

# THE WWBF

## By Alan Haehnel

Copyright © 2003 by Alan Haehnel, All rights reserved.  
ISBN: 1-932404-12-0

**CAUTION:** Professionals and amateurs are hereby warned that this Work is subject to a royalty. This Work is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention and the Berne Convention.

**RIGHTS RESERVED:** All rights to this Work are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all forms of mechanical or electronic reproduction, such as CD-ROM, CD-I, DVD, information and storage retrieval systems and photocopying, and the rights of translation into non-English languages.

**PERFORMANCE RIGHTS AND ROYALTY PAYMENTS:** All amateur and stock performance rights to this Work are controlled exclusively by Brooklyn Publishers, LLC. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Brooklyn Publishers, LLC. Questions concerning other rights should be addressed to Brooklyn Publishers, LLC. Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Brooklyn Publishers, LLC.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged.

**AUTHOR CREDIT:** All groups or individuals receiving permission to produce this play must give the author(s) credit in any and all advertisement and publicity relating to the production of this play. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the play. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

**PUBLISHER CREDIT:** Whenever this play is produced, all programs, advertisements, flyers or other printed material must include the following notice:

*Produced by special arrangement with Brooklyn Publishers, LLC*

**COPYING:** Any unauthorized copying of this Work or excerpts from this Work is strictly forbidden by law. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including photocopying or scanning, without prior permission from Brooklyn Publishers, LLC.

## CHARACTER LIST

CARMA: Would-be psychic

GRACE: Would-be author

JO: Would-be model

JOSH: Would-be film-maker

ALLY: Leader of the group, would-be actress

*All characters are teenagers*

## PROPS LIST

Deck of cards

Assorted sleeping bags, pillows,  
luggage

Make-up kit

Boxes of food

Small mirror

Box of videotapes, commercial  
and blank

Video Camera

Cell phone

Computer

Decorated Cake

Cans of soda

Streamers

Small portable radio with  
headphones

Balloons

Script of a play

Card table

Fashion Magazine

Paper clip

Small magnet

Television  
VCR

Large hand-written calendar

# THE WWBF

by  
Alan Haehnel

## ACT 1

### SCENE 1

*(Lights up to the modest finished basement of a house—a recreation room with a ping-pong table, some beanbag chairs, an old couch, a t.v. with a VCR. At rise, JO has set herself up with make up, a mirror, and an issue of Cosmopolitan to which SHE is referring, obviously experimenting with her look. CARMA is seated cross-legged in front of some playing cards. Most of the cards are face up in a disheveled pile. Two cards are face down, and CARMA sits, eyes closed, with her hand hovering over the two cards. GRACE is seated across from her. JOSH is filming everyone with a video camera. All of these characters are teen-agers.)*

CARMA: *(hums in concentration before speaking)* Two of diamonds.

GRACE: *(taking the top card of the pile of two, looking at it)* Queen.

CARMA: Of diamonds?

GRACE: *(putting the card down on a larger pile, face up)* Of clubs.

CARMA: *(exasperated)* Ah! How many have I gotten so far?

GRACE: Out of forty-nine cards, you've got...none right.

CARMA: No!

GRACE: *(indicating her notebook)* I've been keeping track.

CARMA: None?

JO: *(not looking away from her makeup work)* Zilcho.

JOSH: *(crossing to JO with camera)* I missed that, Jo. Say that again.

JO: Zilcho.

JOSH: Yeah, I like that. One more time, different angle.

JO: Zilcho.

JOSH: Nice.

CARMA: Aren't there supposed to be 52 cards in a deck?

GRACE: Yes.

CARMA: Well, you said I got 49 wrong, but there's only one card left. What happened to the other two? Who's been messing with my deck of cards?

JO: Did you leave them here last week?

CARMA: Yeah.

JO: You shouldn't have done that. Ally's gerbils eat everything

CARMA: You don't think...

GRACE: She's just joking, Carma.

CARMA: But two cards are missing. That could be why I haven't done very well.

GRACE: Try the last one.

CARMA: My concentration is gone. I have to know where those two cards are.

JO: You're the psychic. You should be able to find them.

CARMA: I should. I should! I mean, they're somewhere, right? I mean, the fact of those cards is a know-able, like, thing. They are somewhere; they're a real thing existing somewhere in the universe. That's why I think being a psychic is possible. I mean, it's not like you're inventing something; you're just tapping into knowing what is already known, right?

JO: Sure.

GRACE: Do you get a picture of where they might be?

CARMA: I...this is too much pressure! This are is all about focus and I can't be trying to visualize *what* the cards are and then suddenly just shift my focus to knowing *where* they are. That's too much!

JOSH: Say that over here, right into the camera.

GRACE: Josh...

CARMA: Which part?

JOSH: Just "That's too much!"

CARMA: **(into the camera)** That's too much!

JOSH: Beauty.

JO: Ace of clubs.

CARMA: What?

JO: The last card is the ace of clubs.

CARMA: Don't horn in on my territory. Do your fashion model thing and I'll do the psychic thing.

JO: I'm just saying it's the ace of clubs

GRACE: What's your guess, Carma?

CARMA: "Guess" is not the right word. I don't like the word "guess."

GRACE: Well, then, what do you *feel* the last card is, Carma?

CARMA: **(hand over the last card)** It's...the king of hearts!

JO: Wrong. You already guessed that one. Excuse me. You already *felt* that one.

CARMA: But it hasn't come up yet.

GRACE: Actually...

CARMA: It has?

JO: Check it. It's the ace of clubs.

GRACE: Carma, do you want me to...?

JOSH: **(moving with the camera)** Wait, wait, let me get in position, here.

CARMA: **(to GRACE)** Oh, go ahead.

**(GRACE lifts the card and puts it, face up, on the rest of the revealed cards.)**

GRACE: Ace of clubs.

CARMA: **(to JO)** All right, fine...you can be the psychic fashion model. You can strut down the runway and know what everyone's thinking. That should be good for business.

JO: I already know what they'll be thinking. The guys will be wanting me and the girls will be jealous. Unless the guys are gay. Then they'll be wanting my shoes.

CARMA: All right, Miss Cosmo Queen, how did you know what the last card was?

JO: I counted. All of the other aces had already been turned over.

GRACE: But there were two other cards not accounted for.

JO: Actually, no--I saw those cards on the back on the toilet in the bathroom. Neither one was an ace.

CARMA: You knew? You knew where they were all along? You...**(quelling the desire to call JO something crass)** are not very helpful, Jo!

**(CARMA storms off to the bathroom to retrieve the cards.)**

JOSH: Oh, this is good. Carma's left the room; now you two need to get really catty about her behind her back.

GRACE: Josh, go away. Jo...

JO: Hey, if she wants to be a psychic, she'd better be ready to deal with skeptics. I'm doing her a service.

GRACE: I don't think she sees it that way.

JOSH: Come on. Give me something juicier than that!

CARMA: **(returning with the cards)** Thanks a lot, Jo. You could have told me earlier.

JO: You're welcome.

GRACE: You know, Carma, Jo has a point, in a way. She is saying that, if you plan to be a psychic, you'll certainly need to anticipate what skeptics might say. With the cards, for instance, they might accuse you of counting them.

CARMA: Hey, I don't come here for criticism. I have plenty of people who are skeptical about my plans--I could find a million people who could tell me about the holes in my ideas and how I don't have a chance of making it as a psychic.

JO: I never said that.

CARMA: The point is, I don't need you to play doubter, Jo. We agreed to get together once a week for support, remember? The WWBF? We're here to help each other.

GRACE: That's true, too, Jo.

CARMA: And let's not forget about what happened in May, okay? I was not counting cards or anything then, was I? That was a legitimate event. A happening, and you guys are my witness. Am I right? Am I?

GRACE: We were there.

CARMA: Jo?

JO: I'm not questioning what you did then.

CARMA: But you're questioning me now.

JO: No. No, I'm not. Carma, I'm sorry I didn't tell you about the cards on the back of the toilet. It didn't occur to me that it would matter to you. I'm sorry I was counting aces. It just sort of happened while I was listening to you

guys. I believe in you, okay? We are the WWBF. You're right. We're going to make it. Okay?

CARMA: Okay?

JO: (*kidding, keeping things light*) You love me?

CARMA: Sort of.

JO: You think I'm hot?

CARMA: Not at all.

JO: Come on and hug me. Come on--you know you want to! Give me a big smoocher, Carma!

CARMA: Get away from me!

JO: (*grabbing CARMA and GRACE*) Group hug, group hug!

JOSH: Hey, let me in on this!

JO: (*releasing the two girls, moving back to her makeup*) Sorry. Moment's over.

JOSH: Oh, nice.

GRACE: Besides, Josh, you're the cameraman, not a participant.

JOSH: Hey, the cameraman could use a little affection, too.

JO: Come here, Josh.

JOSH: Now we're talking.

JO: Give me your camera. Is it running?

JOSH: Always.

JO: (*kissing the lens noisily*) There we go.

JOSH: Hey, you smudged me! Come on!

JO: There's some affection for you.

JOSH: You guys are impossible. And let me tell you something else. That last bit you just did was pitiful.

GRACE: What do you mean?

JOSH: I mean that was a great opportunity for some conflict. Some dirt. Some swearing, some mean-ness, some...

CARMA: What do you want, mud-wrestling?

JOSH: That's not a bad idea.

GRACE: Josh, you're supposed to be filming a documentary, not directing a movie. What happens, happens.

JOSH: Yeah, but not enough is happening.

CARMA: You're making me nervous with that camera, Josh. You used to just float around and film; I sometimes forgot you were even there. Why are you trying to control things now?

JOSH: You guys have to think in the dramatic mode. Think about the future audience. Jo, they don't want to see you saying you're sorry so easy like that. And Grace, you are a big problem.

GRACE: Oh, really?

JOSH: Yes! You're like, Miss Peacemaker. Cut that out! If you want to do something really useful in terms of your future, you should be like, Miss Stir-up-trouble. Mix it up. When one person is gone, say something mean about her.

CARMA: So, like, when Jo didn't tell me about the cards, I should have gone into the bathroom to get them, gotten all mad about it, then come storming in here and jumped her, punching and biting her and everything.

JOSH: Exactly! That makes good footage!

CARMA: Forget it, Josh.

JO: You were thinking of biting me, Carma? Where?

GRACE: Josh, I support you as a member of the WWBF. You've been a loyal participant ever since Allison started the club. But I'm not going to sacrifice my friendships for the sake of good footage.

JOSH: You can make up. I'm not saying you can't make up. Just do it after a really nasty fight.

CARMA: *(picking up JOSH's camera)* And by the way, who's recording you trying to set us all up, Josh?

JOSH: Put the camera down, Carma.

JO: You touched his toy, Carma. Joshy-washy doesn't like that.

JOSH: Fine. Fine, you guys just go ahead and keep being nice and friendly and all that. But when you make it big, you'd better send me a chunk of your earnings, because I'm not going to be able to sell the film. I mean, I'm banking my dreams on you guys, and you're just not giving me what I need.

CARMA: Josh, we're going to be so big, any footage of us will sell.

JO: This segment of me, right here, doing my nails? \$50,000, Josh, for 30 seconds of footage of Johannah Dunston, supermodel.

CARMA: "The early clumsy attempts of Madame Carma, The World's Greatest Psychic"...that's a million dollar segment, Josh.

***Thank you for reading this free excerpt from THE WWBF by Alan Haehnel.***

***For performance rights and/or a complete copy of the script, please contact us at:***

**Brooklyn Publishers, LLC**

**P.O. Box 248 • Cedar Rapids, Iowa 52406**

**Toll Free: 1-888-473-8521 • Fax (319) 368-8011**

**www.brookpub.com**