

Daybreak(on a Deadline)

**By
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CHARACTERS

Virgil - Enthusiastic manager of the voices
Huxley - Coarser, more work-horse mentality
Fitz - Sarcastic and playful, the idea generator
Victor Eden - The Author
Narrator - Omniscient Voice

SETTING

Inside Victor Eden's bedroom, along with the metaphysical version that exists when the voices begin to speak. (Both are the same room.)

TIME

Modern Day, 10:03 PM.

ACT I

Scene 1

A bedroom.

Now.

ACT I

Scene 1

(We open in a messy bedroom. Papers on the floor, clothes on the bed, a single lamp highlighting a desk in the corner. A disheveled man paces around the room, muttering to himself.)

(We hear the voice of the NARRATOR, bringing us into this world with a polite canter.)

NARRATOR (V.O.)

Victor Eden was a man on a deadline. A writer by trade, and author aspiring, he paced his room, desperately trying to think of a love story. Being given a month to write, he would have had little reason to worry. A steady work schedule, eating healthy, drinking tea, maybe taking a walk every now and then, and he would've had this task in hand about a week ago. But, no. He didn't do any of that. Instead, he did nothing. For an entire month. And now, he resorts to the final hours of the night to create his romantic epic. His process of writing usually begins with an outward dialogue with the voices in his head. Now, despite this. . . interesting behavior, he is not, in fact, crazy. Just lonely. He has a great many of these voices. He could recognize the good ones, the bad ones, and the annoying ones always trying to get through. But tonight, he trusted only 3 of them with the task of formulating his latest work. Now, the first place to start would be a plot.

(Victor exits, slamming the bedroom door behind him.)

NARRATOR (V.O.) (CONT'D)

But he didn't have a plot. So, what did he have?

(VIRGIL, lying on the floor of the bedroom, springs up.)

VIRGIL

2 characters.

(HUXLEY sits up.)

HUXLEY

Fantastic, who are they?

VIRGIL

It's a man and a woman.

HUXLEY

No, who are they?

VIRGIL

The man is a fighter of some kind.

HUXLEY

Why a fighter?

VIRGIL

I don't know, it just made sense that he would be.

(FITZ, previously under the blanket of the bed, perks up.)

FITZ

Is there a reason he's a fighter? Is there a complex there?

HUXLEY

Does he fight to hurt or to protect?

VIRGIL

I don't know, really. I would assume protect.

HUXLEY

Alright, fine-- We can figure out 'why' later. Who's the woman?

VIRGIL

I know even less about her than I do the man.

HUXLEY

So, what is there to know?

VIRGIL

Nothing.

HUXLEY

Nothing?

VIRGIL

Nothing at all.

HUXLEY

Not a singular idea about her?

VIRGIL

. . . She's pretty.

HUXLEY

How original. I would assume she falls in love with the man?

VIRGIL

After a while, yes she would.

HUXLEY

And . . . that's all you have so far?

VIRGIL

Yes . . . ?

FITZ

You always did have trouble writing female characters. Alright, what's her name?

VIRGIL

Lily, I think.

FITZ

And what does Lily want?

VIRGIL

Not a clue.

HUXLEY

Y'know, you're not giving us an awful lot to work with.

VIRGIL

Me? This whole thing we have going is a collective effort. If anything, *you're* the one to blame!

HUXLEY

Me? If I didn't think of anything, then neither did you. And-- if this whole thing is a 'collective effort, then how can you blame just one person?

VIRGIL

Because we *are* the same person! I can blame you anytime I want.

FITZ

We should really go to therapy.

HUXLEY

You're more than welcome to go to therapy. *I'm* fine as is.

VIRGIL

That's besides that point. Stay focused.

HUXLEY

Right. Sorry.

VIRGIL

There's no need to apologize. You know we've already accepted it.

FITZ

What's the setting?

VIRGIL

I'm thinking about it being while either the man or the woman is traveling abroad. No, actually-- they're both studying abroad.

HUXLEY

Together?

VIRGIL

Maybe.

HUXLEY

Do they go to the same University?

FITZ

What if they run into each other?

VIRGIL

That works.

HUXLEY

So there's another story going on underneath.

FITZ

Yes!

VIRGIL

Wait! That's it! We add layers! If we take as many half baked ideas as we can scrounge up, mash them all together, we might just have enough to finish the story *and* put everything together in time!

HUXLEY

Which begs the question, which one's studying abroad?

VIRGIL

I was thinking the man would.

HUXLEY

Oh yeah, what's his name?

VIRGIL

Darren.

(a pause.)

HUXLEY

. . . *Darren?*

VIRGIL
Yeah, Darren.

HUXLEY
That's his name.

VIRGIL
Yeah.

HUXLEY
Darren.

VIRGIL
Right.

HUXLEY
What kind of sadistic parent actually names their kid
Darren?

FITZ
His parents, apparently.

HUXLEY
What's he gonna do? Go on a 'Darren' adventure?

VIRGIL
Dude.

HUXLEY
Go through 'some Darren' trials?

VIRGIL
Okay--

HUXLEY
Maybe meet a few 'Darren' friends along the way.

VIRGIL
Look, if we get this thing done at all, it's going to
be some ungodly hour when we're finally done, and I'd
rather not have daylight reminding me that I don't have
a--

HUXLEY
We.

VIRGIL
(through gritted teeth) That we don't have a named main
character. So unless you've got a better name, let's
just keep going.

HUXLEY

Okay. Darren it is.

VIRGIL

Thank you.

HUXLEY

So the story begins with *Darren* studying abroad, right?

VIRGIL

Right.

HUXLEY

Trying to get his degree in . . .

FITZ

History?

HUXLEY

No.

FITZ

Anthropology?

HUXLEY

No . . .

FITZ

Philosophy?

VIRGIL

Ehhh . . .

FITZ

Music?

VIRGIL

I don't see it.

FITZ

Art History?

HUXLEY

Really?

FITZ

What about engineering?

VIRGIL

. . . Sure, engineering works.

HUXLEY

I thought he was a fighter.

FITZ

Eh, he could be a boxer in his spare time. Plus, I like engineering better.

VIRGIL

Good, me too.

HUXLEY

Great. Now, he's there getting his Engineering degree. But one day he meets Lily.

VIRGIL

Right.

HUXLEY

And they. . . fall in love?

HUXLEY

Pretty much.

(a beat.)

HUXLEY

There's gotta be something else.

VIRGIL

Like . . .

HUXLEY

What if they don't like each other at first?

VIRGIL

How so? They just met.

FITZ

What if they met before this?

HUXLEY

How?

FITZ

Years ago. Back in . . .

VIRGIL

High School?

FITZ

Yes! They knew each other back in High School.

VIRGIL

Alright. Now we're getting somewhere. Was there history there?

HUXLEY

A fight?

FITZ

A lover's quarrel?

HUXLEY

No! It can't be love yet. That's too early.

FITZ

What if it was *another* lover's quarrel that drove a stake between them?

VIRGIL

And a conflict arose as a consequence of their friends breaking up.

HUXLEY

Justice had to be served.

FITZ

That kind of aggression can do a lot of damage.

VIRGIL

Our thoughts exactly.

HUXLEY

So their history is their friends' history.

FITZ

But since they're studying abroad . . .

HUXLEY

--Far away from home--

VIRGIL

--They can start again.

FITZ

And pick up on the leftover chemistry they weren't allowed to follow up on.

HUXLEY

Not bad.

FITZ

Oh, what city is the College in?

VIRGIL

No idea.

HUXLEY

We don't know that yet.

FITZ

Interesting.

VIRGIL

Wait. Do you have an idea?

FITZ

Maybe.

HUXLEY

No, he doesn't.

VIRGIL

He does too!

FITZ

I do too!

HUXLEY

Do not.

FITZ

Yeah-huh!

HUXLEY

Says who?

FITZ

Says I!

VIRGIL

Says he!

HUXLEY

He says he does.

BOTH

Precisely!

HUXLEY

Alright then, Tweedle-Twins-- Where?

(Virgil and Fitz huddle, facing away from Huxley. After a moment, they pop back up, confident as can be.)

VIRGIL

(unsure) . . Oxford?

HUXLEY

Darren's not *that* smart!

VIRGIL

How do you know that?

HUXLEY

Because I wrote him.

FITZ

We wrote him.

HUXLEY

Whatever. The point is this-- the dynamic wouldn't work if he's smart.

FITZ

Then how does he get into Oxford, genius?

VIRGIL

What if . . . How would he get in?

HUXLEY

He cheats?

VIRGIL

You can't cheat a GPA.

HUXLEY

You can't?

(Virgil shakes his head)

HUXLEY (CONT'D)

Damn it.

VIRGIL

Well . . . what if he hacks into the school system--

HUXLEY

He's not smart enough to hack down a damn tree.
Besides, this doesn't take place in the modern day.

FITZ

I disagree.

HUXLEY

At least I'm putting something on the table! You're just sitting there, casually shooting down every idea I have like birds on a hunt.

FITZ

Ooh, metaphors.

VIRGIL

Technically similes.

HUXLEY

That's semantics.

FITZ

Your Mom's semantics.

BOTH

Don't you talk about my Mother that way!

(a beat.)

VIRGIL

Now, seeing as we're all the same person, I think it goes without saying that--

BOTH

Yes.

VIRGIL

But I didn't even get to--

BOTH

We know.

VIRGIL

Can you just let me--

BOTH

blow raspberries

VIRGIL

WOULD YOU BOTH JUST SHUT UP?! WE'RE GETTING OFF TOPIC!

(A beat.)

VIRGIL
God, even in my own head, I have to be the peacemaker.

FITZ
It sucks.

HUXLEY
It really does.

VIRGIL
I know, right?

HUXLEY
We're getting off topic.

FITZ
Right.

VIRGIL
Sorry--

BOTH
Don't.

VIRGIL
Right.

HUXLEY
Back to it.

FITZ
So . . . what's the time period?

HUXLEY
I was thinking of going a bit more Hemingway with this.
Maybe something in the 50's. Maybe Darren is more of
the troubled artistic type.

(Fitz starts mock snoring.)

HUXLEY
Oh, fuck you! I don't see you contributing.

(Fitz flips off Huxley.)

VIRGIL

Maybe we could add something else.

HUXLEY

Like what?

VERGIL

A troubled childhood usually does the trick.

FITZ

Lemme guess-- Dead parents?

VIRGIL

We can definitely do better than that.

FITZ

Dead parent, singular?

HUXLEY

Ehhh . . .

FITZ

Parent with a disease.

HUXLEY

Ah-HA! Now we're getting something!

VIRGIL

It's a bit grim.

HUXLEY

Well so are the consequences if we don't finish in time.

BOTH

Agreed.

FITZ

Terminal?

HUXLEY

That goes without saying.

VIRGIL

Just popped up out of nowhere.

FITZ

Who gets it?

(a beat.)

FITZ

Well? Which of the two gets the terminal illness?

HUXLEY

I'm thinking . . .

VIRGIL

What if the father gets it?

FITZ

Oh, c'mon.

HUXLEY

Really?

VIRGIL

What?

FITZ

Just . . . just no.

VERGIL

So . . . the Mother?

HUXLEY

Can't be her either.

VIRGIL

Let me guess--Overdone?

FITZ

Less done than the father, but still cliché.

VIRGI

Then how the hell do we do this?

(a beat.)

FITZ

. . . I'VE GOT IT!

HUXLEY

(deadpan) He's got it.

FITZ

What if Darren never knew his Father, and was raised by his Mother's side of the family? His father figure could be his grandfather, or maybe an Uncle.

HUXLEY

Did he ever know his father?

VIRGIL

Does it make it more interesting if he does?

FITZ

Well, if he knew him, we could throw dear old Dad back into the story just to mess with Darren. Y'know. For shits and giggles.

HUXLEY

That's a sick way of looking at it (to Virgil) Why didn't we think of it earlier?

VIRGIL

So his Mother has the terminal illness?

FITZ

Hm . . . maybe.

HUXLEY

What if his Uncle is the one who has it?

FITZ

Ehh, it's not an immediate connection. It's a bit of a stretch to think he'd go all that way for his Uncle.

HUXLEY

Grandfather?

FITZ

Closer . . .

HUXLEY

Older brother?

VIRGIL

Bingo. His older brother has the illness.

FITZ

That works.

HUXLEY

Meaning his leaving to study abroad could be cut short at any time.

VIRGIL

Wait. That's right, it could!

HUXLEY

So, let's say that Darren and Lily start making plans abroad--

VIRGIL

--He gets news that his brother's condition has worsened and he needs to come home to help take care of him!

FITZ

Exactly!

HUXLEY

Alright. So, we have an overarching plot-- Darren goes to College, meets Lily, shenanigans ensue, but just as they start to like each other -- BAM: Tragedy!

FITZ

Sounds good to me.

HUXLEY

Finally we have something!

VIRGIL

Now back to Lily--

HUXLEY

Ah great--

FITZ

Not again--

VIRGIL

Listen-- Hey. I get it. I do. We know Darren. Right?

(They nod.)

VIRGIL

Do we like Darren?

HUXLEY

. . . I mean, we know more about him than we do her.

VIRGIL

Right, so what do you think we have to do?

FITZ

(aside) I hate it when he's like this.

VIRGIL

We just have to get to know Lily. So, what do we know about her so far?

FITZ

She's pretty.

VIRGIL

And?

HUXLEY

She falls in love.

(Virgil stops. He buries his head in his hands.)

VIRGIL

We're never gonna get this done in time.

FITZ

Aw, cheer up buddy. The deadline's only (checks) 2 hours from now, you'll be fiiiine.

HUXLEY

Every time. Every. Single. Time. We get *this* close to the deadline, you put it all off to the last minute, doing absolutely nothing, leaving us to do all the work for you!

VIRGIL

(quiet). . . Not every time.

HUXLEY

'Not every time'-- Oh, right. My bad. My fault, your majesty. You did in fact meet a deadline. Written, typed and set. And when the clock struck midnight, you turned in . . . shit. Utter shit! And you knew it! And why, pray tell, was it shit?

(Silence.)

HUXLEY (CONT'D)

Exactly. You know *exactly* why. And it's happening all over again. You sit there thinking 'Oh woe is me! I have to deal with the consequences of my actions!' While the two of us just sit here thinking 'When's he gonna change?.'

(Silence.)

VIRGIL

. . . We need to figure out Lily's goals.

HUXLEY

Does she have a deadline?

VIRGIL

How did she get into Oxford?

FITZ

Her . . . father's money?

(Virgil gives Fitz a look.)

HUXLEY

She's just that smart?

FITZ

Maybe there's a special program she wants to get into.

VIRGIL

What kind of programs does Oxford have?

FITZ

Smart people programs, I bet.

HUXLEY

Clearly ones we wouldn't know about.

VIRGIL

Okay. So, let's stick to the basics. Math?

FITZ

Boring.

HUXLEY

Chemistry?

VIRGIL

Better, but not enough.

HUXLEY

English?

FITZ

Ehhh . . .

HUXLEY

Psychology?

VIRGIL

Huh. I like it.

FITZ

I don't.

(a beat. Huxley and Virgil turn to look at Fitz.)

FITZ

What? I don't think it fits.

HUXLEY

Alright then, Picasso. Why not?

FITZ

Well, I kind of get it. Darren's not the brightest guy, so it seems natural to pair him up with a complimentary partner. Brains, Brawn. Big ambitions, little dreams, yin and yang, peanut butter and jelly. I get it. It works. But not every relationship has that kind of extreme dynamic.

HUXLEY

All the interesting ones do.

VIRGIL

True.

FITZ

But that's not what I'm saying. It doesn't have to be that generic. What if the reason they become attracted to each other is a bit simpler, as opposed to this great big writer's view of things? What if it's some little thing in their personal interaction that we get to see.

VIRGIL

But we're not there yet.

FITZ

I know, just . . . I don't think it should be that simple.

HUXLEY

Well, we're on a deadline, so complexity will have to wait. So unless you got a better idea as to what Lily's major is, I think you should help us finish--

FITZ

Astronomy.

VIRGIL

. . . Oh.

FITZ

She's fascinated by the stars. While Darren's focus remains entirely on the earthly. Mortality with his brother, his tendency to get into fights, his career in engineering, all of it. He's trapped in his own mortal coil. Meanwhile, Lily's at Oxford, learning about the planets, the stars, gravity, supernovas and everything else us humans couldn't even begin to understand. They may come from different perspectives, but both of them, at their core, are undoubtedly human. One and the same. In a sense, she teaches him to fly-- And he keeps her grounded.

VIRGIL

. . . Hm. That could work.

(They both look to Huxley, waiting for an answer.)

HUXLEY

. . . Alright. But she takes Psychology as a minor.

FITZ

Deal.

VIRGIL

So, did Lily know what she wanted to do in High School?

FITZ

Something to do with NASA, I would think.

HUXLEY

Maybe . . . maybe she didn't know what she wanted yet.

VIRGIL

Still figuring out who she was.

HUXLEY

Everybody does that in High School.

FITZ

Is that why Darren's an engineer?

VIRGIL

. . . Wait, is that why Darren's an engineer?

HUXLEY

Don't ask me.

VIRGIL

Too late, just did.

HUXLEY

Damn.

VIRGIL

Alright. Why is Darren an engineer?

FITZ

Hm. Maybe . . . maybe Darren wasn't so good at making friends. What if . . . what if he kept to himself for the most part? Didn't really do well in most classes. He's down, he's by himself, and all he has is his brother. But one day, let's say in his freshman year of high school, he makes some friends in his new engineering class. Smart guys. Good people he could depend on. They teach him the basics of engineering, they hang out, and a sense of brotherhood starts to form. And he loves engineering. Designing things, building things. Why?-- It's the one thing he knows he can control. His life's felt like it was all random chance since the day he was born, until now. Because now, with this newfound brotherhood of friends, he feels like he has a purpose.

VIRGIL

To build cool shit?

FITZ

To build cool shit. His friends help him out with his grades, he studies, works hard, gets better grades, and applies to Oxford. All his friends were cheering him on. In the meantime, maybe they help repair a friend's car in a workshop.

HUXLEY

Can it be Darren's car?

VIRGIL

Why?

HUXLEY

I don't know. Maybe it could be symbolic for something.

VIRGIL

Like . . .

HUXLEY

I don't know. His self esteem?

FITZ

Self esteem? *Really?* How about the power of friendship? If he builds that car with his friends, then it shows how he can work better with others than if he was by himself! That's the whole point of his character arc!

HUXLEY

No, his character arc is that he falls in love with Lily.

FITZ

Nuh-Uh!

HUXLEY

The fuck you mean, 'Nuh-Uh'?

FITZ

Love can't beat the power of friendship!

HUXLEY

Yah-huh!

FITZ

Nuh-uh!

HUXLEY

Y'know what, forget it, I'm not getting into this with you. You're always the immature one anyway.

FITZ

(under his breath). . . That's what I thought.

HUXLEY

ALRIGHT, YOU'RE ASKING FOR IT NOW--

(Huxley and Fitz are about to collide when Virgil comes in between them.)

VIRGIL

HEY!

(They both look at Virgil.)

VIRGIL

Why can't we do both? The car is symbolic for both Darren's friendship with his high school friends *and* his own self esteem. That works, right guys?

(A tense pause. Huxley and Fitz make smoldering eye contact.)

BOTH

(curt) Fine.

VIRGIL

Alright. So, to recap; Way back in high school, Lily was all over the place--

FITZ

Darren had friends in engineering--

HUXLEY

And whatever relationship they were going to have--

FITZ

Maybe just being friends--

HUXLEY

--Or becoming romantically involved--

VIRGIL

--Was thrown out the window when their friends went through a breakup and were forced to pick sides.

HUXLEY

Until Oxford.

FITZ

Until Oxford.

VIRGIL

So . . . how do they meet?

HUXLEY

Maybe they bump into each other in the hallway?

VIRGIL

She's carrying a stack of important papers?

FITZ

Overdone.

HUXLEY

Carrying books?

FITZ

Same category.

HUXLEY

Lab equipment?

VIRGIL

Ooh. Wait. That could be interesting. What if we have the classic set up? Two lines of action, each going down perpendicular hallways. Neither can see the other. Audience expects the classic 'carrying books' trope, but when they actually bump into each other, she drops some heavy piece of lab equipment on Darren's foot, or something, and he just yowls in pain.

FITZ

Yowls?

VIRGIL

Yeah. Yowls. Y'know, like a (attempts a yowl)

HUXLEY

No, it's more of a-- (yowls louder)

FITZ

Eh. You almost got it. It's kind of a-- *yowls like he's falling off a snow-laden cliff*

VIRGIL

GUYS!

(a pause.)

HUXLEY

Kind of like that.

VIRGIL

She drops it on his foot.

FITZ

Wait. What if he tries to pick it up off his foot, and it takes him a lot of effort. But when she bends down to apologize, she picks it up like it's nothing.

VIRGIL

What if she wants to apologize but doesn't get the chance to?

HUXLEY

Is she called into class?

VIRGIL

She's late. That's why she didn't see him!

FITZ

And he's stunned, not only because of the equipment falling on his foot, which really hurts, but by the fact she could carry it all so easily.

HUXLEY

(scoffs) Nerd strength.

VIRGIL

Huh. So they're both thinking about each other because of how jarring their first interaction was.

HUXLEY

That's fairly realistic, actually.

FITZ

Huh. Look at us go.

VIRGIL

Should this be a funny love story?

HUXLEY

Funny and dramatic?

FITZ

A dramedy?

HUXLEY

Sure, why not. We're funny, right?

VIRGIL

I sure hope so, because it's too late to turn back now.

FITZ

Okay guys, It's official! We're funny now.

HUXLEY

But not too much.

FITZ

Well, the funny bits will help the sad butts hit harder, don't you think?

HUXLEY

Agreed. So they bump into each other in the hallway, think about each other, then the *next* time they meet, they already have one hell of an introduction.

VIRGIL

Great! Now what kind of hijinks do our intrepid pair get up to?

FITZ

Oh! I got it! What if at one point, there's a movie showing on campus, and--

HUXLEY

Does Oxford do that?

VIRGIL

Just because they're smart doesn't mean they don't have fun. (to Fitz) Continue.

FITZ

What if Lily's in charge of running the projector up in the booth? She and Darren get to watch the movie away from everyone else. Just the two of them. Maybe it's some charming old Hollywood flick. Then, when the love song comes on, Darren teaches Lily how to dance. They fumble over each other a few times, but they're sweet. And they have a moment.

VIRGIL

Yeah, we're keeping that. Anything else?

HUXLEY

Oh, I got one! So, we know that Darren tends to start fights, right?

VIRGIL

Right.

HUXLEY

Well, what if Darren wants to buy Lily a necklace with her birthstone on it for her birthday? But he's pretty much broke, so he has to find a way to raise money. What does he do? He enters in boxing matches to raise the money.

VIRGIL

She thinks he's getting into fights again.

FITZ

But he's really trying to do something sweet for her.
That's good!

VIRGIL

What's her birthstone?

HUXLEY

How about moonstone?

FITZ

I like it!

VIRGIL

So, maybe the climax of the story could involve a
boxing match. One that she doesn't know about, finds
out about, and the two of them fight over it.

FITZ

Before or after?

HUXLEY

After. She talks to him the day after, and while she's
losing her shit at him for falling back into his old
habits, he; shut standing there smiling his sweet
innocent smile. And after she's done, she's nearly in
tears. All she can manage is 'What do you have to say
for yourself?' Darren pulls out the Moonstone necklace,
and opens the case. 'Happy Birthday,' he says, and
explains why he took the deals for all those fights. To
give her the birthday present she deserves.

(A beat.)

FITZ

Why didn't he just get a normal job?

HUXLEY

. . . Because It's either this or he works at a fast
food restaurant.

FITZ

Fair.

VIRGIL

What about the brother's illness?

(A thoughtful pause.)

FITZ

How about this. . . At some point, we hear that the older brother's condition has worsened. Darren leaves Cambridge, comes back home, looks after his brother, and the two catch up. Darrens spends a few days back home, remembers his old life, and they have a really thoughtful conversation while he sits next to him in the hospital room. His brother talks about his own personal regret. All the chances he didn't take. And how everything came into perspective after the doctor read him the diagnosis.

HUXLEY

(getting the idea) They talk a little more, and Darren mentions Lily. His older brother gives him some advice, and Darren takes it to heart. His brother's condition improves, so he returns home, and Darren returns to Cambridge.

FITZ

Where we return to the main plot--

VIRGIL

--Resuming right around the time Darren decides to take up boxing again so he can buy Lily her Moonstone necklace.

(A long beat.)

FITZ

So. . . is that it?

HUXLEY

What?

FITZ

(anticipating) Guys. I think we. . .

HUXLEY

(solid) We have our story.

VIRGIL

(lost in thought) Hm. Huh . . .

HUXLEY

What?

VIRGIL

. . . What should we call this?

HUXLEY

Uh . . . a job well done?

VIRGIL

No, I mean, the book. What should the title be?

HUXLEY

Oh, that's easy. We call it . . .

(Virgil and Fitz looking on expectantly.)

HUXLEY (CONT'D)

. . . Moonstone?

FITZ

Sounds like a YA novel.

HUXLEY

Is this a YA novel?

BOTH

Not a chance!

HUXLEY

The Oxford Man?

VIRGIL

Sounds like a university manual written back in the 1840's.

HUXLEY

The Fighter and the Star Girl?

FITZ

I don't know. The name's gotta have a certain ring to it. Some deeper meaning.

VIRGIL

How about Daybreak?

HUXLEY

What?

VIRGIL

Daybreak. That's what we'll call it.

FITZ

Why Daybreak?

VIRGIL

I just . . . all of a sudden I imagined this scene. It's Darren and his brother sitting on the porch. They're both watching the sun rise. It's real quiet. The only thing you hear are birds chirping and the trees rustling in the wind. Darren enjoys the sunset, but he hears sniffing next to him. He turns, and he sees his brother, crying. And when he asks why he's crying, all he says is 'I thought I'd never see the sun again.' That's what made him cry. Daybreak. A second chance. A new start. One he'd never thought he'd see.

HUXLEY

. . . That's beautiful.

FITZ

Yeah.

VIRGIL

Thanks. Any objections?

(No one objects.)

VIRGIL (CONT'D)

Alright then. The novel has been officially named; Daybreak.

FITZ

I like it.

HUXLEY

Me too.

FITZ

So that's it?

VIRGIL

Pretty much.

HUXLEY

We've done all we can.

FITZ

And with an hour to spare.

VIRGIL

Huh. Would ya look at that.

FITZ
We're finished.

VIRGIL
We're done!

HUXLEY
We're DONE!

ALL
WE'RE DONE!!

(The three of them jump up into a group huddle, chanting "we're done" in pure elation. Victor enters, similarly excited, holding a pad of paper and pen, while the three voices fizzle back to their original places. Then, all of a sudden, he stops.)

VICTOR
Wait a minute . . . How the hell would *Darren* get into Oxford?

(Exit VICTOR. The three voices rise again, all look at each other, and say in unison--)

ALL
What an asshole.

Blackout