



THE

PARK

A PLACE WHERE AIR FLOWS DREARY
AND RELATIONSHIPS CRASH AND BURN

The park opens the preview event and I want a 30 minute set (5 minutes each story) of pure character study story telling. I want the acting to be captivating, straight forward and strong. I want each individual plot to make the audience want more to the point where they will RUN to the one night event that YOU are starring in to see how your story plays out. This is how you build audiences. This how people start following you as an actor. When people like your work and continue to see you that keep you in their memory vision. Expansion. This is why I do what I do.. I am here to make stars.

-Ross

STORY 1: THE CHEAT

EXT. NEW YORK CITY PARK. - EVENING

FRANCESCA DOWNS Paces in a small area. She is anticipating something and the anxiety is represented on her face.

A Man appears from behind a bushel of greenery and small trees. This is MARTIN ALEXANDER who looks like he is carrying tension in the fiber of his existence.

MARTIN

Francesca, sorry I'm late. I had to be strategic in getting here

Francesca's face exhibits relief.

FRANCESCA

Martin, I almost thought you weren't coming.

MARTIN

I am the one that told you to meet me here. *I wouldn't stand you up.*

FRANCESCA

(eager)

Did you tell her? How did she take it?

MARTIN

(regret in eyes)

I didn't tell her.

FRANCESCA

What?

MARTIN

Listen. I'm just going to be honest here, I'm not going to leave my wife Ive had a change of heart.

Francesca is broken. She can barely release a response. Her body becomes enraptured in hurt

FRANCESCA

Why? What happened?

MARTIN

I had a long look at me. Look at my life. I asked myself what would make me break my vows with my wife. The answer was simply me. This wasn't about an attraction to you or anger at her. **It was about me.**

Francesca takes a few steps away. She is stunned beyond belief.

MARTIN (CONT'D)

I was aging. Unhappy with my life. I had dreams. Dreams that were not coming to fruition. I was becoming complacent, agitated and...

FRANCESCA

(interrupting; tears in her
yes)

So you were using me?

Martin takes a moment to think about the comment which rings with a bit of possibility to him.

MARTIN

I wasn't using you or at least I wasn't trying to.

FRANCESCA

Then what would you call it? You promised me a future. You insisted that you were leaving your wife. I quit my job because you were going to move far away from this place.

MARTIN

I never told you to quit your job.

FRANCESCA

You told me we you were going to divorce you wife and we were moving 2000 miles south. What does that mean to you?

MARTIN

I am sorry for the confusion. You left on good terms, I am sure they will give you your job back

FRANCESCA

I left on good terms? That's all you have to say. You uproot my whole life and your response is simply 'you left on good terms?'

MARTIN

Francesca..

FRANCESCA

Don't Francesca me. Fix it..**Fix it martin!**

MARTIN

How?

FRANCESCA

Keep your promise to me. **Leave your wife and be with me like you promised.**

MARTIN

(matter of fact)

I ca't do that. I don't love you. **I love my wife.**

Francesca is spiraling.

FRANCESCA

Then you go to hell. **Straight to hell!**

Martin moves in to comfort Francesca. Francesca reels back dramatically.

FRANCESCA (CONT'D)

Get away from me. **GET AWAY GET AWAY GET AWAY GET AWAY!!!!**

The loudness of Francesca's voice startles Martin. To avoid any attention he decides to exit the area.

MARTIN

You take care of yourself...

Martin then exits the area. Francesca starts hyperventilating.

FRANCESCA

(to herself)

Take care of myself. **Oh you haven't seen the last of me yet.**

A FEMALE VOICE pierces the air.

FEMALE VOICE

That is definitely the last that you have seen of my husband.

A stunned Francesca turns and finds LACY ALEXANDER standing on the opposite side of the park from which Martin just exited.

Lacy moves closer to Francesca

LACY

I heard the whole conversation. I'll deal with my husband momentarily. As for you, my husband made it very clear that you two are done. Make sure you understand that in its purest meaning.

FRANCESCA

(mater of fact)

Your husband used me.

LACY

It doesn't matter. You knew that he was married.

FRANCESCA

Unhappily married

LACY

Again it doesn't matter how you view our situation. The bottom line is the fact that it now time for you to stay away.

Lacy then moves past Francesca heading in the same way as her husband. Francesca Decides on one last dig.

FRANCESCA

*Your husband was into me...*he was into me very much. That says alot about your marriage don't you think?

Lacy slowly turns. The dig stung but she tries to keep her composure.

LACY

A whore is easy to please. What we he and I have shared in our bedroom is more than physical. Any Squirrel can get a nut, but it takes love to keep a man.

FRANCESCA

Then all you have to do is keep him isn't it?

LACY

I've already got him? Didn't you just hear his words?

FRANCESCA

(cocky like)

Hmm then all you have to do is keep him, isn't it?

Lacy smiles.

LACY

Don't you worry about that sweetheart.
Whatever happened between he and I from
this point on. Will have nothing to do
with you.

Lacy then turns and exits the area.

FRANCESCA

(to herself)

That's what you think.

Francesca exits the opposite way.

What's to come in the bigger story:

Obsession, Stalking, Blood.

Story 2: THE WEDDING

EXT. NEW YORK CITY PARK - NIGHT

TOM STILLINGER takes a seat on the park bench. There is a lot on his mind. He takes a deep breath trying to control his rising anxiety.

A WOMAN appears in the area and studies TOM who doesn't notice her. This is MARY. After a few seconds of this, she moves closer.

MARY

Tom.

Tom turns around surprised to see Mary. He takes a moment before.....

TOM

How did you know I'd be here?

MARY

Because I know you. You always come out here when something is heavy on the mind.

TOM

You know me well.

MARY

I also know that you are struggling inside. *We can pause the wedding.*

Tom is stunned by the request.

TOM

No we will do no such thing. Why would you say that?

MARY

Well look at you. Look at how it is affecting you.

TOM

My inner struggle is trying to figure out how to stop hurting **you**. Its about how to get these memories of Katlyn out of my mind. To a point where you don't see her in my eyes as you say.

MARY

(accepting)

She was your first love. Its natural that you think about her.

TOM

But you are my forever love and she is dead.

Saying those words hurt Tom more than he thought it would.

TOM (CONT'D)

I don't want to lie to you. I think about her. I don't know if I will ever stop. That's why I am here trying to figure out a way to let her go completely.

MARY

You will never let her go and I am not asking you to do that. I just want you to be sure...about us.

Tim stands up and moves a few feet away from the bench...

TOM

(struggling)

I never received closure. Her dying on that Island. No body found. No proper funeral. It all haunts me. It has been three years. When the black gloves came to the house by mistake last week, It just reminded me of her in a big way.

(MORE)

TOM (CONT'D)

She loved black gloves. IT was her signature accessory. That mailing accident brought up a lot of memories.

MARY

You didn't tell me that. But now I understand. But to be honest, it seems as if..

TOM

(interrupting)

I haven't gotten over her? That's not what this is about. Again this is about closure. Make no mistake, I am marrying you next week and we are going to live the rest of our lives together. **Happy**. I just have to control the version of thoughts that are haunting me inside.

Mary looks lost. Emotions are starting to creep on to her face.

MARY

I don't wanna be hurt Tom. I love you. **I love you very much**. But I don't want you to regret marrying me.

Tim immediately pops up, moves to Mary and wraps his arms around her waist.

TOM

I will never regret that. I love you with all of my heart. We will be together forever. I promise you that. **Forever**.

Mary turns and falls into Tom's arms and holds on tight. After a few moments, she pulls back and rubs his face.

MARY

Ill be the perfect wife.

TOM

You don't have to say that and you don't have to prove anything to me. You are already perfect in every way. The flaw here right now is me. And I am going to correct it.

A world of relief visibly covers Mary. She seems content with Tom's words.

MARY

I'm going to go back to the house. Let you have your moment...**and I'll see you when you get home.**

TOM

(widened smile)

I'll be home soon.

Mary seems truly at ease. She begins to walk away trailing off Tom's hand.

She soon disappears into the night.

Tom returns to the bench. He too seems relieved. The conversation did wonders for them both. With a continuous smile filled with emotion, he looks up into the sky.

TOM (CONT'D)

I'll never forget you Caitlyn but I am moving on now. You'd love her. Mary is a great person. **You would approve.**

Tom lies his head down.

A woman appears into the area holding a pair of black gloves in a way that they are obvious.

MYSTERIOUS WOMAN

(confident)

You're wrong Tom....

The voice causes Tom to look up and lock eyes with the woman. There is instant shock that grabs into every fiber of Tom's being.

MYSTERIOUS WOMAN (CONT'D)

I would definitely not approve.

Tom slowly stands up with his eyes widened as if he has seen a ghost. He tries to say words but nothing comes out. Finally he manages....

TOM

Katlyn????

What's to come: Chaos.

There is more to this five minute preview. Caitlyn explains herself before the cliffhanger.