

Not that kind of Fun

A short play

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CAST OF CHARACTERS

BARNEY (40s), a film director
THELMA (40s), a casting manager
BRITNEY (20s), a white actress
ANNE (60s), a white actress
CHANICE (20s), a black actress
JADA (60s), a black actress

SETTING

A film studio with a corner table for the producers, and a set consisting of a dressing table and some scattered furniture such as chairs, a couch, a dresser, etc.

TIME

The present.

NOTES

Important to have a different mood between the two plays within this play. Britney plays the role rudely and detached, whilst Chanice plays it warmheartedly and empathetically.

LOGLINE

A horny film director who's into white girls in their twenties is forced by his casting manager to replace his white female cast for black girls in order to guarantee professionalism on set.

SYNOPSIS

A horny film director wants to cast a flirtatious white actress for his next movie, but is prevented from doing so by his casting manager, who believes his behavior with the girl is borderline unprofessional and can cause the movie to fail. The manager's solution is to re-cast the role with a black actress who doesn't fit the director's criteria of sexually attractive women. After much debate, the director concedes, but now their production faces a new problem. The director is bored.

NOT THAT KIND OF FUN

(Stage right is DARK. LIGHTS GO UP on stage left where ANNE sits at a dressing table studying her image in the mirror.)

(Anne doesn't like what she sees and is about to cry. She takes a deep breath, presses a button on a calling device and 'POP' RINGTONE plays. Enter BRITNEY dressed as a maid.)

BRITNEY

(Rudely) Did you call me, Mrs. Murray?

ANNE

For the last time... But yes I did. Finish your duties for the day and get out. You're fired.

BRITNEY

Mrs. Murray-

ANNE

Do not 'Mrs. Murray' me, you thief. Look at me. (...) You betrayed me.

BRITNEY

I'm sure it's just laying around somewhere.

ANNE

Young girls these days have no shame, trying to take advantage of the elderly.

BRITNEY

Ok Mrs. Murray, that's a pretty bad day you're having.

ANNE

I remember. I might be sick but I remember. This aging woman staring back at me in the mirror. I recognize her now. And I know you've been stealing from me all this time. How could you? (...) Don't give me that look. This is me, just like I used to be. Before I needed your treacherous assistance.

BRITNEY

Mrs. Murray-

ANNE

Get out Sophie.

BRITNEY

I can't leave you all by yourself. You can't be left alone, you know that.

ANNE

Yes I can, and I will.

BRITNEY

I'm glad that you're feeling better. That's what I'm here for.

ANNE

I would rather die than have you skulking around here. Out you go.

BRITNEY

I'd never steal from you Mrs. Murray. How dare you accuse me.

ANNE

Leave.

BRITNEY

I'm not a liar.

ANNE

Leave now!!!

(Anne slaps Britney across the face. Britney recomposes herself and leaves. Anne is left alone. She's distressed and paces back and forth. She opens a drawer, searches inside and shuts it. She looks for something but can't remember what it is. She finds the device and presses the button. A 'POP' RINGTONE plays.)

BRITNEY

'What up', Mrs. Murray...

ANNE

Yes, ahm. I'm... Looking for something.

BRITNEY

Oh... You must have misplaced it. Don't stress yourself with that, I'm sure it will turn up soon. Why don't you have a seat? Relax.

ANNE

Ok. But... Make sure you look for it.

BRITNEY

Of course, Mrs. Murray. I'm here for you. Remember?

(Anne sits. Britney comes by her and they look at their images in the mirror.)

BRITNEY

Look at you. What a beautiful woman you are.

(LIGHTS FULL UP.)

(On stage right are revealed BARNEY and THELMA, who had been watching the scene at a casting table.)

BARNEY

All right, cut. Great call back everybody. That was great. I'm gonna say goodbye to you first Anne, ok? Because, ahm, Britney, if you don't mind, I just want to keep you for another minute?

BRITNEY

Ok!

BARNEY

Ok. Ahm, Anne, honestly, great job. We've seen all we need to see. We've got all your info, and we'll definitely let you know by the end of the week, ok?

ANNE

Ok. Thank you so much. Thank you. Bye then.

THELMA

Thank you Anne!

(Anne leaves.)

BARNEY

And, Britney.

BRITNEY

You can call me Brit.

BARNEY

Brit, that was amazing.

BRITNEY

(Flirtatious) Thank you.

BARNEY

Yeah. You're welcome. And, well, of course we just gotta... Keep working together. You and I, to... Go deep into your character.

BRITNEY

Hm-hum.

(Barney walks over to Britney.)

BARNEY

For example, when ahm... When you enter, right?

BRITNEY

Hm-hum, hm-hum.

BARNEY

You sounded a little irritated?

BRITNEY

She interrupted me, right?

BARNEY

Did she?

BRITNEY

I was cleaning, right?

BARNEY

Right. Right...

BRITNEY

(Flirtatious) Was I too bitchy?

BARNEY

No. I mean... I like it bitchy.

BRITNEY

I tried to mix it up a little, you know? Like, 'what up' Mrs. Murray, you know?

BARNEY

Yeah, that was interesting.

BRITNEY

But I can do it anyway you like.

BARNEY

I like that. (Points at dressing table.) Come here.

(Barney touches Britney on the small of her back.)

BARNEY

Would you have a seat, please?

BRITNEY

Of course!

(Britney sits and Barney stands behind her assuming the position of the maid character.)

BARNEY

When she looks in the mirror...

(Barney lightly places his hands on Britney's shoulders.)

BARNEY

Maybe you can comfort her a little a bit.

BRITNEY

Am I not angry that she slapped me?

BARNEY

A little bit, but-

BRITNEY

But I'm just gonna pretend, right?

BARNEY

Yes...

BRITNEY

Because she already forgot it. And she even forgot what she looks like, right?

BARNEY

You're totally right.

BRITNEY

Do I really think she's beautiful?

BARNEY

You don't have to. I mean, you're the one who's beautiful. She's just... Easy money.

BRITNEY

So am I actually stealing from her?

BARNEY

Not in the original story, but would you like to do that?

(The situation is becoming too intimate and borderline unprofessional.)

THELMA

All right. Time to wrap.

(Barney takes a step away from
Britney.)

THELMA

Britney. Thank you very much. We'll be reviewing the tapes
and if you get cast we'll be contacting you by the end of the
week, ok?

BRITNEY

Ok. Thank you. Thank you Mr. Director.

BARNEY

You can call me Barney.

BRITNEY

I like 'Mr. Director' better. Bye.

BARNEY

Bye.

(Britney leaves.)

BARNEY

Oh my god!

THELMA

What...

BARNEY

She's great, isn't she? Let's just cast her, right? I mean, I
don't want to sound too eager, but, I mean, if we lose her,
I'm gonna be... Argh. Really pissed.

THELMA

Barney.

BARNEY

Hm?

THELMA

No.

BARNEY

No what?

THELMA

She's not that good.

What?
BARNEY

THELMA
I can't let you cast her, I'm sorry.

BARNEY
You're joking, right?

THELMA
Can't you realize what's going on here? (...) She's clearly flirting with you to get the role, and you're too damn blind to even see it.

BARNEY
No...

THELMA
I know your type. Pretty white girls, European, with a little meat. Even if she were good, you can hardly direct her at all. She's doing whatever she wants.

BARNEY
Thelma. Granted. I am not... Not attracted to her, a little bit.

THELMA
It's done Barney. She's out.

BARNEY
Thelma...

THELMA
You're setting yourself up for failure and worse, might be going right into a sexual harassment trap.

BARNEY
Oh boy, here we go...

THELMA
You're gonna make a move on her, turns out she was just leading you on, perfect plausible deniability. BAM! Your career takes a hit, she's in the next chic flick. Funny thing, she'll even believe in her own lie and say she had nothing to do with the erection going on inside your pants.

BARNEY
I'll be damned.

THELMA
Not while I'm here baby Barney.

BARNEY

I'm not gonna make a move on her. I promise I'll be very professional. And if she starts playing her little games, so be it, it's just a little fun we're having, perfect normal bonding between the director and his actress.

THELMA

No, we're gonna cast a girl whom you're not attracted to, and that's final.

BARNEY

But where is the fun in that...

THELMA

Fun?

BARNEY

I need a little fun. This job's been stressing me out.

THELMA

Not that kind of fun. Unless you'd like to migrate to the porn industry? I manage that as well. Then you get to tell me who you'd like to fuck and I'll go get her for you. (...) You're not actually considering what I just said, right?

BARNEY

...No, I'm too old to act in that kind of movie, and I guess it gets repetitive to simply direct it, so... I'll just stick to the normal stuff.

(Thelma picks up CHANICE's headshot from a pile and shows it so the audience can see.)

THELMA

Chanice.

BARNEY

What?

THELMA

She's gonna play Sophie.

BARNEY

The black girl?

THELMA

Yep.

BARNEY

That doesn't make any sense.

THELMA

Chanice is the best actress we have and it's only right to place our bets on her.

BARNEY

Ok. You're actually being serious, right?

THELMA

Dead serious. Listen-

BARNEY

No, no, no, wait. Can I just say something?

THELMA

Go on.

BARNEY

Ok. First of all. We're adapting Charles Gregory's book-

THELMA

Forget about the book. This movie has got to have your vision, ok? Regardless, we have full rights to his story, and total creative freedom. We can do whatever we want.

BARNEY

Well then, second of all... I thought we called her back just to-

THELMA

Try something different, and it worked!

BARNEY

This is not a period piece, Thelma. The maid shouldn't be black. It's bad press.

THELMA

And that's why the matriarch is going to be black too.

(Thelma shows JADA's headshot so the audience can see.)

BARNEY

You got it all figure out, haven't you?

THELMA

I'm only doing the job you hired me to do, darling.

BARNEY

But what about Anne?

THELMA

Jada is just as good.

BARNEY

...That's a lot of changes, you know...

THELMA

Call this an update, if you will. A twist that will appeal to the wider audience who want to see empowered women of color.

BARNEY

Do I have a say in any of this?

THELMA

I'm sorry Barney, but we're here to make money, and for that to happen I need you to be one hundred percent focused and in control.

BARNEY

And bored.

THELMA

Trust me, you're gonna love Chanice. She's very lovable and beautiful. And fortunately for us, not your type of beautiful. So you can actually forget about your balls and direct her.

BARNEY

My new Sophie... Can we even call her that still? 'Sophie'? That's kind of a white name, right? And what about 'Mrs. Murray'?

THELMA

Things are changing nowadays Barney, but... Sure, I guess it doesn't hurt to do a little research on which names are better fitting for our new actresses.

BARNEY

I can't believe I got one in...

THELMA

You see? You're already having good ideas.

BARNEY

I hate this fucking business...

THELMA

I'm freeing you of your chains Mr. Director. You're very welcome.

(LIGHT CHANGE. Barney and Thelma are back at their casting table. Enter Jada dressed as the matriarch.)

(A similar scene is about to play out. Jada looks at her image in the mirror, is about to cry, then presses a button on a device and a 'RAP' RINGTONE plays.)

(Barney and Thelma make comments on the side.)

BARNEY

This feels weird already.

THELMA

Shh.

(Enter Chanice dressed as a maid.)

CHANICE

(Courteously) Did you call me, Mrs. Jackson?

JADA

For the last time... But yes I did. Finish your duties for the day and get out. You're fired.

CHANICE

Mrs. Jackson-

JADA

Do not 'Mrs. Jackson' me, you thief. Look at me. (...) You betrayed me.

CHANICE

I'm sure it's just laying around somewhere.

JADA

Young girls these days have no shame, trying to take advantage of the elderly.

CHANICE

Ok Mrs. Jackson, that's a pretty bad day you're having.

JADA

I remember. I might be sick but I remember. This aging woman staring back at me in the mirror. I recognize her now. And I know you've been stealing from me all this time.

How could you? (...) Don't give me that look. This is me, just like I used to be. Before I needed your treacherous assistance.

CHANICE

Mrs. Jackson-

JADA

Get out Rihanna.

CHANICE

I can't leave you all by yourself. You can't be left alone, you know that.

JADA

Yes I can, and I will.

CHANICE

I'm glad that you're feeling better. That's what I'm here for.

JADA

I would rather die than have you skulking around here. Out you go.

CHANICE

I'd never steal from you Mrs. Jackson. I care for you. I love you.

THELMA

Good re-write, right?

(Barney just sighs.)

JADA

Leave.

CHANICE

Please.

JADA

Leave now!!!

(Jada slaps Chanice across the face. Chanice recomposes herself and leaves. Jada is left alone. The same action as before unfolds until Jada finds the calling device and presses the button. A 'RAP' RINGTONE plays.)

CHANICE

Did you call me, Mrs. Jackson?

JADA

Yes, ahm. I'm... Looking for something.

CHANICE

Oh, we must have misplaced it. Don't stress yourself with that, I'm sure it will turn up soon. Why don't you have a seat? Relax.

JADA

Ok. But... Make sure you look for it.

CHANICE

Of course, Mrs. Jackson. I'm here for you. Remember?

(Jada sits. Chanice massages her shoulders as they look at their images in the mirror.)

CHANICE

Look at you. What a beautiful woman you are.

(LIGHTS FULL UP.)

(Everybody's waiting for Barney to say something. Thelma nudges him with her elbow.)

BARNEY

...Cut.

(Barney's acting weirdly silent.)

THELMA

(...) All right. Great scene everybody. Did you have any notes, perhaps? Barney? Maybe not? Ok. Then ladies, it's a wrap for the day-

BARNEY

Let's go again. Back to one. No, sorry, just from when you enter, ok?

CHANICE

Just- Ok. Got it.

(The actresses reset. Barney watches the scene standing up.)

BARNEY

Action.

(Chanice enters.)

CHANICE

Did you call me, Mrs. Jackson?

JADA

For the last time... But yes I did. Finish your duties for the day and get out. You're fired.

CHANICE

Mrs. Jackson-

JADA

Do not 'Mrs. Jackson' me, you thief. Look at me. (...) You betrayed me.

CHANICE

I'm sure it's just laying around somewhere.

JADA

Young girls these days have no shame, trying to take advantage-

BARNEY

Cut. Cut... Just cut.

(Barney brings his hand to his face and takes deep breaths.)

JADA

...Would you like us to change something? Mr. Director?

BARNEY

There's nothing you can do...

JADA

Excuse-me?

THELMA

Barney, are you ok?

(Barney shakes his head.)

THELMA

Just give us a second, ok ladies? (To Barney) Come here.

(Thelma leads Barney to the other side of the stage.)

THELMA
What's going on?

BARNEY
I can't do this.

THELMA
What?

BARNEY
This... Normal stuff... I'm bored.

THELMA
What?

(They look at each other. Barney nods.)

BARNEY
I want to do porn.

THELMA
You're not serious.

BARNEY
I'm dead serious.

THELMA
I thought you said you're too old to act, and-

BARNEY
I might as well just give it a go, you know? Because if I don't-

THELMA
But do you even have a big... Package, you know? Dick wise?

BARNEY
Big enough. I mean, there are bigger dicks out there, but I can always find myself some petite girls, right?

THELMA
I can't believe this...

BARNEY
I'm sorry Thelma.

THELMA
I'll be damned... I guess I knew it all along, I just never thought you'd actually go through with it.

BARNEY

Are you still my manager?

THELMA

Of course. I mean, if your dick is at least marketable, I'm sure I can work my magic for you.

BARNEY

And what about this movie?

THELMA

Without your capital... I'm afraid we're gonna have to pull the plug.

BARNEY

Damn... So, ahm... Should we just tell them now and get this over with?

(Thelma looks over at the actresses who are still waiting there.)

THELMA

No... Let them enjoy their moment a little longer. I'll tell them tomorrow when I have their contracts at hand for termination.

BARNEY

Thanks Thelma.

THELMA

No problem. Now can you please just wrap up the day?

(Barney goes over to the actresses.)

BARNEY

Hey. Ahm, I'm sorry to keep you waiting. Everything is ok, I just needed a minute. But, it's a wrap for the day, ok? You're free to go. Great job. Ok?

JADA

Ok. Thank you. Ahm, sorry, I just want to make sure... Are we rehearsing tomorrow at the same time?

BARNEY

Ahm...

(Barney turns to Thelma.)

BARNEY

You got this, right? I gotta run.

THELMA

Yeah. It's fine. Have a good one...

BARNEY

She's got you. Thanks again and...

(Barney smiles big and bows with arms open.)

BARNEY

Goodbye.

(Barney leaves.)

THELMA

Don't mind him. He has a peculiar personality, trait of all the greatest directors. Anyway, tomorrow at the same time. That's correct.

JADA

All righty. Thank you. So I'm just gonna...

THELMA

Yep, you can go. If you need a ride home, one of our PAs can take you, or if you prefer to call an Uber, we got that covered as well, ok?

JADA

Thank you, it's a long ride for me, I want to make sure I get a good night of sleep so I can be here tomorrow ready and on time. Huhu! I'm so excited!

THELMA

That's great...

JADA

Bye then. See you tomorrow dears!

CHANICE

Bye Jada, excited to work with you!

JADA

Me too! Bye!

(Jada leaves.)

CHANICE

What about me? Should I just take off as well?

(Thelma can barely look at Chanice's hopeful eyes.)

CHANICE

Tee? Are you ok?

(Thelma recomposes herself.)

THELMA

Come here. I want to give you some notes.

(Chanice approaches Thelma. She looks around to make sure no one else is there.)

THELMA

Great job lover girl.

CHANICE

Thank you lover girl.

(Thelma and Chanice embrace each other and kiss on the lips.)

THELMA

I'm gonna make you famous, ok? I promise.

CHANICE

Are you crying?

THELMA

...No... I'm just happy for you.

CHANICE

Thank you. I can't believe this is happening. I love you so much.

THELMA

I love you too.

(They kiss.)

END PLAY