

# **Sibbleger**

written by  
**David L. Williams**

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David L. Williams  
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Contact:  
David Williams  
55 W. 111th St.  
Apt. 5E  
New York, NY 10026  
(646) 250-6392  
PlaywrightDavid@gmail.com

**Sibbleger**

**Cast of Characters**

Jack

A movie star, late 20's/early 30's.

Sherry

A bigger movie star, early/mid 30's.

Donna

Sherry's agent.

**PLACE**

The living room of Sherry's home in Southern California.

The living room of SHERRY's palatial Southern California home. SHE is on her couch, reading a magazine, when JACK enters in a huff.

JACK

How could you do this to me?

SHERRY

How did you get in here?

JACK

Sherry, I'm serious.

SHERRY

So am I. I thought I had the door locked. Or did the kids leave it open?

JACK

You have kids here?

SHERRY

Jack.

JACK

I still have a set of your keys from when I housesat.

SHERRY

Oh, right. Give them to me.

JACK

Here.

(HE tosses her the keys.)

SHERRY

You were saying?

JACK

How could you do this to me?

SHERRY

Do what, Jack?

JACK

I get up this morning, I'm looking for any kind of news on the internet, and I see your name pop up.

SHERRY

And what life-ruining thing am I doing?

JACK

I go over to E!, or E.W., one of the e's.

SHERRY

eBay?

JACK

(Ignoring her)

And I read that you are attached to star in "The Next Week!"

(Slight pause)

SHERRY

Okay.

JACK

Well, are you, Sherry?

SHERRY

I don't know. Probably.

JACK

You don't know?

SHERRY

Most of the time, I don't remember what I'm attached to, Jack. What's "The Next Week?"

JACK

"The Next Week" is about a woman who loses her ex-husband in the Trade Center and then spends the seven days after 9/11 in an erotic entanglement with a firefighter who was too sick to report for duty on that day. While they mourn their own pasts and discover each other's bodies, the two of them search for a reason to continue in a world scarred by violence and tragedy.

SHERRY

Wow, you know a lot about it.

JACK

I helped develop it. I'm friends with the writer.

SHERRY

Oh, cool.

JACK

No, not cool, Sherry. We developed it together. It was written for me to star in.

SHERRY

You're playing the insurance agent?

JACK

*Star in.* I'm playing the firefighter.

SHERRY

(Slight pause, then)

Oh.

JACK

Yeah. The movie's already a tough sell as it is. I'm not sure if audiences will also be okay with ninety minutes of me in erotic entanglements with my goddamn sister!

(Pause)

SHERRY

Yeah, that could be a problem.

JACK

Right. So you should back out of the movie.

SHERRY

But I really like "That Week."

JACK

"The Next Week."

SHERRY

Whatever.

JACK

You didn't even know what the script was when I asked.

SHERRY

I just forgot what the title was. Frankly, I don't even understand why it's called that.

JACK

It takes place during the next week after--

SHERRY

Right. I just got it. Still, I think he should change it.

JACK

She. The writer's a woman.

SHERRY

Even still.

JACK

You're really not dropping out?

SHERRY

I kinda don't want to.

JACK

God, why didn't your agent tell you I was already a part of this?

SHERRY

Let's ask her.

(SHE grabs her iPhone from the couch.

SHE presses a few buttons on it.)

Hey, can you come inside and settle something? Thanks.

(SHE hangs up.)

JACK

She's here?

SHERRY

Her kid's having a pool party out there.

JACK

Why here?

SHERRY

Because I'm a nice person. And I have a better pool.

JACK

Only one of those things is true.

SHERRY

You're gonna play a firefighter?

JACK

Why not?

SHERRY

No, it's just ... you don't look like a firefighter.

JACK

I'm starting a workout regimen.

SHERRY

Okay. Good luck with that.

(DONNA, SHERRY's agent, enters, a towel around her neck.)

DONNA

Oh, hey Jack. How are you?

JACK  
Livid pissed, Donna. And you?

DONNA  
Fine, thanks. What's up, Sherry?

SHERRY  
What do you know about "The Week After?"

JACK  
It's called "The Next Week."

DONNA  
I know that. And that you're attached to it.

SHERRY  
Along with who else?

DONNA  
I don't know. You usually just fire the people you don't want on the project.

SHERRY  
I don't do that.

DONNA  
Well, not personally.

JACK  
You really do that?

DONNA  
I do it for her. It's only fair.

JACK  
Do you even bother to look at who's already attached?

DONNA  
If it's a big movie I do. But for this one, no. Who cares?

SHERRY  
He does. He's already in it.

DONNA  
As what? The slimy insurance agent?

SHERRY  
The fireman.

DONNA  
(Looking him over)  
Seriously?

JACK  
I'm in good shape.

DONNA  
Yeah, but not, you know, fireman shape.

JACK  
Give me time.

DONNA  
Okay. Well, Sherry, this is a problem.

SHERRY  
I know.

DONNA  
But it's a fixable problem. Those are always the best kind.  
I'm sure we can come up with a--  
(SHE interrupts herself.)  
Oh, hey, Jack, I was gonna call you, but while I have you  
here, I wanted to talk to you about a part, a villain part in  
a superhero movie? I'm talking big-budget, prestigious  
director reboot thing.

JACK  
You're serious?

DONNA  
Yes.

JACK  
Yes. Of course. Yes, I'd love that.

DONNA  
Great. This is a perfect fit for you. I'll talk to the  
casting guy tomorrow.

JACK  
Wow, thanks. That's amazing!

DONNA  
(To SHERRY)  
See. Problem solved.

SHERRY  
Fantastic.

JACK  
I ... I'm sorry but ... I don't understand how this solves  
the problem.



DONNA

You're going to take the supervillain part and drop out of "The Next Week."

JACK

No, no, no. That's not ... is that why you were offering me the other role?

SHERRY

Are you stupid? Of course that's why. She's my agent, not yours.

JACK

But I want to do the firefighter part. I've been working on it for a while.

SHERRY

Not long enough to get into fireman shape.

JACK

Sherry, Christ, why do you have to pick this movie?

SHERRY

Because I like it.

JACK

But why'd you even get the script to read?

SHERRY

Because I get everything.

JACK

Yes! You see, that, *that* is exactly my point.

SHERRY

Oh, God. This again? I mean I get every script that's going around. I'm not talking about something you haven't gotten over from our childhood.

JACK

But this was mine, Sherry. I helped develop it. God, the number of conversations I've had with the writer, long ones stretching late into the night, I can't even count. This was going to be my "Last Tango in Paris."

SHERRY

But I want to do it, and that's why it's getting made. If I didn't, it wouldn't be. Be Brando in something else.

DONNA

I read a good treatment for an Apache Chief movie. I know they'll need a white imperialist-type to play the villain.

(Pause, then)

JACK

Fine. You win, Sherry.

DONNA

Excellent. I'll start putting together the paperwork tomorrow for the new project.

JACK

Good. I hope you're very happy, Sherry.

(SHERRY sits up a bit more and stares at Jack.)

SHERRY

What do you have planned, little brother?

JACK

Prep for a role as a racist, I guess.

SHERRY

I know that look. You've got something up your sleeve.

JACK

It's business. I understand that. Nothing personal.

SHERRY

Bullshit. Donna, you don't give him the part unless you get promises.

JACK

What promises do you think you need?

SHERRY

You actually have to quit the film. You have to resign.

JACK

Fine.

SHERRY

And ... okay, and you can't say anything to anybody about it.

DONNA

Why would he do that, Sherry?

SHERRY

I don't hear *you* agreeing.

JACK

Well, I have to tell the writer. I owe her a conversation. Dinner or something like that.

SHERRY

But nobody else.

(Silence)

Jack?

JACK

I don't need a part in a shitty movie about a shitty superhero. And I'll quit "The Next Week" right now, but no more promises.

SHERRY

He's gonna say horrible things about me to any magazine that'll listen, Donna. And they'll all listen.

DONNA

No, they love you. And besides, he won't do that.

JACK

No, she's right. I'm already thinking of all the words I can use to describe her.

DONNA

You can't, Jack.

JACK

Sure I can. Sherry takes a movie away from me, I take away her rep as America's sweetheart.

DONNA

Then you're not getting that part I promised.

SHERRY

I think he already gets that.

(SHE gets up.)

Okay, Jack, this isn't toys we have to share in the basement at the old house. It's our careers. Yes, I might be a tad more successful than you, but that doesn't mean I should be the only one who gets the freedom to do what I want. We're adults and we should be able to work in the same industry without incident. We're not children, we're professionals, and we should act as such.

JACK

I agree. Thank you.

(Slight pause)

So what's your solution?

SHERRY

We go on with the movie.

JACK

Wait, together?

SHERRY

Was I not clear?

DONNA

You're kidding, right? She's kidding, Jack.

SHERRY

I'm a very good actor. I've performed love scenes with men I'm not attracted to in the least. This won't be any different.

(Off of their reaction)

What?

JACK

No!

DONNA

This isn't the best idea.

SHERRY

I don't see why not. Audiences know that my costar isn't my real life love interest. And they know that I'm not actually having sex with the person on screen.

JACK

You can't really--

SHERRY

You didn't think you were having sex with your costar, did you? Or is that why you got involved with the project?

JACK

Yeah, I got stupid and thought I was making porn.

SHERRY

Your last movie? I've seen better acting in porn.

JACK

What's your next movie about? A girl who can't find a date gets paired up with a man who's emotionally still a child? You're really breaking new ground, sis.

DONNA

Look, maybe we should all just take a break, cool down and then see how--

SHERRY

Donna?

DONNA

Yes?