

**The Seemly Finale of B – A Short Screenplay by James M. Kemp**



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**A Short Screenplay**

**by James M. Kemp**

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**CHARACTERS -**

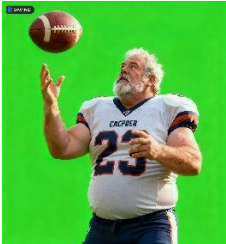
**B** - B is an old man who looks back on his life from the inside of an isolation booth on a sound stage.



**NUMBER 1** - This is B's old mother who wears a hospital gown and robe and is seated in a wheelchair. She carries a deck of cards which she shuffles constantly.



**NUMBER 2** - He is B's deceased father who wears a football helmet and carries a football.



**SHE** - She is B's former wife whose features tend to be somewhat Pre-Raphaelite. She is dressed in a simple dress designed for pregnant women. She can be between 20 and 40.



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**NUMBER 79** - He is a young, attractive male age 18 to 30. He wears a tie and carries a large copy of a book labeled “Oscar Wilde”.



**NUMBER 10,796a** - They can be of any age. They have the appearance of being contestants on a game show, wearing crazy costumes to attract attention.



**10,796b** - They can be of any age. They have the appearance of being contestants on a game show, wearing crazy costumes to attract attention.



**10,796c** – They can be of any age. They have the appearance of being contestants on a game show, wearing crazy costumes to attract attention.



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**SCENE 1**

*(B stands inside an isolation booth on a studio sound stage. B is an older male.)*

**SHOT 1**

*(Camera begins with a CLOSE-UP of B and ZOOM OUT to a view of B's torso inside the isolation booth) B speaks into a microphone from inside the isolation booth as he focuses his gaze on a random point.)*



**B**

The carpenter said he'd fix the windowpane earlier today. Or was it yesterday? I should have fired him whenever it was. The mullion is all warped. One can't close it properly. Certainly, I can't do it properly either.

**SHOT 2**

*(B stares around the sound stage.)*

**B**

There's no Truth to be had out there tonight. No Truth at all. The moon is a fingernail, hanging from God's hand but there is no Truth in it.

**SHOT 3**

*(Camera begins with a CLOSE-UP of B and ZOOMS OUT to a view of B's torso inside the isolation booth. B looks around outside the booth as if he is looking for a specific person.)*

**B**

Let's see...who will be the first contestant tonight on B's seemly list?

**SHOT 3**

*(CAMERA ZOOMS IN on B as he looks around outside the booth as if he is looking for a specific person. Camera ZOOMS OUT to a WIDE-ANGLE view of five audience members who are the remaining cast members waiting anxiously in their seats and*

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*wheelchair. Camera ZOOMS IN TO FOCUS on NUMBER 1. NUMBER 1 shuffles her cards nervously.)*



**SHOT 4**

*(Camera ZOOMS TO CLOSE-UP of NUMBER 1 speaking while staring at her cards.)*

**NUMBER 1**

It wouldn't have happened if you had stayed in the lines like I told you to. I suppose I am the first contestant on B's silly show. SHE, give me a hand with this here chair!

**SHOT 5**

*(Camera ZOOMS IN on SHE, seated with the rest of the cast. Camera ZOOMS IN on SHE's face.)*



**SHE**

Number 1, has your time come again? Is that boy of yours still coloring outside of the lines?

**SHOT 6**

*(Camera ZOOMS TO CLOSE-UP of NUMBER 1 speaking while staring at her cards.)*

**NUMBER 1**

Yes. It's about his coloring. It's that coloring thing again. If he had stayed in the lines, like we told him to, it would have all come out right. That thing you call Truth. It would have come out right. Instead, it all came out left. He wouldn't have to hide in his bed. He'd be

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able to face it. To line it all out, so to speak. To outline it, anyway. But he defied both of us, NUMBER 1. Didn't you, B? It was defiance!

**SHOT 7**

*(Camera ZOOMS IN on B's face.)*

**B**

It wasn't defiance so much. It was my need. It has always been about my need where you and I are concerned, Number 1. That's what took me outside of the lines.

**SHOT 8**

*(ZOOM IN to a CLOSE-UP of NUMBER 1, looking at B.)*

**NUMBER 1**

And turned yourself into a cartoon, didn't you? Going outside the lines turned you into a cartoon. A goddamned cartoon! A circus freak. Incapable of true feelings. Incapable of true emotions.

**SHOT 9**

*(Camera ZOOMS IN on B's face.)*

**B**

They were true enough. They were bold enough. But you refused to touch them.

**SHOT 10**

*(Camera ZOOMS IN on the hands of NUMBER 1 pulling a card from the ones being held in the other hand. NUMBER 1 holds up the drawn card to reveal it is the king of hearts. NUMBER 1 frowns and looks at the drawn card.)*

**NUMBER 1**

Damn! It's him again. Every time we're getting close to the truth, he shows up. The goddamn king of hearts!

**SHOT 11**

*(Camera ZOOMS OUT to a LONG SHOT of NUMBER 1 swirling in a fury while seated in her wheelchair. Camera ZOOMS OUT to CLOSE-UP of B's sorrowful expression. Camera ZOOMS OUT to a LONG SHOT of Number 1 wheeling herself offstage. Camera ZOOMS IN on B's face.)*

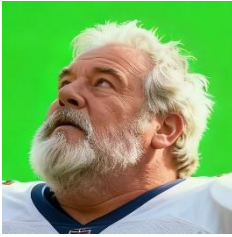
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**B**

You can't turn me into something I already am. It's just that I was never your sort of man. I was never a man's man so to speak.

**SHOT 12**

*(Camera ZOOMS IN on a CLOSE-UP of NUMBER 2 frowning.)*



**NUMBER 2**

That ain't what I heard down at the barbershop. There was plenty of talk about you being a quote man's man. It shocked the hell out of me! Binky old boy. You used to go hunting with me. Remember?

**SHOT 13**

*(Camera ZOOMS IN on a CLOSE-UP of B frowning.)*

**B**

Carousing more likely. You wanted a drinking buddy, not a son. Not even a man's man. Besides, I heard rumors about you, old man. It's not right to speak of the dead, but I heard some things. Something about fellow carousers playing with your nipples under your sweatshirts in bars where you never took me.

**SHOT 14**

*(Camera ZOOMS IN on a CLOSE-UP of Number 2 looking embarrassed.)*

**NUMBER 2**

Oh, come on, Binky. The truth of the matter is that the old lady stepped in between us. Old Lady Happenstance. I was married to the bitch. She just sort of screwed it all up between us. If there ever were flames we shared, she'd have doused them out in the blink of a gnat's eye.

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**SHOT 15**

*(Camera ZOOMS IN on a CLOSE-UP of B frowning.)*

**B**

Doctors call it "failure to thrive." We didn't have anything in common to build upon except our gene pool. You never looked for the Truth in me, and I never looked for the Truth in you.

**SHOT 16**

*(Camera ZOOMS IN on a CLOSE-UP of Number 2 frowning.)*

**NUMBER 2**

There's only one truth, Binky Boy. To get by, alls you have to do is - Play Ball!

**SHOT 17**

*(Camera ZOOMS OUT on a LONG SHOT of Number 2 tossing his football up and down as he exits.)*

**SHOT 18**

*(Camera ZOOMS OUT on a LONG SHOT of Number 79 opening a book. Camera ZOOMS in to CLOSEUP of Number 79 as his gaze focuses on B.)*



**NUMBER 79**

It was your face which revealed your being to me. I mean, when you walked into that classroom, all eyes were on you and you were perfection.

**SHOT 19**

*(Camera ZOOMS OUT to a LONG SHOT of B. Camera ZOOMS in to CLOSE-UP of B as his gaze focuses on Number 79.)*

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**B**

I spent hours that morning in front of a mirror preparing for you. All of you. Then of course as I walked to the podium, I saw you – a fair-haired young man, who had dressed for his part. The rest was magic.

**SHOT 20**

*(Camera ZOOMS OUT on a LONG SHOT of Number 79. Camera ZOOMS in to CLOSE-UP of Number 79 as his gaze focuses on B.)*

**NUMBER 79**

You spoke and Truth came from your mouth. We all knew it was Truth. During the Truth, I saw you glance at me several times. I knew we would be. I approached you after class and asked a stupid question. You ignored me at first and then dropped more than Truth on me. You dropped affection. Affection flew into my eyes, infiltrated my brain and ignited my soul.

**SHOT 21**

*(Camera ZOOMS OUT on a LONG SHOT of B. Camera ZOOMS in to CLOSE-UP of B as his gaze focuses on Number 79.)*

**B**

I played my part as the ancients had played theirs. The pedagogue spirit ignited my soul and pointed to the chance that I might impregnate your young mind; that I might ignite some eternal flame in your soul; and that I might soon get you into my bed. The rest is common in human history.

**SHOT 22**

*(Camera ZOOMS OUT on a LONG SHOT of Number 79. Camera ZOOMS in to CLOSE-UP of Number 79 as his gaze focuses on B.)*

**NUMBER 79**

You still think you fooled me somehow. You still think it was some awful thing that we became – pedagogue and pedagaw-G. Teacher and lesson. Dirty little lesson. Take away his cherry. But you had a cherry too. No other had been that close. No other had been seduced to that degree. It was a hot one!

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**SHOT 23**

*(Camera ZOOMS OUT to a LONG SHOT of B. Camera ZOOMS in to CLOSEUP of B as his gaze focuses on Number 79.)*

**B**

It was hot indeed! Yes, I had never before run my fingers through hair as fair as yours; kissed lips as soft as yours; played with a lingam as large as yours. It was hot! So hot that it ignited fear in me; fear that my sins would be discovered; fear that I would be eradicated; fear that I would lose you.

**SHOT 24**

*(Camera ZOOMS OUT on a LONG SHOT of Number 79. Camera ZOOMS in to CLOSEUP of Number 79 as his gaze focuses on B.)*

**NUMBER 79**

I had my own fears; fear that my peers would laugh and jeer; fear that my parents would toss me out; fear that I would lose you. But I never sensed your fear. You stood alabaster in the public forum. News of my own sins and gossip about them did reach my ears. I wore the rumors on my chest with pride.

**SHOT 25**

*(Camera ZOOMS OUT to a LONG SHOT of B. Camera ZOOMS into a CLOSEUP of B as his gaze focuses on Number 79.)*

**B**

And yours was quite a chest! Just enough young fuzz to fill my tool with blood. Yes, I was quite afraid that I would lose you. And I did.

**SHOT 26**

*(Camera ZOOMS OUT on a LONG SHOT of Number 79. Camera ZOOMS in to CLOSEUP of Number 79 as his gaze focuses on B.)*

**NUMBER 79**

That which had been I and you or I and Thou became I and I again. Why?

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**SHOT 27**

*(Camera ZOOMS OUT to a LONG SHOT of B. Camera ZOOMS into a CLOSE-UP of B as his gaze focuses on Number 79.)*

**B**

Why? You know why. Neither of us had the courage to be. Neither of us could see the Truth in I and Thou. Neither of us could qualify the be.

**SHOT 28**

*(Camera ZOOMS OUT to a SPLIT SCREEN CLOSEUP of Number 79 and of B)*

**NUMBER 79 and B (simultaneously)**

We walked away.

**SHOT 29**

*(Camera ZOOMS OUT to a LONG SHOT of SHE. Camera ZOOMS into a CLOSEUP of SHE as her gaze focuses on B.)*

**SHE**

Yes. We walked long together. Through love. Through quarrels. Through kids. But not through grand kids.

**B**

And yours was also quite a chest! Plenty of titty to fill my tool with blood. Yes, I was quite afraid that I would lose you. But we lost each other.

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**SHOT 30**

*(Camera ZOOMS IN to a CLOSE-UP SHOT of NUMBER 10,796a.)*



**NUMBER 10,796a**

Me! Choose me, B. Choose me!

**SHOT 31**

*(Camera ZOOMS in to CLOSE-UP of Number 10,796a. That costume suggests hotness and fire.)*

**NUMBER 10,796a**

Choose me, B. I am the hottest. Remember that summer night? I was once your student also. In class, I had imagined having sex with you many years before we actually had sex. Remember our sweat? Remember the unexpected rush of emotions we felt? Feel that again. Choose me!

**SHOT 32**

*(Camera ZOOMS IN to CLOSE-UP of B shaking his head NO.)*

**B**

It was all of that! It was passion. But it was only passion. Passion faded at dawn. We went back to the ordinary.

We walked away.

**SHOT 33**

*(Camera ZOOMS IN to a CLOSE-UP SHOT of NUMBER 10,796b.)*

**NUMBER 10,796b**

Me? Did you choose me?

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It was a cold night in the back seat of a Chevrolet. You came onto me first. I melted into your arms. I had never felt that before.

We walked away.

**SHOT 34**

*(Camera ZOOMS IN to a CLOSE-UP SHOT of NUMBER 10,796c.)*

**NUMBER 10,796c**

It was a frigid night by a fireplace. There was alcohol. We came onto each other at the same time. It was my first time doing that.

We walked away.

**SHOT 35**

*(Camera ZOOMS IN to a CLOSE-UP SHOT of B.)*

**B (shouts at the others)**

Did we always walk away? From each other? Always just walk? Away?

**SHOT 36**

*(Camera ZOOMS OUT to a WIDE-ANGLE view of ALL remaining cast members.)*

**ALL**

We walked away. You walked away. They walked away.

**SHOT 37**

*(Camera ZOOMS IN to a CLOSE-UP view of B.)*

**B**

I walked away. I walked away. I walked away.

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**SHOT 38**

*(Camera ZOOMS OUT to a WIDE-ANGLE view of ALL remaining cast members.)*

**ALL**

You walked away. You walked away. You walked away.

**SHOT 39**

*(Camera ZOOMS IN to a CLOSE-UP view of B.)*

**B**

Why did I walk away?

**SHOT 40**

*(Camera ZOOMS OUT to a WIDE-ANGLE view of ALL remaining cast members.)*

**ALL (speaking simultaneously but saying different things).**

You were cold. You were hot. You were horny.

**SHOT 41**

*(Camera ZOOMS IN to a CLOSE-UP view of B.)*

**B**

I was cold. I was hungry. I was happy to have loved each of you.

**SHOT 42**

*(Camera ZOOMS OUT to a WIDE ANGLE view of ALL remaining cast members.)*

**ALL (speaking simultaneously but saying different things).**

I was cold. I was horny. I was glad to have loved you.

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**SHOT 43**

*(Camera ZOOMS OUT to a WIDE-ANGLE view of ENTIRE CAST that has moved to surround B in his booth.)*

**ENTIRE CAST (speaking simultaneously).**

Call the roller of big cigars,  
The muscular one, and bid him whip  
In kitchen cups concupiscent curds.  
Let the wench dawdle in such dress  
As they are used to wear, and let the boys  
Bring flowers in last month's newspapers.  
Let B be finale of seem.  
The only emperor is the emperor of ice-cream.

- *Wallace Stevens*

**Fade to dark.**