

Acting Edition

ECLIPSE

BY **TRACY WELLS**

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Playscripts

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CHARACTERS

Black Hole Sun

NICK/NICOLE STEVENS—An excited meteorologist.

DEVIN WILLIAMS—Newscaster.

Things That Make You Go Hmmm...

JENNY/JIMMY—Card-carrying member of the E.T. Files.

SAM—Just wants to see the eclipse.

ALIEN—A possible lifeform from another planet.

Achy, Breaky Heart

MICHELLE/MICHAEL—A teen with a crush.

MOM/DAD—Their parent who is trying to be supportive.

OFFSTAGE VOICE—The voice on the other end of the telephone.

Runaway Train

SWIRLEY MCSTASH—Mustache-twirling melodrama villain; male.

DAMSEL—Typical damsel in distress; female.

DIRK DAUNTLESS—Bumbling hero; male.

DIRECTOR—Director of the melodrama.

ASSISTANT—Production assistant.

FANS—Two fans of Dirk; female.

Come to My Window

REMY—A window washer.

JULES—A doctor.

NURSE—A no-nonsense nurse who's having a bad day.

Whoomp! (There It Is)

DANNY/DANI—A technologically impaired shopper.

TAYLOR—A Radio Shack employee.

The Sign

ROWAN—Wondering about a new sign.

CHRIS/CHRISTINA—Believes in aliens.

ALIEN—A possible lifeform from another planet.

Smells Like Teen Spirit

SARAH/STEVE—Cheerleader.

GABBY/GABE—Grunge music-loving student.

CHEERLEADERS—Two (or more) of Sarah's friends.

Mmm, Mmm, Mmm, Mmm

PAIGE/PAUL—Talkative person on a first date picnic.

BRIAN/BRIANNA—Their nervous companion.

I'd Do Anything for Love (But I Won't Do That)

KAREN—housewife who wants a special gift for her husband; female.

LUCY—A friend with an idea; female.

FRANCOISE/FRANCESCA—The maestro of makeovers.

Under the Bridge

MARK/MARISSA—A teen doing community service.

OFFICER—Oversees community service.

CHARLIE—A homeless person.

SETTING

Various cities in the United States.

TIME

May 10, 1994.

NOTES

The Epilogue

For the Epilogue, one character from each scene is featured, but you may change the character featured to a different one from each scene. You may also feature multiple characters from each scene if you would like and divide lines accordingly. If you would like the Alien to make an additional appearance in this scene, you may add him as well.

The Set

This play can be done very minimally, with a suggested set. Certain set items are mentioned to enhance various scenes, but larger objects, like the bridge, can be suggested creatively. Projections could enhance this piece, by showing the arc of the eclipse across a map of the United States or showing various U.S./world events and pop-culture references during the Prologue, as is suggested in the script.

Costume

Costumes should reflect typical clothing worn in 1994. For the Alien(s), you can choose to have them look like a stereotypical alien creature with large eyes and antennae, or they could be more humanlike. Whatever you decide, the Aliens should look as if they are not from the planet Earth.

Runtime

Approximately seventy-five minutes. Can be shortened to any length with the removal of scenes.

ECLIPSE

Prologue: Black Hole Sun

At rise: A newsroom desk is center. Perhaps a screen or U.S. map is behind the desk with an image depicting the projected path of the May 10, 1994, eclipse. Devin is seated at the desk, a stack of papers in front of her. Nick sits next to her, wearing a pair of oversized sunglasses and a raincoat. Devin faces the audience as if talking to a camera.

DEVIN. *(Already in process of reporting a news story.)* Authorities are still trying to explain the mysterious multicolored orbs moving erratically across the sky, as seen by several residents of Holland, Michigan, on the night of March 8th. West Michigan meteorologist, Jack Bushong, confirmed that his radar screen at the National Weather Service displayed several unusual images that corresponded to what people were seeing from the ground. Per Bushong, he could find no weather phenomena or technical glitches that could explain the sudden occurrence of lights in the night sky. Residents are convinced that what they were seeing were unidentified flying objects, or UFOs, containing alien life. Government officials have scoffed at such notions, but Bushong, and the people of Holland, Michigan, are convinced that aliens are, in fact, among us. *(Turns to Nick.)* Have you ever seen any evidence of extraterrestrial life on your weather radar, Nick?

NICK. Can't say that I have, Devin. *(Turns to face the audience.)* But residents all over the United States will be seeing a phenomenon of their own today as an annular solar eclipse makes its way from Baja, California, up through the northern coast of Maine. *(Takes of his sunglasses.)* You won't need these to view the eclipse since it is not safe to look directly at the moon as it crosses in front of the sun.

Instead, stay tuned for a special segment where I show you how to construct your own eclipse viewer using a cereal box, some tin foil, and a sheet of white paper.

DEVIN. What can our audience expect to see through their viewer, Nick?

NICK. (*Indicating the image behind him.*) Well, that depends where in the country our audience is located, Devin. People in Southwestern states such as New Mexico and Texas will see what looks like a black hole-like sphere with an eastward facing red crescent moon on one side which will grow larger and become more orange as it makes its way across Midwestern states such as Oklahoma and Missouri. The moment of greatest eclipse will occur near Wauseon, Ohio, where residents will see an entire ring of orange around a black sphere. Then, as the eclipse marches toward the Northeast, residents in states such as Pennsylvania and New York will see a westward facing yellow crescent moon over a black sphere, growing smaller and more yellow as it reaches the northern coast of Maine.

DEVIN. Fascinating, Nick. Thanks so much for this special report. (*Indicating his attire.*) Now from the look of your jacket, I'm guessing there's rain in the forecast for today.

NICK. (*Looking down at his raincoat.*) Oh, this? (*Looks up and smiles at the camera.*) Nope. There's no rain today. I just forgot to get dressed this morning and didn't want the viewers to see my duckie pajamas.

DEVIN. (*Looking at Nick, oddly.*) Duckie pajamas...really? (*Shakes her head, then turns back to the audience.*) Coming up after the break, we'll take a look at the summer blockbusters coming to a theater near you including the new Disney animated feature, *The Lion King*, and the new flick starring Tom Hanks called *Forrest Gump*.

NICK. And don't forget to stay tuned to make your own eclipse viewer!

DEVIN. (*With a smirk.*) Where you can see our very own Nick Stevens wearing duckie pajamas!

NICK. (*Shocked, turns to Devin.*) Wait a minute—

Nick and Devin mime arguing as lights fade to black.

Scene 1: Things That Make You Go Hmmm...

At rise: Roswell, New Mexico. Jenny enters, wearing a dark suit with a badge hanging from a retractable clip on her lapel. She is holding a very large, block-like early cell phone. She is looking around, investigating.

JENNY. *(Speaking into the cell phone.)* Early assessment of the site reveals a deserted area covered with dirt and lacking natural vegetation. *(Looking around.)* There are no metal fragments or burn marks, though that could easily be explained by the beings in question wiping the area clean before they moved on to their next location.

Sam enters, unseen by Jenny, holding a cereal box eclipse viewer and wearing a pointy tin foil hat. Jenny bends down to examine the soil.

What's fascinating is that the soil looks to have been recently disturbed. *(Smells and tastes a bit of the soil on her finger.)* However, taste and smell appear normal.

SAM. Did you just eat dirt?

JENNY. *(Stands quickly and turns, alarmed.)* Who are you and what are you doing here?

SAM. *(Holding his hands up.)* Whoa! No need to be so jumpy. I come in peace.

JENNY. *(Taking a step back.)* That's what they all say.

SAM. They?

JENNY. You know who they are. *(Leaning in to scrutinize.)* In fact, who's to say you're not one of them?

SAM. If you mean a guy who can't wait to see the solar eclipse, then, yeah, I guess I'm one of them. *(Holds up his eclipse viewer.)*

JENNY. *(Holds up her phone, alarmed.)* Put down your weapon!

SAM. This isn't a weapon! It's an eclipse viewer. I made it myself.

JENNY. *(Suspicious.)* I bet you did.

SAM. Here, let me show you. *(Takes a step toward Jenny.)*

JENNY. You stay back! I've got a weapon of my own.

SAM. (*Chuckles.*) That's a cellular phone. The worst you can do is throw it at me.

JENNY. (*Demonstrating how heavy it is.*) This cell phone is super heavy. It's basically a brick. It'll do a lot of damage to an extraterrestrial life form, I'll have you know. (*Holds the phone up.*)

SAM. (*Realizing.*) Wait a minute...do you think I'm an alien?

JENNY. An extraterrestrial life form. And I don't know...maybe. I haven't completed my investigation yet.

SAM. (*Chuckles.*) Oh, I get it. This is some kind of *X Files* thing.

Jenny uses the retractable badge to put it closer to him, while staying put herself.

JENNY. The E.T. Files, actually. We solely investigate potential extraterrestrial sightings.

SAM. (*Chuckles.*) Did you get that off the back of a cereal box or something?

JENNY. Cocoa Puffs. But it's perfectly legit, I promise you.

SAM. Of course. (*Starts to walk toward her.*) Well, I promise I'm not from some far-off planet. I was born right here in New Mexico.

JENNY. What's with the space hat, then?

SAM. (*Reaching up to feel his hat.*) Oh, this? (*Chuckles.*) I just had some extra tin foil after I made my eclipse viewer, so I turned it into a hat. (*Shows it off.*) Do you like it?

JENNY. (*Quickly.*) No! (*Relaxing.*) Maybe.

SAM. You can have it if you want. (*Takes it off and holds it out to Jenny, taking a step toward her.*)

JENNY. Don't you take another step! (*Holding up the phone.*) Identify yourself.

SAM. (*Stops.*) I'm Sam. Like I said, I just came out here to view the eclipse.

JENNY. The eclipse...

SAM. Yeah, you know...the celestial event where the moon crosses in front of the sun?

JENNY. You only think it's the moon.

SAM. *(Sighs.)* Let me guess...aliens?

JENNY. Of course! UFOs! Although they have you all convinced otherwise.

SAM. Who is this mysterious they?

JENNY. They...the man...big government...big business! Whoever benefits the most by covering up the fact that aliens are among us! *(Looks up at the sky.)* In just a few short minutes, right in front of our very eyes, the sky will grow dark and an unidentified flying object—

SAM. *(Interrupts.)* The moon.

JENNY. *(Ignoring him.)* —will pass between the Earth and the sun as it makes its way to its destination. *(Walks around, looking.)* Which should be right...about... *(Stops.)* Here.

SAM. *(Crosses to Jenny.)* Right here?

JENNY. If my calculations are correct.

Jenny bends down to touch the dirt, picks it up and starts to bring it to her lips. Sam slaps her hand away.

SAM. Cut it out with the dirt. That's gross.

JENNY. It's imperative to my investigation!

SAM. You think that eating dirt is going to prove that aliens exist?

JENNY. *(Getting worked up.)* Not just that...there's the data, and the calculations, and the...data.

SAM. You already said that.

JENNY. Aliens are real!

SAM. If you say so.

JENNY. They are! They're out there...in the universe...just waiting.

SAM. Waiting for what?

JENNY. *(Maybe not talking about aliens anymore.)* For someone to see them! For someone to acknowledge that they are there, right in front of them. For someone to see that they're not scary or weird. That they just look a little different than the rest of us... think a little different. That their differences don't make them strange...it makes them...

SAM. *(Understanding now.)* Special. *(Smiles and takes a step closer.)*

JENNY. (*Quietly and calmly.*) Don't take another step.

SAM. (*Holding up his hands defensively.*) I won't. I'll just stay right here.

There is a quiet moment between them.

JENNY. I need them to be real.

SAM. I know.

JENNY. I need to know that there's other life in the universe. I need to know we're not alone.

SAM. You're not alone. (*Tentatively takes a step toward her.*)

JENNY. Sometimes it feels like I am...like I'm a tiny speck and the universe is so big...so big it could swallow me up. A universe so big and I'm so small and no one can see me.

SAM. I know. Sometimes we all feel that way. (*Tentatively takes another step toward her.*)

JENNY. Really? Even you?

SAM. Even me. (*Holds up his eclipse viewer.*) That's why I came to see the eclipse...to be part of a moment in time shared by millions of people...millions of people who, as the moon passes in front of the sun, will open their doors, step out into the sun, and look up, as one...together.

JENNY. Together. Not alone.

SAM. (*Takes another step closer; now he is right next to her.*) Together we're not so small.

Lights start to dim over the next few lines. The eclipse is coming.

JENNY. It's getting darker.

SAM. I'm right here.

JENNY. The eclipse is coming.

SAM. Don't you mean the UFO?

JENNY. Maybe. (*Shrugs.*) Who knows? (*Smirks, then points to his eclipse viewer.*) Does that thing really work?

SAM. I don't know. But we can find out together.

Sam and Jenny's heads draw close together as they look into the eclipse viewer. As the eclipse happens, Alien enters unseen

by Sam and Jenny. It crosses to stand behind them and looks up into the sky. Lights continue to fade, or perhaps there is an orange glow around the scene while darkness falls on Sam, Jenny, and Alien.

Scene 2: Achy, Breaky Heart

At rise: Amarillo, Texas. Michelle is draped on a bed or chair or beanbag, clutching a phone with an extremely long cord. There is a laundry basket present and clothes strewn about and several teen magazines circa 1994, such as Tiger Beat. Michelle dials a number quickly and puts the receiver to her ear.

OFFSTAGE VOICE. Hello?

Michelle quickly slams the receiver down. She sits up, contemplating what to do next, looks around, then dials the phone again, putting the receiver to her ear.

Hello?

A beat.

Hello?

A beat, a sigh.

Who is this? I can hear you breathing, you know.

Michelle quickly slams the receiver down. She contemplates again, looks around, then dials the number again, putting the receiver to her ear.

Hello?

A beat; now annoyed.

Hello?

A beat, now even more annoyed.

Is this a prank? Who keeps calling and hanging up on me?

Mom enters, talking loudly.

MOM. (*Loudly.*) Michelle, honey, are you on the phone?

Michelle quickly slams down the phone, panicked and upset.

MICHELLE. Mooommm! Are you kidding me?

MOM. What?

MICHELLE. You ruined my entire life, that's what! *(Throws herself back on the beanbag or bed, dramatically.)*

MOM. What did I do?

MICHELLE. Only the very worst thing in the entire world!

MOM. Wow, I guess that makes me some kind of supervillain, then.

MICHELLE. Exactly.

MOM. Not gonna lie...that's pretty cool. I always pictured myself as more of the mild-mannered Clark Kent type, but supervillain... I could get used to that.

MICHELLE. *(Annoyed.)* Mooommm!

MOM. So if I'm a supervillain, then does that make you a superhero? *(Rubbing her hands together.)* Ooh, that's so cool. A superhero who has a supervillain mom, battling it out for control of the universe! *(Turning excitedly to Michelle.)* What's your superhero name?

MICHELLE. Dude, this is so lame.

MOM. Can you at least tell me what my supervillain power is, so I can wield it responsibly?

MICHELLE. *(Sighs.)* You ratted me out to my crush.

MOM. I did? *(Confused.)* Wow. I am good. I didn't even know you had a crush. *(Rushes over to sit next to Michelle, a little too interested.)* So...tell me all about him (her)...

MICHELLE. *(Looks at Mom with disdain.)* No way.

MOM. C'mon, Michelle, it's just me...Mom. You know you can tell me anything.

MICHELLE. As if!

MOM. Can you at least tell me his name?

MICHELLE. Get a life, Mom.

MOM. *(Stands.)* Fine. Don't tell me. *(Picks up the phone.)* I'll just have to use my supervillain powers to figure out who this mystery man is.

She picks up the receiver and pushes buttons as she says the numbers.

Star. Six. Nine.

Mom puts the receiver to her ear. Michelle jumps up and lunges for the phone.

MICHELLE. No!

OFFSTAGE VOICE. Hello?

Michelle gets the receiver from Mom and slams it down, then takes the phone and starts pacing during the next several lines, twisting and turning. As she does, the phone cord wraps around Mom.

MICHELLE. That's it. My life is officially over. I'm going to have to drop out of school. Not only did Greg hear you say my name—

MOM. So his name's Greg?

MICHELLE. *(Continuing.)* But now he thinks I prank called him again, which I most certainly did not. *(Stops and looks at Mom.)* You did.

MOM. Oh, I wasn't pranking him. I was fully prepared to have a conversation with...Greg, was it?

MICHELLE. See? This is exactly what I'm talking about! *(Resumes pacing.)* Greg now knows I'm the one who's been pranking him, which means he knows I like him, which means that he'll never like me back because he's going to assume I'm some sort of stalker or something—

MOM. I mean...

MICHELLE. *(Stops.)* I'm not a stalker, Mom! I just wanted to see if I had the right number.

MOM. Right.

MICHELLE. *(Resumes pacing.)* My heart is aching and it's all your fault. It'll probably be broken forever because of you.

MOM. I can break hearts too? My supervillain powers are even stronger than I thought! Maybe the eclipse is having an effect on them.

MICHELLE. (*Resumes pacing.*) The eclipse! I totally forgot about that. Greg loves astronomy, so I was going to watch the eclipse and then use it as a reason to talk to him in science class on Monday. But now science class is going to be totally awkward and I'm going to have to transfer classes, or maybe transfer schools, or maybe just drop out altogether! (*Throws her hands up in the air, dramatically.*) My life is over!

Michelle falls back on the bed, pulling Mom with her, as Mom is now fully wrapped up in the phone cord.

MOM. (*Screeching as she falls.*) Ah!

MICHELLE. (*Looks up.*) What are you doing on the floor, Mom?

MOM. It appears I was thwarted by my superhero daughter who used her magic phone cord to tie me up, rendering me incapable of using my supervillain powers. (*Holds up her legs to show she is tied up.*)

MICHELLE. (*Laughs.*) Let me untangle you.

Michelle untangles Mom during the next few lines.

MOM. (*Softer.*) You know, I meant it when I said you tell me anything. I know how tough it can be when you like someone and you're not sure if they like you back.

MICHELLE. You do?

MOM. Of course! We've all been there. (*Thinks.*) Well, most of us anyway. Your dad was a lot cooler than I was.

MICHELLE. Dad? (*Laughing.*) No way.

MOM. Yes, way! Your dad was pretty cool back in high school. Believe it or not, I was super shy and scared to talk to him.

MICHELLE. You? Shy? I don't think so.

MOM. I was! But one day in fifth period geometry I summoned up all my courage and approached him.

MICHELLE. What did you say to him?

MOM. Nothing. I stood there with a stupid look on my face and then ran into the bathroom to hide.

MICHELLE. (*Laughing.*) You did not!

MOM. I did so!

MICHELLE. Then what did you do?

MOM. I wiped the tear stains off my face and swung open the bathroom door as hard as I could...right into your father's nose.

MICHELLE. Oh, no!

MOM. Oh, yes! Turns out I broke his nose. He had to have it reset and everything.

MICHELE. Is that where the little bump on his nose came from?

MOM. Yep! That's my handiwork right there.

MICHELLE. Nice.

Mom and Michelle high five.

MOM. The thing is, I was so worried that your dad wouldn't like me that I totally didn't realize that he had been crushing on me all year. That's why he was outside the bathroom door—he was waiting for me...had been waiting for me. We were both just too scared to make the first move.

MICHELLE. So is that what you think I should do? Should I make the first move?

MOM. I think you should do whatever makes you the most comfortable. All I'm saying is, it never hurts to put yourself out there. *(Thinks.)* Except for your dad of course...resetting a broken nose hurts a lot!

The phone rings. Both Mom and Michelle look at it in shock. Lights start to dim over the next few lines. The eclipse is coming.

MICHELLE. Do you think that's him? What if he's mad at me for pranking him?

MOM. Just change the subject. You said he was interested in the eclipse. *(Looks out the window.)* Which should be happening any minute...

MICHELLE. Right. *(Starts to pick up the phone, then stops.)* Do you think he likes me?

MOM. *(Smiles.)* You'll never know unless you pick up the phone.

MICHELLE. Okay. *(Takes a deep breath.)* Here goes. *(Picks up the phone.)* Hello?

She paces around a little, wrapping the cord around Mom again, as she listens to the other end of the call.

Oh, hey Greg. (*Smiles at Mom.*) Hangups? Oh, right, no there must be something wrong with my phone line. Maybe it's the eclipse. (*Listens.*) It's happening right now? Let me go outside and see. We can watch it together!

Michelle rushes offstage, causing Mom to fall. Mom rubs her nose and looks up toward the window as lights fade to black.

Scene 3: Runaway Train

At rise: Tulsa, Oklahoma. A set of train tracks is center. Swirley is center with Damsel, who he has captured and tied up with a rope. The sound of a train is heard.

DAMSEL. (*In a breathy, helpless voice.*) Help! Help! The train is coming and I'm tied to the tracks!

SWIRLEY. (*In a vintage villain voice.*) You shall never escape the clutches of Swirley McStash.

Swirley twirls his mustache.

DAMSEL. You'll never get away with this. Dirk Dauntless will save me!

A beat, nothing happens.

I said, Dirk Dauntless will save me!

A beat, nothing happens; Damsel sits up, annoyed.

(*In regular voice.*) Are you kidding me?

Director enters, followed by Assistant.

DIRECTOR. Cut! (*Looks around.*) Where's Dirk?

ASSISTANT. He wasn't in his trailer.

SWIRLEY. (*In regular voice, annoyed.*) He's probably at craft services stuffing his face.

DIRECTOR. (*To Assistant.*) Find him, will you? And remind him he signed a contract to be on set and ready for all his call times?

ASSISTANT. Of course. (*Exits.*)

DIRECTOR. If this keeps up I'm never going to make my day.

(Looks up.) Why did the moon decide to eclipse the sun on the day of my outdoor shoot?

DAMSEL. I'm sure the moon didn't do it on purpose.

DIRECTOR. *(Looking at Damsel incredulously.)* You don't say?

Assistant enters with Dirk, who is eating a sandwich.

ASSISTANT. Found him.

SWIRLEY. I told you...craft services.

DIRK. *(To Director.)* Sorry, boss. I got hungry and made a quick pit stop on the way to set. *(Leaning in.)* Do you know how many sandwich options they have? There's at least five types of mustard and ten kinds of cheese!

DIRECTOR. As fascinating as that is, I have a movie to make. *(Holds out her hand.)* Hand over the sandwich.

DIRK. *(Putting the sandwich in Director's hand.)* But they made it special for me!

DIRECTOR. You'll get it back when you're done with the scene. *(Hands sandwich to Assistant.)* Now everyone let's take it back to first positions and let's try this again.

Dirk exits. Swirley helps Damsel stand and they go back to their initial places.

Marker!

Director steps to the side. Assistant looks around for the marker, doesn't see it, but steps in front of Swirley and Damsel and holds up the sandwich.

ASSISTANT. Marker. *(Lifts the top slice of bread.)*

DIRECTOR. *(Taking a step closer.)* What is that?

ASSISTANT. Sorry, I don't know where the marker is.

DIRECTOR. Fine. Whatever. Let's just start the scene.

ASSISTANT. *Off the Rails, Scene Three, Take Two.*

Assistant closes the top slice of bread and hurries out of the scene. The sound of a train is heard.

DAMSEL. *(In a breathy, helpless voice.)* Help! Help! The train is coming and I'm tied to the tracks!

SWIRLEY. (*In a vintage villain voice.*) You shall never escape the clutches of Swirley McStash. (*Twirls his mustache.*)

DAMSEL. You'll never get away with this. Dirk Dauntless will save me!

A beat, nothing happens.

I said, Dirk Dauntless will save me!

A beat, nothing happens; Damsel sits up, annoyed.

(*In regular voice.*) Seriously?

Director and Assistant cross to center.

DIRECTOR. Cut! (*Yelling.*) Dirk!

Dirk enters, with a Fan on each of his arms.

DIRK. Yes, boss?

DIRECTOR. Who are these people and why are they on my set?

DIRK. Oh, they're just a couple of fans who wanted to see a day in the life of Dirk Dauntless.

1ST FAN. He's so brave.

2ND FAN. And handsome.

DIRECTOR. He's also a total slob who has a giant blob of mustard on his chin.

DIRK. Where?

Dirk swipes at his face and tries to lick it off as Swirley crosses to Fans.

SWIRLEY. (*Flirtatiously.*) You know, I'm pretty brave and handsome too, and I don't have any mustard on my face.

1ST FAN. (*Disinterested.*) We're good.

2ND FAN. Thanks anyway.

SWIRLEY. (*Shrugs.*) Suit yourself.

DIRECTOR. (*To Assistant.*) Get rid of the groupies and find something to clean up our hero, please.

ASSISTANT. Right away. (*To Fans.*) Let's go.

Assistant escorts Fans to exit.

FANS. (*As they exit, waving flirtatiously in unison.*) Bye, Dirk!

Fans exit with Assistant. While Director is talking to Dirk, he is obsessing over the mustard, wiping and licking and not paying attention.

DIRECTOR. Dirk, I really need you to focus here. This is a crucial scene and we need to get it in before the eclipse takes our daylight away. Do you understand?

DIRK. Yes.

DIRECTOR. Because it really seems like you're more concerned with the mustard on your chin than getting through this scene.

DIRK. Is the mustard still there? (*Wipes again.*) I thought I got it.

Dirk stretches his tongue, trying to lick off the mustard as Assistant enters with the sandwich.

DIRECTOR. Did you bring something to clean Dirk's face?

ASSISTANT. Oh, right. (*Holds up the sandwich.*) Will this work?

DIRECTOR. (*Incredulously.*) A sandwich?

DAMSEL. Just wipe his face with the bread. Then the mustard will be back where it belongs.

ASSISTANT. Good thinking. (*Holds the top slice of bread up to Dirk's face.*)

DIRECTOR. (*Yelling.*) No, that is not good thinking! (*Sighs and turns to Assistant.*) Dirk, get yourself a napkin.

DIRK. Sure thing, boss.

Dirk exits. Lights start to dim over the next few lines. The eclipse is coming. Director looks up.

DIRECTOR. It looks like we're starting to lose our light. Everyone, take it back to first positions and let's try this one more time.

Swirley helps Damsel stand and they go back to their initial places.

Marker!

Director steps to the side. Assistant steps in front of Swirley and Damsel and holds up the sandwich.

ASSISTANT. Marker.

DIRECTOR. (*Sighs.*) Let me guess...

ASSISTANT. Still haven't found the marker.

DIRECTOR. (*Rolling her eyes.*) Of course.

ASSISTANT. *Off the Rails*, Scene Three, Take Three.

Assistant closes the top slice of bread and hurries out of the scene. The sound of a train is heard.

DAMSEL. (*In a breathy, helpless voice.*) Help! Help! The train is coming and I'm tied to the tracks!

SWIRLEY. (*In a vintage villain voice.*) You shall never escape the clutches of Swirley McStash. (*Twirls his mustache.*)

DAMSEL. You'll never get away with this. Dirk Dauntless will save me! (*A beat, nothing happens.*) I said, Dirk Dauntless will save me!

A beat, nothing happens; Damsel sits up, annoyed.

(*In regular voice.*) This is getting ridiculous.

Director and Assistant cross to center.

DIRECTOR. Cut! (*Angrily, to Assistant.*) Get me Dirk now.

ASSISTANT. Right away. (*Runs offstage.*)

SWIRLEY. (*Looking up.*) It's getting pretty dark.

DAMSEL. Just turn on the studio lights.

DIRECTOR. We're outside on location. There are no studio lights.

DAMSEL. So, like, the moon is really going to block out the sun?

DIRECTOR. Right.

DAMSEL. (*Worried.*) Does that mean it's going to be night...forever?

DIRECTOR. (*Shakes her head.*) They don't pay me enough for this.

Assistant enters with her hands behind her back. She is followed by Dirk who is eating a sandwich.

ASSISTANT. I found him.

DIRECTOR. Why did you give him his sandwich back?

ASSISTANT. I didn't.

Assistant holds up one of her hands, which has the sandwich.

DIRK. (*Grabbing the sandwich.*) Hey, that's mine.

ASSISTANT. I found him over at craft services.

DIRK. I was there getting a napkin and they made me another sandwich. Isn't that nice of them?

It's now pretty dark. Director looks up.

DIRECTOR. Aaannnddd there goes the last of my light. That's a wrap for now, folks. We'll pick things back up after lunch.

DIRK. (*Holds up a sandwich.*) Sandwich?

DIRECTOR. Why not?

Director shrugs and takes a sandwich from Dirk and takes a bite. All look up. Damsel gets scared and is comforted by Swirley. Lights fade to black.

Scene 4: Come to My Window

At rise: St. Louis, Missouri. Jules is standing, looking at a clipboard or patient medical chart and talking to Nurse, who is holding out a clipboard and waiting for Jules to sign it. There is a large window nearby. Nurse and other nurses, doctors or patients can cross in and out throughout the scene, working. Perhaps there are hospital noises heard throughout the scene. Jules and Nurse look up as they hear an Overhead Page.

OVERHEAD PAGE. Paging Doctor Leonard to the emergency department, stat. Doctor Leonard to the emergency department, stat.

NURSE. Doctor Leonard is a cardiac doctor, right?

JULES. Yep. That can't be good.

NURSE. Another broken heart.

JULES. Sounds like it. (*Signs the paper on the clipboard.*) There, that should take care of Mrs. Meyer's nausea.

NURSE. The entire nursing staff thanks you, Dr. Stevens.

JULES. Jules, please.

NURSE. Well, then, thank you, Jules. This stomach bug has completely taken over this unit. I cannot clean up any more vomit this shift. I blame it on the eclipse.

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