



VO Journey Academy

Free practice scripts · avosjourney.com/scripts

Comedy duet & multi-cast scripts

30 practice scripts from VO Journey Academy. Free to record, free to use in your reel.

Download the PDF to mark up in the booth, or print it straight from here.

Ejection Issue

Sketch, customer service · Adult (25-40) · Neutral American · 1 minute

Cast: DREW PAT

A customer support call. PAT, whose toaster has just launched breakfast across the kitchen. DREW, a support agent who reads from the script with total serenity

DREW Thank you for calling Brightloaf Appliances, this is Drew. How can I help today?

PAT My toaster is attacking me.

DREW I'm sorry to hear that. Can I take the model number?

PAT It's on the bottom. I'm not turning it over. It's watching me.

DREW Toasters don't have eyes.

PAT This one has intent.

DREW Can you describe the problem?

PAT I put in a bagel. It went up. It did not come down. Half of it's in the light fitting.

DREW And the other half?

PAT Through the cat flap. The cat hasn't come back.

DREW I'm going to log that as an "ejection issue."

PAT There's a box for "ejection issue"?

DREW There is. It's quite a popular box.

PAT What?

DREW Have you tried turning it off and on again?

PAT Off, yes. On? No. I'm not an idiot.

DREW I'll need you to try it. For the form.

PAT If I die, I want that on the form.

DREW I'll add a note. Go ahead.

SFX: a click, then a loud metallic twang

PAT ...It's gone.

DREW The toaster?

PAT The light fitting.

DREW Good news. You're still under warranty.

Sixty-Eight Degrees

Sitcom, old couple · Mature (55+) · Neutral American · 1 minute

Cast: **BARB** **GENE**

A living room, 6 a.m. BARB, 74, and GENE, 77, married fifty-one years. The thermostat is on the wall between them

BARB Touch it and die.

GENE I didn't touch it.

BARB Your hand is on it, Eugene.

GENE My hand is resting near it. I'm allowed to rest.

BARB It says sixty-four. I left it at seventy.

GENE It must have drifted.

BARB Six degrees? What is it, a canoe?

GENE Barbara, it's a sauna in here. The plants are sweating.

BARB Plants don't sweat.

GENE The fern is sweating. I saw a drop.

BARB That's because you watered it with your coffee.

GENE That was one time.

BARB That was yesterday.

GENE ...The fern needed a boost.

BARB Fifty-one years, and every morning I wake up in a meat locker.

GENE You know what's cheaper than heat? A sweater.

BARB You know what's cheaper than a divorce lawyer? Leaving the thermostat alone.

GENE Is that a threat?

BARB It's a budget.

GENE Sixty-six.

BARB Sixty-nine.

GENE Sixty-eight, and I make the pancakes.

BARB Blueberry?

GENE Blueberry.

BARB ...Sixty-eight. But if that fern dies, I'm telling the kids it was you.

Fire Drill

Sitcom, workplace · Adult (25-40) · Neutral American · 1 minute

Cast: TANYA KEVIN

An office car park during a fire drill. TANYA, 34, fire warden, in a hi-vis vest with a clipboard. KEVIN, 28, who has come out holding his lunch, his laptop and a small potted cactus

TANYA Name?

KEVIN Kevin. You know my name. We sit next to each other.

TANYA I have to ask. It's procedure. What's that?

KEVIN That's Gerald.

TANYA You rescued a cactus.

KEVIN You said evacuate. I evacuated. Gerald is part of the team.

TANYA The instructions say leave all belongings.

KEVIN He's not a belonging. He's a colleague.

TANYA And the lasagne?

KEVIN That's a belonging. But it was already warm.

TANYA Kevin, in a real fire you'd have died carrying a cactus and a lasagne.

KEVIN I'd have died with dignity. And lunch.

TANYA How long did it take you to get out?

KEVIN About eleven minutes.

TANYA Eleven minutes?

KEVIN I had to find a bag for the lasagne. You can't carry an open lasagne down nine flights of stairs, Tanya. It's not safe.

TANYA But the fire's safe.

KEVIN There was no fire. You told us on Monday. You sent a calendar invite.

TANYA ...That's to encourage compliance.

KEVIN You accepted your own invite.

TANYA

Gerald is being written up.

Thumb

Sitcom, siblings · Young adult (18-25) · Neutral American · 1 minute

Cast: ZOE MILO

A kitchen at midnight. ZOE, 19, home from college, and her brother MILO, 18. A message meant for each other has just gone to the family group chat, which includes their mom

ZOE Did you send it?

MILO I thought you were the group chat. Your name's right above it.

ZOE You sent "Mom's new boyfriend looks like a thumb" to Mom.

MILO And Grandma. And Uncle Rick.

ZOE Uncle Rick's already seen it.

MILO Uncle Rick sees everything and says nothing. Uncle Rick is a thumb.

ZOE Can you unsend it?

MILO It's been four minutes. The window's two.

ZOE Why do you know that?

MILO I have made mistakes, Zoe.

ZOE Okay. Damage control. We say it was autocorrect.

MILO Autocorrect for what? What word turns into "thumb"?

ZOE "Thug"?

MILO That's worse! Now he's a thug!

ZOE Fine. We say you got hacked.

MILO Why would a hacker care what Dennis looks like?

SFX: a phone buzzes

ZOE She's typing.

MILO She's typing a lot.

ZOE She stopped.

MILO She started again.

ZOE ...She sent a photo.

MILO Of what?

ZOE Dennis. Doing a thumbs-up. Right next to his face. With a question mark.

MILO Oh no.

ZOE He's got a sense of humour.

MILO That's so much worse. Now we have to like him.

Unexpected Item

Sketch · Adult (30-45) · Neutral British · 1 minute

Cast: SUPERVISOR SHOPPER

A supermarket self-checkout. A SHOPPER holding a single banana. A SUPERVISOR, summoned for the fourth time in two minutes

SUPERVISOR What's it saying now?

SHOPPER "Unexpected item in bagging area."

SUPERVISOR What's in the bagging area?

SHOPPER Nothing. That's the point. It's expecting something, there's nothing there, and it's upset about it.

SUPERVISOR Did you scan the banana?

SHOPPER I scanned the banana. It asked if I had my own bag. I said yes. It didn't believe me.

SUPERVISOR Have you got your own bag?

SHOPPER ...Not as such.

SUPERVISOR So you lied to the machine.

SHOPPER I didn't think it would check!

SUPERVISOR It always checks. It's got a scale. It knows the weight of everything. It knows the weight of your soul.

SHOPPER It's one banana. It's forty pence.

SUPERVISOR It's thirty-eight. It rounds up if you're rude to it.

SHOPPER I haven't been rude to it!

SUPERVISOR You called it "mate." In a tone. I heard you from the bakery.

SHOPPER Can't you just override it?

SUPERVISOR I can. I need you to do something first.

SHOPPER What?

SUPERVISOR Apologise.

SHOPPER To the machine?

SUPERVISOR It's been a long week for all of us.

SHOPPER ...Sorry.

SFX: a cheerful beep

SUPERVISOR There. It was never about the banana.

Did You Eat Anything

Sitcom · Any · Irish · 1 minute

Cast: **LIAM** **BRIDIE**

A phone call, 7 a.m. BRIDIE, 79, in Cork, trying to ring her grandson. LIAM, 24, a stranger in Dublin, who picks up half asleep

LIAM Hello?

BRIDIE Conor, it's your nan. Did you eat anything?

LIAM Sorry, I think you've the wrong number.

BRIDIE Don't be smart, Conor.

LIAM I'm not Conor. I'm Liam.

BRIDIE Since when?

LIAM Since I was born?

BRIDIE Well, you sound like a Conor.

LIAM I'll take that as a compliment.

BRIDIE I wouldn't. Conor's a terrible eejit. He's after moving in with a girl who has a snake.

LIAM A snake?

BRIDIE In the flat. A python. Called Gareth.

LIAM That's a good name for a snake.

BRIDIE It is not. It's a name for a dentist. Did you eat anything?

LIAM Me?

BRIDIE Yes, you. Conor's not on the phone, is he?

LIAM ...I had a biscuit.

BRIDIE A biscuit. At your age. Put on a pot of porridge.

LIAM I don't have any oats.

BRIDIE What kind of house has no oats?

LIAM A rented one?

BRIDIE God help us. Right. If Conor rings you, tell him to eat something and keep the snake out of the bed.

LIAM Why would Conor ring me?

BRIDIE Well, he's not ringing me. Liam, is it? Ring me Sunday. I'll see did you get oats.

Mostly Fine

Sitcom · Young adult (18–25) · Neutral American · 1 minute

Cast: JEN HAILEY

A front hall, 11 p.m. JEN, 41, back from her first date night in two years. HAILEY, 18, the babysitter, who is being extremely calm about something

JEN How were they?

HAILEY Great. Amazing. Angels.

JEN Really?

HAILEY Mostly.

JEN What does mostly mean?

HAILEY So, first: everyone is fine. That's the headline. Everyone is alive and in bed.

JEN Why would they not be alive?

HAILEY They would. They are. I'm starting with the good news.

JEN What's the bad news?

HAILEY There's no bad news. There's just news. Owen has a new haircut.

JEN He's four.

HAILEY He did it himself. With the craft scissors. It's mostly on the left. It's quite modern.

JEN Oh my God.

HAILEY And Lily gave the goldfish a bath.

JEN The goldfish lives in water.

HAILEY That's what I told her. Warm water, though. With bubbles. He's fine. He's much cleaner. He seems confused.

JEN Is that everything?

HAILEY One more thing.

JEN Hailey.

HAILEY They taught the parrot a word.

JEN We don't have a parrot.

HAILEY The neighbours do. It lives by the fence.

JEN What word?

HAILEY You know what, the Hendersons will tell you. They seemed really keen to talk to you. So! How was your date?

The Fourth Alarm

Sitcom, roommates · Adult (25-40) · Neutral American · 1 minute

Cast: DEREK SANJAY

A shared apartment, 3 a.m. DEREK, 27, standing on a chair holding a broom. SANJAY, 29, in a bathrobe, very calm

SFX: a smoke alarm chirps

DEREK There! Did you hear that?

SANJAY Everyone in the building heard that. The building across the street heard that.

DEREK It's doing it every forty seconds. I've timed it. I've been timing it for an hour.

SANJAY Why didn't you change the battery?

DEREK I can't find it! There are three smoke alarms. It's not any of them.

SANJAY There's a fourth.

DEREK ...There's a fourth?

SANJAY In the closet. Above the vacuum. The landlord put it there for reasons known only to him.

DEREK Why didn't you tell me?

SANJAY You didn't ask. You just ran around shouting "where are you" at the ceiling.

SFX: chirp

DEREK I'm going to kill it.

SANJAY With a broom?

DEREK With whatever it takes.

SANJAY Or a nine-volt battery. Top drawer. Next to the takeout menus.

DEREK We have batteries?

SANJAY I bought batteries two weeks ago. When it started.

DEREK It started two weeks ago?

SANJAY It's very quiet in the daytime. It likes an audience.

DEREK You've been listening to this for two weeks?

SANJAY I sleep in earplugs.

DEREK Then how are you awake?

SANJAY You're standing on my bed with a broom, Derek.

No Spoilers

Sitcom, workplace · Adult (25-40) · Australian · 1 minute

Cast: KIRSTY MEL

A work kitchen. KIRSTY, 32, who hasn't watched the season finale yet. MEL, 30, who watched it last night and is not coping

KIRSTY Don't.

MEL I didn't say anything.

KIRSTY Your face said something.

MEL My face is neutral. This is my neutral face.

KIRSTY Your neutral face doesn't normally have tears in it.

MEL Hay fever. It's spring.

KIRSTY It's June, Mel.

MEL The seasons are all over the place now.

KIRSTY I'm watching it tonight. I've bought snacks. I've told my family not to ring me. Just survive until five o'clock.

MEL I can do that. I'm a professional. I'm a grown woman.

KIRSTY Good.

MEL Can I say one thing?

KIRSTY No.

MEL It's not a spoiler. It's a feeling.

KIRSTY Feelings are spoilers.

MEL Bring tissues.

KIRSTY Mel!

MEL That could mean anything! People cry at weddings!

KIRSTY Is there a wedding?

MEL ...I can't answer that.

KIRSTY Why can't you answer that?

MEL Because I promised not to spoil it.

KIRSTY So someone dies.

MEL I didn't say that.

KIRSTY You made a noise. You made a little dog noise.

MEL That was the kettle.

KIRSTY The kettle's not on.

MEL ...I'm going to go and sit in my car until five.

The Negotiator

Sketch · Adult (40-55) · Neutral American · 1 minute

Cast: CAROL GRAHAM

A dinner party. GRAHAM, 45, has locked himself in the host's bathroom. CAROL, 50, the host's sister, who "did a course", is negotiating through the door

CAROL Graham, this is Carol. I'm going to be talking to you today.

GRAHAM Go away, Carol.

CAROL I can't do that, Graham. I'm trained.

GRAHAM You did a weekend course at a community center.

CAROL A weekend is two full days. Let's start with something easy. Are you hurt?

GRAHAM Only emotionally.

CAROL That's good. That's something we can work with. Is there anyone in there with you?

GRAHAM It's a bathroom, Carol.

CAROL I have to ask. What happened?

GRAHAM I don't want to talk about it.

CAROL Graham, it's forty minutes to dessert, and I'd like you out for dessert.

GRAHAM I'm not coming out.

CAROL Is it the toilet?

GRAHAM ...It's not not the toilet.

CAROL Okay. What are your demands?

GRAHAM A plunger. A new identity. A car to the airport.

CAROL I can do one of those.

GRAHAM Which one?

CAROL The plunger's under the sink, Graham. It's always under the sink. It's under every sink in America.

GRAHAM ...Oh.

CAROL Take your time.

GRAHAM Carol. Nobody can know about this.

CAROL Graham, it's a small apartment. They've been listening for twenty minutes.

SFX: muffled applause from the dining room

Tell Me About Yourself

Sitcom, job interview · Any · Neutral American · 90 seconds

Cast: **OKAFOR** **TREVOR**

An interview room. MS. OKAFOR, 48, head of HR, very calm. TREVOR, 26, the candidate, who has just realised she is the driver he cut off on the way here

OKAFOR So, Trevor. Tell me about yourself.

TREVOR Well, I'm a people person. A team player. I believe in patience and consideration.

OKAFOR Consideration.

TREVOR For others. Yes. Very important.

OKAFOR Did you drive here, Trevor?

TREVOR ...I took the bus.

OKAFOR Interesting. There's a silver hatchback in the visitor space.

TREVOR Lots of people have silver hatchbacks. It's a popular color.

OKAFOR With a hula dancer bobblehead on the dashboard.

TREVOR That's a... cultural bobblehead.

OKAFOR The same hula dancer that danced at me when that hatchback cut me off on Maple Avenue at nine fifteen this morning.

TREVOR Was that you?

OKAFOR You made a gesture, Trevor.

TREVOR It was a wave!

OKAFOR It was not a wave.

TREVOR It was a wave with some fingers down. I have arthritis. In those two specific fingers.

OKAFOR Let's move on. Where do you see yourself in five years?

TREVOR Honestly? Right now I see myself leaving through that door.

OKAFOR That's refreshingly honest.

TREVOR Is it? Is honesty good? Is that a strength?

OKAFOR It's a start. What's your greatest weakness?

TREVOR Driving, apparently.

OKAFOR ...That's funny.

TREVOR Was it? You're not smiling.

OKAFOR I'm smiling on the inside. It's where I keep it. Last question. Why should we hire you?

TREVOR Because I'm late, I'm rude on the road, and I lied about the bus. But I have never, ever lied on a spreadsheet. My numbers are beautiful.

OKAFOR They are beautiful. I read your portfolio.

TREVOR So I'm hired?

OKAFOR You're on the shortlist. And Trevor. The lane merges on Maple. Everyone takes turns.

TREVOR Everyone takes turns. Yes. I'm writing that down.

The Second Exit

Sketch · Any · Neutral British · 90 seconds

Cast: **PEARCE** **CHLOE**

A small car on a driving test. MR. PEARCE, 58, examiner, who has not smiled since 1996. CHLOE, 18, on her fourth attempt, very nervous, very chatty

PEARCE When you're ready, move off.

CHLOE Okay. Mirror. Signal. Mirror again, because you can't be too careful. Hello, mirror. Blind spot. Nothing in the blind spot. Is there? No. Moving off.

PEARCE You're still in neutral.

CHLOE I know. I was building suspense.

PEARCE Take the next left.

CHLOE Left. The left one. The one on the left.

PEARCE That is where left generally is.

CHLOE Sorry, I talk when I'm nervous. My instructor says I narrate. He says it's like driving with a nature documentary.

PEARCE The limit here is thirty.

CHLOE I'm doing twenty-two.

PEARCE I'm aware. A pigeon overtook us.

CHLOE It was a very fit pigeon. Can I ask you something?

PEARCE You may not.

CHLOE Do you like your job?

PEARCE At the roundabout, take the second exit.

CHLOE That's a no. Oh God. A roundabout. I hate roundabouts. It's a circle of decisions.

PEARCE Second exit.

CHLOE First exit. Coming up to second exit. Taking second exit. Hello, second exit. We did it.

PEARCE You went round twice.

CHLOE I was being thorough.

PEARCE Pull over on the left when it's safe.

CHLOE Is this the end? Did I kill anyone? I don't think I killed anyone.

PEARCE Nobody died.

CHLOE I'll take that. Did I pass?

PEARCE You had nine minor faults.

CHLOE Is that bad? What's the maximum?

PEARCE Fifteen.

CHLOE So I passed?

PEARCE ...You passed.

CHLOE I passed! Mr. Pearce! Can I hug you?

PEARCE You may not.

CHLOE Can I hug the car?

PEARCE The car belongs to your mother. Do what you like.

Some Assembly Required

Sitcom, old couple · Mature (55+) · Southern US · 90 seconds

Cast: **LORETTA** **HANK**

A spare bedroom in Tennessee. HANK, 70, and LORETTA, 68, married forty-one years, assembling a flat-pack bookcase before their granddaughter's visit. It has been three hours

LORETTA There's a picture of a little man. He's happy. Why is he happy, Hank?

HANK He's happy because he's a drawing. Nobody asked him to find a dowel.

LORETTA Step six. "Insert dowel B into hole C."

HANK I don't have a B. I've got four A's and a thing shaped like a tooth.

LORETTA The tooth is B.

HANK Then why'd they draw it round?

LORETTA Because it's round in Sweden, Hank.

HANK It's not from Sweden. It's from a warehouse in Knoxville.

LORETTA Well, it wants to be from Sweden.

HANK Hand me the hammer.

LORETTA It says no hammer. There's a picture of a hammer with a line through it.

HANK That's a suggestion.

LORETTA It's a hammer in jail, Hank. That is not a suggestion.

HANK Forty-one years, and I've never once seen you read the instructions for anything.

LORETTA I read them now because I've seen what happens when you don't.

HANK What's that supposed to mean?

LORETTA The deck.

HANK The deck was structurally sound.

LORETTA The deck is in the neighbors' yard.

HANK Part of the deck.

LORETTA The part with the grill on it.

HANK ...It was a very strong wind.

LORETTA Honey, there are three screws left over.

HANK Those are spares.

LORETTA The bag says "exactly twenty-four." We used twenty-one.

HANK Then they gave us too many. That's generous. That's hospitality.

LORETTA From Sweden.

HANK Stand it up.

LORETTA You stand it up.

HANK Together, then. On three. One, two—

SFX: a slow creak, then a clatter

LORETTA ...Well.

HANK It's a very modern design.

LORETTA It's a pile, Hank.

HANK Kaylee's nineteen. She'll love a pile. Piles are very in right now.

Reply All

Sitcom, workplace · Adult (25-40) · Neutral American · 90 seconds

Cast: **MARCUS** **PRIYA**

An open-plan office. PRIYA, 29, frozen at her desk. MARCUS, 31, her deskmate, who has just received her email along with four hundred other people

MARCUS Priya.

PRIYA Don't.

MARCUS Priya, did you just reply all—

PRIYA I'm aware of what I did, Marcus.

MARCUS —to the CEO's retirement announcement—

PRIYA It was supposed to go to you. Just you.

MARCUS —with "Finally. Now we can get a real coffee machine."

PRIYA The coffee machine is terrible. Everyone agrees.

MARCUS Everyone agrees privately. You agreed with four hundred people. Including the CEO. Who bought that coffee machine.

PRIYA How do you know that?

MARCUS It has a plaque on it. "Donated by Gordon, with love."

PRIYA Oh no. I thought the plaque was a joke.

MARCUS The plaque was not a joke. Nothing about that plaque is a joke.

PRIYA Can I recall it? There's a recall button.

MARCUS The recall button just sends everyone a second email saying "Priya would like to recall the message."

PRIYA So everyone who hadn't read it—

MARCUS Will now read it. With interest.

PRIYA I'm going to have to move to another country.

MARCUS Hang on. Someone's replied. Linda from Accounts. A thumbs-up.

PRIYA What?

MARCUS Dave from Legal. "Agreed." And someone from the warehouse: "Finally someone said it." Oh, it's happening.

PRIYA What's happening?

MARCUS A movement. Twenty replies. Someone's started a petition. It's named after you.

PRIYA Oh God.

MARCUS Wait. Gordon's replied.

PRIYA I'm going to be sick.

MARCUS He says, "Fair point. The machine was my wife's idea. Don't tell her." And a coffee cup emoji.

PRIYA ...He's funny?

MARCUS Apparently. Nobody knew. It's been twenty years.

PRIYA So I'm not fired.

MARCUS You're a hero. It's worse. Now they'll expect things from you.

She's Speaking French

Sitcom, family · Adult (25-40) · Irish · 90 seconds

Cast: **CIARAN** **MAM**

A video call. CIARAN, 34, in London. His MAM, 66, in Galway, who has rung for help with her new tablet. He can see only her forehead

CIARAN Mam. Mam. I can only see your forehead.

MAM That's the angle I like. It's very slimming.

CIARAN Tilt it down. Down. No, the other down.

MAM There's only one down, Ciarán.

CIARAN Now I'm looking at the ceiling. Is that a new light?

MAM Your father put it up. It flickers when the kettle's on. We've accepted it.

CIARAN Okay. What's the problem?

MAM The problem is it's talking to me. There's a woman in it. I asked your father what time Mass was, and she answered.

CIARAN That's the voice assistant. It's meant to do that.

MAM Well, she's very forward. She told me the weather without being asked.

CIARAN You probably asked by accident.

MAM I said, "Holy God, it's raining again." And she said, "It's currently twelve degrees and raining in Galway."

CIARAN That's helpful.

MAM That's nosy. How does she know I'm in Galway?

CIARAN It uses your location.

MAM Well, I didn't tell her. Did you tell her?

CIARAN I didn't tell her anything, Mam.

MAM Somebody did. Was it Bernadette next door? She tells everyone everything.

CIARAN It wasn't Bernadette.

MAM Can I turn her off?

CIARAN Yes. Go into settings. It's a little grey wheel.

MAM I've a little wheel. A cog, like. Pressing it. ...Oh.

CIARAN What?

MAM Now she's speaking French.

CIARAN How did you... okay. Don't touch anything.

MAM She's very polite in French. I think I prefer her.

CIARAN I'm home at Christmas. I'll fix it then.

MAM Grand. We'll keep her till then. Your father's learning French off her.

CIARAN He's what?

MAM He's got as far as "the cat is under the table." We haven't got a cat. But he's thrilled.

The Pharaoh's Curse

Sketch · Adult (30-45) · Neutral American · 90 seconds

Cast: **DUSTIN** **PHIL**

An escape room called "The Pharaoh's Curse", twenty minutes left on the clock. PHIL, 44, an accountant, deadpan. DUSTIN, 31, extremely into it. They are strangers booked into the same slot

DUSTIN The hieroglyphs! Phil! The hieroglyphs are a code!

PHIL They're stickers.

DUSTIN Coded stickers! Look. Bird, bird, eye, snake. That's four digits!

PHIL Or it's a bird, a bird, an eye and a snake.

DUSTIN You have to open your mind, Phil. The Pharaoh doesn't give up his secrets to closed minds.

PHIL The Pharaoh is a mannequin in a wig from a party store. The price tag's still on.

DUSTIN That's what he wants you to think.

PHIL He wants me to think he cost nineteen ninety-nine?

DUSTIN Fifteen minutes! The sand is falling!

PHIL That's an egg timer.

DUSTIN The egg timer of destiny!

PHIL I came here for my niece's birthday. She left. She said she'd be right back. That was forty minutes ago.

DUSTIN She was taken by the curse.

PHIL She was taken by a text from a boy named Tyler.

DUSTIN Okay. The sarcophagus. There's a lock. Three digits. Think. What would a pharaoh choose?

PHIL His birthday.

DUSTIN Nobody knows a pharaoh's birthday, Phil!

PHIL Then try one, two, three.

DUSTIN That's insulting to the pharaoh.

PHIL Try it.

DUSTIN ...One. Two. Three.

SFX: a click, and a creaking lid

DUSTIN How did you know?

PHIL I'm an accountant. I've audited three of these places. Half the locks are one, two, three.

DUSTIN What's inside?

PHIL A key. And a laminated card: "Congratulations. You have escaped the curse. Please leave a review."

DUSTIN ...That's it?

PHIL That's it.

DUSTIN Do you want to do "The Haunted Submarine"? It's next door. It has a real periscope.

PHIL Does it.

DUSTIN Please, Phil. I came on my own. I always come on my own.

PHIL ...One room. And I'm doing the locks.

Upgrade

Sketch, customer service · Adult (40-55) · Neutral American · 90 seconds

Cast: **CRAIG** **DENISE**

An airport gate desk. DENISE, 52, gate agent for twenty-six years. CRAIG, 35, a passenger trying to get upgraded to first class

CRAIG Hi! Hello. Good morning. Love the scarf.

DENISE It's the uniform.

CRAIG It really works on you. Quick one. Any chance of an upgrade?

DENISE Are you a frequent flyer?

CRAIG I fly frequently. In my heart.

DENISE How many times have you flown with us?

CRAIG Counting this one? One.

DENISE Then no.

CRAIG What if I told you it's my birthday?

DENISE May I see your ID?

CRAIG ...It's my birthday in spirit.

DENISE Any other reason?

CRAIG I'm on my honeymoon.

DENISE Where's your wife?

CRAIG She's meeting me there. It's a very modern marriage.

DENISE What's her name?

CRAIG ...Denise.

DENISE That's my name.

CRAIG What a coincidence! That's a sign.

DENISE It's on my badge, sir.

CRAIG Okay. Full honesty. I'm six foot four. Economy legroom was designed for a garden gnome. Last flight I had my knees in my ears for five hours. The man in front reclined into my lap. We're still in touch.

DENISE ...That's the first true thing you've said.

CRAIG It is. And I'm sorry about the scarf. It's a lovely scarf. But it's the uniform, and I knew that.

DENISE I can't put you in first.

CRAIG I understand.

DENISE I can put you in an exit row. Extra legroom. You'd have to help people in an emergency.

CRAIG I'd be amazing in an emergency. I'm very calm under pressure.

DENISE You've told me four lies in two minutes.

CRAIG The lies were a warm-up.

DENISE Seat fourteen C. And sir?

CRAIG Yes?

DENISE Happy birthday.

CRAIG ...It's not my birthday.

DENISE I know. Sarcasm is the only perk of the job.

The Butter Story

Sitcom, siblings · Adult (25-40) · Neutral American · 90 seconds

Cast: **MEGAN** **LUKE**

A hotel room the night before their brother Tom's wedding. MEGAN, 33, the eldest, holding a printout. LUKE, 27, the best man, who wrote it

MEGAN You can't say this.

LUKE Which part?

MEGAN Page one. Page two. Most of page three.

LUKE Page four's good, though.

MEGAN Page four is "Thank you, and please enjoy the chicken."

LUKE People like the chicken.

MEGAN "When Tom was twelve he got his head stuck in the banister and the fire department had to use butter."

LUKE That's a classic. That's a crowd-pleaser.

MEGAN Rachel's grandmother is ninety-one, Luke. She thinks Tom is a doctor.

LUKE He is a doctor.

MEGAN She thinks he's a dignified doctor. You're going to tell her about the butter.

LUKE It was a lot of butter. Mom had to go to the store twice.

MEGAN And what's this? "Tom and I share a special bond, because I'm the only one who knows what really happened in Cancún."

LUKE That's a joke.

MEGAN What happened in Cancún?

LUKE Nothing. That's the joke. Nothing happened. But everyone will wonder.

MEGAN Rachel will wonder. Rachel will wonder on her honeymoon.

LUKE Fine. What do you want me to say?

MEGAN Something nice. Something true.

LUKE That's harder.

MEGAN Why?

LUKE Because if I say the true thing I'll cry, Meg. At a microphone.

MEGAN What's the true thing?

LUKE ...That when Dad left, Tom was sixteen, and he got a job at the car wash so I could still play Little League. And he never mentioned it. I only found out last year.

MEGAN Luke.

LUKE See? That's not a joke. That's a disaster.

MEGAN Put that on page one.

LUKE I'll cry.

MEGAN Then you'll cry. And then you do the butter.

LUKE I can still do the butter?

MEGAN After the crying, you can do the butter. People need relief.

Hedge Watch

Sketch · Mature (55+) · Scottish · 90 seconds

Cast: **MORAG** **SHEILA**

A parked car on a quiet Edinburgh street, 2 a.m. MORAG, 71, with binoculars. SHEILA, 68, with a flask and a tin of shortbread. Somebody has been cutting shapes into Morag's hedge

MORAG Anything?

SHEILA A fox. And a man walking a cat.

MORAG Nobody walks a cat.

SHEILA This man does. It had a wee harness. It looked mortified.

MORAG Keep your eyes on the hedge.

SHEILA I've had my eyes on the hedge since eleven. It's a hedge, Morag. It's no doing anything.

MORAG That's what they want you to think.

SHEILA Who's they?

MORAG Whoever cut a swan into it on Tuesday.

SHEILA It was a lovely swan.

MORAG It was not asked for.

SHEILA And the dolphin on Thursday. You have to admit the dolphin was very good.

MORAG The minister's wife asked me if I'd taken up topiary. At my age. With my wrists.

SHEILA Shortbread?

MORAG Is it the good shortbread?

SHEILA It's the shop shortbread.

MORAG ...Go on, then.

SHEILA Wait. Somebody's there. By the gate. With shears.

MORAG I've got them. Pass me the torch.

SHEILA Morag, it's Duncan.

MORAG Duncan? From number twelve?

SHEILA How many Duncans do you think there are on this street?

MORAG He's eighty. He's had a new hip.

SHEILA Well, it's working. Look at him go. What is that?

MORAG ...It's a heart.

SHEILA He's cutting a heart into your hedge.

MORAG Oh.

SHEILA The swan, Morag. The dolphin. You told the bowling club you liked dolphins.

MORAG That was in April.

SHEILA He's been working up to it. Are you going out?

MORAG At two in the morning? In my rollers?

SHEILA He's out in his hat with the bobble. It's the same commitment. Go on.

MORAG Give me the shortbread.

SHEILA What for?

MORAG You can't go out to a man empty-handed.

Big Barbara

Sketch · Adult (25-40) · Neutral American · 90 seconds

Cast: **RAY** **JO**

A kitchen table covered in hand-drawn maps. RAY, the mastermind, very serious. JO, the crew, who has questions. The target: a prize-winning pumpkin at the county fair

RAY Midnight. We go in over the fence behind the goat pen.

JO Why the goat pen?

RAY Blind spot. No cameras.

JO There's a goat.

RAY The goat's not a security measure, Jo.

JO Have you met a goat? My cousin got headbutted into a creek.

RAY Fine. We bring a carrot.

JO For the goat, or for us?

RAY For the goat! Stage two. We enter the Giant Vegetable Tent.

JO The what tent?

RAY The Giant Vegetable Tent. It's in capitals on the map.

JO I wrote "big veg."

RAY Write it properly! This is a professional operation. We locate the target.

JO Big Barbara.

RAY We don't call the target Big Barbara.

JO It's on her sign. "Big Barbara. Eight hundred and twelve pounds. Grown by Earl Denton."

RAY We don't use her name. It makes it personal.

JO How do we move her?

RAY What?

JO She's eight hundred pounds. How do we get her over the fence?

RAY ...We roll her.

JO Over a fence?

RAY Through the gate.

JO The gate's locked.

RAY I thought we were going over the fence!

JO We are! You are. I'm not rolling a pumpkin the size of a hatchback over a fence, Ray.

RAY Fine. We don't take her. We just swap the ribbon.

JO Onto what?

RAY My pumpkin.

JO Your pumpkin is the size of a grapefruit.

RAY She's got heart!

JO Ray. Is this about Earl?

RAY Nine years in a row, Jo. Nine years. I talk to my pumpkin every morning. I play her jazz.

JO Maybe try classical.

RAY ...You think?

JO Barbara's clearly a Mozart girl.

The Milkmaid's Pail

Sketch · Adult (40-55) · Neutral British · 90 seconds

Cast: **NIGEL** **BEV**

A dark alley in York, the last stop on a ghost walk. NIGEL, 50, the guide, in a cape, trying very hard. BEV, 55, the only customer tonight, a sceptic

NIGEL And here, in this very alley, in the year sixteen forty-four, a young milkmaid was lost to the plague.

BEV What was she doing in an alley?

NIGEL ...Milking.

BEV In the town centre?

NIGEL There were cows everywhere back then. It was a very cow-based economy. And they say that on moonless nights you can still hear her calling.

BEV Calling what?

NIGEL "Where is my pail?"

BEV Her pail.

NIGEL She lost her pail. It's a very sad story.

BEV It's a very specific story.

NIGEL Listen. Do you hear that?

BEV That's a bus.

NIGEL It's her. Wailing across the centuries.

BEV It's the number four.

NIGEL Madam, I've been doing this tour for thirty years—

BEV And how many ghosts have you seen?

NIGEL ...Personally?

BEV Personally.

NIGEL Well, not as such. But my colleague Keith saw a shadow in 2009.

BEV Where's Keith now?

NIGEL Accounting. He said the shadow turned out to be his own.

BEV That's a better ghost story than the milkmaid.

NIGEL It's a Tuesday in November. You're the only one who booked. My feet are soaked. Why are you here?

BEV My husband took me on this tour on our first date. Thirty years ago. The guide was a young man in a cape with very wet feet, who told us about a milkmaid who'd lost her pail.

NIGEL ...That was my first year.

BEV You were terrible then, too. He laughed all the way home.

NIGEL Where's your husband now?

BEV He died in March. He'd have wanted to know if you were still going.

NIGEL Oh.

BEV Tell me about the pail again. Properly. With the voice.

NIGEL Right. Yes. In the year sixteen forty-four...

The Swan Lamp

Sitcom, siblings · Adult (40-55) · Neutral American · 90 seconds

Cast: **PAUL** **MIKE**

Their late parents' attic in Ohio. MIKE, 52, and PAUL, 49, dividing up the contents. They have reached the lamp: a ceramic swan with a shade on its back

PAUL You take it.

MIKE No, you take it.

PAUL Mom wanted you to have it.

MIKE Mom never said that.

PAUL She said it with her eyes. Every Thanksgiving.

MIKE Paul, that lamp is the ugliest object in the state of Ohio. It has teeth.

PAUL Swans don't have teeth.

MIKE This one does. Look at it. It's smiling. Swans shouldn't smile.

PAUL Okay. We flip for it.

MIKE Fine. Heads you take it, tails I don't.

PAUL That's the same thing.

MIKE Is it? Are you sure?

PAUL Yes, Mike. You did that when I was eight and I lost my bike.

MIKE You were a very trusting child.

PAUL We could donate it.

MIKE To who? Who'd take it?

PAUL A museum. Of fear.

MIKE Mom loved that lamp.

PAUL I know. She bought it on their honeymoon. Dad said it was their first fight.

MIKE Who won?

PAUL Well. It's here, isn't it?

MIKE ...She used to turn it on when we were out late. So we'd know she was waiting up. I'd come up the drive and see the swan in the window.

PAUL Me too. I hated that swan. I was so glad to see it.

MIKE Okay. Joint custody.

PAUL Six months each?

MIKE You get it first.

PAUL Why me first?

MIKE I'm older. I'm tired. And it's looking at you.

PAUL It is not.

MIKE It is. It's smiling at you, Paul.

PAUL ...Fine. But it goes in the window.

MIKE Obviously it goes in the window.

Enzo

Sketch, deadpan vs manic · Adult (30-45) · Neutral American · 2 minutes

Cast: **REYES** **BOONE**

An unmarked car outside a florist's shop. DETECTIVE REYES, 44, twenty years on the job, deadpan. DETECTIVE BOONE, 32, on his first stakeout, who has taken the cover story very seriously

REYES What are you wearing?

BOONE It's my cover.

REYES Your cover is "man in a car."

BOONE My cover is Enzo. Enzo is a retired Italian yacht designer who's come to this town to rediscover love.

REYES And the mustache?

BOONE Enzo has always had the mustache.

REYES It's coming off on the left.

BOONE Enzo's been through a lot.

REYES Boone, nobody's going to look in the car. That's the point of a stakeout. We sit, we watch, we eat gas station sandwiches, we go home.

BOONE And if they do look? If the suspect walks right up to this window? Then what are you, "woman in a car"?

REYES Yes.

BOONE That's not a character.

REYES It's my whole life, Boone.

BOONE I've given Enzo a backstory. He lost his wife, Isabella, in a sailing accident off Capri.

REYES Please stop.

BOONE He blames himself. He built the boat.

REYES That's dark.

BOONE He's a complex man.

REYES Movement. Shop door. Guy in a gray jacket.

BOONE Is that him?

REYES That's him. Get down.

BOONE Enzo doesn't hide. Enzo faces the storm.

REYES Enzo needs to get down before he blows three months of work.

BOONE Okay. Enzo is getting down.

REYES He's coming this way.

BOONE Should I talk to him? I've got the accent ready.

REYES Don't do the accent.

BOONE It's a very good accent.

REYES Do not do the accent.

SFX: a knock on the car window

REYES ...He's knocking.

BOONE What do we do?

REYES Roll it down. Say nothing.

SFX: a window rolling down

BOONE Buongiorno.

REYES I told you—

BOONE He's asking if we're lost. He's... oh, he's lovely. He's asking if I'm all right. Because of the mustache.

REYES Tell him you're fine.

BOONE He's giving me a flower. A carnation. He says it's "for Isabella."

REYES How does he know about Isabella?

BOONE I might have mouthed it.

REYES You mouthed "Isabella" at a suspect?

BOONE He's welling up. He lost someone too, he says. Reyes, I think Enzo's made a friend.

REYES Boone.

BOONE He's invited me to dinner. Thursday. Should I go?

REYES ...Yes. Wear a wire.

BOONE Enzo would wear a cravat.

REYES Wear both.

Notes from the Studio

Sketch · Adult (40-55) · Neutral American · 2 minutes

Cast: DOUG KAREN

A television studio office. DOUG, 40, a writer pitching his dream show. KAREN, 45, the executive, who has heard four hundred pitches this year and would like to get to lunch

DOUG Okay. Picture this. A world where—

KAREN No "picture this." Just tell me.

DOUG Right. A world where dogs can talk.

KAREN Done. There are nine of those.

DOUG But only one dog. And only on Tuesdays.

KAREN Why Tuesdays?

DOUG Nobody knows. It's a mystery. That's season two.

KAREN What does the dog say?

DOUG Mostly complaints. He's very disappointed in his owner. He's like a dad.

KAREN Who's the owner?

DOUG A divorced man, forty, lives in a van, wants to be a jazz drummer.

KAREN That's you.

DOUG It's not me.

KAREN You mentioned your van in the lobby. Twice.

DOUG It's inspired by me. Loosely. So the dog, Biscuit—

KAREN We can't call him Biscuit.

DOUG Why not?

KAREN Research did a survey. Food names are testing badly for dogs this year.

DOUG That's insane.

KAREN I don't make the rules. Can he be Colonel?

DOUG Colonel?

KAREN Colonel tests very well. It has authority.

DOUG He's a small terrier.

KAREN Then it's ironic. Irony tests well with the young ones.

DOUG Fine. So Colonel, on Tuesdays—

KAREN Can it be every day?

DOUG The whole point is Tuesdays.

KAREN Nobody knows what day it is anymore, Doug. I don't know. What day is it?

DOUG Thursday.

KAREN See, I'd have said Monday. Every day. And can the dog be a cat?

DOUG What?

KAREN Cats are cheaper to animate. They move less.

DOUG So it's a talking cat that talks every day.

KAREN That's a hit.

DOUG That's nothing! That's a cat! What about the jazz drummer?

KAREN Can he be a surgeon?

DOUG Why would he be a surgeon?

KAREN People love hospital shows. Handsome surgeon, talking cat, no van.

DOUG You've taken out everything.

KAREN I've taken out everything that doesn't work.

DOUG That's everything I love.

KAREN That's usually the same list. Welcome to television.

DOUG ...Can I keep Tuesdays?

KAREN One episode. Called "Tuesday." The cat is silent all day, and nobody knows why.

DOUG That's... actually beautiful.

KAREN I know. I've been doing this for twenty years. I'm not a monster. Now get out. I have lunch.

DOUG Can I call the cat Biscuit?

KAREN Don't push it.

Nobody Read the Book

Sitcom · Mature (55+) · Neutral American · 2 minutes

Cast: **JOYCE** **ELAINE**

A kitchen, five minutes before book club. JOYCE, 66, and ELAINE, 70, best friends for thirty years. Neither of them has read the book

JOYCE Did you read it?

ELAINE Of course I read it.

JOYCE What happens?

ELAINE ...Things.

JOYCE Elaine.

ELAINE I read the first page three times. Every night. Then I woke up with it on my face.

JOYCE I didn't get that far. I used it as a coaster.

ELAINE Okay. We've got five minutes. What do we know?

JOYCE It's called "The Salt Orchard."

ELAINE Good. That's a start.

JOYCE There's a woman on the cover. Looking at the sea.

ELAINE So there's a woman. And the sea.

JOYCE And she's sad. You can tell from the back of her head.

ELAINE They're always sad on the cover. Nobody puts a happy woman looking at the sea. She'd turn around.

JOYCE What if Margaret asks us something?

ELAINE Margaret always asks. Margaret reads everything twice with a pencil.

JOYCE What do we say?

ELAINE Things that are true about any book. Watch. "I thought the ending was earned."

JOYCE Ooh.

ELAINE "The sea was almost a character."

JOYCE That's good. Is the sea a character?

ELAINE The sea is always a character, Joyce. That's the rule. Anything on the cover is a character.

JOYCE "I found the mother very complicated."

ELAINE Is there a mother?

JOYCE There's always a mother.

ELAINE That's true. There's always a complicated mother.

JOYCE What if she asks for our favorite part?

ELAINE Then you say, "I don't want to spoil it for anyone who hasn't finished."

JOYCE Everyone's finished.

ELAINE Not everyone. Us.

JOYCE That's clever.

ELAINE I've been doing this for eleven years.

JOYCE Eleven years? You've never read one?

ELAINE I read the one about the dog. I cried for a week. Never again.

SFX: a doorbell

JOYCE That's them. Oh God. I'm sweating.

ELAINE Breathe. The sea was a character.

JOYCE The sea was a character. The mother was complicated.

ELAINE And the ending was earned.

JOYCE Elaine. What if there's no mother?

ELAINE Then we say her absence was a presence.

JOYCE ...You're a genius.

ELAINE I know. Open the door. And hide the coaster.

Chapel B

Sitcom · Adult (25-40) · Neutral American · 2 minutes

Cast: SIMON NATE

The back row of a chapel. NATE, 29, and SIMON, 31, strangers, both slightly late. The service has just begun

SIMON Did you know him well?

NATE Pretty well. Family friend. Uncle Walt.

SIMON Walt?

NATE Yeah. Walter.

SIMON This is Gerald.

NATE What?

SIMON The photo. By the flowers. That's Gerald. Gerald Hoffman. He was my landlord.

NATE That's not Walt.

SIMON That's what I'm saying.

NATE Walt had a beard.

SIMON Gerald did not have a beard. Gerald had a very particular toupee. There it is. That's the toupee.

NATE Oh no. Where's Walt?

SIMON Is there another chapel?

NATE There's a Chapel B. I thought this was B.

SIMON This is A. It says A on the door. In gold.

NATE I didn't look at the door. I followed a sad man in a hat.

SIMON That's everyone at a funeral.

NATE I'm going to have to leave.

SIMON You can't leave now. They're doing the reading. Everyone will turn around.

NATE I'm going to miss Walt.

SIMON You're going to miss Walt anyway. That's how funerals work.

NATE That's dark.

SIMON Sorry. I make jokes when I'm uncomfortable.

NATE You're not the one at the wrong funeral.

SIMON I'm at the funeral of a man who kept my deposit over a blind I didn't break. I'm plenty uncomfortable.

NATE Then why did you come?

SIMON Honestly? To make sure.

NATE ...That's darker.

SIMON I know. I'm working on it.

SFX: the organ swells

NATE They want us to stand.

SIMON Stand. Just do what everyone does.

NATE They're singing. I don't know this hymn.

SIMON Nobody knows the hymn. Move your mouth and look moved.

NATE This is the worst day of my life.

SIMON It's definitely not the worst day of Gerald's.

NATE Stop.

SIMON Sorry. Listen. After this there are sandwiches in the hall. We slip out, you find Chapel B, you catch the end for Walt.

NATE And you?

SIMON I'm staying for the sandwiches. He owes me four hundred dollars. I'm taking it out in egg salad.

Day 142

Sitcom, sci-fi · Adult (30-45) · Neutral American · 2 minutes

Cast: **VOSS** **PARK**

A research station in orbit, day 142 of a year-long mission. COMMANDER VOSS, by the book. ENGINEER PARK, who has not done the dishes

VOSS Park. We need to talk about the chore wheel.

PARK Commander, we're in space. We are four hundred kilometers above the Earth. Surely there are bigger issues.

VOSS There are no bigger issues. There's a fork floating in the observation module.

PARK That's not my fork.

VOSS It has your initials on it.

PARK Anyone could write my initials on a fork.

VOSS In your handwriting? With the little star over the K?

PARK ...It's a common star.

VOSS It is day one hundred and forty-two. You have done the dishes twice.

PARK Dishes are complicated up here. Water doesn't behave. It goes into a ball. It chases you.

VOSS It does not chase you.

PARK It chased me into the airlock, Commander.

VOSS Because you tried to rinse a pot with a sneeze.

PARK I was improvising. It's what they trained us for.

VOSS They trained us for hull breaches.

PARK And that pot was a hull breach waiting to happen. There's chili on it from March.

VOSS Whose chili?

PARK ...Also mine. But it was a very good chili.

VOSS Park. We have six more months up here. Just us and a robot arm. I'd like to spend them in a clean station.

PARK What if we made the chore wheel more fun?

VOSS It's a chore wheel. It's not supposed to be fun.

PARK What if there were prizes?

VOSS Like what?

PARK The winner gets the window for the sunrise.

VOSS We get sixteen sunrises a day.

PARK So loads of prizes! Everybody wins!

VOSS Everybody winning isn't a prize.

PARK Okay. Then the loser takes the Friday call with Mission Control.

VOSS ...I hate the Friday call.

PARK Everyone hates the Friday call. Gary does the thing where he reads out the budget.

VOSS For forty minutes.

PARK With slides. In space.

VOSS Fine. The loser takes the Friday call.

PARK Deal.

VOSS And you start today. The fork.

PARK I can't reach it. It's in the corner.

VOSS Park. We're weightless. Everything is reachable.

PARK Not emotionally.

VOSS Get the fork.

Happy Sixtieth, Dan

Sitcom, siblings · Young adult (18-25) · Neutral American · 2 minutes

Cast: **AVA** **LEO**

A dark living room. Twins AVA and LEO, 19, crouched behind the sofa for their dad's sixtieth surprise party. Thirty guests are hiding elsewhere. The car has just pulled up

AVA He's here. Everybody, shh!

LEO I am shh-ing. I'm the most shh person in this room.

AVA You're breathing like a horse.

LEO I'm nervous! I'm a nervous breather!

AVA Where's the banner?

LEO It's up. On the wall.

AVA Which wall?

LEO The one he'll see first. By the door.

AVA Leo. Did you check the spelling?

LEO Of course I checked the spelling. It's "Happy Sixtieth." I've been spelling "happy" since I was four.

AVA Read it to me.

LEO I can't read it, it's dark.

AVA Use your phone.

LEO If I use my phone he'll see the light!

AVA Cover it with your hand.

LEO ...Okay. "Happy Sixtieth, Dad." Good. Good. Oh.

AVA What?

LEO It says "Happy Sixtieth, Dan."

AVA Who's Dan?

LEO Nobody's Dan! There is no Dan! I told the guy on the phone "Dad" and he wrote "Dan"!

AVA You didn't check it when you picked it up?

LEO It was rolled up! It was very tightly rolled!

AVA Okay. Fine. Nobody will notice. Everyone will be shouting.

LEO Mrs. Kowalski will notice. She notices everything. She'll say "Who's Dan?" at the cake.

SFX: keys in the front door

AVA He's at the door.

LEO I'm going to fix it. I can make the N a D. With tape. I've got tape!

AVA Why do you have tape on you?

LEO I always carry tape! It's my thing!

AVA That is not your thing. Since when is that your thing?

LEO Since today! Hold the phone! No light! Some light!

SFX: the door opens; a light switch clicks

AVA Surprise!

LEO Surprise!

AVA ...Dad?

LEO Why's he laughing?

AVA He's pointing at the banner.

LEO Oh no.

AVA He's saying... Leo, he's saying his friends at work call him Dan.

LEO What?

AVA It's a work thing. Since the eighties. Now they're all yelling "Dan!"

LEO So I got it right?

AVA You got it right by accident.

LEO I'd like that on the record. I'd like that announced at the cake.

AVA Put the tape away.

LEO Never. It's my thing now.

I Brake for Tubas

Sketch · Adult (40-55) · Neutral British · 3 minutes

Cast: **GILES** **FENWICK**

The lost property office at a London railway terminus. MRS. FENWICK, 58, clerk for thirty years, unhurried. GILES, 42, who left something on the 8:14 from Reading and needs it back before a very important evening

GILES Hello! Hi. I've lost something. On the eight fourteen from Reading.

FENWICK Everyone's lost something. That's why the door says Lost Property.

GILES Yes. Right. It's quite urgent.

FENWICK It always is. Name?

GILES Giles Ashworth.

FENWICK Item?

GILES A violin case. Black. Old. With a sticker that says "I brake for tubas."

FENWICK ...Let's have a look.

SFX: a heavy ledger opening

FENWICK The eight fourteen from Reading. Umbrella. Umbrella. Umbrella. Single shoe.

GILES Just the one shoe?

FENWICK We get a lot of single shoes. I've never understood it. How do you get off a train and not notice?

GILES No idea.

FENWICK I have theories. Prosthetic leg, with a sandal on it.

GILES A leg?

FENWICK Nobody's claimed it. I think whoever it belongs to is managing without.

GILES I really do need the violin.

FENWICK You a musician?

GILES No. Well, yes. Tonight. I'm proposing. At a restaurant. My girlfriend plays in an orchestra. I've been learning her favourite piece for eight months. In my car.

FENWICK In your car.

GILES The walls at home are very thin. The neighbours thought someone was strangling a cat.

FENWICK And the ring?

GILES In the case. In the little compartment where the rosin goes.

FENWICK You put the ring in the violin case, and then you lost the violin case.

GILES I'm aware of the sequence, yes.

FENWICK Carrying on. Umbrella. A goose.

GILES A goose?

FENWICK Live. Very angry. He's in the back office with Derek. Derek's not happy either.

GILES How does a goose get on a train?

FENWICK Same as you. Somebody lets him. Umbrella. A wedding cake. Three tiers.

GILES Someone left a wedding cake?

FENWICK With the little couple on top. We ate the bottom tier. Perishables after four hours, it's the rule.

GILES That's terrible!

FENWICK It was lemon. Very good. And here we are. One violin case. Black. "I brake for tubas."

GILES Oh, thank God.

FENWICK I just need you to prove it's yours.

GILES I told you what it looks like.

FENWICK I've just read it out. Anyone could say "I brake for tubas."

GILES Why would anyone say that who didn't have to?

FENWICK I've had people claim the goose, sir. What's in the little compartment?

GILES A ring. Gold. A small sapphire.

FENWICK Could be anyone's.

GILES It's engraved! It says "C, will you." Just that. They ran out of room.

FENWICK Will you what?

GILES The rest was going to cost another forty pounds!

FENWICK ...That's yours.

GILES Yes!

FENWICK One more thing.

GILES What?

FENWICK Play it.

GILES Here?

FENWICK You've practised eight months. Play me a bit. Then I'll know it's yours, and I'll know she's in for a nice evening and not a strangled cat.

GILES I'm not very good.

FENWICK Thirty years in this office. Nobody's ever played me anything. Go on.

SFX: a violin, hesitant and scratchy, begins a tune

FENWICK ...Keep going.

GILES Is it all right?

FENWICK It's dreadful. Keep going.

SFX: the violin wobbles on

FENWICK Stop. Stop. That'll do. Awful, and lovely. She'll say yes.

GILES You think?

FENWICK Nobody learns something that badly for eight months for someone they don't love. She'll hear that. Now go. And take the goose.

GILES The goose isn't mine!

FENWICK It is now. Derek can't take any more.

Fifty Years and a Hat

Sitcom, old couple · Mature (55+) · Neutral American · 3 minutes

Cast: **DOT** **RON**

A nice restaurant. RON, 72, and DOT, 70, married fifty years today. Ron booked the table. Dot suspects he has no idea why

DOT So. Why are we here, Ronald?

RON For dinner.

DOT We have dinner every night. At home. In front of the quiz show.

RON Tonight we're having it in front of other people. It's good for us.

DOT You hate other people.

RON I hate most other people. I've made an exception for the waiter. He called me "young man."

DOT He calls everybody that. He called the woman at table six "young man."

RON Well, she seemed pleased.

DOT Ronald. What day is it?

RON Thursday.

DOT The date.

RON ...The fourteenth.

DOT Of?

RON June, Dot. The birds are going crazy.

DOT And what happened on the fourteenth of June?

RON Is this a quiz? Are we doing the quiz show here?

DOT You're doing it. I'm the host.

RON Okay. The fourteenth of June. Is it the day we got the dog?

DOT We got the dog in October.

RON The day the dog died?

DOT The dog is asleep under our kitchen table. The dog is fine.

RON The day your mother came to live with us?

DOT That was a Tuesday in February, and you know it was, because you went and slept in the car.

RON For three nights. It was very peaceful. Okay. Last guess.

DOT Last guess.

RON Is it the day I asked the prettiest girl at the Legion dance to hold my hat, because I needed both hands to ask her to dance, and she held on to it for fifty years and never gave it back?

DOT ...That was March.

RON That was March. I know. The fourteenth of June is the day she stood up at Saint Anne's in her sister's borrowed dress, said "I do," and then sneezed. On the priest.

DOT I did not sneeze on the priest.

RON Father Mulroney. He wiped his glasses. It's in the photo.

DOT It is not in the photo.

RON It's in the photo. It's in my wallet. Look.

DOT ...Oh, my Lord. Look at his face.

RON Look at your face.

DOT I look like a child.

RON You were twenty. You look like the best thing that ever happened to a man who couldn't dance.

DOT You still can't dance.

RON I know. I've booked the band anyway. They're playing our song at nine.

DOT What's our song?

RON Dorothy.

DOT What?

RON What's our song? Go on. Quiz show. What's our song?

DOT It's... it's the one with the...

RON Fifty years.

DOT Don't you dare.

RON I'm going to savor this.

DOT It's the one they played at the Legion. With the trumpet.

RON They all had a trumpet. It was 1975.

DOT Ron.

RON I'll give you a clue. It's about the moon.

DOT They're all about the moon!

RON That's true. It was a very moon-based time.

DOT Fine. I don't know. You win.

RON I win.

DOT What do you want?

RON Same as always. You keep the hat. And one dance at nine.

DOT You'll step on me.

RON I'll step on you. It's tradition. Happy anniversary, Dot.

DOT Happy anniversary. ...Is it the one about the moon over the river?

RON Not even close. Eat your soup.

Practice with these, record them, post them as demos or reels, use them in auditions. Please do not resell them as scripts. © VO Journey Academy · avosjourney.com