

A GLORIOUS DAY

By Joseph Sorrentino

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A Ten Minute Comedy Duet

by Joseph Sorrentino

SYNOPSIS: This is another Frankenharry Play. Frank, an aspiring playwright has finally written what he believes is his master work and has been able to get Harry, a theatrical legend in his own mind, to do a reading. While asserting that all he wants to do is serve Frank and the play, what Harry really wants to do is rewrite the whole thing and get back to the corner deli for some more coffee and danish.

CAST OF CHARACTERS

(2 males)

FRANK (m)A well spoken, moderately pompous man. Age is flexible but he's ideally in his mid to late 30's *(110 lines)*

HARRY (m)More of a blue-collar type. Again, age is flexible but he should be older than Frank *(109 lines)*

*The age really isn't important although there should be a several year age difference between them.

DIRECTOR'S NOTES

Although this is another in the Frankenharry series, in this play they don't know each other except by reputation. Frank is absolutely convinced that the play he has written is perfect as it is, although he wants to collaborate with Harry and get his input. Harry, however, thinks the play needs work (although he hasn't actually read it) and is more than willing to give his advice. Whether Frank wants it or not. A congenial atmosphere at the beginning breaks down fairly rapidly.

PROPERTY LIST

- Two chairs
- One small desk
- A phone
- Two scripts
- Two bags, one has two coffees, the other some danish
- Each actor should have a pen or pencil
- Matches
- Empty coffee cup (paper take-out kind)
- Pack of cigarettes

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AT RISE: *They're meeting in a room; stage can be empty except for the desk and two chairs.*

FRANK: *(Speaking into a phone, looks at watch.)* It's almost two hours. Two hours! I'm starving...*(Turns coffee cup upside down.)*...worse than that, no coffee...I am dying for a cup. Actors!

HARRY walks on. He carries two bags, one with coffee, the other with danish.

FRANK: *(Into the phone.)* Gotta go. Miracle of miracles, he's here.

HARRY: Sorry I'm late. Hope I didn't hold you up.

FRANK: Well...

HARRY: I stopped at that deli on the way over...

FRANK: Look, I need to ask you...

HARRY: You know, that one on the corner...

FRANK: I really need to tell you...

HARRY: ...thought you might like a coffee.

FRANK: ...if we're going to work together...A what?

HARRY: Coffee. I stopped for coffee.

FRANK: Oh...That's very nice...

HARRY: Thought you might like a cup.

FRANK: Actually, I'd love a cup.

HARRY: *(Looking through bag.)* You were saying?

FRANK: What?

HARRY: You said you needed to ask me something.

FRANK: Oh it's nothing. Well, actually, I was going to say if we're going to work together, I need..

HARRY: *(Holding coffees.)* Cream and sugar?

FRANK: Excuse me?

HARRY: You take cream and sugar?

FRANK: No. I drink it black.

HARRY: Oh I am sorry. These both have cream and sugar.

FRANK: That's OK.

HARRY: No, no...my mistake...shouldn't assume...Look, lemme run right back out and get you one. Black.

FRANK: No, don't bother.

HARRY: No bother at all.

FRANK: I can drink it...

HARRY: It's just on the corner. It'll only take a minute.

FRANK: No, really I can...

HARRY: You wanna get started, don't ya? Tell you what, we'll read your script then we'll go and talk about it over coffee. Whaddya say?

FRANK: Sure. That'd be great...but really, a little cream and sugar won't...

HARRY: (*Sips both coffees.*) No...lotsa cream and sugar. Trust me, you wouldn't like these. We'll get you that cup when we wrap this baby up. Now you wanted to ask me something?

FRANK: Oh...well...Yeah...I would like...

HARRY: Danish?

FRANK: Excuse me?

HARRY: Would you like a danish?

FRANK: Well...tell you the truth, I am starving.

HARRY: That deli, the one I stopped at for coffee, they had these great lookin' danish.. couldn't resist. I know I shouldn't. The wife's always on me to watch my weight but...I don't know if they're chocolate or prune.

FRANK: I hope it's chocolate. I hate prune.

HARRY: (*Bites into one.*) Prune.

FRANK: That's OK, I...

HARRY: (*Bites into second one.*) Yep. This one's prune too. Some luck, huh? Best thing for keepin' ya regular, though, prunes are. You probably don't need it but me...Tell you what, when we're done here, we'll grab a couple of danish with that coffee.

FRANK: That'd be great.

HARRY: So you wanted to ask me..?

FRANK: Oh...oh well it's nothing really...

HARRY: No, go ahead.

FRANK: Well, it's about being on time...

HARRY: I'm sorry. Do you mind if I smoke? The wife's always on me to quit but...

FRANK: I just did. Two weeks ago.

HARRY: Congratulations. What's your secret?

FRANK: No secret really. I just...

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HARRY: You have matches?

FRANK: No.

HARRY: Ah. So, tell me how you did it.

FRANK: Well I just...

HARRY: Never mind. (*Takes matches out of pocket.*) Here they are.

FRANK: Oh...uh...you know, maybe we should just get started.

HARRY: You're excited, aren't you? I can tell. I can always tell what someone's thinkin'. The wife tells me that all the time. "You can always tell what someone's thinkin', Harry." That's what she says.

FRANK: Does she.

HARRY: All the time. And I gotta tell ya, I'm excited too.

FRANK: Well I think we have a chance to do something really special here. A real collaboration. A partnership, if I may be so bold.

HARRY: See that? That's what it's all about...working on a new script with an emerging playwright...My advice? You hang in there. 'Cause I'm tellin' ya, your work is top shelf.

FRANK: Why thank you. Coming from someone with your theatrical experience, I...

HARRY: Not that I've actually seen any of it myself...you know, with my schedule and all...but I have heard things. Good things.

FRANK: You've read the script?

HARRY: You kiddin'? I'm here, aren't I?

FRANK: And?

HARRY: It's...well...You wrote this all by yourself?

FRANK: Every blessed word of it.

HARRY: Isn't that something?

FRANK: I haven't even shown it to anyone else yet. I wanted to just let it...I don't know...gestate...grow...come into being without someone else telling me what to do or how to do it...until now, because now I feel that a collaboration with an actor of your caliber will bring it to full fruition and...

HARRY: Know what?

FRANK: What?

HARRY: I can tell you wrote this.

FRANK: It is my voice, isn't it?

HARRY: No doubt about it.

FRANK: If you have any suggestions I want to hear them. If there's a problem...

HARRY: "Problem" is too strong a word, don't you think? "Misgiving" is better.

FRANK: That's really kind of you. Well, if you have any...misgivings...

HARRY: Well, I'm sure there are going to be places that need a little tweaking. There always are, right? Maybe it'll need just a nip here and a tuck there...I can't think of any right now but if any come up as we read...

FRANK: You'll let me know?

HARRY: If you want me to.

FRANK: Oh, I do. Absolutely.

HARRY: Then I will. I'm here to serve the play—and you—any way I possibly can.

FRANK: That is just so great. It is just so exciting. Let's start, shall we?

HARRY: Actually, as I look this over again...this is kind of embarrassing. I missed it the first time. But there is one really minor...well, it's right at the beginning and, you know, it really sets the tone for the rest of the piece. Do you mind if I..?

FRANK: No, no. I'd love to hear what you have to say.

HARRY: I could tell you'd be easy to work with.

FRANK: I always feel that the best way to work with people is to give them a chance to express themselves in their own way, to...

HARRY: It's the title.

FRANK: Yeah, that is right at the beginning. So what's the problem?

HARRY: Misgiving.

FRANK: Misgiving.

HARRY: "Exit."

FRANK: What's wrong with it?

HARRY: Let's be honest here...with a title like "Exit", you're not exactly gonna pack 'em in.

FRANK: I'm not writing to "pack 'em in."

HARRY: Of course you're not. You're an artist. But you would like to have a few people in the seats, wouldn't you?

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FRANK: If people don't come to my play because my title is beyond their meager realm of comprehension I'd rather they stay home and watch their sitcoms or reality shows or soap operas or whatever the heck it is people watch these days because..

HARRY: Wait. Here's a thought...just came to me...don't you just love collaborations? They really get the sparks flyin'. "Entrance." That's much more inviting for an audience, don't you think? Tell you what. It's yours...the title that is...if you want it.

FRANK: "Entrance." But the play's about...

HARRY: Hey...it ain't etched in stone. Take it home. Think about it.

FRANK: (*Uses eraser and pencil to correct.*) OK. Who knows? Maybe it'll grow on me. Want to read?

HARRY: You bet. Because the rest of the play...

FRANK: Yes?

HARRY: (*Bites danish.*) ...wow...so good.

FRANK: Really? I'm flattered...

HARRY: These danish. They're just so good. You're gonna love 'em.

FRANK: Can't wait. Now if we can start...

HARRY: Absolutely...but there is just one other point...

FRANK: Yes?

HARRY: The opening line. Correct me if I'm wrong, but hasn't my character...the main character...the star, if I may be so bold...hasn't he just entered a room with a dead body in it? And let me ask, where are you gonna get an actor to lie out on the floor for the entire first act?

FRANK: Actually, he's only out there for a few minutes. They drag him off on page three. I thought you read the play.

HARRY: I did.

FRANK: Then how did you miss..?

HARRY: Hey, you don't want me to critique your work...

FRANK: It's not that...

HARRY: Maybe I've overstepped my bounds. I just thought with some thirty-odd years in the business and an untold number of productions under my belt, maybe I could help you.

BY JOSEPH SORRENTINO

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