

Sunday  
in the park  
with George

# CALLBACK PACKET!

(Please be familiar with all scenes for the characters for which you are called back. ALSO, please be familiar with all audition selections for your gender. They WILL be used.)

# Scene 1 - Old Lady & Nurse

I-3

DOT (continued)

What's the matter?

GEORGE  
(Erasing feverishly)

I hate this tree.

(A tree rises back into the fly space. ARGEGGIO)

DOT  
(Hurt)

I thought you were drawing me.

GEORGE  
I am. I am. Just stand still.

(DOT is oblivious to the moved tree. Through the course of the scene the landscape can continue to change. At this point a sailboat begins to slide into view)

DOT  
I wish we could go sailing. I wouldn't go this early in the day, though.

GEORGE  
Could you drop your head, please.

(SHE drops her head completely)

Dot. If you wish to be a good model you must learn to concentrate. Hold the pose. Look out at the water.

(SHE obliges)

Thank you.

(Towards the Far Upstage corner, an OLD LADY comes into view)

OLD LADY  
Where is that tree?

(Pause)

NURSE! NURSE!

DOT  
(Startled)

My God!

(Sees OLD LADY)

She is everywhere.

(NURSE enters. SHE wears an enormous headdress)

OLD LADY

NURSE!

NURSE

What is it, Madame?

Start

I-4

OLD LADY

The tree. The tree. Where is our tree?

NURSE

What tree?

OLD LADY

The tree we always sit near. Someone has moved it.

NURSE

No one has moved it, Madame. It is right over there. Now come along --

(NURSE attempts to held the OLD LADY along)

OLD LADY

Do not push me!

NURSE

I am not pushing. I am helping.

OLD LADY

You are pushing and I do not need any help.

NURSE

(SHE crosses the stage and sits)

Yes, Madame.

OLD LADY

And this is not our tree!

(SHE continues her shuffle)

NURSE

Yes, Madame.

(SHE helps OLD LADY sit in front of tree)

DOT

I do not envy the nurse.

GEORGE

(Under his breath)

She can read...

DOT

(Retaliating)

They were talking about you at La Coupole.

GEORGE

Oh.

DOT

Saying strange things ...

GEORGE

They have so little to speak of, they must speak of me?

DOT

Were you at the zoo, George?

(No response)

Drawing the monkey cage.

GEORGE

Not the monkey cage.

End

# Scene 2 - Mr., Mrs., Boatman

I-47

GEORGE (continued)

~~STUDYING A FACE,  
STEPPING BACK TO LOOK AT A FACE  
LEAVES A LITTLE SPACE IN THE WAY LIKE A WINDOW,  
BUT TO SEE --  
IT'S THE ONLY WAY TO SEE.~~

~~AND WHEN THE WOMAN THAT YOU WANTED GOES,  
YOU CAN SAY TO YOURSELF, "WELL, I GIVE WHAT I GIVE."  
BUT THE WOMAN WHO WON'T WAIT FOR YOU KNOWS  
THAT, HOWEVER YOU LIVE,  
THERE'S A PART OF YOU ALWAYS STANDING BY,  
MAPPING OUT THE SKY,  
FINISHING A HAT ...  
STARTING ON A HAT ...  
FINISHING A HAT ...~~

(Showing sketch to FIFI)

~~LOOK, I MADE A HAT ...  
WHERE THERE NEVER WAS A HAT ...~~

(After the SONG, MR. and MRS.  
enter Stage Right. THEY are lost.  
The BOATMAN crosses near them and  
THEY stop him in his path)

Start

MR.

Excusez, Masseur. We are lost.

BOATMAN

Huh?

MRS.

Let me try, Daddy.

(Wildly gesticulating with her every word)  
We are alien here. Unable to find passage off island.

BOATMAN (Pointing to the water)  
Why don't you just walk into the water until your lungs fill  
up and you die.

(BOATMAN crosses away from them,  
laughing)

~~MR.~~

I detest these people.

MR.

(Spotting LOUIS, who has entered  
in search of DOT)

Isn't that the baker?

MRS.

Why, yes it is!

(THEY cross to LOUIS. GEORGE  
brings on the HORNPLAYER cutout.  
OLD LADY enters)

End



# Scene 3 - Louise, Franz, Frieda

I-35

(The CELESTES, fishing. The MUSIC continues under)

CELESTE #2  
This is just ridiculous.

CELESTE #1  
Why shouldn't we fish

CELESTE #2  
No one will notice us anyway.

(SOLDIER enters, attached to a life-sized cut-out of another soldier. his COMPANION)

CELESTE #1  
Look.

CELESTE #2  
Where?

CELESTE #1  
Soldiers.

CELESTE #2  
Alone.

CELESTE #1  
What did I tell you?

CELESTE #2  
They'll never talk to us if we fish. Why don't we --

CELESTE #1  
It's a beautiful day for fishing.

(SHE smiles in the direction of the SOLDIERS)

SOLDIER  
(Looking to his COMPANION)  
What do you think?

(COMPANION nods)

I like the one in the light hat.

(LOUISE enters, notices FRIEDA and FRANZ sitting on the grass, and dashes over to them)

LOUISE  
Frieda, Frieda --

FRANZ  
Oh, no.

I-36

FRIEDA

Not now, Louise.

LOUISE

I want to play.

FRANZ

Go away, Louise. We are not working today.

LOUISE

Let's go throw stones at the ducks.

FRIEDA

Louise! Do not throw stones at the ducks!

LOUISE

Why not?

FRANZ

You know whv not, and you know this is our day off. so go find your mother and throw some stones at her, why don't you?

(HE begins to shake LOUISE;  
FRIEDA releases his grip)

FRIEDA

Franz!

LOUISE

I'm telling.

FRANZ

Good. Go!

(LOUISE exits)

FRIEDA

Franzel -- relax.

FRANZ

Ja ... relax.

(GEORGE flips a page and starts  
to sketch FRANZ and FRIEDA)

GEORGE, FRIEDA

SECOND BOTTLE ...

GEORGE, FRANZ

(As FRANZ looks off at NURSE)

AH, SHE LOOKS FOR ME ...

FRIEDA

HE IS BURSTING TO GO ...

FRANZ

NEAR THE FOUNTAIN ...

FRIEDA

I COULD LET HIM ...

FRANZ

HOW TO MANAGE IT -- ?

Skip  
HWS

FRIEDA

~~See~~  
You know, Franz -- I believe that artist is drawing us.

FRANZ

Who?

FRIEDA

Monsieur's friend.

FRANZ

(Sees GEORGE. THEY pose)

Monsieur would never think to draw us! We are only people  
he looks down upon.

(Pause)

I should have been an artist. I was never intended for work.

FRIEDA

Artists work, Franz. I believe they work very hard.

FRANZ

WORK! ...

WE WORK.

WE SERVE THEIR FOOD,

WE CARVE THEIR MEAT,

WE TEND TO THEIR HOUSE,

WE POLISH THEIR

SILVERWARE.

FRIEDA

THE FOOD WE SERVE  
WE ALSO EAT.

FRANZ

FOR THEM WE RUSH,  
WASH AND BRUSH,  
WIPE AND WAX --

FRIEDA

FRANZ, RELAX.

FRANZ

WHILE HE "CREATES"

WE SCRAPE THEIR PLATES

AND DUST THEIR KNICKKNACKS,

HUNDREDS TO A SHELF.

WORK IS WHAT YOU DO FOR OTHERS,

LIEBCHEN,

ART IS WHAT YOU DO FOR YOURSELF.

(JULES enters, as if looking for someone.  
Notices GEORGE instead)

JULES

Working on Sunday again? You should give yourself a day off.

GEORGE

Why?

End

# Scene 4 - Celestes #1 & #2, Soldier

I-43

CELESTE #1

You really should try using that pole.

CELESTE #2

It won't make any difference.

(CELESTE #1 starts yelping as if  
SHE had caught a fish)

CELESTE #1

Oh! Oh!

CELESTE #2

What is wrong?

CELESTE #1

Just sit there.

(CELESTE #1 carries on some more  
["something huge!"] looking in the  
direction of the SOLDIER and his COMPANION  
who converse for a moment, then come  
over)

SOLDIER

May we be of some service, Madame?

CELESTE #1

Mademoiselle.

CELESTE #2

She has a fish.

CELESTE #1

He knows.

SOLDIER

Allow me.

(SOLDIER takes the pole from her  
and pulls in the line and hook.  
There is nothing on the end)

CELESTE #1

Oh. It tugged so ...

SOLDIER

There's no sign of a fish here.

CELESTE #1

Oh me. My name is Celeste. This is my friend.

CELESTE #2

Celeste.

(SOLDIER fools with fishing pole)

I-44

CELESTE #1

Do you have a name?

SOLDIER

I beg your pardon, Napoleon. Some people feel I should change it,

CELESTE #2

And your friend?

SOLDIER

Yes, He is my friend.

(MUSIC)

CELESTE #1

(Giggling, to SOLDIER)

He's very quiet,

SOLDIER

Yes, Actually he is. He lost his hearing during combat exercises,

CELESTE #1

Oh, What a shame,

SOLDIER

He can't speak, either,

CELESTE #2

Oh, How dreadful,

SOLDIER

We have become very close, though,

CELESTE #1

(Nervous)

So I see,

(MUSIC)

SOLDIER & GEORGE

(Sudden and loud)

MADemoISELLES,  
I AND MY FRIEND,  
WE ARE BUT SOLDIERS!

(RUMBLE from his COMPANION:  
SOLDIER raises hand to quiet him)

SOLDIER

PASSING THE TIME  
IN BETWEEN WARS  
FOR WEEKS AT AN END,

CELESTE #2

(Aside)

BOTH OF THEM ARE PERFECT,

CELESTE #1

YOU CAN HAVE THE OTHER.

CELESTE #1

I DON'T WANT THE OTHER.

CELESTE #2

I DON'T WANT THE OTHER EITHER.

SOLDIER

AND AFTER A WEEK  
 SPENT MOSTLY INDOORS  
 WITH NOTHING BUT SOLDIERS,  
 LADIES, I AND MY FRIEND  
 TRUST WE WILL NOT OFFEND --  
 WHICH WE'D NEVER INTEND --  
 BY SUGGESTING WE SPEND --

BOTH CELESTES

(Excited)

OH, SPEND --

SOLDIER

-- THIS MAGNIFICENT SUNDAY --

BOTH CELESTES

(A bit deflated)

OH, SUNDAY --

SOLDIER

-- WITH YOU AND YOUR FRIEND.

(SOLDIER offers his arm. BOTH CELESTES  
 rush to take it; CELESTE #1 gets there  
 first. CELESTE #2 tries to get in  
 between the SOLDIERS, can't, and rather  
 than join the COMPANION, takes the arm  
 of CELESTE #1. THEY ALL start to  
 promenade)

CELESTE #2

(To CELESTE #1)

THE ONE ON THE RIGHT'S AN AWFUL BORE ...

CELESTE #1

HE'S BEEN IN A WAR.

SOLDIER

(To COMPANION)

WE MAY GET A MEAL AND WE MIGHT GET MORE ...

(CELESTE #1 shakes free of CELESTE #2,  
 grabs the arm of the SOLDIER, freeing  
 him from his COMPANION)

CELESTE #1 and SOLDIER

(To themselves, as THEY exit)

IT'S CERTAINLY FINE FOR SUNDAY ...

IT'S CERTAINLY FINE FOR SUNDAY ...

(Dejected, CELESTE #2 grabs the COMPANION)

CELESTE #2

(As SHE exits, carrying COMPANION)

IT'S CERTAINLY FINE FOR SUNDAY ...

End

# Scene 5 - Jules & Yvonne

5 (Y:) "OH, DEAR." 6 (J:) "OH, MY." 7 (Y:) "OH, MY DEAR." 8 JULES: IT HAS NO

9 PRE-SENCE. 10 (Y:) NO PAS-SION. 11 (J:) NO LIFE. 12 (LAUGH) IT'S NEITHER

13 PAS-TOR-AL 14 NOR LY-RI-CAL. 15 (Y:) YOU DON'T SUP-POSE THAT IT'S SA-TIR-I-CAL? 16

17 18 19 (J:) JUST DEN-SI-TY WITH-OUT IN-TEN-SI-ty. 20 (Y:) NO

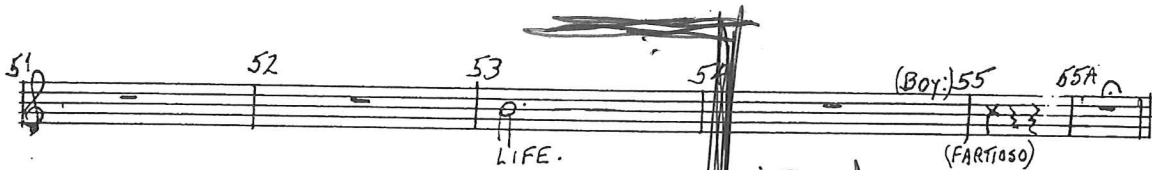
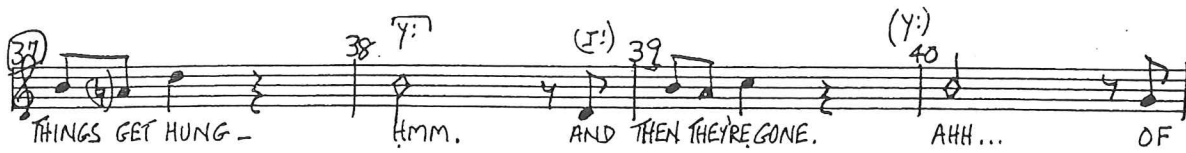
21 (Y:) "BOYS WITH THEIR CLOTHES OFF IN THE SEINE." 22 (J:) "I MUST PAINT A FACTORY NEXT." 23 (Y:) IT'S SO ME-

24 LIFE

25 (J:) -CHAN-I-CAL. 26 ME-THOD-I-CAL. 27 Y: IT MIGHT BE IN SOME DREARY SO-CIAL-IST-IC PE-RI- 28

29 -OD-I-CAL. 30 (J:) GOOD. 31 Y: SO DRAB, SO COLD. 32 (J:) AND SO CON-TROLLED. NO BOTH:

33 (J:) LIFE. 34 "HIS TOUCH IS TOO DELIBERATE, SOMEHOW." 35 (Y:) "THE DOG." 36 (J:) THESE



End

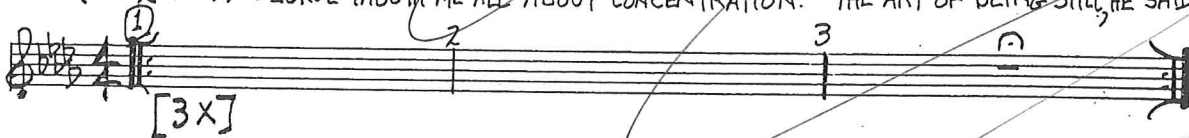


COLOR AND LIGHT (PART 1)  
DOT AND GEORGE

8

MODERATO (STRICT TEMPO) (J = 112)

(DOT: LAST X) "GEORGE TAUGHT ME ALL ABOUT CONCENTRATION. THE ART OF BEING STILL, HE SAID."





# Scene 6 - Yvonne & Dot

I-51

~~Start~~  
YVONNE  
Why are you so cool to me?

DOT  
Maybe I don't like you.

YVONNE  
What ever have I done to make you feel that way?

DOT  
"What ever have I done ...?" Maybe it is the way you speak.  
What are you really doing here?

YVONNE  
You know why we are here. So Jules can look at George's work.

DOT  
I do not understand why George invites you. He knows you do not like his painting.

YVONNE  
That is not entirely true. Jules has great respect for George. And he has encouraged him since they were in school.

DOT  
That is not what I hear. Jules is jealous of George now.

YVONNE  
(Beat)  
Well ... jealousy is a form of flattery, is it not? I have been jealous of you on occasion.

(DOT looks surprised)  
When I have seen George drawing you in the park, Jules has rarely sketched me.

DOT  
You are his wife.

YVONNE  
Too flat. Too angular.

DOT  
Modeling is hard work. You wouldn't like it anyway.

YVONNE  
It is worth it, don't you think?

DOT  
Sometimes ...

YVONNE  
Has your life changed much now that you are with the baker?

DOT  
I suppose. He enjoys caring for me.

YVONNE

You are very lucky. Oh, I suppose Jules cares -- but there are times when he just does not know Louise and I are there. George always seems so oblivious to everyone.

(Lowers her voice)

Jules says that is what is wrong with his painting. Too obsessive. You have to have a life! Don't you agree?

(DOT nods)

## Scene 7 - Jules & George

JULES

George ... I do not know what to say. What is this?

GEORGE

What is the dominant color? The flower on the hat?

JULES

Is this a school exam, George?

GEORGE

What is that color?

JULES

(Bored)

Violet.

(GEORGE takes him by the hand and moves him closer to the canvas)

GEORGE

See? Red and blue. Your eye made the violet.

JULES

So?

GEORGE

So, your eye is perceiving both red and blue and violet. Only eleven colors -- no black -- divided, not mixed on the palette, mixed by the eye. Can't you see the shimmering?

(JULES approaches the canvas)

JULES

George ...

GEORGE

Science, Jules. Fixed laws for color, like music.

JULES

You are a painter, not a scientist! You can't even see these faces!

GEORGE

I am not painting faces! I am --

JULES

George! I have touted your work in the past, and now you are embarrassing me! People are talking --

End

GEORGE

Why should I paint like you or anybody else? I am trying to get through to something new. Something that is my own.

JULES

And I am trying to understand.

GEORGE

And I want you to understand. Look at the canvas, Jules. Really look at it.

JULES

George! Let us get to the point. You have invited me here because you want me to try to get this included in the next group show.

GEORGE

(Beat -- embarrassed)

It will be finished soon. I want it to be seen.

(YVONNE, who has been at the studio door, leans into the room)

YVONNE

Jules, I am sorry to interrupt, but we really must be going. You know we have an engagement.

JULES

Yes.

YVONNE

Thank you, George.

JULES

Yes. Thank you.

GEORGE

Yes. Thank you for coming.

JULES

I will give the matter some thought.

(THEY exit. GEORGE stands motionless for a moment staring at the canvas, then HE immediately dives into his work, painting the girls)

GEORGE

He does not like you. He does not understand or appreciate you. He can only see you as everyone else does. Afraid to take you apart and put you back together again for himself. But we will not let anyone deter us, will we?

(Hums)

BUMBUM BUM BUMBUMBUM BUMBUM --

start  
I-54

# Scene 8 - George & Dot

George!  
George!

DOT  
(Calling to him)

(GEORGE, embarrassed, crosses in front of canvas. HE begins to speak. DOT tries to interrupt him)

GEORGE  
Excuse me -- speaking with Jules about the painting -- well, I just picked up my brushes -- I do not believe he even looked at the painting though --

DOT  
You asked me to stay, George, and then you forget that I am even here.  
George!

(Pause)

DOT  
I have something to tell you.

GEORGE  
Yes. Now, about "your" painting --

DOT  
I may be going away.  
(Beat)  
To America.

GEORGE  
Alone.

DOT  
Of course not! With Louis. He has work.

GEORGE  
When?

DOT  
After the baby arrives.

GEORGE  
You will not like it there.

DOT  
How do you know?

GEORGE  
(Getting angry)  
I have read about America. Why are you telling me this? First, you ask for a painting that is not yours -- then you tell me this.

(Beginning to return to the studio)  
I have work to do.

(CHORD; MUSIC continues under)

DOT

Yes, George, run to your work. Hide behind your painting.  
I have come to tell you I am leaving because I thought you  
might care to know -- foolish of me, because you care about  
nothing --

GEORGE

I care about many things.--

DOT

Things -- not people.

GEORGE

People, too. I cannot divide my feelings up as neatly as you  
and, I am not hiding behind my canvas -- I am living in it.

DOT

WHAT YOU CARE FOR IS YOURSELF.

GEORGE

I care about this painting. You will be in this painting.

DOT

I AM SOMETHING YOU CAN USE.

GEORGE

I HAD THOUGHT YOU UNDERSTOOD.

DOT

IT'S BECAUSE I UNDERSTAND THAT I LEFT --  
THAT I AM LEAVING.

GEORGE

THEN THERE'S NOTHING I CAN SAY,  
IS THERE?

DOT

YES, GEORGE, THERE IS:

YOU COULD TELL ME NOT TO GO.

~~SAY IT TO ME.~~

TELL ME NOT TO GO.

TELL ME THAT YOU'RE HURT,

TELL ME YOU'RE RELIEVED,

TELL ME THAT YOU'RE BORED --

ANYTHING, BUT DON'T ASSUME I KNOW.

TELL ME WHAT YOU FEEL!

GEORGE

WHAT I FEEL?

YOU KNOW EXACTLY HOW I FEEL.

WHY DO YOU INSIST

YOU MUST HEAR THE WORDS,

WHEN YOU KNOW I CANNOT GIVE YOU WORDS?

NOT THE ONES YOU NEED.

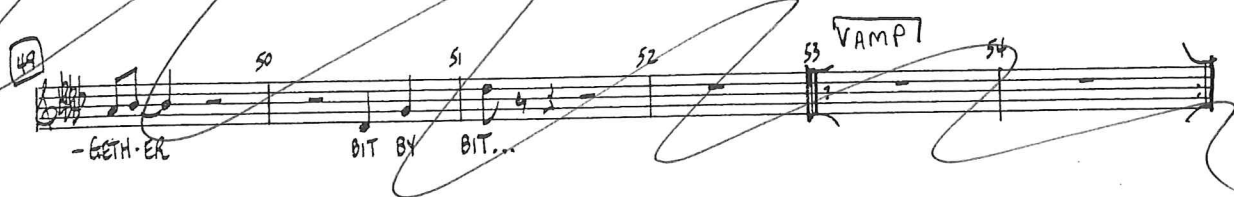
THERE'S NOTHING TO SAY

I CANNOT BE WHAT YOU WANT.

(speak  
lyrics)

End

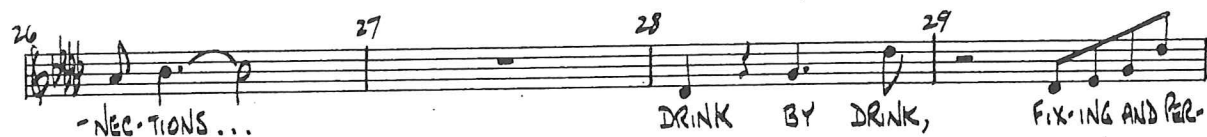
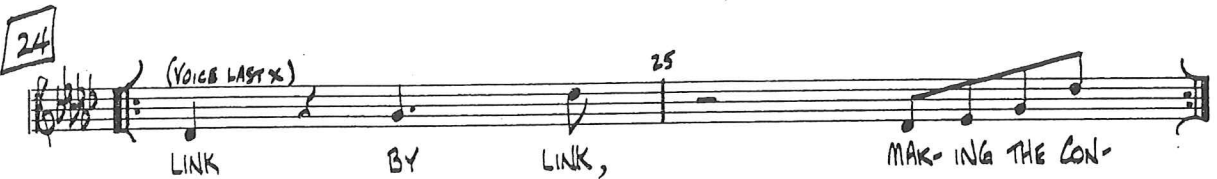
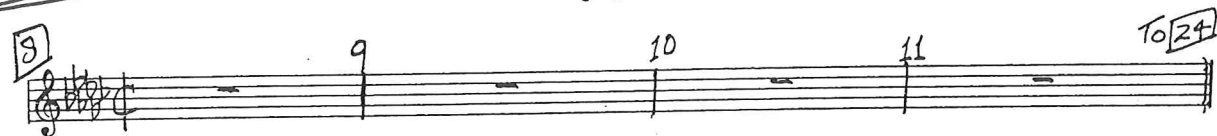
# Scene 9 - George



start

PUTTING IT TOGETHER (PART 12)  
(George)

29K.



38 PROM- IN- ENT COM- MIS- SION, 39 40 OTH- ER- WISE YOUR PER- FECT COM- PO- SI-

41 TION 42 IS- N'T GOING TO GET MUCH EX- HI- BI- 43 TION.

44 ART 45 IS- N'T EA- SY. 46 47 EV- 'RY

48 MI- NOR DE- 49 TAIL IS A 50 MA- JOR DE- 51 CI- SION, HAVE TO

52 KEEP THINGS IN 53 SCALE, HAVE TO 54 HOLD TO YOUR 55 VI- SION--EV- 'RY TIME I

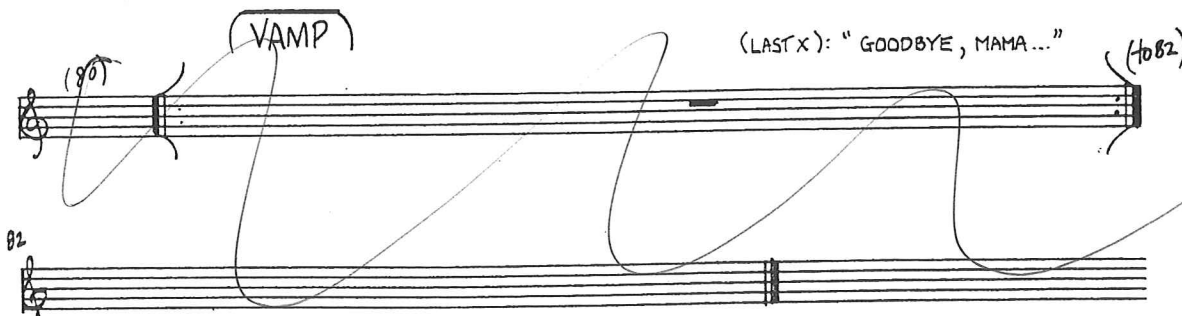
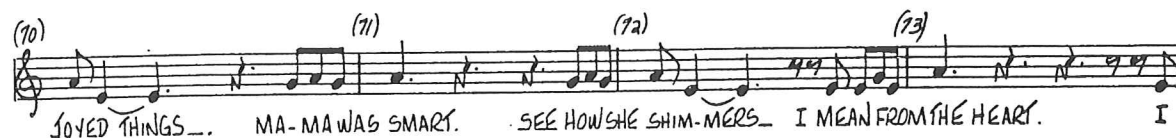
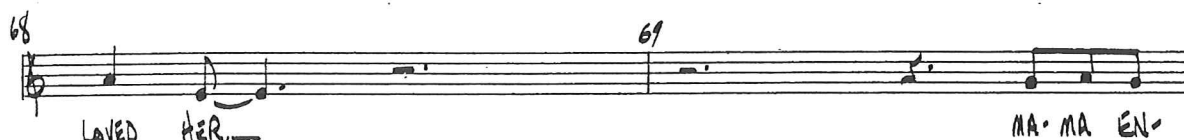
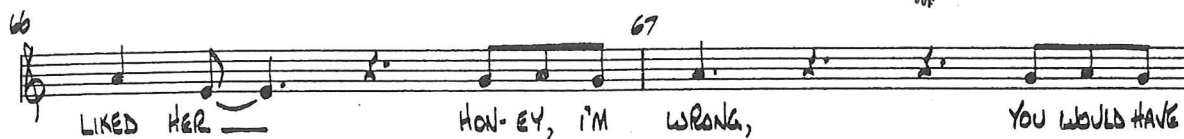
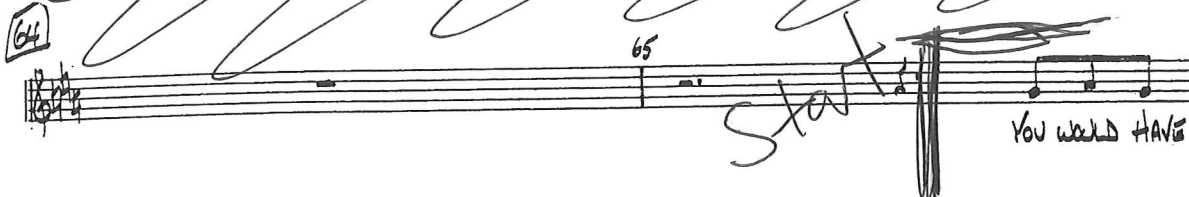
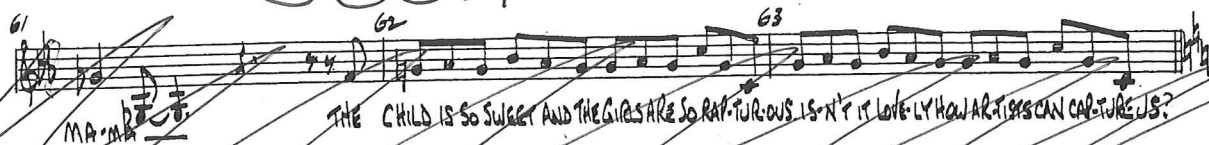
56 57 START TO FEEL DE- FEN- SIVE, I 58 RE- MEM- BER LA- SERS ARE EX- 59 PEN- SIVE. WHAT'S A LIT- TLE

60 CROCK- TAIL CON- VER- SA- 61 TION IF 62 IT'S GOING TO GET YOU YOUR FOUN- DA- 63 TION, LEAD- ING TO A

64 PROM- IN- ENT COM- MIS- SION, AND 65 AN EX- HI- BI- TION IN AD- DI- 66 TION 67 ?



# Scene 10 - Mame





# Scene 11 - George & Dennis

DENNIS

George, this is the largest clearing on La Grande Jatte.

GEORGE

Where's the still?

DENNIS

It has been built and should arrive tomorrow morning a few hours before the Chromolume. I wanted it here today, but they don't make deliveries on Sunday.

GEORGE

And fresh water for the cooling system?

DENNIS

We can draw it from the Seine. As for the electricity --

GEORGE

Did you see this tree?

DENNIS

No.

GEORGE

It could be the one in the painting.

DENNIS

Yes. It could.

(GEORGE hands DENNIS the camera and goes to the tree. DENNIS takes a picture)

GEORGE

At least something is recognizable ... Now, about the electricity?

DENNIS

The wind generator's over there.

GEORGE

You have been efficient, as always.

DENNIS

Thank you,

GEORGE

I will miss working with you, Dennis.

DENNIS

Well, I can recommend some very capable people to help you with the Texas commission.

GEORGE

I turned it down.

DENNIS

What?

GEORGE

Dennis, why are you quitting?

DENNIS

I told you, I want --

GEORGE

I know what you told me! Why are you really leaving?

DENNIS

George. I love the Chromolumes. But I've helped you build the last five, and now I want to do something different.

GEORGE

I wish you had told me that in the first place.

DENNIS

I'm sorry.

GEORGE

Why do you think I turned down the commission? I don't want to do the same thing over and over again either.

DENNIS

There are other things you could do.

GEORGE

I know that. I just want to do something I care about.

(Beat. GEORGE puts camera in pocket and pulls out DOT's red book)

DENNIS

I see you brought the red book.

GEORGE

Since Marie has died, I thought I would at least bring something of hers along.

DENNIS

Marie really wanted to make this trip.

GEORGE

I know.

DENNIS

I hope you don't mind, but I took a look at the book. It's very interesting.

GEORGE

It's just a grammar book, Dennis.

DENNIS

(Imploring)

Not that part. The notes in the back.

(GEORGE leafs through it to the back)

Well, we just have to wait for it to get dark. I'm not certain about the ambient light.

End

# Scene 12 - George & Blair

II-27

GEORGE (continued)  
~~IF YOU FEEL A SENSE OF COALITION,  
THEN YOU NEVER REALLY STAND ALONE.  
IF YOU WANT YOUR WORK TO REACH FRUITION,  
WHAT YOU NEED'S A LINK WITH YOUR TRADITION,  
AND OF COURSE A PROMINENT COMMISSION --~~

~~(CUT-OUT #1 starts to sink again;  
GEORGE hastens to fix it)~~

~~PLUS A LITTLE FORMAL RECOGNITION,  
SO THAT YOU CAN GO ON EXHIBIT --  
(Getting flustered)  
SO THAT YOUR WORK CAN GO ON EXHIBITION --~~

~~(LOUD PROMENADE, very brief, during  
which CUT-OUT #1 starts to go again,  
but stops just as GEORGE reaches it.  
As HE does so, BLAIR DANIELS comes  
up to him. CHORD)~~

DANIELS  
There's the man of the hour.

GEORGE  
Blair. Hello.

(CHORD)  
I read your piece on neo-expressionism --  
(CHORD)

DANIELS  
Just what the world needs -- another piece on neo-expressionism.

GEORGE  
Well, I enjoyed it.  
(CHORDS continue under, irregularly)

DANIELS  
Good for you! Now, I had no idea you might be related to  
nineteenth-century France.

GEORGE  
It's a cloudy ancestral line at best.

DANIELS  
I'm dying to meet your grandmother. It was fun seeing the  
two on you onstage with your invention. It added a certain  
humanity to the proceedings.

GEORGE  
Humanity?

DANIELS  
George. Chromolume #7?

Start

~~BE NICE, GEORGE ...~~ GEORGE

~~(Gestures for a CUT-OUT;  
it doesn't arise)~~

DANIELS

I was hoping it would be a series of three -- four at the most.

~~YOU HAVE TO PAY A PRICE, GEORGE ...~~ GEORGE

~~(Gestures again; nothing)~~

DANIELS

We have been there before, you know.

GEORGE

You never suffer from a shortage of opinions, do you, Blair?

DANIELS

You never minded my opinions when they were in your favor!

DANIELS

I have touted your work from the beginning, you know that. You were really on to something with these light machines -- once. Now they're just becoming more and more about less and less.

~~GEORGE  
THEY LIKE TO GIVE  
ADVICE, GEORGE --  
(Gestures Offstage;  
nothing)  
DON'T THINK ABOUT IT  
TWICE, GEORGE ...  
(Gestures again;  
nothing)~~

GEORGE

I disagree.

~~(VAMP, BLAIR DANIELS turns briefly  
away from him, rummaging through her  
purse for a cigarette. GEORGE takes  
advantage of this to rush Offstage  
and bring On CUT-OUT #5, which HE  
sets up in front of her during the  
following)~~

DANIELS

Don't get me wrong. You're a talented guy. If you weren't, I wouldn't waste our time with my opinions. I think you are capable of far more. Not that you couldn't succeed by doing Chromolume after Chromolume -- but there are new discoveries to be made, George.

~~(SHE holds up her cigarette and  
waits for a light from the CUT-OUT)~~

End