

Theo And John Talk Nonsense

By John Reed & Theodore Bouloukos

Directed & Edited By John Reed

PLAYERS

THEO, an actor and writer

JOHN, a writer and director

ELIZA, a daughter

KEVIN, a DP

TAYLOR, JULIEN, SAMUEL - production people

A VISITOR to the set

LOCATIONS

The Skyline Hotel in Midtown NY - October 17, 2014.

The Interart Theatre in Hell's Kitchen - June 1, 2015.

John's Office - November 21, 2016.

PRODUCTION NOTES

This is a discussion gathered from outtakes that span two film productions.

Text "asides" are included for clarity, and may be introduced to the staging by projection, handwritten cue cards, or other.

Scene breaks may be indicated with lights or other.

Additional "scene breaks" may be added.

ACT I, Scene i

ASIDE: Skyline Hotel in midtown NY. October 17, 2014.

A camera crew, including JOHN mills about. THEO, an actor, gets mic'ed.

THEO speaks to John and the crew members.

JOHN

All right. One more time.

John adjusts the equipment.

There we go—beautiful.

THEO

Okay, kiddos.

JOHN

Wait, wait, hold on one second.

THEO

Sure.

The crew continues to work.

THEO

John, are you still like a triathlete?

JOHN

You know, I dislocated my foot in July, so I've been a little bit lazy.

Aside: "Theo, cast in the part of 'Was a Journalist' on set for the film R340 (which is still not finished)."

THEO

Oh. That means he's only at the gym four times a week. Yeah I know, I love people like him. They think "yeah, I've really let myself go." Yeah, okay, right.

JOHN
(to Taylor)

How does yours sound?

TAYLOR

It's great.

JOHN

My sound over here looks great.

TAYLOR

Yeah, it's awesome over here.

THEO

And I'm keeping it in a deep, large range.

TAYLOR

No, yeah, that sounds really good.

JOHN

All right, let's do—

THEO

It helps not having had any coffee.

The crew adjusts as Theo finds his light.

Scene ii

JOHN

That's beautiful.

TAYLOR

Want to do it one more time?

ASIDE: "Oh, that's Taylor Love,
checking on things."

THEO

Sure. This is so crazy—I'm in a motel room on 10th Avenue with a camera crew. Doesn't this feel like a very 1970s day in New York?

JOHN

Alright—action.

Scene iii

JOHN

I mean, it's perfect. It's actually—I don't want to—Let's just try it again.

THEO

You're very kind. Thanks, okay.

JOHN

All right, we'll just take it from the top.

THEO

Oh shit, I added another "the"—um, I'll start again.

JOHN

Oh, it's telling me this card is full. Hold on—let me—

THEO

Sure, let me wipe my brow. I feel like I'm sweaty. You guys need a fan in here, or something.

JOHN

I know, we do need a fan or something.

THEO

I'm getting a little moist.

Theo wipes his neck and shoulders
with a handkerchief.

THEO

Hi. Eliza you are so good-natured—

ASIDE: "Oh, Eliza was there,
reading a book that wasn't the
best."

THEO

-to sit through this stuff. Not exactly Saturday morning
cartoons, which I understand they are getting rid of or
something?

ELIZA

I don't-

THEO

You don't what?

ELIZA

I don't have any books to read that are-

THEO

Oh, I wish I had something for you.

ELIZA

Just because we had to practice for a play.

THEO

Well that's not such a bad thing.

SCENE iv

THEO

Come on, and here's the coffee! Yeah!!! John, how was that?

JOHN

That was perfect.

THEO

I felt it too.

TAYLOR

That's great.

JULIEN hands Theo his coffee.

THEO

Thank you, thank you so much, John.

(Theo slurps)

Mmmmm. Oh it's nice and piping hot, too. Okay.

THEO

(to Taylor)

And what's his name?

TAYLOR

Julien.

ASIDE: "Oh, so, Theo is asking
about Julien Hitier who was also on
the set helping out."

THEO

Julien, I'm sorry. Taylor, and Julien. Yes, and Eliza.

JOHN

I can't remember anyone's name.

THEO

Eliza, you're really pretty! You get told that a lot, I bet.

ELIZA

Everybody likes my new haircut.

THEO

It's so pretty.

JOHN

It's very fabulous hair.

THEO

How many do you have, John?

JOHN

Two! She has a brother.

THEO

Oh a brother! Do you get along with your brother?

ELIZA

Sometimes.

THEO

Yeah, yeah, I know. Brothers and sisters, yup.

(Theo laughs)

Is he older or younger?

ELIZA

Younger.

THEO

Oh he's younger. Okay.

ELIZA

He's seven.

THEO

He's seven, oh.

(Theo checks his phone)

Let me just let these people know... They're delayed. Lovely.
Thank you.

(to Taylor)

I don't look shiny? I'm okay?

TAYLOR

No.

THEO

My beard looks okay?

TAYLOR

Mm-hmm.

THEO

All right. Oh well. Do you mind the gesticulation with the
hand?

JOHN

We can't see it.

THEO

Okay.

SCENE v

JOHN

Yeah, that one looked great. You're very convincing when you say, you know—

THEO

Well, I practiced this at home. You know, I mean, it's not like I'm reading it afresh. I, you know, I knew that I was playing somebody who is impassioned, and I've been a journalist, I guess that maybe that helps?

JOHN

That was perfect, perfect—it was chilling.

THEO

Wow. Okay. I've had to do an improv where I've just had to kind of talk off the cuff. That's tough. I did a critique of the art world, and I had to basically invent the professor who's a specialist, you know, like the leading authority on this missing—

JOHN

That was great but we had audio problems.

THEO

Oh no, I'm sorry.

JOHN

One more time, one more time.

THEO

Sure.

SCENE vii

JOHN

That was great. So, Eliza, we're going to be able to hear that.

ELIZA

Hear what?

JOHN

We're going to be able to hear you scraping your socks on the uh—

(Eliza stops)

Okay, okay, camera 1 is rolling, camera 2 is rolling, sound 1 is rolling, sound is rolling. Action.

THEO

I have had lots of situations.

TAYLOR

Yeah, great.

JOHN

All right, let's go. Let's go.

THEO

I'm sorry.

SCENE viii

JOHN

Perfect.

THEO

Sometimes you're lav-ed and you know it's lunch, and you know, you're in the corner and you're like "Oh that director's such a fucking bastard and, you know, blah blah blah—" he's sitting with the crew, you know, and the sound guy he's like "Oh boy. So-and-so's going off."

JOHN

All right, we ready?

THEO

Or let's say you're flirting with the crafty people and they're hearing all your dirty comments, you know like—

SCENE ix

JOHN

Beautiful! That's it. That's a wrap on Theo. That's perfect.

THEO

Yeah?

JOHN

Perfect, it looks great.

THEO

I don't know what it looks like, but I never care to see it. No, it's all right, I, I, I, I don't like to look. I have the experience of making it. Yeah. Are you pleased?

JOHN

It looks great.

JOHN

Terrific.

Perfect.

THEO

JOHN

All right.

I'm so thrilled that we have
you here.

THEO

Oh I'm honored to be a part of it. Did it sound good?

TAYLOR

Nailed it.

THEO

I'm so glad.

JOHN

And we'll turn this off.

ACT II, SCENE i

ASIDE: June 1, 2015.

Theo, as "Teddy," on set for the filum The Sky is Blue with Lies at The Interart Theatre in Hell's Kitchen.

SAMUEL

It's been kind of gross weather outside.

THEO

So I like this, uh, company, uh, you've linked with.

JOHN

I like them too. You know them?

(to Kevin)

I'd like a few pans coming in from there.

THEO

Oh yeah, I'll say, no, I don't know them, but I like the cut of their jib, if you know what I mean. You know them, too?

KEVIN

Yeah, I worked a little bit with—

THEO

And I follow them like on Twitter, I like their page, I like, you know like, I'm fully vested.

JOHN

Do you think we should try Theodore in that red chair?

THEO

Yeah, let's try Theodore in that red chair, yeah.

(to KEVIN)

What kind of work do you do?

KEVIN

Cinematography.

THEO

Oh.

SAMUEL

Are you comfortable with the mic pack just kind of out?

THEO

Sure.

ASIDE: "Oh, and that's Samuel
Schultz, who was on the set that
day."

SAMUEL

Floating around back there?

THEO

Yeah, yeah.

JOHN

Can you scoot him back a tiny, tiny bit?

SAMUEL

Scoot him back?

THEO

Ooh look at this hat! Does my hair look okay? Do we have
something to comb it with?

SAMUEL

Yeah.

THEO

I just need to, sorry, I'm a little shiny too. Are you
putting any make up on me?

SAMUEL

No.

THEO

All right.

SAMUEL

Don't need make up.

THEO

I wasn't sure what you were doing.

SAMUEL

Too HD for makeup.

THEO

Oh, good.

SAMUEL

Yeah, it's hard to get... We're shooting in 4K, so it's really hard to get makeup that looks okay.

THEO

Yeah.

SAMUEL

You know the HD kind of puts a layer of makeup on anyway.

THEO

It does, kind of, doesn't it? Yeah. How many people have you seen so far?

KEVIN

Technically, four or five but one of them is getting redone.

JOHN

THEO

Right, so one thing—

One's being redone?

JOHN

(to A VISITOR on the set)

We can't have you there. You can be over here, we can get another chair—

THEO

How come he's being redone?

KEVIN

He didn't look period enough was the main issue.

THEO

JOHN

Do I look period enough?

Another chair?

KEVIN

I think you do.

JOHN

Do we have another chair?

THEO

This is a very 1981 shirt, actually.

KEVIN

There's a small one out there.

SAMUEL

I saw some stools.

THEO

I tend to pop the collar a little bit because that was very '80s.

JOHN

Are all the mics—?

THEO

You got a kind of 90's thing going too. You remind me of one of The Clay People.

SAMUEL

Do I?

THEO

Yeah, that was a band in Albany, New York. Black T-shirt, black jeans, I dunno.

SAMUEL

I had a director tell me once that I looked "Future Neutral."

THEO

"Future Neutral?" What does that mean, "Future Neutral?"

SAMUEL

I don't know.

THEO

Well, you have very fine features. Maybe he thought he meant "gender neutral?" Maybe like androgynous?

SAMUEL

Maybe?

THEO

I wouldn't call you androgynous though.

SAMUEL

I wouldn't call myself androgynous.

THEO

No. I mean, though, maybe, if I didn't see your beard, I'd think "Gosh, she's awfully pretty."

SAMUEL

Oh. I get it.

THEO

Bruce Jenner is going to be called Caitlin!

SAMUEL

I saw a photo.

THEO

I just saw it this morning.

THEO

Oh my god. He's got this, va-va-voom, Annie Leibovitz—

SAMUEL

Did you get to see the photo?

THEO

Yeah, oh yeah, in the bustier.

SAMUEL

Mic check is resting.

THEO

Huh, I like that.

SAMUEL

And I'll be periodically—

(Samuel dabs sweat from
Theo's face)

THEO

Okay, yeah, you can dab me. Now, my hair-do you have a little comb?

SAMUEL

Do we have a comb? I don't think you need a comb, your hair looks good.

THEO

You don't think—it's not—mussed? Yeah, it looks okay, okay, it looks—ooh! Look at you!

SAMUEL

Latex Doc Martens?

THEO

Yeah. You're like a club kid from Limelight. That's it.

SAMUEL

I take that as a compliment.

THEO

Oh well, those were the days, babe.

SAMUEL

I kind of wish I lived in those days.

THEO

Oh you wish you did, too. Those were good times. The city was a lot more renegade.

SAMUEL

Mm-hmm.

THEO

You know, it was funny because you said 1981 or whatever and the thing is that almost everything I own, I've owned for like 30 years. I'm not kidding you, I've got chinos—

JOHN

I feel like everything I've owned, I've owned for like ten minutes.

THEO

No, I have very old things that I take very good care of. Actually, if you want to test those glasses—

JOHN

Yeah, let's do that.

THEO

Because don't forget, in '81 the preppy look came in.

JOHN

That's true.

THEO

No, they're right over there, but I don't want to move because this pack is right behind me.

JOHN

I'm more concerned—can you pass—

THEO

Would you pass me the glasses?

(Theo tries on the glasses)

Do you see a glare there?

SAMUEL

A little bit, on the glasses.

JOHN

Yeah, you know, I'm afraid they don't look 80's anyway. I know that they are almost correct, but, they look like '84 to me. '84-'87.

THEO

No, '81 those glasses.

JOHN

I believe you.

THEO

Yeah. I was there, kiddo.

JOHN

So was I.

THEO

You were a tike.

JOHN

All right, let's try to focus.

THEO

I was already like, you know, drinking vodka. Alotta vodka. Vodka cranberry and pineapple. Oh, I could put those away.

JOHN

So, all right, I'm golden. Are we rolling, Kevin?

KEVIN

Yes.

JOHN

Okay.

THEO

Testing, testing.

JOHN

How's your focus looking, Kevin?

KEVIN

It's good.

SCENE ii

JOHN

Okay, very nice. Should we cut there?

KEVIN

Yes.

THEO

Is that what-kind of what you're talking about?

JOHN

It's great.

THEO

That succinct, sort of?

JOHN

Yeah, it's good.

THEO

I'm trying to be mindful of that because you know I'm loquacious.

JOHN

Okay, very nice. All right. Let's cut.

THEO

What do you think there, Kevin? You having fun?

KEVIN

I am, actually.

THEO

Yeah, me too.

KEVIN

It's like, in the zone...

THEO

Do you shoot your own movies?

KEVIN

I have not so far. I've done a few short films, but I'm working on a screenplay. It's the second feature-length screenplay I've worked on, the first one is gonna be more budget than I'll have access to for at least a few years.

THEO

I'm trying to figure out, I mean, I've been a writer, but I've never been a screenwriter. And I blame the format, when actually I'm just—I'm just downright lazy, you know what I mean? I like having no responsibility to a movie outside of my appearance, knowing my lines, nailing a performance, and reveling in that achievement. Without having to also wear a producer's hat, or I want co-screenwriting credit, even when I've manipulated the script with my own improvisation and been offered screenwriting credit, I'm like "eh I don't care." I don't want to get my IMDB page too—it's like, "I'm an actor." You know what I mean?

KEVIN

Mm-hmmm.

THEO

But I do have a friend who bought an island in Michigan and he's turned it into an arts, artist's colony. And he has this idea that he wants to shoot some kind of a feature down there. And I think that I need to come up with an idea, that, like a thriller, because it would be a cool place to do it.

And we could probably do it for nothing, you know? You're talking about one location, right?

KEVIN

Mm-hmm.

THEO

A body of water and like, five vulnerable people. The combination of *And Then There Were None* and *The Last of—*

JOHN

Just go up there with five cameras and kill someone.

THEO

What's that?

JOHN

I said "Just go up there with five cameras and kill someone." THAT'S a movie.

THEO

But, I mean, I just have to—I've been thinking about that lately. Okay, guys, I'm sorry to—

JOHN

Okay, looks great. Could you grab me another battery?

SAMUEL

Yeah.

THEO

This is such a neat script that I have no idea like, how this thing is going to be done.

KEVIN

Somebody's told me, two people actually, that there's a Goddard film that's made in this way, where it's a series of interviews where they're talking about—

THEO

Like everything I've ever seen come out of this guy is completely his own. And it's true with your writing, too, John. I dunno. You're just a different kind of an artist. And so prolific and—

JOHN

I appreciate it.

THEO

Devoted. And oh, you know how much I admire you. I mean, I—

JOHN

Let's get my agent to read that new novel.

THEO

I have had a good one now for a long time, I've followed her from WME to Sterling Lord to, now, Folio. Of course, we haven't sold anything, but then I was on this bent for a while of doing these collaborative biographies. I saw them as kind of quick money-makers. But they're not quick money-makers. They're money-drainers, because they just don't sell as a genre quite like they used to. And I'm not sure that that's how I really want to be known as a writer—I don't really want to be somebody's scribe. My last bout with this thing took me to Paris with a friend of mine's mom and she just—she really played games with me. And what it ended up being was, she wanted the book for nothing, you know what I mean? And it's like—I just am tired of people thinking I have no worth. I must have it written all over me. Like, you know. "Use me." Or something.

KEVIN

I think it's common in the arts.

THEO

After that, I thought, you know what? Write your own fucking books.

What I like about John's projects are that they're all really, they're really original. You know?

JOHN

See? I got to bring you every—

THEO

No, but it's true though, if you look going back to—

JOHN

Are we charging—

SAMUEL

Yeah, we're charging.

THEO

What was the first book? Something with a boat? Right, John?

JOHN

What's that?

THEO

The first book had something with a boat, right?

KEVIN

What was the name of your first book?

JOHN

A Still Small Voice.

THEO

A Still Small Voice, right. Well, the other thing is that John's known all the literati in New York without like worrying about competing with them. You know, he's a better writer than Tom Beller—he's a better writer than all these people. But he doesn't care, like—he's not competing with anybody but himself. And that's also one of the things I like about him, because I'm that way too. You know, he's a thoroughbred: he's not looking at the other horses, you know? He's just doing his own thing.

JOHN

The only thing that I envy about Tom is that he's so fucking tall.

THEO

Well, I like that too, but then I envy that in you. That's not hard when you're 5'8".

JOHN

I know, I envy people for being tall all of the time.

THEO

Here you are, 5'11", you ungrateful fuck. I mean, my god, that's the perfect height to be!

JOHN

Yeah?

THEO

Yeah—just shy of 6 feet.

JOHN

I am actually 6 feet tall.

THEO

Oh, well then, there you go—so you have the Holy Grail and you're envying him?!

JOHN

Well, as long as you're a little taller than your father.

KEVIN

Yeah, that is a good feeling.

THEO

Well, no. It didn't work out that way. Oh well. I don't know if I'm making any sense at all here. Thanks to you.

JOHN

Focus. Focus. Okay, rolling, Kevin?

KEVIN

Rolling.

SCENE iii

JOHN

I totally believe you. You're gonna make me believe my script.

THEO

I'm, actually, that was just drawing on my friend Jill. My friend, Jill, I was drawing from, I mean.

THEO

It's really, really sad.

JOHN

Samuel? How's it sound? Does the sound look good?

SAMUEL

Yeah, the sound is good,
we're still rolling and we're
at good battery.

JOHN

Still rolling?

JOHN

Jill? Do I know Jill?

THEO

No, no, no, no, she's somebody that I went to, um, high
school with.

JOHN

What was up with Jill?

THEO

You are hearing me, right?

JOHN

Yeah.

SAMUEL

I've still got really great sound, it died on us last time.

THEO

Oh, it died on me or did it die on someone else?

SAMUEL

It died on you.

THEO

It died on me? When?

SAMUEL

Just for about like, maybe a minute of your speaking.

JOHN

No worries—we have five mics.

THEO

Was it when I was saying something really profound?

JOHN

It's not a big deal because we have tons of—

THEO

I'll raise my voice if you like?

JOHN

It's the noise outside.

THEO

Ah, yeah. Yeah, yeah. How we doing?

JOHN

We're doing great.

THEO

I'm having fun, I have to say. Are you also a dancer, Kevin?

KEVIN

No.

THEO

Oh, because you remind me of a dancer, too. I did this piece with—I'm not really a dancer, but I've got a little, I've got some moves—but I mean, I'm not a trained dancer. And so I do this performance piece for a friend of mine, she was a nut job. I think she was abused, and she was depressed, anyway—kind of looked like you too but you're much better looking.

JOHN

68. Let's do 68, 69.

THEO

Oh. Those are fun numbers...

(Theo laughs)

No, I meant, the student revolutions in Paris.

JOHN

Have you ever seen someone—

SCENE iv

JOHN

Let's take that, looks great.

THEO

Trying to stay the same—

JOHN

It's great, great.

THEO

You know, it's funny because those were the instances that I thought of most and I, I didn't want to sort of compromise my mother's privacy or anything, but they were, you know, episodes of loss, they were unexpected and—

JOHN

It won't sound like you're talking about your mom.

THEO

Oh, I see. Okay.

JOHN

But we can make a little special movie for her.

THEO

I don't know that she'd like that.

JOHN

Follow me and your whole family will disown you.

THEO

Yeah, right?? Just bare us all, you know what I mean? Might as well just strip us and throw us in the street. John Reed: you know, the Jim Jones of 10th Avenue. "Drink my Kool-Aid."

JOHN

If all your family is still talking to you and you're a writer, you're not doing it correctly.

THEO

You're not doing a very good job, you're right.

Testing, testing—I sound okay?

JOHN

We have great sound, although, we're picking up a little of the stuff from outside, too. That's why we want this mic.

THEO

Okay.

JOHN

Should we fix the collar? Can we fix this now?

THEO

Did I move it just now?

JOHN

I think you just popped one
side.

THEO

THEO

Well, I wouldn't—

JOHN

All right, good? Were they up before?

THEO

Yeah.

SAMUEL

They've been flying up and down.

THEO

They fly up and down, you know.

SAMUEL

Yeah.

JOHN

All right, let's do it. You got it there, Kevin? Let's take
that—

THEO

This is so much fun. I'm actually enjoying this a lot more
than I thought I would. Yeah, because I wasn't sure how this
was going to work.

SCENE v

SAMUEL

The hair looks good.

THEO

The hair looks good because I moisturized it. I had so much shit in that I had—

SAMUEL

Yeah, my hair's in a hat right now but I'll try and do something intense to it, like coconut oil.

THEO

Yeah, oh, I do that too—I give myself hot oil treatments, and all sorts of things, yeah.

SAMUEL

Every now and then—

THEO

You know, I also smell wonderfully fragrant, don't I? Yeah. Do you know what that is? Old Spice.

SAMUEL

Old Spice?

THEO

Old Spice. I am a—eau du cologne?—I love that shit. You can keep your Obsessions and your Dolce & Gabbana and all this other nonsense. I would spend money on very good sort of gentlemen's toiletries from London, but other than that, I am—I am an Old Spice kind of guy. I just love it. I love English Leather. I love Canoe. I love all the cheap drugstore men's aftershaves. I just do. They just smell hearty, ya know?

Audio: Schoolchildren outside can be heard.

JOHN

Uh oh.

THEO
(continues)

Uh oh. Now we got the school kids—yup. Three o'clock. Like clockwork. I'm getting a little peckish, I must say, having not really eaten since this morning.

SAMUEL

Do you wanna sort of wiggle yourself around?

THEO

No.

SAMUEL

Would that help? No?

THEO

No, I'm saying I'm a little hungry.

SAMUEL

Yeah.

THEO

Well, it's three o'clock, so I'm—

JOHN
(To Samuel)

Should we—should we—we could have you go get some coffee and muffins, if you could deal?

THEO

Oh, I would love a cup of coffee.

JOHN

So, why don't we—we'll send Samuel out to do it—

THEO

Could you get me—could I give you money to get me a sandwich?

JOHN

I'll give him some—112, 113—oh you want a sandwich? Okay.

THEO

I would, like, yeah, I don't eat muffins.

JOHN

What kind of sandwich do you want?

SAMUEL

A deli sandwich?

THEO

Like a deli sandwich, yeah, like a smoked turkey with just lettuce and uh—

JOHN

I think they'll have turkey—

THEO

And uh, swiss? Avocado, let's say on rye, ya know?

SAMUEL

Okay.

THEO

Maybe something like that. Let me just—let me give you some money for it.

SAMUEL

I think John has it.

THEO

I know, but, John, I don't want to break your bank there, kiddo. I need a sandwich, it's getting late in the day.

JOHN

I'll take another—I got it—I'll take another coffee, too.

THEO

You're very kind.

JOHN

Just black.

THEO

And I just like my coffee with just a little bit of milk—toward the darker side.

SAMUEL

Okay.

KEVIN

I would take a coffee, if you have extra hands—

SAMUEL

All right, and you said a hot sandwich or a cold sandwich?

THEO

Cold.

SAMUEL

Cold sandwich? Okay.

THEO

Thank you so very much. Thank you very much, John.

JOHN

Oh no, my pleasure. So, I'm still rolling.

THEO

Okay, I'm rolling.

SAMUEL

The lav should be good, but remember that it's taped to the seat so if you do—

THEO

Oh is it? Okay, okay, okay, so it's where? Right about there?

SAMUEL

You can lean all the way back here and you're not gonna effect anything like that.

THEO

So it's sort of near my coccyx?

SAMUEL

No, it's actually hanging on the back and then the wires—

THEO

Oh it's hanging on the—

SAMUEL

It's hanging on the back there.

THEO

Oh, perfect. Perfect, then I don't have to worry about fudging it, okay. I was like, "I don't feel anything hard, you know, pressing up against me, so where is it?" All right—thank you.

SAMUEL

Okay. Coffee, coffee, coffee, cold sandwich: turkey, lettuce on rye bread, maybe avocado—

THEO

Yeah, I like turkey, Swiss, tomato and avocado, no lettuce on—with brown mustard? If you could?

SAMUEL

Okay, all right.

THEO

Yeah.

SAMUEL

All right, guys.

THEO

None of this artisanal nonsense.

JOHN

No, no, that's good. It's perfect. It's not a bad bodega cuz the guy who owns it also owns a butcher.

THEO

Yeah, they're always good. I haven't been to a bad one yet.

SCENE vi

THEO

I'm sorry I wasn't quite as succinct. I think when you say, you know, "thank you" to people who don't expect to be thanked, they—a little smile turns on their face, you know?

JOHN

Yeah? I dunno, you really think they're all good?

THEO

Yeah, I do. I think, John, that most people are naturally good people, who are just, who are scared, and feel defenseless, and are just trying to get through life the best they can. I really do. I don't think there are pure evil people out there.

JOHN

Well that's different.

THEO

In quite as many numbers as—

JOHN

I don't think people are good, but I think that they're not evil.

THEO

No, I think most people are good people. I really do. I mean, I really think, if you ask, you know, like ten people walking down the street for directions, I think at least seven of them will try to help you. Genuinely. I don't think anybody is relentlessly inhumane, in just they're, or uncivil or prefers to be. They may see it as the armament of living in a town like this, but I dunno—there are too many people like me that just say "Good morning" to perfect strangers.

SCENE vii

JOHN

Was that too much?

Theo sits for a beat, pondering, as the crew works around him.

JOHN

All right, we rolling?

KEVIN

Rolling.

JOHN

Okay, very nice, let's do that.

THEO

(Theo's shoes squeak)

My Docksiders—the leather is just like—it just always makes noise. These are not the shoes to wear to an affair, ya know what I mean? Creeping in somebody's house up the back stairs?

KEVIN

There's a SpongeBob bit about it, so I'm told. Actually, I work at the film academy and—

THEO

Did you ever know Andres Torres?

KEVIN

I don't know Andres Torres.

THEO

When did you work there?

KEVIN

I work there currently.

THEO

How long have you worked there?

KEVIN

About a year.

THEO

Oh, okay, no, he's gone already. Okay. Do you like it?

KEVIN

Most things about it.

THEO

Can I tell ya? Of all the student programs there are, that is the worst. The worst. So many rich kids from foreign countries—they have absolutely no regard for the actors they use and do not pay. And never even, in some cases, get them a finished product. They are just, notoriously, the worst crop of people. By and large, those kids are the worst of any I remember working with. Cooper Union kids? Among the best. The Parsons/New School kids? Top drawer.

JOHN

These guys are New School.

KEVIN

My alma mater. I should say alumni.

THEO

Fabulous, fabulous, smart, ambitious, responsible though.

You know, my brother, Nicholas—who went to Princeton and studied Comp Lit—he did a, he did a four week immersion class, just to kind of demystify the camera. He loved NYFA, he said it was great, he loved the instruction, he thought it was, for his money he said, the four week immersion was the perfect thing to do. Because there was no need to stretch it out over a year—he got the full thing.

KEVIN

From what I've seen, that's very much the case.

THEO

You know what I mean? He loved it. He totally loved it.

KEVIN

It has a reputation. My favorite Yelp review is that it's a Ferrari without an engine. They put a lot into their advertising and promotional materials and then they don't spend a lot on their—

Samuel hands Theo his coffee.

JOHN

(about Theo's coffee)

We have to keep that out of the frame—

THEO

Yeah, unfortunately, here—let me just take a quick sip.

JOHN

142.

THEO

If we could.

JOHN

You good?

THEO

I'll enjoy this afterward, it's piping hot right now which is nice too.

SAMUEL

I told them light on the cream, a little bit darker—is it good?

THEO

Perfect, kiddo. Where do you want this?

SAMUEL

You can just set it on the floor.

THEO

Oh you won't see it?

SAMUEL

No, I don't think so.

KEVIN

Yeah, he's not going to see it.

JOHN

All right, we're rolling.

THEO

Can you hand me my phone for a minute?

SAMUEL

Yeah.

KEVIN

You got it?

SAMUEL

Mm-hmm.

THEO

I'm sorry, I just—

JOHN

So, 142.

SCENE viii

JOHN

Okay, great—let's cut. We'll take it.

THEO

And then I'm gonna have to pee in a little bit.

JOHN

You have to pee?

THEO

Probably in a little bit, I mean, I can feel myself needing to without it being too pronounced.

JOHN

All right, well, I think, we'll probably—we can have you come—how should we do this? Should we do a couple more and then—

THEO

Yeah.

JOHN

186, 187, 188—

THEO

No, it's not imminent but it's, ya know? I've just been given that little tingle.

JOHN

Okay.

Have you ever been really afraid?

THEO

May I have the phone? Thank you—really quickly.

SAMUEL

Yes.

THEO

I'm sorry. I'm trying not to move because I'm worried about your lav, but I just need to hear a voicemail, really brutally fast.

SAMUEL

Has this one not been going?

KEVIN

Is it giving you an error message at all?

SAMUEL

Well, it was flashing, but that was the first time I caught the flashing.

KEVIN

Gotcha.

JOHN

How are we doing? Are we good?

SAMUEL

I actually don't think one of those was going.

JOHN

Which one?

KEVIN

Tascam.

JOHN

All right.

THEO

(listening on his phone)

Oh damn—I didn't get the BMW ad.

JOHN

Sorry.

THEO

Yeah, really wanted that job. And it came down to me and this other fellow in Paris.

KEVIN

Pay residuals? Union gig?

THEO

No, it was a complete non-union buyout but boy, it was a sweet buyout. A really sweet buyout—I so so so so wanted it.

Oh you know, well, I can't think about that now, I just saw this—and I, when I saw her number, she was supposed to call me tomorrow but then—okay. So anyway.

JOHN

Rolling, 190.

THEO

Okay.

JOHN

Yeah my neighbor got some big commercial recently.

THEO

I just never get things like that.

JOHN

You'll get them.

THEO

Mm-hmm. Oh well. Oh well. Shit...

SCENE ix

THEO

No, thank you. No, no thankfully.

No.

JOHN

That's a cut?

THEO

No, I can't imagine anything more—

THEO

—anguishing and just harrowing than that kind of annoying and interestingly—oh, did you cut me?

JOHN

Yeah.

THEO

Oh you did? Okay.

JOHN

You can talk if you want. You could go on.

THEO

I was gonna go on about Etan, the kid who, the trial was just, because I lived—I remember that so vividly. I was, you know, I'm from Albany, but I was here in New York with some, with a classmate. We saw Sweeney Todd, and then went to see his mom's sister who lived in the West Village—she was a psychiatrist—and she took us out to this wonderful restaurant in the West Village. And it was the first time I had Fettucini Alfredo. This was the era of like fern and quiche places. And like, Italian food had left Little Italy, and more Northern cuisine was—and to eat Fettucini Alfredo was like, the height of chic, with a like arugula salad? I mean like, ya know. But that boy had gone missing that week, and I came that following weekend, and the city was just abuzz with him, ya know, wondering of whereabouts and everything and just the fear that was on everybody's minds, that this could happen. That this was really gripping. And I remember following that thing, right up until—it just was like a resignation that, you know, he wasn't gonna come back. And they never moved, that family. They never left SoHo. They stayed there just in case that kid—they still live there. And now they've been through—what's his name? Cyrus Vance Jr. The District Attorney's office, he's gonna—he's gonna appeal again. I just think to myself "God, I can't imagine going through another trial again," ya know? They had to relive that whole thing. Thirty-five years later.

JOHN

Yeah. His sister, he and his sister, would take the same bus as me on the way home.

THEO

I had a feeling you, probably—you were like Greenwich Village kids.

JOHN

Yeah.

THEO

You know, they lived in SoHo but they lived like, just below, more like the extension of the Village, ya know? I mean—

JOHN

Do you want to do your lines or go pee first and come back?

THEO

What lines?

JOHN

Some scripted lines.

THEO

Oh. I'll just do it all.

JOHN

Okay.

THEO

Just tell me what I'm saying.

JOHN

Um.

THEO

I figured I'd pee and then I can eat, you know what I mean? I'd rather close with you so that you're happy and then I can go in the other room.

JOHN

Do you think you could learn—

THEO

Do you know what I mean?

JOHN

Yeah, these are the script—

THEO

Oh was I supposed to learn these?

JOHN

Well we could do a couple of the shorter ones if you wanted. How about 28 and 29?

THEO

I didn't realize—you didn't tell me that.

JOHN

Oh I see, it's not a big deal.

THEO

No, you sent me them, but, but—you asked me to pick out questions and I—

JOHN

Some chorus lines too. Maybe 28 and 29? Let me just, let me see-

THEO

I could probably do them all, I can—all I need is like a minute or two to kind of, ya know—

JOHN

No, that's good.

THEO

Put it in my head. I'm sorry. Talk about flakey! I must be the flakiest person to you.

JOHN

You're not too bad.

THEO

I'm not too bad. I'm in the running! What do ya know?

JOHN

All right, do you wanna pick a longer one?

THEO

I could do them all, dude.

SCENE x

JOHN

Okay, that's great. Let's try and get one more of these.

(To crew)

Okay, we got it?

THEO

Yeah, I mean, I'm going to keep it here like this.

JOHN

Okay, well, I could read it to you.

THEO

Hmm. Yeah, but I could put it here like this too.

JOHN

See, that I can definitely tell you're reading. Can you see?
Can you see this?

THEO

Yeah, but do you want me—you don't want me looking there?

JOHN

No, look at this camera like you were for all the other
shots.

THEO

Okay.

SAMUEL

Or I can sit out of light altogether and just extend my
reach? I have long arms.

THEO

Oh, you do, babe.

JOHN

Okay, hold on, what line is that?

THEO

28.

JOHN

Okay, 88.

THEO

88, I'm sorry.

JOHN

All right, are you rolling?

KEVIN

Rolling.

JOHN

Okay, 88.

(John directs Samuel)

That's good, Samuel, could you hold it more over? Do you see the shadow?

SAMUEL

No.

JOHN

Just read it right off there. It's good, it needs to be a tiny bit higher.

THEO

But is that the kind of thing you're looking for?

JOHN

(to Theo)

Looks like you're looking at me.

(To Samuel)

That's a little too high—over as much as possible.

THEO

But in terms of the way I'm saying it?

JOHN

Yeah, no, it's great.

THEO

Okay.

JOHN

(To Samuel)

Now that shadow's on his face.

THEO

(To Samuel)

Yeah, I can't see it from there.

JOHN

Just exactly right there,
closer.

THEO

You have to come closer to me
though.

JOHN

Okay, very nice. Let's cut.

SAMUEL

Kevin, what's a big pet peeve of yours?

KEVIN

Littering comes to mind.

SAMUEL

Littering?

KEVIN

Yeah.

THEO

Oh yeah, me too. I follow people down the block with it, pick it up and I say "Oh I'll take care of this for you."

KEVIN

I say "You dropped something."

THEO

Oh yeah, I often do that too.

KEVIN

It works well.

THEO

Like if they're next to me, "Oh I believe you dropped something," I say.

KEVIN

THEO

On the train, I'll do that, Yeah.
and to my surprise, it has
worked 100% of the time—

THEO

One time I chased this guy right into the connecting car. These two gay guys were having—they'd been at like, some tea den somewhere and they were drunk, it was mid-Sunday afternoon. And they were just yapping yapping yapping. They were eating something like a hot meatball sub, and he just left it there.

It was all over his fingers and like the aluminum foil was all saucy and I picked it up and he went to the other car, and I said, well, when he was getting out, I said "I think you left something on the seat." Oh you know, and he was just mouthing off at me, "Fuck you" and, you know, I said, "I think you left something. You know you're not the only one who rides these trains." And they were like, new then too, it was like six, seven years ago. So he went to the other side, to the train, but he had this like, shoulder tote that, you know, on his little frail arm, but it was big enough, so I went over there just as my doors were shutting, I went over, I crossed to the express line too, which was sitting there waiting. And I went in with the thing in my hands and I ripped the shoulder thing off and I threw it in his tote bag.

Kevin laughs.

Yup. I did. He pitched a fit.

KEVIN

Good for you.

THEO

And then the doors shut—oh my god—so he was left there. With that thing. In his—that tomato, it got inside everything he owned. I felt so victorious, I cannot tell you. I'm like "You piece of shit. You know? This is like—you want to give the finger to your fellow New Yorkers? Well, I'm gonna do the same to you."

KEVIN

Do you have pet peeves?

SAMUEL

No, I'm just trying to—I was actually asking because I was going to try to see if like, if your pet peeves would give insight into what zodiac sign you are. And I think I can guess. Is it Virgo?

KEVIN

Yeah.

THEO

Wait a minute, do you two know each other well?

SAMUEL

We've met once before.

THEO

Oh okay.

SCENE xii

JOHN

Very good. Let's take that—we're good—now we just have to pick up some B roll. So—

THEO

What am I doing?

JOHN

You just stay there. And we'll probably need to get the—the coffee doesn't look very good.

(To Kevin)

You going to get those deck shoes?

(directing Theo)

You just look at me very seriously.

SCENE xiii

JOHN

Beautiful, one more time—it's perfect.

SCENE xiv

JOHN

All right—last—

SCENE xv

JOHN

Okay, this time like you saw a ghost.

SCENE xvi

JOHN

Okay, last one—

SCENE xvii

JOHN

Okay, last time—

SCENE xviii

JOHN

Okay, that's great—that's great.

THEO

They're all so subtle, variations of, you know.

JOHN

Yeah, they're good, that's good.

THEO

Do you want other ones?

JOHN

Do you want to do one more?

THEO

I'll do anything you want, dude. I'll do them all.

ACT III, SCENE i

ASIDE: November 21, 2016.

Theo visits John's Office for post production audio on The Sky Is Blue With Lies. Theo has arrived, blustered, for his ADR session. John directs him and the two chat throughout.

Note: audio from the film is heard as "AUDIO FROM FILM."

Throughout the act, Theo and John reference multiple artworks hanging in John's office: a pair of Bill Clinton portraits by photographer Chuck Close; a cartoon portrait of Hillary Clinton by Neil Fitzpatrick; Frank Holliday's *Bloom*, among others. These pieces can be represented in any way the director chooses: projection, reproductions, or absent from the scene altogether and merely referenced in dialogue.

THEO
(blustered, catching his breath)

I ran here from Union Square.

JOHN

Why's that?

THEO
Well because I was worried. We got stuck at 59th Street and we sat there for five, six, seven minutes, so I got nervous.

ASIDE: "Chuck Close. Untitled (Bill Clinton), Iris Print, 1996, 30 x 23 3/4'."

I was making very good time. I was going to go to this thing at Torn Page, for Geraldine Page later—

ASIDE: "Joanne Baldinger. Untitled, oil on linen, 2001, 17 x 17'."

but I'm not—dude, I'm just not.

ASIDE: "Rich Colicchio. Untitled,
Acrylic on board, 1983, 12 x
15"."

I got too much shit to do.

JOHN

I would love to see—

THEO

Yeah, me too, but you know what, I've got to get up country
on Wednesday.

JOHN

Today's a tough day.

THEO

And you know, I still have to pack and I got shit to do
tomorrow. And this is my only day when my brother's not home
and I have the place to myself. Today I had a Skype call with
an old and dear friend—I had to have it. And she had me on
for three fucking hours. Really sabotaged the day—

ASIDE: "Keisha Naomi Bush. Quote
from 'The Runt.' Acrylic on
handmade Nepalese paper, on linen
board, 2015, 6 x 6"."

because I wanted to work out, I wanted to do a lot of stuff.
And then it was like, I knew I had to leave here, leave 97th
Street by quarter of, at the latest, to be here on the dot.

JOHN

You're way uptown, right?

THEO

Yeah, it's a pain in the fucking ass, but you know, I wanted
to get this done, so that you had one less person—

JOHN

This is the last—

THEO

Well yes, I don't want to keep you from it and I need a printout of it if you have it. How are your lovely children?

JOHN

Everybody's good.

THEO

Yeah? What are you doing for the holiday? You going to Judy's?

JOHN

We're going back to Virginia, which is kind of like—

THEO

To her place? To her mom's place? But it's her family though?

JOHN

Yeah.

THEO

Do you like them?

JOHN

Yeah, but I have this terrible feeling that there's gonna be a Republican at the Thanksgiving dinner.

THEO

Oh, you know there will. You know there will be. You're going to Virginia, dude. I know, I know—it's—that's the other part of this whole thing. Because I'm just so disconsolate that I can't even get out of the fucking way in the morning, to get up and brush my teeth—it's like all I can do. And my friend today, who is a total lefty lesbian, okay, lives in England, married her partner—blah blah blah blah. She's going on about how "oh, you need to read the truth about the Clintons—how did all those people die?" And I've got, I heard that, I was like "Oh God." She was like, "You know, Trump is just a lot of bombast. You can't believe any of this stuff."

JOHN

(attaching a mic pack to
Theo's arm)

Yeah, I'm just gonna put this up here.

THEO

Aw, are you taking my blood pressure? What, what are you doing?

JOHN

I'm just going to put this up here so it doesn't get—I've dropped three of these already.

THEO

I mean, you know, I just—I don't get up in the morning with any enthusiasm.

JOHN

Yeah.

THEO

And we haven't even had the inauguration.

JOHN

I know.

THEO

But I just think to myself, "This fucker is going to get in there, and then he's gonna drag us through four long years, and watch him win another—"

JOHN

He is gonna win another one for sure.

THEO

—you know and I think to myself, "How the fuck could the Democrats have been so stupid?" Hillary, I'm sorry, I love you, but you should have ceded to Bernie.

JOHN

Well she should have won, is what she should have done.

THEO

Come on now. She should have talked about those emails from the get-go. Just come clean about it, say, "You know what? I fucked up."

JOHN

She ran a weak campaign. She just didn't have the numbers right.

THEO

They underestimated, dude, these—these disenfranchised white yahoos, okay?—

JOHN

Yeah.

THEO

—who are watching the rest of the world surpass them.

JOHN

Yeah.

THEO

We've got to start changing the way we educate these people, too. That's the other thing is—it's clear that we're in a digital world. Get them, make them coders, teach them how to write code, something.

JOHN

All right, well, I've almost got all the media up, so hold on.

THEO

Yeah, yeah take your time, babe. I'm not going anywhere.

AUDIO FROM FILM (THEO)

"There's this sort of sexual charm that almost makes a promise that—

JOHN

Oh, this is—

AUDIO FROM FILM (THEO)

"—in the air, without there being any intention of closing that deal."

JOHN

So that's what, so that's what it—

THEO

I don't remember half the stuff I do. Isn't that terrible? Oh man. I mean, I do remember sitting around that table with you. Because this isn't the one at the hotel.

JOHN

This was at the theater.

THEO

Yeah, this was at that wonderful theater.

JOHN

You look great, that footage looks really good.

THEO

Does it look wonderful?

JOHN

It's all like that. It's pretty much all edited. We're incredibly close to picture lock.

THEO

So are you picture lock on the other one that we did first?

JOHN

No, I'm closer on this one, first.

THEO

Isn't that funny how that turns out? Right, right, right, right—

JOHN

So basically, you're just saying, "Upon appearance, Candy, however intentionally, aroused a certain—

JOHN

anticipation."

THEO

"Anticipation," got ya.

JOHN

Let's just do it a few times.

THEO

Sure.

JOHN

Oversell me on a couple.

THEO

You're a riot—this is ADR the John Reed way.

JOHN

Let's do a few where you just throw it away.

SCENE ii

JOHN

That's great, let's go on to the next one. So you—did you—were you in that crowd with me? That was sort of friendly with Parker Posey? I think I just saw her in the street.

THEO

Well, was she part of your—

JOHN

She was like, friends with a friend of my girlfriend or something like that.

THEO

I knew you from the
Guggenheim and the book
magazine.

JOHN

The Guggenheim thing—

THEO

Open City.

JOHN

There was a lot of overlap in both of those.

Theo delivers a line of scripted text.

THEO

"Candy was entranced."

AUDIO FROM FILM

"It's like one of the best feelings in the world..."

JOHN

So, it's actually, it's coming in after your line. So you're saying—

AUDIO FROM FILM

"...a quiet breakfast."

AUDIO FROM FILM (THEO)

"Big-eyed and vulnerable."

JOHN

"Big-eyed and vulnerable..."

JOHN

Candy was entranced."

THEO

"Candy was entranced." Yeah.

JOHN

Spencer Tunick.

THEO

Oh please.

JOHN

That's how I felt about Spencer Tunick.

THEO

Well, you know, I had—I had my own thing with Spencer.

JOHN

Oh yeah?

THEO

Oh yeah, well, because, you know he photographed me, on Little West 12th on the banister of one of those two houses there. At five o'clock in the morning, right? Naked, for a cable access show. Well, this is like 1999. And, you know, we were palsy for a while, we were gonna write a book together on the Scopes, which where these things that his father or grandfather—

JOHN

Oh yeah, no, I knew those because my girlfriend showed him and sold those.

THEO

Was she at I-20?

JOHN

My girlfriend was Kelly Lamb.

THEO

Oh, Kelly Lamb, right.

JOHN

Early twenties.

THEO

Yeah.

JOHN

She was all right. She had her—

THEO

She sure did. Did she work with Andrew Kreps?

JOHN

Did she work with—? I think she did work on a project with him? She should have stayed an art dealer. She was, you know—

THEO

What did she end up doing?

JOHN

She became an artist.

THEO

Oh.

AUDIO FROM FILM

"Bragging about it, you know?"

AUDIO FROM FILM (NEW VOICE)

"But there's a certain level of—"

THEO

I ended, I ended up taking on a small investment in trying to prepare, like a project with Spencer, but that Judelson guy at I-20 nixed it and Spencer like, didn't bother to stick up for me. And then, get this now, he's best friends with one of my closest friends. They're neighbors in Suffern. And I went up there for lunch one day and Scott said "You know Teddy," and he's like "Uh, yeah. Yeah, I guess so." I was like, "Are you fucking kidding me?"

JOHN

Yeah, oh I know, I know.

THEO

Back in the day, if we'd had cellphones, he would've been texting me regularly. What the fuck? I mean just like, okay.

JOHN

Then again, he has to be Spencer Tunick.

THEO

I don't—he—okay.

AUDIO FROM FILM (THEO)

"You know that kind of pageantry is always the province of the insecure. Let's face it."

AUDIO FROM FILM (NEW SPEAKER)

"It's not about kind of, bragging about it. You know?"

JOHN

You actually have a really funny line right now.

AUDIO FROM FILM

"...humility and humbleness that come with that kind of gift, so to speak."

AUDIO FROM FILM (THEO)

"Oh yeah, oh yeah—sometimes you just want to shoot that shit right down. Big pinball game."

JOHN

Very nice.

SCENE iii

THEO

"Ding, ding, ding. Candy blushed like a target."

JOHN
(Directing Theo)
You're having much too much fun here.

THEO
"Ding, ding, ding. Candy blushed like a target."

JOHN
All right, so—

THEO
I see, I see—it's got to be in the same jocular—

JOHN
Same—

THEO
Right—

JOHN
It's like you're just talking openly.

THEO
Yeah. "Ding, ding, ding. Candy blushed like a target." "Ding, ding, ding. Candy blushed like a target."

JOHN
All right, you're just laughing at her.

THEO
"Ding, ding, ding. Candy blushed like a target."

JOHN
All right, those are great. We have more than enough. All right, so—

THEO
But, you know, over time, dude, we've known a lot of douchebags like this.

JOHN
I know, I know.

THEO

People who are just so full of themselves. That's why I always, I have so much respect for you—you know what I'm saying?

JOHN

Oh thank you.

THEO

Oh you know this, because you just—you just—you're just like a factory with the output. It might be a play, it might be this, it might be a production, but you just go ahead and quietly achieve.

JOHN

Well, this'll be a fun project. We're almost there.

THEO

Well, yeah, why, that's why I was bugging you about doing those psalms.

JOHN

I know, I want to do them, I want to do the sonnets somewhere.

THEO

The sonnets, excuse me.

JOHN

We got to figure that out.

THEO

So, now, we just have this, one, two, three lines.

JOHN

You have a good line here, too. You're very believable. I totally believed all those. I don't know—give me a couple variations. You should do voiceover, man.

THEO

I do! I do, you know—you know I had to join the Screen Actors Guild and now I just have—I lack a good agent. I have a shitty agent with a union card. It sucks, they were gonna sue the production of the Etsy commercial I did. So, they either fine them or I join. I joined.

SCENE iv

JOHN

Yeah, that's good. I have a bunch of options.

THEO

You've got some options there.

JOHN

So, um, basically, there's this gap here—there's music here now.

THEO

Love that music, dude.

JOHN

I really like it too. So, I had probably the most fun writing this next section, matching you, you know.

THEO

Oh yeah?

JOHN

More fun than any other thing I wrote for anybody in these—

THEO

Aw, thanks. Got a little mutual admiration society here.

JOHN

"Yes, she crossed to the other side via the most inauspicious of portage. Greyhound. Coincidentally, I had sojourned upon that particular byway."

THEO

(laughs)

And we're going to read it like a play?

JOHN

Yeah.

THEO

And do it each time, just sort of all through?

JOHN

Yeah, I think so. You want to hear the line that we cut into?

THEO

Sure.

JOHN

So, you're talking about the bus, and then you tell your stories about riding the bus—you know, with the lonely people up there—

THEO

It's funny that you should mention Greyhound since I'm a rider of what I call "The Dog."

JOHN

Oh yeah?

THEO

Oh yeah, I've always been a bus person.

JOHN

Well, you talk about it really well in this.

THEO

Well, I'm an actual customer, yeah.

Theo notices portraits of Bill Clinton by photographer Chuck Close hanging on the walls of John's office.

Oh, I love the Bills.

JOHN

From that Chuck Close series.

THEO

Wow.

JOHN

All right.

THEO

And that Bill, a bargain too.

JOHN

I know.

THEO

God.

JOHN

You know, I had a Hillary somewhere—oh, there's my Hillary.

John points to a framed cartoon
portrait of Hillary Clinton.

ASIDE: "Oh, here's a cutaway of
'The Hillary.'"

THEO

Yeah, that's adorable. Did Matt Groening do it?

JOHN

Um, yeah.

ASIDE: "It's not actually Matt
Groening. It's by Neil Fitzpatrick.
It's 4 x 6'."

THEO

Of course he did.

AUDIO FROM FILM (THEO)

"11, 12 hour rides. Yeah, one way."

JOHN

So then you get into talking about like the lonely people.

THEO

Okay. Did I make, did I say "As has the need arisen?"

JOHN

No, you say, "Well it's long, 11 or 12 hour rides."

THEO

Oh, but this line about "As the need has arisen."

JOHN

"As has the need arisen." You don't like that line? I thought it sounded like you.

THEO

Yeah, but there's an "as" there, too. "As has - "

JOHN

"As has—"

THEO

"As has—"

JOHN

"As has—"

THEO

Oh, okay.

JOHN

"As has the need arisen."

THEO

Oh, "as has the need arisen."

JOHN

How would you say it?

THEO

"As has the need arisen." Okay.

JOHN

I think that's right.

THEO

Yeah, "'You've taken that bus?' 'Yes, as the need has arisen.'"

JOHN

That's fine, you can say it like that.

THEO

But I'll say it your way, just—

JOHN

I was making you elevated.

THEO

You were giving me an efete kind of—I mean, I do say “shan’t” and things like that.

JOHN

I know you do. A little bit.

THEO

Yeah, but I, you know, I try to bring it in a little bit too.

JOHN

You know what, I like “as the need has arisen.” Let’s do it that way.

THEO

Okay.

Theo and John deliver the scripted lines.

JOHN

“So, so she went home?”

THEO

“Yes, she crossed to the other side, via the most inauspicious of portage, Greyhound. Coincidentally, I’ve sojourned upon that particular byway.”

JOHN

“Do you know what bus line she was on?”

THEO

“I do, indeed. The 404 Line out of Port Authority.”

JOHN

“You’ve taken that bus?”

THEO

“Yes, as the need has arisen.”

JOHN

“Can you tell me about it?”

THEO

“Yes, as has the need arisen.”

JOHN

"Can you tell me about it?"

THEO

"Well, it's long. 11, 12 hour rides."

SCENE v

JOHN

I think I'm gonna do my ex-stepfather here on this one. "So she went home?"

THEO

"Yes, she crossed to the other side, via the most inauspicious of portage, Greyhound. Coincidentally, I've sojourned upon that particular byway."

JOHN

"Do you know what bus line she was on?"

THEO

"I do, indeed. The 404 Line out of Port Authority."

"Yes, as the need has arisen."

"Well, it's long. 11, 12 hour rides."

JOHN

Let's do one more.

SCENE vi

JOHN

You're too good, man.

THEO

Oh, stop.

JOHN

You make it hard, cuz I'm like "Those are all so workable."

THEO

Did you work with, oh, what's his name?

JOHN

Are you palsy with him?

THEO

I know him, I've known him a long time.

JOHN

I don't-

THEO

He's an odd duck, he's-

JOHN

Yeah, he is an odd duck.

THEO

You know, I can't—I can't really figure out what he wants out of life. I just—it always changes and he's always on to this big thing, and it's gonna do this, and he's working with so-and-so—

JOHN

I know.

THEO

It's a lot of braggadocio, you know what I mean?

JOHN

It's a lot of anxiety, is what it is.

THEO

And you know, he was like "What's your secret?" And it's not—it's like, "Dude, there's no secret. You hustle." You know, I actually envy you, because you had a day job, you know, where I've had stretches of impoverishment.

John and Theo return to delivering their lines.

JOHN

"So she went home?"

THEO

"Yes, she crossed to the other side. Via the most
inauspicious of portage, Greyhound. Coincidentally, I've
sojourned upon that particular byway."

JOHN

That's good—we have some—let's do two more. That's feeling
good.

THEO

Sure, whatever you want.

SCENE vii

JOHN

That's good, let's do one more.

THEO

Sure.

SCENE viii

JOHN

I have plenty to work with here.

THEO

Do you mind if I keep this script?

JOHN

No, keep it.

THEO

I like to have a record of things.

JOHN

I totally bought that one. Let's do two more and then we'll—

THEO

And I'm doing that line the way you wrote it and the way I say it.

"Yes, as has the need arisen."

"Yes, as the need has arisen."

SCENE ix

JOHN

Okay, that's great. All right. We're there.

THEO

Coolio.

JOHN

I'm gonna start cutting stuff. You know what? You win on the shortest session.

THEO

Well, if you need more, more whatever, John, you know I'm—

JOHN

We're good. Let me cut all my mics. Yeah, this is a Frank Holliday, this piece.

(John gestures towards Frank Holliday's *Bloom*)

ASIDE: "Frank Holliday. 'Bloom,'
oil on canvas, 2003, 14 x 10
3/4""

That's a Rich Colicchio—did you ever know that woman? Joanne Baldinger?

THEO

No, I don't think I did. I didn't know that you were a collector.

JOHN

You know, I have a fair amount of art from that period but I'm not really a collector.

THEO

Your mother must have an enormous collection.

JOHN

You know, a lot of stuff has kind of um, gone away, to be honest.

THEO

Really?

JOHN

Yeah.

THEO

What happened to it?

JOHN

I dunno. I just—too much moving around, for her.

THEO

Well, she must have traded a lot of the good pieces.

JOHN

She did, there were a couple of pieces that have disappeared.

THEO

Whoa.

JOHN

I know, I'm completely bummed about that.

THEO

Well, I mean, it's kind of like—that's what artists do. They trade work.

THE END.