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SF PERUSALS

The Consultant

Heidi Schreck

A Samuel French Acting Edition

SAMUEL FRENCH
FOUNDED 1830

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THE CONSULTANT was first produced by the Long Whart Theatre, in New Haven, Connecticut on January 8, 2014. The performance was directed by Kip Fagan, with sets by Andrew Boyce, costumes by Jessica Pabst, lights by Matt Frey, and composition and sound by Daniel Kluger. The Production Stage Manager was Sunneva Stapleton. The cast was as follows:

AMELIA . . . . . Clare Barron
JUN SUK . . . . . Nelson Lee
TANIA . . . . . Cassie Beck
MARK . . . . . Darren Goldstein
BARBARA . . . . . Lynne McCollough

CHARACTERS

AMELIA

JUN SUK

TANIA

MARK

BARBARA

SETTING

A pharmaceutical advertising agency in New York City.

TIME

Present, or some time shortly after the Great Recession.

AUTHOR'S NOTES

Line breaks indicate a shift in thought, and do not necessarily demand a pause. Actors should feel free to play around with the rhythms, and to make choices about punctuation.

MONDAY, FEBRUARY 2

(The lobby of a pharmaceutical advertising company at 9 Park Avenue in Manhattan. **AMELIA***, a conspicuously young woman sits waiting next to the 8th floor reception desk. Her look is vaguely business-y, except for her cool but worn out boots. They were expensive boots at one time but now a hole is starting. She futzes self-consciously with the hole.)*

(Behind the reception desk is an aquarium-like, glassed-off conference room.)

(The phone rings. **TANIA***, a stylishly dressed secretary in her late 30s, enters running.)*

TANIA. Sutton Feingold McGrath can you hold please
Sutton Feingold McGrath can you hold please
Sutton Feingold McGrath can you
Barbara no longer works here
Jun Suk is now handling her accounts
Jun Suk
Jun Suk
J-U-N S-U-K
I'm not allowed to give you that information.
Should I put you through to Jun Suk?

(She puts the call through.)

AMELIA. Um excuse me I'm sorry
I'm here for

(The phone beeps.)

TANIA. Hi thank you for holding
Yes he is
I'll put you through

(She presses the hold button. Looks at **AMELIA***)*

What?

AMELIA. I'm here for Jun Suk
We were supposed to meet at

(The phone beeps.)

TANIA. Hold on

(She picks up the line.)

He's not answering his phone
would you care to leave a message?

(She puts the call through. She looks at **AMELIA***.)*

You're the consultant?

AMELIA. I'm
from NYU.

TANIA. I went to NYU now look at me.

(The phone beeps.)

Hi thanks for holding
I'm sorry Barbara no longer works here
Her accounts are being
Hello?
Let me try him.

*(***TANIA** *hangs up and then presses another line. She waits and waits.)*

Hey Jun Suk you need to start picking up your phone

(She goes to hang up. She remembers **AMELIA***.)*

Also your consultant is here
Let me know if I should send her back

*(***TANIA** *hangs up. She returns to her computer. She starts typing ridiculously fast. After a bit:)*

AMELIA. …Should I just continue to wait or?

TANIA. Jun Suk has been very unreliable
Lately
It will be his undoing

(beat)

AMELIA. …Ok, well I'm fine just sitting here so

*(***TANIA** *continues typing.* **AMELIA** *watches her admiringly.)*

(after a moment)

What was your major

TANIA. Huh

AMELIA. At NYU

You said / you

TANIA. Oh uh Comparative Lit

*(***TANIA** *continues typing.)*

AMELIA. I just moved here

I'm in grad school

Public Policy with a focus on Immigration Issues

*(***MARK** *enters in an awesome suit, talking on a Bluetooth. It always looks like* **MARK** *is talking to the air.)*

(While talking, he somehow also manages to flirt with **TANIA**.*)*

MARK. No I'm not doing it

I'm not sending him to the fucking Landmark Forum

That self-empowerment Scientology bullshit freaks me out

Yeah I don't want him trying to recruit people

Preaching all the time like that wacko Barbara it's annoying

What

No Barbara didn't get fired, she left because she started her own company.

(He looks **AMELIA** *up and down with minimal interest.)*

Yeah well I'm not sending Jun Suk there I'm handling it

No

No

We're not immune that's a myth the generics are killing us

Yeah maybe they can rebrand for PMS

Pre-menstrual syndrome aren't you married

Yeah it's real

Uh huh

Uh huh

Well, faith is not contrary to reason so

See you Thursday

(He hangs up.)

(to **TANIA***)* Have you seen Jun Suk?

TANIA. I thought he was in his office
not picking up his phone again to piss me off

MARK. He's not in there

TANIA. *(re* **AMELIA***)* Well this is his consultant and she's been waiting for like an hour

AMELIA. well not really / an hour

MARK. Hey.

AMELIA. Hey.

MARK. Thanks for doing this
I really hope you can help him

AMELIA. I'll do my best

MARK. *(to* **TANIA***)* You wanna come across the street
Get some air

TANIA. I can't leave the phones anymore
Harold disabled the answering service

MARK. What if you have to pee

TANIA. I don't know

MARK. Ok well I'll bring you something back
You want chocolate

TANIA. Duh

MARK. Ok

*(***MARK** *exits.)*

TANIA. Do you think he's cute?

AMELIA. Oh

TANIA. I can't tell either.

AMELIA. No I mean he's a very attractive man
It's just the physical isn't paramount
(For me)

(The phone rings.)

TANIA. Sutton, Feingold and McGrath
No she's not working here anymore –
Hello?

(She hangs up.)

How old are you?

AMELIA. Twenty-two

TANIA. Jesus

*(***JUN SUK** *enters. He has a black eye. He looks like shit.)*

Hey Jun Suk you have a

*(***JUN SUK** *hurries past the front desk with his head down, and exits into the office.)*

(after a moment)

That was Jun Suk
He's uh

(beat)

*(***TANIA** *dials* **JUN SUK***'s number. Waits.)*

Hey Jun Suk your consultant's here um

AMELIA. Amelia
Lindquist

TANIA. You have an Amelia Lindquist here to see you

(She hangs up.)

Go on back to the conference room I'll buzz the door.

(She buzzes the door. **AMELIA** *runs to catch it before it stops buzzing.)*

AMELIA. I'm sorry I didn't catch it could you

*(***TANIA** *buzzes the door again.)*

*(***AMELIA** *catches it just in time.)*

*(***TANIA***'s phone rings.)*

TANIA. Sutton, Feingold and
Oh hey
Barbara
How are things going with the new
Um no I don't know if Harold's in but I can
I'm not lying to you I actually don't know if he's
Well maybe he used the secret exit
Hello

(She hangs up.)

Wacko.

*(***AMELIA** *and* **JUN SUK** *sit at a large table in the conference room.)*

(His lunch, in a paper bag, is on the table.)

AMELIA. So here's a discussion sheet with basic questions like
What's your name
Where were you born
The questions get more interesting in the past perfect
Have you ever been in a car accident
Have you ever had a broken heart
If the question seems too personal
You don't have to answer or you can answer
I'd Rather Not Say

JUN SUK. What
I don't
What

AMELIA. Sorry I didn't explain it well why don't we just start
What's your name

JUN SUK. Jun Suk

AMELIA. And how old are you

JUN SUK. Thirty-nine

AMELIA. Where were you born

JUN SUK. Seoul

AMELIA. Is it Seoul or Seoul

JUN SUK. Seoul

AMELIA. I've always said Seoul

JUN SUK. Seoul

AMELIA. Do you mind answering in complete sentences
Where were you born

JUN SUK. I was born in Seoul

*(***AMELIA** *writes something.)*

Would you like coffee
A cup of coffee or tea

AMELIA. Oh coffee please

JUN SUK. Cream sugar

AMELIA. Just cream thank you

*(***JUN SUK** *goes to get the coffee.)*

*(***AMELIA***'s first day is going so well.)*

(She looks around the conference room.)

JUN SUK. You're not from Landmark are you?

AMELIA. …I'm from NYU.

JUN SUK. Ok
I don't feel comfortable choosing the amount of cream

AMELIA. Oh here thank you
Do you want coffee with that cream
Ha
Are you married

JUN SUK. No.

AMELIA. Sorry can you answer / in

JUN SUK. I am not married.

AMELIA. Where do you live

JUN SUK. Murray Hill

Is where I live

AMELIA. Great I think we can skip ahead to past perfect
Have you ever had a dream come true?

JUN SUK. …like a prophetic dream?

AMELIA. Oh no I mean that would be way more interesting but no
Say when you were a kid you
Wanted to be an astronaut or maybe / a

JUN SUK. I dreamed of going into pharmaceutical marketing

AMELIA. Wow that's fantastic your dream came true

JUN SUK. I was joking
Wait were you joking

AMELIA. No

JUN SUK. Oh

AMELIA. You know
I have actually had a dream come true
I was born in a village and I always dreamed about living in a city
for me New York City is my dream come true

JUN SUK. You were born in a village?

AMELIA. No sorry ha no I was just born sorry in a really small town
6000 people
I have a lot of students
clients who were born in villages
Mexico or Yemen or the Dominican Republic
So I use the word Village because it creates a connection

JUN SUK. This is what psychological testing

AMELIA. No oh no gosh no
These questions help me assess your
Sorry learn about your language skills

JUN SUK. I know what assess means

AMELIA. You have an incredible vocabulary

Did you study English in Korea?

JUN SUK. What?

AMELIA. Did you study English / in

JUN SUK. No I grew up in Rye
I was a Rye Garnet

AMELIA. A what

JUN SUK. I went to Rye High
And our mascot was the Garnet

AMELIA. I'm sorry for my ignorance
But Rye is in what country?

JUN SUK. Westchester
…County New York State

AMELIA. *(shrugging)* I just moved here I'm from the West / Coast

JUN SUK. You know that I'm American right?

(slightly paralyzed pause)

AMELIA. I thought you said you were born / in

JUN SUK. We moved to Rye when I was a baby I'm American

AMELIA. But you have a bit of an accent

JUN SUK. No I don't

(He does but it's basically imperceptible. No one but an overeager ESL teacher would say he had an accent.)

AMELIA. I mean it's very slight but
Was Korean your parents' first language?

JUN SUK. No no it's not an accent my parents spoke English
I grew up speaking English

AMELIA. Oh wow and what do your parents do

JUN SUK. Well my dad is dead thanks for asking
Why are you
Stop asking me these questions
I don't need help with my English
I need help with my personality
Apparently

Because I give shitty / presentations

AMELIA. Oh my God I'm so sorry I think I misunderstood

JUN SUK. No shit

AMELIA. I'm so / sorry!

JUN SUK. I'm supposed to be working with a presentation Coach

Or a Personality / Fixer –

AMELIA. I'm basically I'm just an ESL tutor I teach / English

JUN SUK. I think I got that

AMELIA. But I'm studying to be an Immigrant Rights Activist

JUN SUK. I'm not an immigrant!

AMELIA. No I know well I mean technically you are / but

JUN SUK. Ok you need / to go

AMELIA. I should go

I should go

thank you for the coffee

Should I wash out the / cup or

JUN SUK. Just leave / it there

AMELIA. I'll just leave it there oh god

I'm sorry I'm sorry I'm so sorry

(She gets very flustered. She is kind of flailing around.)

JUN SUK. *(softening)* Hey stop flailing around like that

AMELIA. I'm so so sorry

(He opens the door in a gentlemanly manner and gestures her out.)

JUN SUK. Worse things have happened to me

(as she's exiting:)

AMELIA. I'm so

(He closes the door.)

(He stands there for a while holding on to the doorknob.)

(Then he softly bangs his head against the door. Right where he hurt his eye.)

JUN SUK. Ow

(He goes back to the conference table and opens his lunch. It's a peanut butter sandwich. **MARK** *enters.)*

MARK. How'd it go?

JUN SUK. …

MARK. She seemed kind of young right
For a consultant
Christ what happened to your eye

JUN SUK. I got in a fight with my bathroom door

MARK. Oh c'mon you can't show up with a black eye and expect me to cover for you Harold's going to flip out

JUN SUK. It wasn't my fault. The bathroom door started it.

JUN SUK. I'll stay out of his way

MARK. I vouched for / you

JUN SUK. Jesus I get it please stop
My head is killing me

MARK. …Was the coaching helpful

JUN SUK. Oh yeah

MARK. You wanna go to Landmark instead

JUN SUK. It worked out well for Barbara

MARK. Yeah but I mean c'mon
Look
This is just a formality
You're fine you had A bad day it happens
Just suck it up and pretend like you're learning something
After the presentation we can
re-evaluate

JUN SUK. …

MARK. Those are Harold's terms

*(***JUN SUK** *can't eat any more of his sandwich. He crumples up the bag.)*

How's the situation with Maggie

JUN SUK. She gets primary custody

And now they're on vacation in Switzerland with Assface.

MARK. If you ever need to…

You know

JUN SUK. I've gotta…

(as he's exiting:)

(work on Oenesta)

*(***JUN SUK** *is gone.* **MARK** *presses "1" on his phone.)*

*(***TANIA** *comes running in.)*

TANIA. Hey where's my candy?

MARK. What candy

TANIA. You forgot?

MARK. Give me a kiss

(on her way out)

TANIA. Eat me Traitor

*(***MARK** *throws a chocolate at her.)*

(She picks up the chocolate.)

(as she exits)

I don't like Lindts

MARK. They were out of Rafaellos

THEY WERE OUT OF RAFAELLOS

(to the phone, tenderly)

Hey how are you feeling?

I know I know I'm sorry things got busy

Yes but I *do* love you

Well I think I show it in my actions

*(***TANIA** *pops her head back in.)*

TANIA. Lindts

Pluh

(She spits a still wrapped-Lindt from her mouth onto the floor.)

(She disappears.)

MARK. What yes I'm here I'm here

I am listening

Uh huh

Right, but I don't know if I can do that right now

Because we laid off eight people last month, mom

Ok but you retired early so what exactly am I supposed to

(He sighs.)

Well you should have looked into the insurance stuff before you decided –

No no forget it mom I'm sorry I didn't mean

Of course you didn't plan on getting sick

I'm sorry

Mom

Mom

Mom

Look, I'll be out to visit soon I promise: I have go to Pittsburgh on business

And then I'll be out again the weekend after next.

Terrific – that sounds really fun

Hey did you get those DVDs I sent?

Yeah Becker is funny, but I think you'll like this one too

Okay well give it a chance

Bye bye

(He hangs up.)

(At the front desk, **AMELIA** *stands in front of* **TANIA***'s desk. She seems agitated.)*

*(***TANIA** *is still frantically typing.)*

AMELIA. I'm so sorry to bother you but I need to talk to Jun Suk again

TANIA. What

AMELIA. I'm
The Consultant

TANIA. Oh right

(She calls **JUN SUK***'s line.)*

(She waits.)

Hey
Come to the lobby
Your consultant's back.

(She hangs up.)

Have a seat.

*(***MARK** *enters.)*

MARK. How did he do?

AMELIA. Oh, well we just started so

MARK. Whatever you can do to help him
He's got a huge presentation coming up in a few weeks
And we just want to make sure he feels comfortable
Ok?
He's our best designer he just needs
…Body language
or

AMELIA. Sure

MARK. (Listen he had a major freakout at his last / presenta –)

*(***JUN SUK** *enters.)*

Oh hey Jay your consultant's back
I'm going to go to my office

*(***MARK** *exits.)*

AMELIA. I got it wrong not NYU

JUN SUK. What?

AMELIA. My resume says I do corporate coaching

I posted it on the Stern Message board I forgot

JUN SUK. …

AMELIA. I'm just saying I do have some experience working with businessmen

Mostly non-native English speakers / but

JUN SUK. I'm not a businessman I'm designer

AMELIA. Right I know I'm just saying I do have skills

I did debate in high school I won Extemp at the National Level

And in my ESL classes we do a lot of

…Performances

So I think I might have something to offer you

(beat)

(on the verge of a total meltdown) Look if you want someone else that's fine

But I'm paying my way through school

And I can't in good conscience disqualify myself from this / job

JUN SUK. Fine

AMELIA. What

JUN SUK. I have to work with someone so

AMELIA. Oh wow ok thank you thank you

Thanks a lot!

Can I give you some homework for next time

JUN SUK. No

AMELIA. Okay

See you next time

*(***AMELIA** *gathers her things.)*

(to **TANIA***)* It was great to talk to you

*(***TANIA** *is still pretending not to be listening.)*

*(***AMELIA** *exits.)*

(after a moment)

JUN SUK. It seems like she needs the money

TANIA. Huh

JUN SUK. That girl the consultant
I thought I should help her out

TANIA. I wasn't listening.

*(***JUN SUK** *swipes his card and then turns back to* **TANIA**.*)*

JUN SUK. Do you have any Advil?

(She passes him a bottle of Advil. He opens it and takes out four pills. He swallows them without water.)

(after a moment)

JUN SUK. Do you know what's going on around here

TANIA. What do you mean

JUN SUK. It feels like everyone knows something
And they're not telling me

(pause)

TANIA. That sounds like a terrible feeling

(pause)

But I don't know anything.

(She goes back to her computer.)

*(***JUN SUK** *stands there for a moment looking at her. She continues to type.)*

(After a bit, he speaks the following in a Korean accent:)

JUN SUK. Well thank you for the Advil

TANIA. Yeah sure

*(***JUN SUK** *watches her work for a moment. Then he turns and swipes himself back into his office.)*

Hey wait I actually have to pee.
Can you

*(***JUN SUK** *is gone.)*

(She sits there.)

FRIDAY, FEBRUARY 6

(Morning. The Lobby. **MARK** *and* **TANIA**. **TANIA** *is adjusting a little robot alarm clock. She sets it on top of her desk.)*

(The alarm goes off. The little robot clock leaps off the desk and goes running around the lobby. **TANIA** *and* **MARK** *watch it solemnly. Finally* **TANIA** *gets out from behind her desk and catches it. She turns it off.)*

MARK. Does it have a snooze button?

TANIA. No that's the whole point
you can't snooze it
you have to chase it

MARK. What if you don't feel like chasing it?

TANIA. No I will chase it I will it will drive me crazy
I don't like things that scurry

MARK. Can I borrow him for my trip?

TANIA. No I need him
I'm never going to be late again

MARK. You wanna bet on that?

TANIA. Yeah, why not. Ten bucks?

MARK. Dinner and drinks across the street. If you lose
I'll buy the dinner you just have to go with me.
That's your penalty

*(***AMELIA** *enters.)*

TANIA. Hi, how can I help you?

AMELIA. I'm Jun Suk's consultant:
Amelia

MARK.
Oh hey

TANIA.
Oh hey I didn't recognize you.

*(***AMELIA** *is dressed exactly as she was last week.)*

MARK. He called in sick

AMELIA. Oh no is he all right

TANIA. In what sense

MARK. I'm sure he's fine
He's fine
We'll have him call you to reschedule

AMELIA. Ok thanks that's actually great
I have to finish a ton of reading so I'm a little overwhelmed anyway

*(***MARK** *and* **TANIA** *just look at her.)*

Today

MARK. Ok
Well we'll have him call you

AMELIA. Tell him I hope he feels better

MARK. Ok will do

(She exits.)

(beat)

TANIA. Just drinks

MARK. What why

TANIA. Dinner is a date

MARK. Yeah but drinks with no food:
We just end up getting wasted and
I don't know fucking in the bathroom, right?

(big charged pause)

TANIA. I should get back to work

MARK. I'm sorry that was

TANIA. I'll meet you across the street at 6:15

MARK. What oh uh

TANIA. Do you have plans

MARK. No no I don't
I don't have anything
That's great that's

(He stands looking at her. She is typing furiously.)

MONDAY, FEBRUARY 9

(In the conference room, **JUN SUK** *and* **AMELIA** *stand facing each other.)*

AMELIA. So first (you probably already know this)
when the client enters the room you want to be confident:
look the client in the eye
So let's shake hands and you look me in the eye

(Beat. **JUN SUK** *starts laughing.)*

JUN SUK. Oh wait you're serious

AMELIA. Yes

(She puts out her hand. After a second, he grabs it. He starts giggling.)

JUN SUK. Jesus you have a vice-like grip

AMELIA. Ha thanks I'm sorry my palms are a little sweaty
So uh now we sit down
The book says you preferably want to put a corner
Between yourself and your client.

JUN SUK. You're doing this from a book?

AMELIA. Um, yes it says that you should create suspense
By leaving your drafts in your portfolio for a few moments
While you make small talk (we can practice that later)

JUN SUK. Absolutely

AMELIA. So small talk small talk small talk
And then you say "Let's take a look at what we have"
Using the word we instead of I
And using a palms up gesture
This makes you look open and welcoming
Do you mind trying it

(Beat. **JUN SUK** *turns his palms up.)*

JUN SUK. Let's take a look at what we have.

AMELIA. Great! Now you take out your design folder
Set it between yourself and the client
Place your hands on the folder like this, palms down

(He does this.)

…and then very deliberately remove your hands like:
"I have something magical to unveil"

(He looks at her. Beat. He removes his hands from the folder.)

(reading) "What we're looking for with these designs is to communicate compassion and reliability"

JUN SUK. Compassion

AMELIA. Or whatever it is you're trying to communicate

JUN SUK. Terror
The terror of insomnia

AMELIA. You're trying to communicate the terror / of

JUN SUK. Yes, the terror that will be cured by Oenesta
That's the drug

AMELIA. Ok, so: "What we're trying to communicate here is the
Terror of Insomnia"
And then you lay down your first design

(**JUN SUK** *does this.)*

Now don't seek an immediate reaction from me
Give me the space and time to study it

(**AMELIA** *looks at his design.)*

(She is very quiet.)

(taking it in)

(She can't look at him.)

Is this you
Like a self-portrait?

JUN SUK. Oh I don't know
Does it look like me

AMELIA. Yes

JUN SUK. Then I guess it's me

AMELIA. And are you screaming for help…?

(beat)

JUN SUK. Yeah
Help I have Insomnia!
That's not what it will be ultimately
They come out sort of personal at first
Hey do you want to skip this and go get a drink

AMELIA. ohhh uhhhh / gaaark

JUN SUK. I'm sorry that was / inappropriate

AMELIA. No no it's fine it's fine
It's totally fine I'm just / not

JUN SUK. You know what I think I need to stop / for today
I just need to stop

AMELIA. No no I'm fine I just freaked out
but not because you're harassing me
Agh I mean
Sorry
I don't even feel harassed it's just
You're not on my side.

(beat)

JUN SUK. What?

AMELIA. Team I mean you're not on my –
I'm sorry
Team
I'm on the other / team

JUN SUK. You bat for the other team?

AMELIA. Yes
Yes
I mean I strike out a lot
But yes

JUN SUK. Oh
Good for you

*(***JUN SUK***'s phone rings. He looks at the number, hits "Ignore.")*

JUN SUK. …Do you have a girlfriend?

AMELIA. No I did in high school but we broke up when she left for UCLA

JUN SUK. A girlfriend in high school
The Clarity
Jesus

AMELIA. I'm trying to date now but it's so hard in this city
Even just making a friend seems like a real

*(***JUN SUK***'s phone starts ringing again.)*

Odyssey
I mean I've only been here a couple / of months

JUN SUK. Excuse me I have to take this.

(He answers his phone.)

Hey, can we talk later I'm in a
What no, no that's not what we agreed to
Jesus Christ you can't just decide to
Maggie
Listen, do you mind if we talk later?
Yeah but I'm in a
Well then why do you call when you know I'm working!

*(***MAGGIE** *has hung up.* **JUN SUK** *looks stricken.)*

AMELIA. …Are you ok

JUN SUK. Yeah I'm fine
I just think I need to stop

AMELIA. I'm sorry / I'm so sorry

JUN SUK. Jesus it's not your fault
You need to stop saying you're sorry all the time

AMELIA. Sorry I mean Sorry
Sorry
Sorry I'm from the West Coast.

JUN SUK. That's no excuse.

AMELIA. Right, but in my own defense I think it's also a philosophical stance.

JUN SUK. What

AMELIA. I believe we are all on some fundamental level responsible for one another's suffering

JUN SUK. …That's a lot to take on

AMELIA. Yeah.

(beat)

JUN SUK. Look
Amelia
The thing is at the last
At the presentation I fucked up I had to
Stand
The clients were sitting
And I had to stand

(beat)

AMELIA. Ok
Well
Then why don't you stand

JUN SUK. I uh
I need to stop

MONDAY, FEBRUARY 16

*(***TANIA** *is on the phone.)*

TANIA. Yes right but I'd still like to close my account
No you can't put that down that's not the reason
But that's not what I said
No, no it's not because of the fees:
It's because I feel that the bank is CULPABLE
What?
No, I'm not moving out of the country I said Culpable, not Country
C-u-l-p-a-b-l-e
I'm switching to a credit union
Because of your CULPABILITY

*(***AMELIA** *enters in a brightly colored sweater.)*

I don't care if you don't have a box for it write it in!

(He's not here yet.)

(back to the phone:)

What yes
That's what I'm saying just write it in
Yes I'll hold

AMELIA. Do you think he's all right

TANIA. Who

AMELIA. Jun Suk

TANIA. There's a special ring of Hell
For guys like Jun Suk

(beat)

AMELIA. What

TANIA. Like Dante's Inferno
Circle Two I think
Or maybe Circle Three I can't remember

AMELIA. Right but / what

TANIA. He was cheating on his wife the whole time
And now he's feeling sorry for himself

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