I don't know.

For some reason he got all corporate on me.

That it wasn't fair, and some other shit.

Anyway.

He wasn't going to give me a break.

So I noticed he was checking me out -

And I called him on it, and...

The power shifted in the room.

You could feel it...

SKIP

Phil was checking you out...

SKY

I think. I don't know.

It's not the point.

The point is the privilege drained out of his body,
and surged into mine.

Like a science experiment, or something.

SKIP

Interesting.

SKY

I had a poetry professor last semester who said:

'words are weapons'.

She might be right.

SKIP

He didn't touch you...

SKY

No.

SKIP

He didn't say anything...

SKY

No.

I did the talking, and....(surprised at her words)
he surrendered.

SKIP

He sees himself in a certain way...
And that image was threatened.

SKY

Yeah.

His ego is my bitch.

SKIP

Did you threaten to report him...

SKY

I have no idea. I was just riffing.
I've never had privilege before.
And I'm not sure how I got it -
but I got it and it was good.

SKIP

Welcome to the club.
You'll be sorry.

(a silence)

SKY

Hot girl privilege ?

SKIP

Have you been in a coma.

SKY

Iowa.

SKIP

Got it.

SKY

You want to get another coffee.

SKIP

No.I gotta get going.

But you will come to the house on friday....

SKY

As your girlfriend.

SKIP

As my hot girlfriend.

Wear something tasteful - but...You know...

SKY

I can do that.

SKIP

My father will probably hit on you.

SKY

Really ?

What does he look like ?

Forget I said that.

SKIP

It's all right, it wasn't you.

It was the privilege.

SKY

What's he like, anyway.

SKIP

Rich wasp prick.

Still pissed I couldn't get into an ivy league school.

I don't see why he didn't buy my way in -

Like his father did for him.

SKY

Maybe he wanted to ease you out of your privilege.

SKIP

Nah.

He dangles it in front of me.

Like a carrot.

SKY

24 carat.

SKIP

'Tis all I know.

And all I want to know.

SKY

What about mom.

SKIP

Gone.Split.Vamoosed.

I was about five,I think.

SKY

Divorce. (he nods)

Women usually get custody.

SKIP

Of children.

Not chattel.

The male heir to the legacy that is the name 'Pembroke'

shall be raised in no other place

but the family home.

They bought her off,shipped her out.

SKY

That's sad.

SKIP

She did all right.

SKY

Sad for you.

SKIP

I did all right.

SKY

So...Friday.

Drinks with daddy.

SKIP

We'll put on a show.

SKY

Maybe you should get someone from the theatre department.

SKIP

Those guys are all flaming.

(they laugh)

Thanks, Sky.

I really appreciate this.

SKY

It will be my privilege.

(light fades out)

Scene II - coffee shop

Light fades up on a table for two.

A more intimate pairing than the last scene.

Adam sits with his girlfriend, CILLA.

She is attractive. She is purto rican.

ADAM

We had this exercise in psych class the other day.

I'd like to know what you think about it.

CILLA

'Psych'.

Like psychology... (he nods)

Babe.

What do I know about stuff like that.

ADAM

Let's find out.

'A' says to 'B': 'Can you give me a quarter'.

'B' replies: 'I can't give you 3000 dollars'.

(a brief silence)

CILLA

So.

This is college ?

ADAM

This is college.

You tell me.

CILLA

Well.

'B' might be hard of hearing...

But I don't think that's right.

ADAM

That could be his excuse.

CILLA

Lame excuse.

For sure, 'A' is hard up.

And he knows it.

ADAM

How does he know it.

CILLA

He's asking for a handout.

That's not a hobby.

Or an accident.

ADAM

Right.

CILLA

He's got some balls...(thinks a moment)

No. Not balls.

Heart.

He's got some heart.

ADAM

What's the difference between 'heart' and 'balls'.

CILLA

Having balls.

Doesn't take any heart.

ADAM

What about 'B'.

CILLA

well... (thinks a moment)

He's kind of assaulting 'A'.

Changing it all around. Making him look bad.

ADAM

Yeah...

But, assault...

CILLA

He changed his words.

And that changes the man.

And that's no good.

ADAM

(thinking about this)

'A' is honest.

And 'B' is dishonest...

But why.

CILLA

'B' doesn't want to reveal himself -

And that's exactly what he does.

(a silence.Adam thinks about this)

ADAM

Babe.

I don't know if you should go to college.

But you should probably teach there.

CILLA

No thanks.

I'll stay in culinary school.

Rather eat my desserts than my words.

ADAM

Just desserts.

(they kiss.at that moment,Jo enters the shop.
she notices Adam and his girlfriend)

ADAM

You want something to eat.

CILLA

Not me,but go up there and get a cupcake.

I want to see if they're better than mine.

ADAM

(rising)

Please...

(they smile.he goes to the counter - meets Jo)

JO

You're...Adam Braun...Right...

You're applying to grad school...

ADAM

(shocked that she knows who he is)

Uh,yes.

Yes.That's right,professor Trainor.

JO

You may call me,Jo.

ADAM

Wow.

Oh,sorry.

Jo.

JO

Is that your girlfriend ?

ADAM

Yes.

Cilla is my girlfriend.

JO

(trying the name out)

'Cilla'...

She's not a student at the university...

ADAM

No.

She's studying to be a pastry chef.

Community college.

JO

Perfect.

ADAM

What.

JO

I mean, I have something...

A project I'm working on, and...

She - Cilla, might be just right for it.

Do you think she would be interested.

ADAM

Well.

I don't know.

She is in school, and working...

JO

You are looking to go to grad school next year...

ADAM

Yes.

JO

I am the department head, Adam.

ADAM

Yes.

JO

Look.

Here is my card.

Why don't you give it to her, and have her call me.

If she is interested in helping. (pause)

All of us.

(Jo picks up her coffee to go,exits.

Adam stands frozen,card in hand.

he slowly goes back to the table)

CILLA

Did you get a cupcake.

ADAM

I got this.

(puts the card on the table.she takes it in hand)

CILLA

Who is 'Joanne Trainor phd'.

ADAM

She's the department head of psychology
at the university.

CILLA

What does she want.

ADAM

(looking at her)

You.

CILLA

Me ?

ADAM

I'm dumbfounded.

I thought I was just another application on her desk.

But...

She knew who I was.

CILLA

You must've made an impression.

ADAM

She wants you, Cilla.

CILLA

Me ?

What for.

ADAM

Some project.

CILLA

I'm not a university student.

ADAM

She knows that.

CILLA

Crazy.

ADAM

I don't like it.

CILLA

Why.

ADAM

I don't know.

Something.

Isn't right.

She dangled grad school.

CILLA

That's good !

You want to go, right...

ADAM

Well,yes.No.

I don't know.

I just know you shouldn't be in the middle of it.

CILLA

Well.

What does she want me to do.

ADAM

(picks up the card)

To call her.

If you're interested.

(a silence)

CILLA

What do you think,babe.

ADAM

I don't know.

CILLA

To call her...

That's not asking much....(pauses)

Maybe she's 'A'.

And that'd make me 'B'.

ADAM

Wow.

CILLA

But the way you put it...

'A' was direct. Spells it right out.

ADAM

And she was...vague.

CILLA

Maybe she's 'B'.

And I'm 'A'.

But.

What did I spell out ?

Nothing.

I'm just sitting here.

ADAM

I don't like this, Cilla.

You are too dear to me.

CILLA

So...

(Adam stands, crosses to the waste basket,
drops the card in)

ADAM

It's over.

CILLA

And done.

(they go to the exit,then)

CILLA

Oh,wait.

My cupcake...

ADAM

I'll bring the car around.

(he exits.she goes back in,
goes to the waste basket,retrieves the card,
puts it in her purse,and exits.
light fades out)

Scene III - discussion group

Light fades up on professor Phil's discussion group.

PHIL

More thoughts.

Deeper thoughts, if you please.

'A' says to 'B': 'Can you give me a quarter.'

'B' replies: 'I can't give you 3000 dollars.'

(a silence, as Sky looks at Phil. Phil looks away.
finally...)

SKIP

'B' is removing a nuisance.

ADAM

Why is 'A' a nuisance ?

SKIP

(smirks)

If you have to ask...

SKY

He asks for a little.

SKIP

A little is too much.

ADAM

Why.

SKIP

It's a bother. It's a pittance.

It's 'A' announcing to 'B' -

No.

Announcing to the world...

'I'm nothing.'

SKY

So 'B' is the world...

SKIP

Without a doubt.

SKY

Yeah.

Until 'A' comes along...

And then, there's plenty of doubt.

ADAM

What do you mean, Sky.

SKY

'A' asks a question.

And 'B' does not want to answer.

PHIL

But 'B' does answer.

ADAM

Not really.

He avoids the question.

SKIP

Why doesn't he want to answer...

Because 'A' is not worth his time.

ADAM

That's some snob shit,man.

SKIP

It's tough love.

ADAM

It's fuck you.

SKIP

What I said.

SKY

'A' is fearless.Honest.

Warts and all.

SKIP

Sure.

He doesn't have anything to lose.

PHIL

Does 'B' have anything to lose.

(a silence,as they think)

ADAM

He must.

SKY

'B' has been challenged.

And he's failed.

SKIP

He's just trying to hold onto what's his.
There's always someone trying
to get what you got.

PHIL

'Can you give me a quarter...'
'I can't give you 3000 dollars'.

ADAM

We know quite a bit about 'A'...
And almost nothing about 'B'.

SKY

'B' is secretive.

ADAM

He's a liar.

SKIP

He can't be bothered with small things.
And small people.

SKY

Turns out
we know quite a bit about 'B'.
Don't you agree, professor.

ADAM

'B' has something to hide.

SKY

And he doesn't even know it -
Until 'A' comes along.

ADAM

'B' is afraid.

SKIP

You really think 'B' is afraid of 'A'...

SKY

'B' is afraid of himself.

PHIL

Which one has the power.

ADAM

I think...

It changes...

SKIP

'B' has the power.

Because he asks for nothing.

SKY

But 'A''s question...Is also a statement.

He is saying: 'This is who I am'.

And he's asking 'B': 'Who are you' ?

ADAM

25 cents to 3000 dollars...

'B' is not the man he thinks he is.

SKY

'A' is like a mirror...

And 'B' is finally getting to see himself,
as he really is.

And he is not happy.

(light fades out)

Scene IV - bedroom

Light fades up appropriately for a bedroom setting.

Skip is naked, sitting up in bed.

He is talking to his friend, who is in the bathroom.

SKIP

I don't know...

I'm really conflicted.

(pause)

I mean...Should I get a tattoo ?

I want to...

But.

Is it really me ?

Everybody has one these days. Or eight...

and that's ridiculous.

But still...

Am I just one of the pack -

I'm not. I'm not. I know.

But.

It's a statement.

(pauses, thinks)

My god, what isn't a statement.

A tattoo proclaims to the world.

No tattoo - Keeps it inside.

Not even a whisper.

What do you think...

(a naked man with a towel wrapped around him enters the room.it is Phil)

PHIL

Where would you put it.

What would it be...

SKIP

Somewhere I could hide it.

Something in code.

PHIL

You might have just answered your question.

(he joins Skip in bed)

SKIP

But at least I'd know that I have it.

Even if everyone else doesn't.

PHIL

Then what's the point.

SKIP

Nothing wrong with a whisper,
is there...

PHIL

I do it all the time.

SKIP

But which one is me.

The whisper,or the shout.

PHIL

I'm always suspicious of the shout.

SKIP

Why.

PHIL

It's usually a cover.

SKIP

We all cover, Phil.

That's what people do.

PHIL

You really think so.

SKIP

(pauses, looks at him)

You're married.

PHIL

So.

SKIP

You're here.

In bed.

With me.

PHIL

I'm not gay.

SKIP

Whew. That's a relief.

Neither am I.

Should probably get a tattoo that says that.

PHIL

My tattoo is the head of the psychology department
of the university.

(they laugh)

SKIP

Does she have any idea of who you are...
What you do...

PHIL

As to who I am - not a clue.
As to what I do...
She'd likely applaud a non-traditional outside the norm
challenge the patriarch form of humping.

SKIP

Really ?

PHIL

She's a feminist.

SKIP

Yeah, I've seen her.
Like she has a choice.

PHIL

Life's full of disappointment.

SKIP

She's just one.

PHIL

And I'm the other,

SKIP

You are giving me an 'A' in our psych course.

PHIL

I am.

SKIP

Good.

I wouldn't want to think I'm doing this for nothing.

I'm not gay.

PHIL

Me either.

SKIP

I think I'm going to pass on the tattoo.

What do I need to tell the world.

PHIL

It's none of their fucking business.

SKIP

Privacy.

PHIL

Secrecy.

SKIP

That's what makes us who we are.

PHIL

Skip.

The key to life is being able to live with yourself.

It's that simple.

SKIP

Yeah...

I mean,shit happens.

Who needs to deal with other people's shit -

And their opinions about your shit.

PHIL

We're all on a death drive.

Might as well take the wheel,and enjoy the view.

SKIP

I don't want to listen to others.

Hell.

I don't want to listen to myself...

PHIL

We're all subjects.

And that sucks.

SKIP

People suck.

PHIL

Neurotics.Psychotics.And perverts.

SKIP

And that's just in this bed...

(they laugh.then,a silence.then,a change)

PHIL

There's a girl in class...

I think her name is Sky...

SKIP

Yeah.

Sky Culhane.

PHIL

You know her.

SKIP

Yeah. She's great.

PHIL

What's her story.

SKIP

Her story.... (pauses, thinks)

Um.

I don't know.

PHIL

You said she's great.

SKIP

Well, yeah.

She's nice.

She's great-looking.

Smart - You've seen her in discussion groups...

PHIL

Is she honest.

SKIP

Yeah.

Straight-shooter.

In fact...

She's posing as my girlfriend
to please my father this friday.

PHIL

She's not your girlfriend.

SKIP

Well, no.

PHIL

Then she's not honest.

SKIP

(thinks about that)

Well.

I don't think that means she's dishonest.
She's just doing something to help a friend.

PHIL

She's a liar.

SKIP

For the greater good.

PHIL

That's what I'm afraid of.

SKIP

What are you talking about.

PHIL

There's something going on between us.

SKIP

You and Sky ? (he nods)

Sex ?

PHIL

The opposite of sex.

SKIP

What's the opposite of sex...

The death drive ?

PHIL

One way street.

(light fades out)

END.

ACT II.

ACT III.

Scene I - coffee shop

Light fades up on a table for two.

Seated are Jo and Cilla.

JO

I'm so glad you could meet me, Cilla.

Is that short for -

CILLA

Priscilla.

Nobody calls me that.

Maybe my dad once in awhile.

JO

Your family name...

CILLA

Lopez.

JO

Lovely.

CILLA

Lopez.

I don't really know why I'm here, professor.

JO

Call me Jo.

CILLA

Okay.

JO

I saw you the other day, Cilla.
And I thought I'd like to meet you.
To discuss a few things.

CILLA

I don't go to the university.

JO

I know.
But I don't know what you do.

CILLA

I'm at the community college.
Culinary arts.

JO

You want to spend your life in a kitchen.

CILLA

That'd be awesome.

JO

I never learned to cook.

CILLA

How come.

JO

I had other aspirations.

CILLA

Bigger fish to fry -
Except you don't know how to do that.

JO

That's kind of funny.

I think.

CILLA

I'm going to be a pastry chef.

I love baking.

It gives me such a warm feeling.

JO

I get that cooking is something that is necessary.

But baking...

CILLA

That's exactly it,Jo.

Baking is like a bonus.

Think of it.

Your man comes home...

and the place smells like fresh baked brownies...

What a surprise...

And delicious.

JO

But what about you.

CILLA

What about me.

JO

Why should you do all the work.

CILLA

It's not work.

It's passion.

And Adam don't bake. He'd burn the place up.

And I love to bake.

That's why I'm studying.

To be able to bake for everyone !

JO

(studies her a moment)

You seem happy.

CILLA

I am happy.

JO

I don't get it.

Doesn't matter.

So what else besides culinary school.

CILLA

Adam.

He's my man.

We're in love.

JO

You speak spanish.

CILLA

A little.

With my grandma.

JO

Abuela.

CILLA

Si.Abuela.

I used to speak spanish when I was little.

I don't know...It just kinda disappeared.

JO

I'm sorry.

CILLA

Not your fault.

JO

Yes it is anyway...

I'm a professor at the university,as you know.

My areas are feminist psychology,

Societal structures and gender.

Queer theory,film theory -

CILLA

(interrupting)

'Film theory'...What is that,like if a movie is good...

JO

No.No.

Say for instance...The act of depicting women in movies.

It comes from a masculine heterosexual perspective.

CILLA

I don't know,Jo.

I think a great ass is a great ass.

No matter who's looking.

CILLA

(cont.)

And...

A lot of queers design clothes and make movies.

But they don't like to be called queers.

Probably.

JO

Anyway.

When I saw you the other day,

I thought you might be right for a project of mine.

CILLA

Okay.

JO

Okay.

You'll be honest...

CILLA

Of course.

JO

Do you spend a lot of time, looking in the mirror.

CILLA

No.

(a silence. Jo looks at her in disbelief)

JO

I find that hard to believe, Cilla.

You're a very pretty girl.

CILLA

I know.

JO

So you look at yourself a lot.

CILLA

No. I don't have to.

JO

Really.

CILLA

If I'm putting make-up on - yeah. A minute.

To check my skirt, my hair - yeah. less than a minute.

JO

When you look in the mirror,

do you like what you see.

CILLA

Sure.

JO

Does the mirror tell you who you are.

CILLA

Hmm.

Maybe a little bit.

JO

So the mirror does not show you a whole person.

CILLA

No.

A mirror is good.

But it's kind of a trick.

(Jo takes a hand mirror out of her bag)

JO

Will you look at yourself,Cilla.

Please.

(Cilla takes the mirror,holds it in front of her face.

Jo continues)

JO

We never out-grow the mirror.

The habit we cannot kick.

We keep looking -

All our lives.

We keep looking.

And we're not there.

The mirror is a promise - and it's broken.

(pause) It is a lie.

A lie that we can live with.

(a silence.finally,Cilla speaks)

CILLA

This is the longest I ever looked at myself.

JO

And what do you see.

CILLA

I think I'm getting a zit.

Right here.

(points,gives the mirror back)

CILLA

(cont.) I get what you're saying about a lie, though.

It only tells part of the story.

And only part...

Well.

That's a lie.

Why don't you have a look, Jo.

(a silence, as Jo weighs the challenge.

finally she raises the mirror to her face.

holds it there only for a moment, then puts it down)

CILLA

Nothing but lies.

Right...

JO

Adam's your boyfriend.

CILLA

Yeah.

For almost two years.

JO

Is it serious.

CILLA

Yeah it's serious.

We're going to get married.

JO

Married.

Not married.

We're all single.

CILLA

What does that mean.

JO

I'm married.

But...

The concept of a couple...The marriage model...

We organize our lives in economic partnerships...

But...

We're all single.

CILLA

I don't think like that.

I don't feel like that.

JO

You have no interest outside of Adam.

CILLA

What are you saying.

JO

I'm saying as a feminist scholar,

whose books have received accolades

from peer reviews of colleagues who have skimmed the material,

I find you most attractive.

CILLA

I'm not gay.

JO

I'm not gay.

But heterosexual women are merely a derivative
of male masculinity - existing without free will.

Lesbians, on the other hand...

are outside the spectrum circumscribed by masculine desire.

they are free to be...

I'm not gay.

CILLA

Circumcised lesbians ?

This is crazy... (starts to stand)

JO

This is Adam in grad school.

(she sits back down)

CILLA

What do you want from me.

JO

A few photos of us together.

CILLA

(thinks about it)

Clothes on.

JO

Clothes on.

A few photos.

And...Be my date at a weekend seminar, next semester.

CILLA

In town.

JO

In town.

CILLA

Why.

JO

I have a reputation to live up to.

I'm a leader in feminist gender bias circles.

Certain things are expected of me.

CILLA

So you pretend to be gay to impress your friends.

And I pretend to be gay to fool them.

And Adam gets into grad school.

JO

When you explain life,

it sounds worse

than when you play along with it.

CILLA

Every bit of this is dishonest.

JO

The greater good.

CILLA

I know a white girl. She's a lesbian.

JO

Uh-uh.

CILLA

Didn't think so.

JO

If you do this for your man...

You'll have power over him.

(at this point, Adam enters the shop)

CILLA

Adam !

What are you doing here...

ADAM

You said meet you at four..

Sorry I'm late.

(looks at Jo, confused)

Professor Trainor...

CILLA

She was just telling me how I can have power over you.

ADAM

(in her eyes)

Let me count the ways...

CILLA

No, babe.

She's not like us.

JO

We were having a private discussion.

CILLA

And it's over.

ADAM

(gets the picture)

Professor found a way...

What's the deal.

JO

Let me put it to you clearly, Adam.

Do you want to get into grad school ?

(a silence, as he looks at Jo, then looks at Cilla.

His expression goes from bewildered,

to a sad smile, then, finally to a triumphant smile)

ADAM

Getting into grad school

has nothing to do with Cilla.

JO

Getting into grad school

has nothing to do with you.

(a silence)

ADAM

Well. (pauses)

The double major of psychology and philosophy
pays off.

Sooner than I thought.

(to Cilla)

You all right, Cil...

Nothing bad happened...

CILLA

I'm fine.

ADAM

Good. That's good.

I think my money, and my parents money
can be better spent.

Better spent in the real world.

Where I belong - where we belong.

(he takes her hand, she stands, they embrace)

ADAM

(to Cilla)

We could open a bakery...

CILLA

Really ?!

ADAM

It would make me happy.

(she kisses him)

CILLA

(to Jo)

You want to know how I see myself...

That's nothing.

How I know myself...

In Adam's eyes.

In my mother's eyes, my father's...(pause)

And in your eyes, Jo. . (long pause)

You and your mirror.

You deserve each other.

(the two turn, slowly exit, arms around each other.

Jo sits alone, in silence. light slowly fades out)

Scene II - the den

Light fades up appropriately
for early evening in an elegant home.
Skip and Sky, dressed accordingly,
await the arrival of Skip's father, in the den.
After a few silent moments, he enters.
A distinguished gentleman.

FATHER

Oh.
What a delight to see such a smashing couple.
I am moved to ask, my dear...
What have you done with my son.

SKY

Not much. (Skip elbows her)

SKIP

Oh, father.

FATHER

Welcome to Pembroke house.

SKIP

We usually just call it castle keep.

FATHER

As in keep it to yourself.

(light laughs from all)

SKIP

Father.

I'd like you to meet my friend girlfriend,
Sky Culhane.

FATHER

Sky...

Absolutely heavenly. (kisses her hand)

SKY

And what should I call you, sir.

FATHER

Get rid of the kid,
and I'll tell you...

SKIP

Oh, father.

FATHER

Dear.

Just call me Pemmy.

SKY

A pleasure to meet you, Pemmy.

What a beautiful home.

FATHER

Thank you, Sky.

Why don't we have some drinks.

That's what we do in a beautiful home, my dear.

We drink. (he pours drinks)

FATHER

A toast.

To Sky.

What could she possibly see in this guy.

SKIP

Oh, father.

(they drink, they sit)

FATHER

I kid old Skip, here.

That's what we do.

But I am so glad to finally meet

one of his lady friends.

He is a bit of a bounder...

SKY

Oh, Pemmy.

You have no idea.

SKIP

(putting his arm around her)

But I'm a one woman man, now.

SKY

He is one woman, man.

(big full kiss catches him completely off guard)

SKIP

(not enjoying it)

Let's save it for later.

Honey.

FATHER

Where did you two meet.

SKY

At school.

FATHER

(sounding disappointed)

State school.

I had hope of the ivy league, for the lad.

SKY

He's getting a quality education...

FATHER

'Quality education'.

She's a good student...

SKIP

Absolutely.

FATHER

All right. Then she's just idealistic, not stupid.

The last thing the ivy league is good for
is a quality education.

Don't worry, dear.

We can fix 'idealistic'.

Nothing we can do with stupid.

SKIP

I would've gone east to school.

A little help would have been nice.

FATHER

Skip.

I look at you...And I see myself.

So I turn away.

SKIP

And the buck stops here.

SKY

(aware the tone needs changing)

That's a lovely piece over there.

What do you call it...

SKIP

A vase.

SKY

A vase.

Good to know.

FATHER

I have to say, Sky...

You look fabulous in that dress.

SKY

Thank you, Pemmy.

FATHER

It's not too....You know.

And it's just enough...Hmmm.

SKIP

Taste.

FATHER

Mystery.

Keeps them off balance.

SKY

Tell me about the family business, Pemmy.

I'd love to know.

FATHER

The family business, is business.

As usual, my dear.

SKIP

Old money. Tight lips.

Tight asses.

FATHER

Interest is compounded.

SKIP

Mine is waning.

FATHER

Tell that to your portfolio manager.

And your tailor.

SKIP

A, ha.

A, ha ha ha.

FATHER

We make light of money, my dear.

But we never talk about it.

SKIP

That's true, Sky.

The less anyone knows, the better.

SKY

I don't know a thing about money.

FATHER

Perfect.

SKIP

Who wants another drink I do.

(father signals 'yes'. Sky signals 'no'. he pours)

FATHER

Tell me.

Are you two, serious...

SKY

Serious ?

FATHER

Thinking of marriage.

SKY

I'll have that drink now I'll get it.

(she goes to pour a drink)

SKIP

(quietly, to father)

What are you doing.

What are you saying...

FATHER

(quietly back)

I'm making a move.

God knows you're not.

(she sits back down)

SKY

I didn't realize I was this thirsty.

SKIP

Father is such a jokester.

'Serious'... (light laugh)

What does it even mean...

SKY

I think it means knowing who you are.

FATHER

No.

It means knowing your place.

(turns to Skip)

I'm fully aware of who you are...

And it doesn't matter.

(pause)

FATHER

(cont.)

I know you're gay.

What's the big deal ?

You come from a long line of sexual embarrassment.

That is your business, and nobody else's.

Keep that in the mirror.

SKY

Wow.

FATHER

Some of that 'He's really gay, wink wink' stuff
you were doing earlier was pretty good.

Get it out of your system.

Because when the house lights go down,
and the curtain goes up...

That's not going to fly.

They're always watching. Always looking
for a crack in the armor

SKIP

You know I'm gay.

(a moment of hesitation, then)

FATHER

Takes one to know one.

SKY

(no audible sound, but mouths a huge WOW !)

SKIP

You're gay...

FATHER

Your mother was a bad choice.

You'll do better.

SKIP

I...

I can't believe this...

FATHER

Today.

Everyone thinks that coming out
is the most important thing one can do.

(pause)

A small victory for small men.

Privilege does not allow for such selfishness.

We do what we want, when we want and with whom -

But we will protect the image
that secures our world.

SKIP

An image isn't real.

It's just something in the mind.

FATHER

And that's how easily it can be lost.

Image brings position -

creates privilege -

holds power.

That's our world, son.

And they're coming for it.

SKY

Who's coming for it.

FATHER

The ones with nothing to lose.

(a silence. a lot is weighed. finally)

SKIP

Some world.

FATHER

Any world.

Can only exist with compromise.

(pause)

And the compromise

is us.

(another silence weighed)

SKIP

(to Sky)

You're a great girl, Sky.

But.

I'm breaking up with you.

SKY

I understand.

FATHER

What ?

SKIP

Whatever this is.

Whatever you are.

Whatever I am...

I'm not dragging her into it.

FATHER

Didn't you hear a word I've said.

SKIP

Every one of them, dad.

And I am so deeply saddened to know...

That I'm all in.

(pause)

But not this girl. Not Sky. (she kisses him on the cheek)

FATHER

What's wrong with her.

SKIP

Nothing.

FATHER

(to Sky)

You don't want all this,

and everything that goes with it...

SKY

Life in a world that isn't mine...

I'd be lost.

I'd be on my knees.

I wouldn't recognize myself.

I would

disappear. (light slowly fades out)

Scene III - Phil's office

Light fades up on Phil's office.

He sits at his desk, not working.

Troubled look on his face.

A silent moment passes. Then,

Sky appears at the doorway.

Their eyes meet.

He stands up. She takes a few steps into the room.

They look at each other, in silence.

Finally, he speaks.

PHIL

Are you going to ruin my life.

SKY

How could I do that.

PHIL

You have the power.

And that means privilege.

(pauses)

Cruelty comes with privilege.

(a long silent stare down)

SKY

Professor.

All I asked for

was an extension for my paper.

(a long silence)

SKY

Can you give me a quarter.

(he slowly moves towards her.stops.
reaches in his pocket,pulls out a quarter,
hands it to her.she takes it.looks at it.
finally,she speaks)

SKY

(calmly,without emotion)

What the hell can I do with a quarter.

(she lets it fall from her hand,onto the floor.
she turns,and exits.

Phil stands in silence.finally,he bends down,
picks up the quarter,and puts it in his pocket.
light slowly fades out)

FIN.