

BACK TO THE DRAWING BOARD

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Characters

Gordon, Male, late 50s, windbag

A spotlight highlights a spartan desk and chair.

GORDON enters the room shutting and closing the door behind him. He takes a seat.

GORDON

Okay, let's see what we got here.

GORDON flips through a paper-clipped script on the desk. He reacts to it physically, laughing or shaking his head. He uses a squeaky pen to mark it up.

GORDON

Alright, I think I've seen enough.

Holds up his hand to cut off any response.

GORDON

No, I know what you're going to say. It's not finished yet. But I'm just here to give you feedback, to offer my expertise so that you can go forward with more information. I'm a resource! Use me.

Points to the script.

GORDON

Let's hold off on this for a second, and talk about the setup. Let me propose a scenario where we're starting with an image - say a woman singing in the mountains, or a man crouching before a golden idol. Rather than starting with dialogue, a particular visual image - SMACK, right at the front. D'ya see what I'm saying? Instant drama!

Holds the script, looks at it.

GORDON

And I've gotta be honest here. This feels rough.

Lets the moment sink in, the judgment ring.

GORDON

Look, I'm not saying you're not talented. The scene in act three where Marty flies off in the DeLorean - mwah!

Kisses his hand and sends it off
in the air.

GORDON

You're using humor to weave foreshadowed elements back into the plot,
and it really pays off. That being said...

Flips through the script to a
specific page, holds it up and
turns it out to better confront
the audience.

GORDON

The whole first wave, it's - yeah, d'you know what I'm gonna say? If I
didn't already know from working with you that this piece was put
together in a week, I'd have been able to guess it just be doing a
cold read.

What can I say? It feels rushed. I mean, really. Pick a place,
anywhere, here.

Points to a random page in the
script. Draws long, messy strokes
on the pages with the red marker
as he tries to communicate.

GORDON

I've met every high school bully in the yearbook, and they honestly
believe they're in the right. Make me feel that! It's crucial that the
villain be relatable. That's where you get all the juice. And look,
some punk teenager totals his car? Use that! And I'm just spitballing
here - but what if Biff is the protagonist?

Holds up his hands to cut off any
response.

I just think you're relying too heavily on stereotypes here. And it
shows! How many badly written villains have I seen come and go. Oh
baby -

Rips a page of the script out and
throws it behind him.

GORDON

It's bad news.

Leans back in his chair.

GORDON

Now, I'd like to be able to give you more time here, because it has
potential. But really, Zemeckis wanted this weeks ago. My hands are
tied. And you knew as well as I - ok, you get it.

We're gonna pass this off to Harry. And I'm gonna have to demote you - *assistant* story editor.

Draws a giant X on the front page, using the squeaky marker.

GORDON

I just can't justify doing anything else. In fact, I think it's pretty generous, and I expect you'd agree.

Locks eyes with the audience and holds the stare. He means what he says.

Well, I guess there's nothing left to say. I'm sorry kid, I wish I didn't have to do this but, well - there it is.

Gets up from the desk. Opens the door, calls to Harry, who is offstage.

GORDON

Hey, Harry! Back to the drawing board.

Exits through door.