

Kate Aksonova. Love: practical course with home exercises.



Characters:

Dominique Page

Mary Morgan

Steve Fisher

Isabell Fisher

Amanda Butler

Peter Murray

Belinda Padgham

Kit Robinson

Edith Burton

Wilky Wagner

Lucy Reynolds

Scene 1.

Mary, Peter, Isabell, Amanda, Steve, Belinda, Edith, Lucy sit in study room.

Enters Dominique with supermarket shopping trolley which is full of drafts.

DOMINIQUE: "He found her lips." I'm Dominique, I will teach you on this course. I will identify your troubles and I'm here to help. Our first lesson will be about anatomy.

MARY: What for?

DOMINIQUE: To solve headache "He found her lips." You will learn where are lips at human body and your hero won't be lost in search.

PETER: Are you serious?

DOMINIQUE: Of course we will also clarify that problem "She found his lips". It won't be such difficult, like it sound, I'm assure you.

ISABELL: It's joke?

DOMINIQUE: You will tell me.

EDITH: It's not usual writing workshop.

DOMINIQUE: Have you read name of course?

LUCY: "Love: practical course with home exercises."

DOMINIQUE: Over that?

PETER: Writing course.

DOMINIQUE: School of journalism. We based here, in this building, so without writer's workshops.

STEVE: What's wrong with workshop?

BELINDA: You never attend any, lost soul.

ISABELL: I was at workshops for writers.

DOMINIQUE: Did you have tears in your eyes, wanted to burn all your drafts?

ISABELL: Of course not, it's ridiculous.

BELINDA: You was at wrong workshop.

EDITH: Hell, she is right.

AMANDA: Are you all mad?

DOMINIQUE: Advise: never make such fast decision about people with who you will study during next weeks. My method not includes public torture with reading parts of your manuscript. It will be my personal sacrifice. I will give you advices, show mistakes, how to avoid them. But you are different writers and I want to end course the same way. I won't create one writer's template with different bodies and names. Is it clear?

STEVE: For now.

MARY: We are here...

DOMINIQUE: Excellent. Main question: Why you are here?

AMANDA: Sorry?

DOMINIQUE: Why you are here? Have you nothing to do?

BELINDA: Don't waste our time, this humour became inappropriate.

DOMINIQUE: Nice to meet you. Why you are here?

BELINDA: My name is Belinda and I'm now in such difficult creative situation. I just tired of killing people, because of this I'm here.

DOMINIQUE: I'm glad that you made such decision. My course will help with yours problem.

STEVE: Shouldn't you call a police?

DOMINIQUE: It's not necessary.

MARY: Why are you so sure?

DOMINIQUE: Belinda Padgham is author of mystery novels. I even have book with her signature. Next!

BELINDA: I just want to explain. I had a depression and my publisher advised me to change genre. Because not every murder I created... It could be painful for victim and I choose to change my mindset, make something positive.

DOMINIQUE: We understand.

STEVE: Are you published author?

BELINDA: If you could gave such name to writer, who was in chart for eleven weeks as bestselling author, yes I'm published writer.

STEVE: I didn't want to sound rude. I mean when I will have time, I will read some of your books.

BELINDA: I suggest you to start from first in every of my five series. It will help you to make resolution.

ISABELL: Because of this she is published writer, Steve.

DOMINIQUE: Did you know each other?

STEVE: Steve Fisher, I am editor of technical literature. Try to find out what does it signify to be a fiction writer.

DOMINIQUE: Do you want to change a genre, profession?

ISABELL: Isabell Fisher. Steve is here because of me.

DOMINIQUE: If you want to explain.

STEVE: Isabell and I...

ISABELL: It was idea of our family consultant, that we should learn what is important to each other and it will help to have less conflicts in our daily life.

LUCY: It's called - help yourself activity.

DOMINIQUE: Now I see reason why I have two different and at the same time looks alike novel's draft. It's your choice, but we will talk mainly about literature.

STEVE: I hope for that. Maybe I could tolerate why Isabell wants all this....

ISABELL: It's because...

DOMINIQUE: We will have a lot of time to discuss it later.

ISABELL: It won't be a problem for the rest of the group.

STEVE: Yes, it's just answer to question why we are here.

DOMINIQUE: Next introduction?

EDITH: Edith, I tried to write few novels. Worked on characters, dialogues. All now are in drafts. For course's draft I just put together best parts and want to know: could it be saved?

DOMINIQUE: Edith, your draft is memorable, especially different type shrift for each character's point of view.

EDITH: I am web-designer on daily basic. Work at home mother of three kids, three boys. Husband is box-instructor, successful. I just want something unquestionably, overwhelming feminine in my life.

BELINDA: The same is for me. Crime fiction world it's cruel men's world. I just want to be more kind to people. I never tell rude words to anyone, no matter how angry I am. I just start to plot their murder. I came here to change my way of living.

DOMINIQUE: Hope you will find answers to all your questions.

MARY: I'm Mary. Worked as copyrighter. I could write everything. Why not to write romantic novels for lonely women?

AMANDA: And you are happily married!

MARY: I don't need relationship or marriage to make my life complete. I had lover, he is married. But now all is over.

AMANDA: Did his wife find out?

MARY: No. I two years thought that he is an idiot, at reality he was drug addict. I insisted that he should stop with it.

AMANDA: And he left you.

MARY: About that you will read when my novel will be published.

LUCY: Workshops feelings are in the air.

DOMINIQUE: It won't be such way. It's only our first talk. Everything will be all right. What about you?

AMANDA: My name is Amanda. And I am single woman, who like to read and want to write romance where love is main key and answer.

DOMINIQUE: Good idea, love as answer to all. If it didn't help - there is chocolate.

LUCY: I don't like chocolate.

ISABELL: And you want to be a romance writer?

EDITH: What he will bring to you as gift in novel?

LUCY: Flowers, jewellery.

DOMINIQUE: Not bad. But eating chocolate together is must have. Sorry, you should learn how to, at least, write about adoration of chocolate.

LUCY: My name is Lucy. And I came here to learn rules of romance writing, to know how to avoid them and create something new in this genre.

DOMINIQUE: I like that you ready to fight for results. And unknown left only...

PETER: My name is Peter. I came here to upgrade my skills.

DOMINIQUE: You are already a writer, Peter.

PETER: No. I plan to find better ways how to meet more girls. I just want to know what are on their mind and give them what they want.

DOMINIQUE: It was in your draft, with number as pen-name. Hero knew where are

lips and everything else and he told about that to girl during first date.

PETER: Did you like it?

DOMINIQUE: I wanted to call a police and accuse you about harassment. But it is fiction. Hope you will recover your writing skills from your fantasies.

PETER: Did you remember it?

DOMINIQUE: As terrible experience which undergo my mind, yes.

PETER: Not word to word, but I have not positive comments from my previous few dates. So I want to make a progress.

DOMINIQUE: I am glad that all of you are conscious why you are here. Anyone want to leave or check courses of horror's novels, it's next door from here.

ISABELL: No.

BELINDA: It also was in my past.

DOMINIQUE: So we begin with introduction. Girl meets boy. Basic. Of course there are different situation, but here I would use she and he, like opposite in chess. Simple. Black and white.

Scene 2.

Enters Kit. Dominique smiles, when she saw him, later she is surprised.

KIT: Sorry, I am late.

DOMINIQUE: For what?

KIT: Here is course of writing romance novels.

DOMINIQUE: I don't remember that I read your draft.

KIT: It should be some mistake. I will check if left it in proper room.

DOMINIQUE: You are new student.

KIT: I should be called like that also.

DOMINIQUE: You will run away before the end of course. I warn you. No? Take a sit, introduce yourself.

KIT: Did I miss something?

DOMINIQUE: All stories of participants, but they with pleasure welcome your's story.

KIT: If it's necessary.

DOMINIQUE: Everyone would like to hear.

BELINDA: Don't be afraid, all here are writers. We sense what you feel.

KIT: Now is much better. My name is Kit, I am journalist. I have two published non fiction books, not to count anthologies, and I just wanted to try something new.

DOMINIQUE: Something new. What you already have is no more fun for you?

KIT: I just like to explore new possibilities.

DOMINIQUE: Sure. And left by your side what you already accomplished.

KIT: It is not always like that. Some stories end. New should begin.

DOMINIQUE: New stories should begin. What for?

ISABELL: Men always afraid to explore their tenderness and soft part of nature.

KIT: I couldn't tell better.

DOMINIQUE: You could try. Back to our first meeting. Girl meets boy. Beginning. You should write introduction in such way that reader will be interested about that boy and that girl.

ISABELL: They have to have sparkle between them. Everyone recognises it will be hot.

DOMINIQUE: Not bad. Capture attention of reader. Why you care about that girl and that boy? Why she couldn't wait and meet another boy?

EDITH: The less boys the better.

BELINDA: I don't agree with you, with more suspects it's interesting.

MARY: Belinda, you know about what you talk. The more, the better.

PETER: Mary is it for your personal experience or you only want to try?

LUCY: Attempt what?

DOMINIQUE: Here we stop. Peter, you also.

STEVE: Are you still hope it will work with everyone?

PETER: I offer and than wait what will be next.

LUCY: How to show that they are special?

DOMINIQUE: Good question. They could be average people, but they just... you add something to them that they will be recognizable and fictional at the same time. Something which will catch audience and you forget to breathe.

Scene 3.

Enters Wilkie.

WILKIE: I'm sorry to interrupt. But I was by mistake in horror's course. Instructor didn't want that someone will leave till pause. And don't you make interruptions in lectures also?

KIT: Yes, ten minutes, rule of journalist's school. Dominique?

DOMINIQUE: Five minutes will be enough.

ISABELL: How about introduction our new participant?

STEVE: It will wait.

KIT: Five minutes intermission?

DOMINIQUE: Yes, of course. If you could please stay. I didn't see your name in the list and didn't read your manuscript.

WILKIE: In paragraph five of contract for courses written: it is not necessary to submit draft before courses.

KIT: Dominique, everything is fine?

DOMINIQUE: Ten minutes gap, you could talk with horror writers.

Blackout.

Scene 4.

On stage are Wilkie and Dominique. Blue light.

DOMINIQUE: I thought how I will feel when you come back. What words I will tell?
What you will say?

WILKIE: What about now?

DOMINIQUE: Now? Nothing. I just want...

WILKIE: What?

DOMINIQUE: Is it real?

WILKIE: I'm here, you know that I returned to you.

DOMINIQUE: I prayed for it. I swear that forget about everything. Not a word I will tell about what was before.

WILKIE: Why?

DOMINIQUE: What for spoil moments till next time you will have new project?

WILKIE: Our relationship were in struggle, work in different countries.

Blackout.

Scene 5.

Back to room with all.

DOMINIQUE: You could talk with the horror writers during the interval, but better our first meeting we make shorter. If you don't mind. We will work half an hour without stoppage and then you will return home. Exercise will be "when situation could be worse, it will be worse."

ISABELL: You talk about "girl meet boy".

DOMINIQUE: Yes, sorry it is from themes for next semester.

STEVE: But it could be used in meeting scene.

BELINDA: Man and woman met as detective and potential victim near body of new victim. And he should find out is she guilty or not, tension, passion. She destroyed evidence by accident. Was it mishap?

MARY: It's mystery novel.

AMANDA: Not bad, with romance, but mystery.

WILKIE: It won't be a problem, if I will be here.

KIT: If you won't stay mystery for us.

DOMINIQUE: Yes, tell us why you are here.

WILKIE: My name is Wilky, like writer. Writer should has name which catch your attention.

KIT: Agree with you.

DOMINIQUE: Why you are here?

ISABELL: We all answered that question.

WILKIE: Now I research structure of novel, make preparation for future book.

KIT: We all do the same.

DOMINIQUE: Structure of novel. You could choose horror.

WILKIE: I don't think so. It is just arc of novel structure with comparison of arc of romantic novel. You know, how changes love, which motives have characters.

DOMINIQUE: Next time exercise boy meets girl. See you.

Dominique exits.

Scene 6.

ISABELL: What's going on?

STEVE: I informed you it was bad idea.

BELINDA: When I worked with aspiring writers it was definitely different rule.

MARY: She is insane, in good sense, like all writers.

WILKIE: Maybe it was my fault that I interrupted.

KIT: Dominique is professional. Perhaps she remembered about something.

Scene 7.

Enters Dominique.

DOMINIQUE: Wake up, good. How name it?

ISABELL: Not politeness.

DOMINIQUE: Hook. What's going on? What will be next, why...

BELINDA: And reader turns another page.

DOMINIQUE: You comprehend that already. Now we have not much time. Quick brainstorm activity: how girl met boy.

ISABELL: On dance floor.

STEVE: In the bar.

ISABELL: At first it was dance floor.

STEVE: As you insist.

EDITH: He smashed your car.

BELINDA: If not on murder's case... on meeting of crime stories fans.

MARY: At work.

AMANDA: Boring. At coffee shop, he by mistake took her herbal tea.

PETER: In shop of...

LUCY: Enough, stop with your dirty jokes!

PETER: How did you know it was dirty?

WILKIE: She could stalked him.

KIT: Interesting idea.

DOMINIQUE: Crazy fantasy.

Blackout.

Scene 8.

Blue light. Wilkie and Dominique.

WILKIE: Fantasy?

DOMINIQUE: It wasn't such way.

WILKIE: But you wanted idea for beginning of romance.

DOMINIQUE: From you I waited facts.

WILKIE: Your truth.

DOMINIQUE: It is axiom.

WILKIE: I all the time thought that you could be more creative.

DOMINIQUE: Yes. I didn't search for you, like you hope.

WILKIE: Only two of us, no one will hear. You liked me before.

DOMINIQUE: It hasn't connection with story.

WILKIE: Why?

DOMINIQUE: Because when I stumbled at your home, I didn't wait that you will be there.

WILKIE: Who you supposed to find?

DOMINIQUE: Woman.

WILKIE: I live alone.

DOMINIQUE: I know. But I searched particular woman for research. Non fiction book about women-artists.

WILKIE: Which you never finished.

DOMINIQUE: I was busy with you.

WILKIE: Good excuse.

DOMINIQUE: I used information which was in list of address from last election.

WILKIE: And it was old information.

DOMINIQUE: How I could predict that you will buy house from sculptor?

WILKIE: It was good price.

DOMINIQUE: I have no doubt.

WILKIE: Do you have something against my house?

DOMINIQUE: I still believe that your house is one of the cosiest place which I saw. Few new bookshelves would be necessary. It's not good to have books on floor.

WILKIE: Is it all?

DOMINIQUE: I hadn't intention to find you. If I thought it is such simple. Later I checked. Don't ask why and where. I could not became such... easy... in your eyes.

WILKIE: It's just a coincidence, but your behaviour.

DOMINIQUE: Yes, my performance. I apologized.

WILKIE: But...

DOMINIQUE: I knew that you read my previous articles about literature.

WILKIE: Some, probably. I didn't tell you about that in our first conversation.

DOMINIQUE: I found out it before, smart.

WILKIE: How?

DOMINIQUE: Autumn of last year. It was lecture of master. He didn't came, instead they invited you.

WILKIE: You were on that meeting!

DOMINIQUE: You know about internet. No? Internet knows about you.

WILKIE: Dominique, you never explained.

DOMINIQUE: What, Wilkie? That I accidentally heard what you talk. And I was amazed. "Oh God, he read my texts. All in one day, because they strangely connected in his mind, but it's certainly my ideas. Cool, he reads me."

WILKIE: You know that I learned about you before.

DOMINIQUE: Yes.

WILKIE: Because of that you was not against my flirting.

DOMINIQUE: Fine, I pretended that it was flirting.

WILKIE: You didn't mind.

DOMINIQUE: What you will do on my place?

WILKIE: I?

DOMINIQUE: Yes. When you accidentally bumble on men which you liked. He read about you. He didn't mind. Handsome, single, tall, by his will come to you. What will you do?

WILKIE: At first checked if I am all right.

Blackout.

Scene 9.

KIT: At first checked if I am all right and only after that investigate how beautiful is woman in another car.

DOMINIQUE: It's a bit rude and selfish.

ISABELL: I am glad that you are agree with me. In romantic literature it couldn't happened.

STEVE: But in life.

EDITH: We talk about fiction.

BELINDA: I always check if it is possible to kill person how I want.

MARY: For us, as for readers, it's reassuring information.

PETER: By the way, I checked myself everything what I proposed in first draft.

LUCY: Scary.

DOMINIQUE: You apprehend for now that beginning could be exciting. I wait for your drafts, on e-mail, last term is two days before lecture. Till next time.

ISABELL: What about if we have questions?

DOMINIQUE: All is inside theory package in pdf. For personal advices will be one session with each, one to one, it's in the end of course. Check schedule. Good creative ideas and inspiration.

WILKIE: Should I stay and we talk about my draft?

KIT: It could wait till end, as was written in paragraph.

DOMINIQUE: Yes, till next time. See you.

All exits. Near table is Dominique, Wilkie stops near door.

Scene 10.

WILKIE: I should to find different way...

DOMINIQUE: For what? To tell that you are back in country.

WILKIE: It may be.

DOMINIQUE: Contract ended.

WILKIE: I changed it to finish research here.

DOMINIQUE: Unusual decision. I have a feeling that someone else suggested the same to you before. Could I know her?

WILKIE: Not for everyone works long distance relationship.

DOMINIQUE: We are not everyone, I grasp.

WILKIE: I am back.

DOMINIQUE: I didn't prepared special speech for that occasion, sorry.

WILKIE: Why you always ready to quarrel?

DOMINIQUE: There is only one weapon which could destroy my defence, it's kindness. But you rarely used it.

WILKIE: You presume it was easy for me.

DOMINIQUE: Can you imagine how I felt? Stop, I won't make a scene.

WILKIE: You always was clever.

DOMINIQUE: Before that you called me beautiful.

WILKIE: I still affected by you.

DOMINIQUE: Should I begin to melt?

WILKIE: You could pretend.

DOMINIQUE: Are you sure that you will stay during course?

WILKIE: I am. It will be only for chunk of book, but I consider it would be good for research.

DOMINIQUE: Part about romance literature wasn't at beginning of exploration.

WILKIE: We could theorize that it's your influence.

DOMINIQUE: It didn't sound such exciting, like you want.

WILKIE: Will it be problem for you?

DOMINIQUE: Work is work. But it the end of course you should at least show me part of draft.

WILKIE: Why Kit is here?

DOMINIQUE: I have no idea.

WILKIE: Did he try to catch your attention?

DOMINIQUE: It wasn't on my mind. I didn't figure out what for he will need me.

WILKIE: Are you sincere?

DOMINIQUE: Lost in clues.

Scene 11.

Enters Kit.

KIT: I didn't plan to interrupt.

WILKIE: Nothing to worry.

KIT: With me it is not necessary to pretend that you hadn't met each other before.

DOMINIQUE: It was about course. The same with you - I will need a draft.

KIT: Fine. Do you wish a lift home? I noticed that you were without a car today,
Dominique.

DOMINIQUE: Why not?

Blackout.

Scene 12.

Blue light, Wilkie and Dominique.

WILKIE: Why not?

DOMINIQUE: Something wrong?

WILKIE: Since when you say yes to everyone?

DOMINIQUE: First try. It's not everyone, it's Kit.

WILKIE: Because of that he is special.

DOMINIQUE: I am not sure what do you want.

WILKIE: Are you doing it because I am returned? Do you want that I will be jealous?
Are you really want to start with someone new? Do you secretly liked him all that time?

DOMINIQUE: You know the answer.

WILKIE: Yes, I do.

DOMINIQUE: Say it aloud, don't be quiet.

WILKIE: You won't tell me.

DOMINIQUE: You are absolutely right, love.

Blackout.

Scene 13.

WILKIE: What about me?

KIT: Do you also left car at home?

DOMINIQUE: No. It's about writing. I will think how to made equal paper at the end of course for research draft. I propose that it will count like finished text.

WILKIE: I am glad for your wish to work together. Have a nice evening.

KIT: You too. Shall we go?

Kit, Dominique, Wilkie exit.

Blackout.

Scene 14.

Mary, Peter, Isabel, Amanda, Steve, Belinda, Edith, Lucy, Kit, Dominique, Wilkie.

DOMINIQUE: I read all yours beginning. Meeting.

ISABELL: If there are different chances to start .

STEVE: It was your fifth option.

EDITH: Not everyone had such erratic imagination.

BELINDA: It was worst beginning in my writer's life.

MARY: No one to kill.

BELINDA: Yes. It should be spontaneous.

DOMINIQUE: They met in crime fiction's part of the book's shop and their hands touched at one book.

BELINDA: Bad?

AMANDA: Incredible.

DOMINIQUE: Fine. Characters have common interest. But it's too much when they choose your book.

BELINDA: I didn't want to upset anyone from colleagues.

KIT: What about my beginning?

DOMINIQUE: He saves girl from gang and proposes to her make story about it. Too heroic.

KIT: Is it wrong to save a person?

DOMINIQUE: I didn't hear about your identical actions in real life. Usually stories choose you, not contrary.

ISABELL: Should we know something?

STEVE: We are here to learn.

KIT: Let's say that way. We know about existence of each other before course.

DOMINIQUE: I didn't read all your books, Kit.

KIT: It's not a problem. I could return your compliment.

DOMINIQUE: First exercise wasn't such bad. Today we will talk about love.

ISABELL: Love as force which explains everything.

STEVE: Not all have posters with lettering "Love" in every room of house.

DOMINIQUE: We will talk about love in general. Is it romantic experience, spiritual experience, practical behaviour? How to describe convincingly that person love someone?

EDITH: I watched with my husband all boxing matches. He calls it love. He made one room at house as my place. There everything are in Provence style. Everywhere are bookshelves. It's cosy room with comfortable armchair. He made it for me, because all our house it's big boy's playground. He made spot for me, island of peace in whole house.

BELINDA: My husband checked for me criminologist's issues, because not every photo I am ready to see.

MARY: Spiritual, because you could invent ideal person and add something from fantasy.

AMANDA: You should find good and agree to bad in person who you like. Not everyone had bad, but some silly experience, jokes in the past.

WILKIE: When you think about person day and night, even when don't want to.

KIT: It's intellectual experience.

DOMINIQUE: All our life it's thinking about what happened before and after that if we want this back to our life or not.

Blackout.

Scene 15.

Blue light, Wilkie and Dominique.

WILKIE: Do you want me back in your life?

DOMINIQUE: You said lovely: "When you think about person day and night when don't want to."

WILKIE: Is it yes?

DOMINIQUE: When I said to you no?

WILKIE: I can't accept it as convenient yes.

DOMINIQUE: Did you speak with me all that time?

WILKIE: Daily.

DOMINIQUE: Why only now I began to hear you?

WILKIE: It could be only one explanation.

DOMINIQUE: You started to shout louder.

WILKIE: You wanted to hear me.

DOMINIQUE: And this is because...

Blackout.

Scene 16.

KIT: Because it's stupid and love is not in our body.

DOMINIQUE: Explain more detailed.

ISABELL: If love is from our heart, not literary...

STEVE: Or part of our soul.

EDITH: Soul is also in our body.

BELINDA: Body without soul is dead. I wrote it hundreds of times.

MARY: And it should be in cells of our heart.

AMANDA: Or brain, if there are impulses of feelings.

PETER: Impulses could be somewhere lower.

LUCY: Even lower than your jokes. Is it possible?

WILKIE: Our thoughts are inside of us. In our brain, but we could picture them outside of own body.

KIT: Does it mean?

DOMINIQUE: We assume what other person conclude and it's our imagination, using experience and knowledge of other people, we try to sense and love them how they would prefer.

ISABELL: No matter how it's laborious.

STEVE: It's your good will to love person.

EDITH: Yes, you could love someone and he hadn't an idea about that.

BELINDA: Better is when in story people are connected or at least know about each others presence.

LUCY: How to write about silent love with rules of romance?

WILKIE: He could create eulogies which he wants that she will hear later.

KIT: Man, do you really think that way?

DOMINIQUE: It's important that she will be informed about that thoughts in proper time.

EDITH: Why?

BELINDA: If it's not a murder, when you could left a diary to loved one.

MARY: What for?

PETER: To remind how you wasted time on thinking, talking and forget about practical experience.

LUCY: If I could write a mystery, I know who will be the first victim.

WILKIE: It's difficult to be open with unknown person.

KIT: Peter is right, get to know her.

DOMINIQUE: It all depends on trust - there are people to whom you want or not ready to trust.

STEVE: Could it be trained?

EDITH: What?

STEVE: How to love?

PETER: There are special books, videos on-line. I could give you advice for every field of groundwork.

LUCY: Lastly we find out from where you had such experience. Theory!

KIT: What did you mean: train how to love?

ISABELL: I want to hear it.

STEVE: How not to make mistakes? You just use some rules, like in bakery. Too much salt, too hot, 15 minutes is enough. Receipts.

AMANDA: Don't you want to make something special for person? Even just to phone and said "Good morning, have a nice day".

LUCY: Peter?

PETER: What? You want my answer.

LUCY: Definitely.

PETER: Fine. I read article where explained that all romantic expectations from love in films and literature spoiled minds of women. Now I know, it proved by science.

LUCY: Why you are here?

AMANDA: Because it will work with certain woman.

PETER: Clever girl.

WILKIE: Unquestionably woman will need more than you could gave her.

KIT: And you never will predict what it is?

DOMINIQUE: Basic are support, tenderness, fidelity, trust.

ISABELL: Agree.

STEVE: I try to solve all you problems. Not everything is in my power.

EDITH: Sometimes we want just to talk, not receive solution of complication.

BELINDA: Yes. Resemble my husband, during years he used to it. I told him about all twist in my novels. At first he gave suggestions, motives. Now he agrees that didn't aware them and just listen.

MARY: Or pretended and never noticed that you already for five times changed subject.

AMANDA: If you are important to him...

PETER: If he had another plans. Don't look at me like that. He wants to eat, to sleep, to reckoning about own problems.

LUCY: Love can't be trained, it's just your first thought, movement. Doing at first and than bother how it will look like.

WILKIE: With time we could change our mind and don't agree with what we had done. After experience we find new angles.

KIT: Never told that to woman. She will devastate your life till the end of the days.

DOMINIQUE: Why? She just could want to be happy that he thought about his behaviour, cares about her. Not everyone needs heroes. You could be wrong, she could already forgive it, but to her will be pleasure that he is sorry. Not all the time defend, just constant fact and than live further.

ISABELL: I told you about that all the time. I haven't an intent to make tattoos of all your sins, just to be sure that you didn't forget them.

STEVE: And tattoo should be on me.

BELINDA: Signs as tattoos. Tattoos as clues. I need to check how long it will take. Victim should be alive or dead...

AMANDA: Spoiler alert from next novel.

LUCY: We are intrigued to read it.

WILKIE: You don't choose with whom to fell in love.

DOMINIQUE: And you want to love who you choose, or choose who to love.

STEVE: Better is to love who you choose. Such is easy.

PETER: Love who you could receive.

LUCY: Autobiographical moment.

DOMINIQUE: Good, now you should write after meeting scene and convince reader that what happened between your two characters is love.

ISABELL: Sparkle.

STEVE: You just can't forget that person.

EDITH: Yes, you start to catch yourself on thought that you want to tell everything to that person.

BELINDA: To show first draft.

DOMINIQUE: All of this should be in text till next week. Convince me as first reader that they are in love.

AMANDA: At beginning of relationship.

WILKIE: Lot of meditating is not the best solution.

DOMINIQUE: Reader has to believe that it could be love story. Characters could haven't any idea about that, but writer already prepared all and made proper circumstances

for them.

BELINDA: Like in detective stories. I regularly postpone to describe murderer, because I want that detective hadn't an idea, when I'm sure for a long time.

LUCY: I always wondered. Why investigations are so long in mystery novels?

KIT: World count. For everything is one answer - world count.

DOMINIQUE: Till next week. Persuade me in love.

PETER: There are different arguments.

DOMINIQUE: All yours imagination in the draft. The sooner the better. Bye.

Blackout.

Scene 17.

Blue light, Wilkie and Dominique.

WILKIE: "Convince me in love. " Is that what you want?

DOMINIQUE: From course participants, yes. I am at work.

WILKIE: You use opportunity and I heard you.

DOMINIQUE: Let's figure out. I have problems with trust to you. All that ... few months. I wasn't ready for such twists.

WILKIE: I announced to you, it won't be easy.

DOMINIQUE: I didn't expect it will be such difficult.

WILKIE: But...

DOMINIQUE: I don't know. I never stop to talk to you. Wait for you, or something like that.

WILKIE: You will call it love.

DOMINIQUE: To myself I described it as time for denying situation.

WILKIE: I also sensed the same.

DOMINIQUE: Tried to refuse your decision.

WILKIE: I was wrong that you are ready to forgive.

DOMINIQUE: To be honest, I am tired of controversy. Especially with you.

WILKIE: What for such mercy?

DOMINIQUE: Compassion? Selfishness, I don't want that you will have an idea what do you signify for me.

WILKIE: And in this conversation, you confess.

DOMINIQUE: You haven't proof. Our dialogue is dance of minds, our minds, but until you won't change something it will be only flight during night dream.

Blackout.

Scene 18.

DOMINIQUE: I read your home exercises about love. Today we will talk about characters. It's more than important on that stage. My conclusions are based on your drafts.

ISABELL: I tried to write character which could met every woman.

STEVE: Shy billionaire in broken car.

EDITH: And she proposed to him her help to repair a car.

MARY: To wait with him when he repairs car.

PETER: She warms up him...

LUCY: Till he repairs car.

WILKIE: For me, like for non-fiction writer is curious who is proper for that role, who is not.

KIT: When I read literature I always ask myself, could I wrote about him or her article. Would it be exciting? Did readers learn something new?

DOMINIQUE: It's our profession write about everyone like they deserve front page.

LUCY: Everyone earns own story: obituary.

KIT: I smell possibilities for journalistic work.

DOMINIQUE: Where to find characters for story?

ISABELL: In real life.

STEVE: Because of that you construed man which has with me in common only middle name.

EDITH: I think, find photos on-line and than create story with some big star. Partially you know, who to portray.

BELINDA: I don't prescribe it.

MARY: Because you fell in love and that paper doll will be the same jerk like that with who you took bus daily.

AMANDA: It's troublesome, because we don't cognizant person.

PETER: You have imagination.

DOMINIQUE: If you change one letter in name and surname it really becomes different person?

ISABELL: No matter how to choose, there will be person with same name and surname, it's unsolvable. If writer will be aware of that - won't be written any new story.

BELINDA: I will reveal to you the story. It's not mine. I met a woman, writer, at conference.

LUCY: Will it be boring?

DOMINIQUE: It will have connection to lecture about characters.

BELINDA: Distinctly. Woman was in desperation and like enchanted.

MARY: She met man of her dream, the same which she wrote in her drafts in the middle of the night.

AMANDA: Don't be ridiculous.

BELINDA: In general, Mary is right. That pure soul work in business, different series, many characters, lot of inspiration from internet images. She met a man, handsome. She liked him, he liked her. Nothing more than flirt. He was from country, which had the same language that had mother of her first love. Sentimental emotions. She tried to talk with him about different subjects, they just can't find common interest. Sympathy, attractiveness. Than she start to behave detached.

ISABELL: He is married with seven children.

STEVE: And two wives.

EDITH: Attitude is not enough.

BELINDA: No, she just needed something in her paper's archive.

MARY: And she recognized him as serial killer.

AMANDA: Her ex-boyfriend.

BELINDA: She verified him as photo of character which was on the table of that pure soul, when she wrote four novels with him as main hero.

MARY: How it could be?

AMANDA: She didn't forget face, which was inspiration.

DOMINIQUE: Was it the same person?

BELINDA: Pure soul disremembers his face. No they weren't twins. She found image on-line. Different man, different age, another country, but with smile they resemble each other like clone. That novels were rejected by publishing house, so she put every draft in storage.

MARY: And what did she do?

AMANDA: Felt herself terribly stupid.

PETER: Tried to take a chance with him. If she liked invented man.

WILKIE: But it was real man, not character which she created.

BELINDA: Wilkie is right, it wasn't he. In book he was different, he didn't catch all her references, didn't get her jokes, didn't answered to her questions.

MARY: And in the end?

BELINDA: What in the end?

LUCY: How it all ended?

KIT: They fling and live happily ever after.

DOMINIQUE: Nice example.

BELINDA: Since when? I have no idea. She was at conference, had no idea what to do next. I don't know if she stays with him. Did they have chance?

PETER: Why you tell to us that story?

LUCY: You could create ending yourself.

BELINDA: It was just example how dangerous is to describe real person, you could met him or her in life and everything won't be predictable like in your book.

DOMINIQUE: It was really extraordinary story. Return to our characters. Belinda gave good illustration.

STEVE: Even I was disappointed.

DOMINIQUE: In situations when you choose just a photo, it's not only a face of

person. For characters you add three dimensions. What they prefer, how they talk, what is on their mind. You create a person. To continue call that writer "pure soul", she created character and when she met real man in flesh and blood...

BELINDA: Six foot of flesh and blood, in books he was a little bit taller. You know, pure soul, is such kind of writers who likes to put head of woman on the chest of man who is near her. She herself is six foot, without one inch, so...

AMANDA: We all are the same.

PETER: So when I read book I could find out height of writer who wrote it.

LUCY: It's possible, but what for are such knowledge.

PETER: And when she sits, it could be wrong measurement.

LUCY: Crucial few inches.

KIT: I really like what you put into simple words.

DOMINIQUE: Could we return to characters? Most difficult is to describe thoughts of opposite sex.

ISABELL: He never tells what's on his mind.

STEVE: It didn't mean that I don't want to explain. I just lost how to demonstrate it to you.

EDITH: Same story is in my house, from husband, till youngest son. "I don't think it will be interesting for you".

BELINDA: With my husband we tell everything to each other. But not always bother with interpretation.

MARY: I didn't get it.

BELINDA: Polite listening. We could tell everything what is on our mind. You just listen, if necessary or asked we make remarks. It helps to control if we are at the same page and have equal plans.

Blackout.

Scene 19.

Blue light, Wilkie and Dominique.

DOMINIQUE: Good idea, pity that we didn't practice it.

WILKIE: If we are on similar page.

DOMINIQUE: I will call it – check our ambitions.

WILKIE: I didn't get.

DOMINIQUE: We both are ambitious. Is it the same that we want?

WILKIE: I have no idea.

DOMINIQUE: You know, what is problem with us.

WILKIE: Yes?

DOMINIQUE: I told you everything about my plans, you nods supportively than I found out about your plans.

WILKIE: You are afraid that for you won't be place in them.

DOMINIQUE: After our separation for few month I could had such thoughts.

WILKIE: Not everything that I plan is ready or could be done, lot was damaged.

DOMINIQUE: It's clear. But for me will be comfortable to recognize which destination is next and important for you.

WILKIE: What for?

DOMINIQUE: To compare our ambitions. For now you had ideas and realised it. I learned about them post facto. You have plans. I chatter without stop and have no idea that

what I say would be contrary from your desires.

WILKIE: With your support I could conquer the world.

DOMINIQUE: I am glad. But sometimes it's as I wish to open a bakery with sweets food from around the world and you plan to open a company against sugar.

WILKIE: Don't invent drama.

DOMINIQUE: I just want to be prepared. You returned. Several months I used to live without you. Now you are back. For how long? You will hear another calling and you won't tell me about this. Checking our aspirations could be productive in winning the world.

Blackout.

Scene 20.

ISABELL: What's wrong with shy billionaire?

STEVE: Is he still on your wish list?

EDITH: On everyone's. I am happy in marriage, but I still love this stories.

BELINDA: His shyness it's fear or he could just had something in his past...

MARY: Who could solve his mystery and they could live happily after that.

AMANDA: It gives confidence for all single women that some guy, even billionaire fell in love because liked her soul, not what she wears...

PETER: Or how she will looks like without clothes.

LUCY: It could be shy woman billionaire, who founds lovely boy on gas station.

WILKIE: It reminds me about all music videos.

DOMINIQUE: Shy billionaire is must have. He should live like asket in his

fashionable property. Cinderella's story is trade mark, each of you should learn how to write it.

STEVE: Why?

EDITH: Predestined souls which will find each other.

BELINDA: Do you believe in it?

MARY: I could agree for soul which you feel lost without it and miss in your life, no matter how awful was that person to you. It always is good explanation.

LUCY: They will wait for that ending, it wasn't a surprise.

KIT: Romantic novels not about different ending, it's about how you prepare dish which is most usual and it has own taste.

DOMINIQUE: Yes, here you should have own receipt, like for eggs on breakfast.

STEVE: Predictable, but fresh.

EDITH: Like toys for kids.

BELINDA: In mystery should be solved a crime.

LUCY: I would prefer open end.

WILKIE: Open ends it's fail of writer.

KIT: I think open end it's for beginning of new story.

DOMINIQUE: Agree, sometimes different. You love your heroes and give them one more chance to think, to resolve own situation.

ISABELL: They could end without each other.

STEVE: It's not always worst destiny.

EDITH: Please, without family's dramas here.

BELINDA: Person show themselves more clear in some dangerous situations.

DOMINIQUE: About that. Next home exercise will be write a sex scene for your

characters.

ISABELL: Will you read it aloud with all class?

DOMINIQUE: Not. Of course not, I will be one and only victim of all your fantasies.

PETER: Do you like play the victim?

DOMINIQUE: As answer I will quote Shakespeare, Hamlet Act III, scene III, line 92
"No".

ISABELL: About scenes...

STEVE: My experience indicates it won't be such unpredictable for readers.

MARY: Could you please shut up? I planned to eat something after course, if I
imagine...

PETER: Do you like to envision other people?

LUCY: You need a girl, it's urgent, Peter.

DOMINIQUE: Here I will be the one who will read it, but you should be prepared
that it will read audience and will quote to you after publishing. It's not a diary, it's a book.

ISABELL: I never write such things in diary.

STEVE: Have you have a diary?

AMANDA: Another twist.

LUCY: Peter, for the sake of readers don't add pictures.

PETER: I'll left it for graphic novels.

DOMINIQUE: Not my work, thanks to stars. Till next time.

Blackout.

Scene 21.

Blue light, Wilkie and Dominique.

WILKIE: Do you wish to talk about next exercise?

DOMINIQUE: Your work is non fiction, I will survive without it.

WILKIE: You don't longing to find out more about my fantasies.

DOMINIQUE: I am not such curious in your experience not with me.

WILKIE: Sure?

DOMINIQUE: Without doubt, I am interested. But no. I had a reputation, I promised.

WILKIE: To whom?

DOMINIQUE: To myself.

WILKIE: You lost a chance.

DOMINIQUE: I will handle.

WILKIE: What's wrong with you? You always called me hot.

DOMINIQUE: Fine, this is wrong: I called you hot.

WILKIE: I told the same sentence moment ago.

DOMINIQUE: It was my perception of you, not you.

WILKIE: What?

DOMINIQUE: It was my emotions, my feelings. You accept it. But you. You are not passionate about anything.

WILKIE: Are you serious?

DOMINIQUE: Yes, I am. Maybe it will change your iced soul. You are such afraid of potential refusal, that never shows how someone or something is important for you. Show where and with whom you want to be. Try to live without armours. Prove I am wrong. Was I

convincing?

WILKIE: It was impromptu.

DOMINIQUE: No. I was thinking what to say that it will be painful for you, unforgettable...

WILKIE: Not hot?

DOMINIQUE: Did you buy it for a second, for a moment?

WILKIE: I appreciate your attempts.

DOMINIQUE: How about this? I am glad that your work is non fiction and I won't read your story. Very technical, very professional, experienced.

WILKIE: You should use only negative traits.

DOMINIQUE: I remember. What about you don't like your job?

WILKIE: That's not true, and you didn't believe in what you say.

DOMINIQUE: Pity. You are more educated, help me.

WILKIE: Don't be disappointed. Some day you will learn how to argue with me.

DOMINIQUE: Are you sure? Will you promise me? In advance I would be grateful for some tips and few dirty secrets.

Blackout.

Scene 22.

DOMINIQUE: Your homework - love scenes.

ISABELL: Was it such awful?

DOMINIQUE: I will need more time to recover. One good news. No one wrote - he

found her lips, she found his lips. Lessons of anatomy had perfect results. I was wrong when didn't emphasize you that sex scene, like every other scene, should move story somewhere, not be there as not connected art object of mixed-media.

PETER: It's all about moving.

DOMINIQUE: Peter, next time focus more on dialogue. You have a talent of terrible accuracy of describing everything. Details, lot of details. Give chance for readers to wonder, to think, to forget your writing.

WILKIE: What about my work?

DOMINIQUE: Statistic analyse of emotions which described writer before love scene. In this book it's proper, for everyone else it will be without passion. Numbers could be also exciting and helps to warm blood.

ISABELL: And mine?

STEVE: She didn't show it to me.

DOMINIQUE: I think it will be attractive for Steve. Hotel room with mirror's ceiling.

ISABELL: Too much.

STEVE: What?

EDITH: Surprises are near you.

DOMINIQUE: It's thought-provoking. Mirror as symbol that she needs to look at herself openly and accept what she see. It was emotionally described, like change of character, it was on place.

ISABELL: I am glad.

PETER: Sexy, hot.

BELINDA: Not for everyone.

MARY: You have something against it.

BELINDA: Yes, I have. That hotel's room, they didn't take into consideration struggles of short-sighted people.

MARY: What?

KIT: What do you suggest instead? Magnifying glass for equality.

DOMINIQUE: Like smoking and non-smoking rooms.

EDITH: It's inviting dialogue before...

BELINDA: I just mentioned aloud my comment.

PETER: We noticed.

DOMINIQUE: We will left that to hotel's owners, it's not target of our writing course.
Steve, it was tender. How characters change their behaviours and start to trust each other.

ISABELL: He always behaves like that.

STEVE: Is it wrong?

EDITH: Everyone else still waits for your impressions from our texts.

KIT: Yes.

DOMINIQUE: Intensive, Kit it was intensive. Changing all roles in relationship. And
Lucy it's good idea for writer to be involved in love scene. That third person perspective. Like
witness.

LUCY: We write from imagination.

DOMINIQUE: Or from recent experience. "She lost herself in him"

KIT: Lost herself...

DOMINIQUE: Lucy, till last line of the scene I wait if she will find her way back.
Readers will be impressed.

LUCY: All for reader's pleasure.

DOMINIQUE: Mary, one advice. If you want that he will do all that to your heroine,
don't broke him five ribs in previous chapter.

MARY: She needs to has pity on him.

DOMINIQUE: Everyone would. Before that scene most horrible was his accident and again fate prepared another probation. And Amanda how not to forget about your synonyms. I see that your favourite genre it's pink and romantic, but all that gardens, blossoms, dew. It's pure book for gardening. I am bad in that, not every symbol was clear. It's confusing and I personally waited for weeds and battle with insects. Find vocabulary which you like, but use same words frequently, readers need to understand what's really going on.

AMANDA: Will it be better if it will take place in the garden?

DOMINIQUE: Than insects should be must have. Butterflies, bees, something to add colours. But one more suggestion, it should take place in day.

AMANDA: Why?

DOMINIQUE: It should be possible to see "His long fingers touched my skin and it became red from desire." Not bad metaphor.

EDITH: Imagine how hard he should touch her that she became red "like burned under his touch."

BELINDA: Desire.

EDITH: Sorry.

DOMINIQUE: Edith, it was interesting twist to made first kiss as beginning of love scene. "I asked him to kiss me like in last time."

WILKIE: In forehead?

KIT: Why?

WILKIE: Because last time you kiss person in forehead.

DOMINIQUE: Shut up, you spoiled everything. Wilkie changed emotional atmosphere. We could sum up: scene which you wrote is necessary for story, like every other scene.

ISABELL: What will be next exercise?

DOMINIQUE: They need to break up.

ISABELL: Why?

STEVE: Nothing is perfect.

DOMINIQUE: Because we need lowest point in story arc. Everything goes wrong, everyone are unhappy and there isn't any chance that something possibly change.

BELINDA: And what about...

LUCY: Main characters should stay alive, both of them.

DOMINIQUE: This genre is really cruel, Belinda, I know. Respect your readers. Let your inventiveness flow, but readers should be satisfied from every scene. Without comments, Peter.

PETER: I was quiet.

LUCY: Next time all is terrible.

DOMINIQUE: The darker the possible, but when you write, remember that you as writer could find your way out from this situation.

ISABELL: Could we write also next scenes when everything have a hope?

DOMINIQUE: If it's more easy for you, choose your way. But don't show that till next time, you could change something.

STEVE: Every draft with a lot of changes.

DOMINIQUE: See you.

Blackout.

Scene 23.

Blue light, Wilkie and Dominique.

WILKIE: What was yours darkest moment in relationship?

DOMINIQUE: You wish to learn that it was when I thought you left me.

WILKIE: I don't insist.

DOMINIQUE: No? Worst was that I can't wait for your support in my dark moment.

WILKIE: You disappointed.

DOMINIQUE: But I didn't react how you wanted.

WILKIE: You again have objection.

DOMINIQUE: Your target is to win or be with me?

Blackout.

Scene 24.

DOMINIQUE: I read all your dark moment's scenes, we will talk about them more on one to one sessions. They are impressive. Today we will find out how your characters will be ready to trust each other after "boy loses girl".

ISABELL: It's difficult.

BELINDA: Easiest part.

LUCY: Since when?

BELINDA: I wrote mystery novels, I discern about what I prove.

MARY: Open to us that secret.

DOMINIQUE: It could be unusual.

BELINDA: To write murder is easy, because people like human beings haven't ability to predict danger.

MARY: Sorry, but that's sound unbelievable.

BELINDA: To murder... To murder character I need that victim and murder will be at same place, or victim will be unaware of terrible fate which I invent for him or her.

PETER: In your imagination you could do everything.

DOMINIQUE: Give to Belinda chance to explain.

BELINDA: Thank you. Murderer could be anyone, because people never be convinced that another person could make something bad to them.

LUCY: Ridiculous.

BELINDA: True. Till last moment person think that she/he is safe. On that based all horror films. When person is with gun at first all try to talk with him, rarely her. Like it's not dangerous. People haven't instinct to identify enemy. Because of this possible all mysteries. Husband kills wife, wife kills husband, friends killed each other, relatives could do everything. Person will be afraid of dogs, sharks, spiders, ghosts and aliens. But when near is human being it's me myself and I feel safe like with own shadow.

MARY: What about terrorists?

BELINDA: They made all terrible things, because near them people are safe.

AMANDA: And police.

BELINDA: Government and all human world knew it. What to do? Find an enemy, label, mark and than with this signature - enemy, introduce to world.

MARY: You can't say that all are wrong. And terrorists don't exist.

BELINDA: They are real, like all murderer and everyone else. But when we marked, we convince ourself that ready for enemy, because know who they are. In such way created hate to religion, colour of skin, nationality, sexual orientation or political party. People are clueless who could be dangerous to them, so they search and when they found out who is it, they are happy, because aware. They are wrong. It's fear. We can't mark dangerous people.

Someone could had bad day and find a gun, someone spend years on planning how to kill rich aunt. They are treacherous. But we don't identify them. Because of that I put murderer at friend's party, at home, or give that opportunity to lover. Person who we could trust, share everything, is not dangerous, it always works.

MARY: People are stupid, your conclusion.

AMANDA: Look at the news. Belinda has sparkle of real life explanation.

PETER: But all woman at first...

LUCY: What? They want that you will be her next, real, Prince charming, and she will be shocked later of your daily behaviour.

DOMINIQUE: We trust everyone. Everyone are not guilty, no matter what they done before. Fascinating, but your exercise is to show that for them it will take time to be again together.

EDITH: Woman never diagnoses new love interest of her man.

BELINDA: Yes, we think that they all are - nothing to worry, if he is with us. If we are sure that he loves us.

MARY: I always supposed that wife just didn't want to see. She doesn't buy it serious.

LUCY: We all were wrong at different levels about women who are around our man.

WILKIE: Do men have more trust?

BELINDA: No. The same blind. I could tell you a lot of stories about that. We have faith to each other, this is problem of human being. We haven't idea who will try to kill us, broke our heart. We will trust like butterfly to flame, attractive, and not dangerous.

MARY: Thank you for destroying our loyalty to humanity.

AMANDA: And what to do with man?

BELINDA: From my experience. Be like little dog!

LUCY: Fluffy and attractive?

BELINDA: Little and loud. See danger in every woman from friend of your teenager daughter to grandmother next door.

MARY: It's paranoia.

BELINDA: You agree on metal detector and search in airport.

MARY: It's different.

BELINDA: Not. If you don't want to find a bomb in your bed.

LUCY: Every man will think that I am mad and run away.

BELINDA: Not all. For my husband it's complimentary that I think he is still enough attractive for affairs.

MARY: He can't even think about that. Your daily job is to kill people.

BELINDA: Like everyone he believes that I am harmless. He scared of black cats more than of my ideas of murder.

WILKIE: It was such refreshing. Two writers, different genres, it was amazing comparison of interpretation of same scene.

DOMINIQUE: We will think about that later. After this discussion I hope for you will be easy to describe trust.

STEVE: Or more difficult.

Blackout.

Scene 25.

Enters Dominique with envelope in hand. Kit nervously shrugs shoulders.

DOMINIQUE: Today we will talk about what stay on the way of your writing process.

ISABELL: Lot of things.

STEVE: Fear to write what you think.

EDITH: Not enough free time.

BELINDA: Anxiety of previous experience, that you can't repeat triumph.

MARY: Not enough knowledge.

AMANDA: Doubts if someone else will want to read it.

PETER: Laziness.

LUCY: Luck of research.

WILKIE: Too deep research, which propose you different ways for your plans.

DOMINIQUE: Comparison to writers who lived before you.

STEVE: Absence of motivation.

MARY: Work is not worth publishing.

EDITH: Place to write, where you could be disconnected with all world.

BELINDA: I tried to be disconnected from world of gadgets.

PETER: And how?

BELINDA: I went into the field with typewriter and write my stories such way.

AMANDA: How it was?

BELINDA: Heavy, with bunch of papers. Didn't help with inspiration and added pain to back.

KIT: Dominique, it's envelope with label of our Journalist's School. Did you read it?

DOMINIQUE: Not yet. Procrastination. I will make it later, when had more ideas.

PETER: When choose one idea.

LUCY: Disappointment in finished work.

WILKIE: If you don't check what was your first purpose.

KIT: It's document about work. Why you bring it at lecture?

DOMINIQUE: It just happened.

BELINDA: You believe in procrastination only before deadlines. But I still didn't agree to make a writing course in mystery novels. They gave me two more weeks to think.

WILKIE: Admit, deadlines are the best.

DOMINIQUE: You just do what you have to.

*Dominique opens envelope, takes paper and reads it, at first quickly, than slowly.
Looks at Kit.*

DOMINIQUE: "After analyse of syllabus of course, Mr. Kit Robinson suggested that course of Dominique Page should be closed, as not proper for standards of our School of Journalistic".

ISABELL: I didn't apprehend.

STEVE: Kit is an enemy.

EDITH: How could you be with us every week and than?

PETER: Coward, why didn't you tell us that in face.

AMANDA: Oh my God, I ordered all his books on-line. I hope it's enough time to cancel.

WILKIE: Dominique, how are you?

KIT: What? I did my job.

DOMINIQUE: Undercover mission? I outlined an idea for journalistic course which we could teach together. I wanted to work with you.

KIT: I never would use your cheep methods.

DOMINIQUE: But at my courses always are lot of people.

STEVE: This is the point.

BELINDA: Archaic professional jealousy.

MARY: Dominique didn't became part of his world.

KIT: I am thick of talks about you. I found you, I had experience before. And what happened? You don't know. From where? They start to talk only about you, which project will you propose next. They never were exited such way about my work. Not bad. I am a star and you - came from nowhere and with this "I say what I think" story you are gift to everyone.

DOMINIQUE: Why you spend so much time to be noticed by me? You came to me by own free will. You insisted.

MARY: He was sure that he will shine on your sky.

AMANDA: Previous failures which made him doubtful about his future accomplishments.

KIT: Stop analyse me. You all are failures, if came here. Dominique writes easy, you never learn this from her. It's waste of your time.

DOMINIQUE: Mr. Robinsons, please leave my class room. Later I will explain in written form my decision. Your works, which you already submitted, will be returned to you. Now!

KIT: Every lecture which I heard, I waited when you tell something clever. You behave like a bitch and will die like a bitch.

DOMINIQUE: I agree with you Mister Robinsons, standards of your Journalist's school is not proper for my creative class.

KIT: You have ambitions which never will realize.

DOMINIQUE: We'll see. Goodbye and don't have a nice evening.

Kit exits.

Scene 26.

EDITH: What now?

BELINDA: Give her time.

AMANDA: We paid money.

LUCY: How you could...

DOMINIQUE: All right. Not every human being which looks like Teddy bear has biggest heart.

BELINDA: Don't worry. I'll make him a killer in my next story.

WILKIE: Should I do something?

DOMINIQUE: It was my fault. Don't trust people with plain reputation, they spend a lot of time to make it clear.

ISABELL: What will be with us?

STEVE: You're not lost.

DOMINIQUE: This course will be finished. Nothing will change. Next two weeks we will have one to one meeting. Than final lecture.

MARY: What about next level?

DOMINIQUE: You will have first draft and could start to submit.

WILKIE: What will be with you?

DOMINIQUE: I postponed a lot of drafts. Now I will have time to finish them. I have my writing, then figure out what to do later.

ISABELL: He should tell you.

STEVE: It's not pleasant moment.

BELINDA: He spend a lot of time here, he shouldn't be rude.

PETER: I think it's because of us.

LUCY: Explain yourself.

PETER: It's obvious, he was impressed with our talents and he just...

AMANDA: That idea is such stupid that even you can't invent something below that level.

All starts to laugh.

DOMINIQUE: Now, before one to one sessions. Remember, no matter what or who stops you from writing - delete it from your life. If you want to make it, just archive it. You have knowledge, you have ideas and I believe in you.

Blackout.

Scene 27.

Blue light, Wilkie and Dominique.

WILKIE: You started to like him, it's nothing to be ashamed about.

DOMINIQUE: Oh God, I don't need your pity, Wilkie.

WILKIE: Did you?

DOMINIQUE: I just wonder. Did he tell me that because I am a woman, because

you're students of my creative class, because he has money, reputation and connection, because...

WILKIE: Stop wonder. Why you need this?

DOMINIQUE: I just want to get what gives permission to behave like that.

WILKIE: Will it help you?

DOMINIQUE: No. I need to move one. He was not honest at first with intentions, I was not attentional. Time to work.

Blackout.

Scene 28.

Steve, Isabell, Dominique.

DOMINIQUE: I invite you both for that conversation...

ISABELL: Because we are couple.

DOMINIQUE: For me it's not important, the same as for our course. My advice never do it with publishing houses.

ISABELL: What exactly?

STEVE: I told you - it won't work.

DOMINIQUE: It didn't, Isabel. Both novel's drafts were written by you.

ISABELL: It could be influence on each other.

DOMINIQUE: Could be. With same grammar mistakes? You tried to play two different authors, for you it didn't work. Like for many others. When people invent new name

in new genre they stay the same if attentively read their texts. You can't become different.

ISABELL: I just wanted...

STEVE: It was for fun.

DOMINIQUE: I noticed. I put marks on both drafts, at scenes which are extremely good. Now try to make from that one good novel. Hope you will accomplish it by yourself. And better if you choose woman's pen-name. It's obvious from text.

ISABELL: Perhaps.

STEVE: I told you that before.

DOMINIQUE: Everything will be fine. You could make it.

ISABELL: Are you sure?

STEVE: With my support.

DOMINIQUE: If it's important for you, you should do it.

ISABELL: Thank you.

Blackout.

Scene 29.

Lucy and Dominique.

DOMINIQUE: About your text...

LUCY: I don't absorb in that draft no more.

DOMINIQUE: It's noticeable in novel.

LUCY: I want to stay here. I want to be a journalist.

DOMINIQUE: Kit's influence.

LUCY: What's wrong in that?

DOMINIQUE: Nothing. I just mention it.

LUCY: You are jealous, because of Kit.

DOMINIQUE: Jealous?

LUCY: Yes, you loose your chance.

DOMINIQUE: You didn't.

LUCY: How long did you know about us?

DOMINIQUE: Since draft of love scene.

LUCY: Kit was familiar to you.

DOMINIQUE: No, when two people wrote identical stories, it's from fresh experience.

LUCY: You ignored Kit.

DOMINIQUE: Since when? He fired me, we didn't stay good friends.

LUCY: He proposed you lift to home.

DOMINIQUE: Did you mean? I was sure it was just lift to home, not idea of spend night together.

LUCY: You lost, I catch.

DOMINIQUE: What I can say? Lucky. One more...

LUCY: Listening.

DOMINIQUE: What was such easy to catch, the same easy is to loose.

LUCY: Are you about Wilkie? Bye.

Blackout.

Scene 30.

Amanda and Dominique.

DOMINIQUE: Amanda, it's fascinating story.

AMANDA: Do you think so?

DOMINIQUE: I am sure. All characters changed.

AMANDA: I tried to do my best.

DOMINIQUE: When you will tell Peter that you like him?

AMANDA: Peter, why Peter. Which Peter?

DOMINIQUE: Our Peter. Bad boy from your story, womaniser, who found his one and true love and stays with her.

AMANDA: It's not about... Maybe, some traits.

DOMINIQUE: Appearance, his jokes. Your character became more self-conscious. Use her as example.

AMANDA: I couldn't be like her.

DOMINIQUE: If you want, I could, by mistake, return to Peter your draft, you will have his. And it will be proper reason to talk.

AMANDA: Do you think he will read it?

DOMINIQUE: Have no idea, but we could make an effort. It always works in fiction.

AMANDA: I could ask him to be my beta reader.

DOMINIQUE: Go on. On paper you are not such shy as in life.

AMANDA: I had a story with priest, he wanted that I wrote religious stories. I had such fun when described hell that I grasped that I can't be with him. We were such different.

DOMINIQUE: For you is such important when man approves you?

AMANDA: I had in my life men who were against my writing and were sure that's not normal work for woman.

DOMINIQUE: They were wrong. You should write, it's your life, not for them decide what you will do.

AMANDA: I will ask Peter.

DOMINIQUE: Nice first step.

Blackout.

Scene 31.

Dominique and Peter.

PETER: I have a question, Dominique.

DOMINIQUE: About draft?

PETER: About Amanda. Can you give me her story?

DOMINIQUE: What? Why?

PETER: When?

DOMINIQUE: I'm serious. Your story became more tender, it could be read by all people.

PETER: No matter. If I read the story I could be man of Amanda's dreams and she will be mine.

DOMINIQUE: You still use fiction writing like help in process of how to get a girl.

PETER: Unique girls need particular attention. Could you help me?

DOMINIQUE: Propose your help to her.

PETER: In what exactly? As practical adviser?

DOMINIQUE: To be her beta-reader and she will give her draft herself to you.

PETER: You know theory very well. Why don't use it with Wilkie?

DOMINIQUE: It's not your business. In real life everything is more complicated.

PETER: Yes, and than you lost all possible opportunities.

DOMINIQUE: What should be, will be.

PETER: I always suspected that everyone who connected with romance literature believe more in destiny and second half than it should be.

DOMINIQUE: What's wrong with that?

PETER: Nothing. Romance is for two people, each of them should tell own story of future. I will ask Amanda for that beta-reading, no matter what you truly mean with this term.

Blackout.

Scene 32.

Mary and Dominique.

DOMINIQUE: Are you ready for our one to one session to analyse draft

of "Bad habit"?

MARY: If you read it. Why not?

DOMINIQUE: Have you questions?

MARY: I wait to listen what you will tell.

DOMINIQUE: As you wish, Mary. First of all it's not romantic literature.

MARY: What?

DOMINIQUE: Not every book with relationship of man and woman are romance.

MARY: Dreadful.

DOMINIQUE: Not everything. It could be literature. Not our genre.

MARY: I used all rules.

DOMINIQUE: I noticed, but your story is not about that.

MARY: Because of open end.

DOMINIQUE: This is second problem. Now we begin with coincidences.

MARY: What's wrong?

DOMINIQUE: Too many. Especially in that scene, when he demanded her help. It's too much even for romance novel. You have to originate something else.

MARY: Dominique, do you believe that life could be more puzzling than novel?

DOMINIQUE: Possible.

MARY: This scene is not creative invention. It's my story. Is it wrong?

DOMINIQUE: Most of writers start to write first novel about own experience.

MARY: Was it so in your life?

DOMINIQUE: No. At first I was journalist, so all my stories are fiction.
Not proper imagination for my main work.

MARY: Yes, I write about myself to feel free.

DOMINIQUE: Did it help?

MARY: You read a draft.

DOMINIQUE: Didn't.

MARY: That scene. I wanted to make it central and all novel is what was
before and after.

DOMINIQUE: If book will be published, you'll have to talk about it a lot.
Are you ready for this?

MARY: Completely.

DOMINIQUE: If you insist.

MARY: I'm ready, even if draft is not perfect.

DOMINIQUE: Why he came to you at the same day?

MARY: It just happened. Two years ago, when I begged him for help, like
no one else in the world, he...

DOMINIQUE: What?

MARY: Most important that when he came to me and said "I am drug
addict, help me..." I made a pause to think for one day.

DOMINIQUE: You didn't use it in the book. What for one day?

MARY: For real, to think. Since that day, two years ago, when he
answered to my begging - "I don't care if you will be alive" I waited for that day.

DOMINIQUE: When he returns to you?

MARY: Yes, when he crawls to me and I...

DOMINIQUE: Revenge?

MARY: Possibly. During tears and curses I wish that I could tell him “I don’t care if you will be alive”.

DOMINIQUE: But character...

MARY: Like me, I didn’t said that. I catch that he didn’t remember that it was the same day, different situation, but now he needed help. At that day, in past, I had no idea that will withstand.

DOMINIQUE: She stayed with him, like nothing happened.

MARY: After some time, after that scene which broke my heard. It was end of the days. He returned. He was polite, like nothing happened.

DOMINIQUE: Why?

MARY: In novel I explained that he realised that he was wrong and choose different behaviour. It was his way to build new relationship, that I forget about previous pain.

DOMINIQUE: She didn’t return to that conversation.

MARY: Dark moments had everyone, he was supportive.

DOMINIQUE: And when he came back?

MARY: He was on drugs he didn’t remember what he told me. It was like two different persons. He hadn’t idea and...

DOMINIQUE: It wasn’t revenge

MARY: It was shock which explained a lot.

DOMINIQUE: And why in your book?

MARY: She has doubts. I hadn’t, I couldn’t wish him death, I don’t know why. I hated myself for that.

DOMINIQUE: Main character advised him to tell everybody about his problem and ask for help. Open end when he went to hospital with wish to end

with drugs.

MARY: It's happy end.

DOMINIQUE: Why?

MARY: Remember, in real life was one day pause.

DOMINIQUE: You didn't encourage him.

MARY: I did. It was the same speech, which I used in the novel.

DOMINIQUE: What did he tell? It's not my business, I am here to consult only about literature.

MARY: "Don't bother me with talks, when I'm high".

DOMINIQUE: Oh, dear God.

MARY: I saved him on paper, for not had such sin. I tried. But I didn't love him... to help him... to sacrifice...

DOMINIQUE: And if he reads...

MARY: He won't. He doesn't want to be saved. No more.

DOMINIQUE: Why you choose romance?

MARY: To compose this story less sad.

DOMINIQUE: They had some good time together.

MARY: I am glad, that it looks like that.

DOMINIQUE: Was it such bad?

MARY: I don't know for sure. I haven't idea where he was real. Was he real?

DOMINIQUE: You didn't notice something.

MARY: He tried to avoid contacts with me, when he was...

DOMINIQUE: And you allowed.

MARY: He separated with wife. I had a lot of ideas, maybe he found someone else. He forgot our dates, something suddenly remembered. It never was black or white. There are times in life, when you want to believe in something, in someone.

DOMINIQUE: What about your writing?

MARY: At first he didn't tell a lot. Later he admitted that liked everything. He required that I will write only for him as reader. I didn't want that.

DOMINIQUE: And you need that everyone will discuss it now?

MARY: It's fiction, no one will believe. It's not me, it's character. He is just part of fiction.

DOMINIQUE: Than make it literature, add struggles which she had, add her new love.

MARY: Why?

DOMINIQUE: Because you deserve it. Gave that chance at least to your hero.

MARY: What about him?

DOMINIQUE: Leave him in fiction.

MARY: Once he told me. "If you wish to live forever, broke a heart of talented writer".

DOMINIQUE: Wrong, don't listen to me. Left everything what you write like beginning of the story and your character will meet near door of the clinic nice guy who...

MARY: Has a problem with brother - addict.

DOMINIQUE: Not bad.

MARY: I will write.

DOMINIQUE: You know all the rules, if you left him in the past. Give him what he wants.

MARY: Hope?

DOMINIQUE: No. Don't bother him. It is his way, don't be responsible.

MARY: Are you sure? It's not usual advice from romance writer.

DOMINIQUE: Sometimes I also write mystery novels under another pen name.

MARY: Will you give me titles?

DOMINIQUE: Immediately, I even have few exemplars in my office.

Blackout.

Scene 33.

Belinda and Dominique.

DOMINIQUE: Finally, our one to one session. I waited for that.

BELINDA: To tell me that I was wrong when decided to scribble something new.

DOMINIQUE: No. I read your draft and forgot that it was draft for my course. Professional, breathtaking. Scenes are on place. Structure of story is complete.

BELINDA: Years of practice.

DOMINIQUE: However some scenes were...

BELINDA: Bad?

DOMINIQUE: Not what reader foresee.

BELINDA: A lot of tension.

DOMINIQUE: Scene when your hero told to girlfriend "Your heart belongs to me".

BELINDA: Yes, I remember. After many revisions I by heart know all my scenes.

DOMINIQUE: Perfect. What girl answers him?

BELINDA: Is it wrong?

DOMINIQUE: I would say it's not what imagine reader of romantic novel.

BELINDA: Too much.

DOMINIQUE: I am afraid, when she answers him "Do you need also my kidneys, lungs" and suspects him in illegal trading of human organs...

BELINDA: We never know who is around us.

DOMINIQUE: In this genre girl will kiss him, asks if his heart also belongs to her.

BELINDA: She is dialler.

DOMINIQUE: She is madly in love, nothing more. She will do for him everything, without asking.

BELINDA: Like you to Wilkey.

DOMINIQUE: Why Wilkey?

BELINDA: Did you forgive Kit?

DOMINIQUE: Why on Earth, Kit?

BELINDA: I suspected he had plans about you.

DOMINIQUE: Perhaps, but he choose not to mention it and be rude and

...

BELINDA: He still didn't apologize.

DOMINIQUE: For him it's unnecessary.

BELINDA: Wilkie is taller, I approve.

DOMINIQUE: What?

BELINDA: I read somewhere that woman chooses as potential man person, who is taller.

DOMINIQUE: I always believe she chooses the one who spends his time with her. Who she likes. Who is ready to talk with her in the middle of the night.

BELINDA: Could be that way. Every writer has own style.

Blackout.

Scene 34.

Dominique and Edith.

EDITH: I see it on your face. It wasn't for me.

DOMINIQUE: Yes. I'm sorry to agree with you.

EDITH: I wasted my time and money.

DOMINIQUE: Not exactly. I could tell that you found your voice.

EDITH: What?

DOMINIQUE: Yes, what you wrote it's not a steamy romance. Your characters are married.

EDITH: Married life it's not hotness of first kiss.

DOMINIQUE: But when you write about children.

EDITH: They all the time on my mind, it's difficult to write anything disconnected.

DOMINIQUE: It's hilarious, it's fun, witty, it's yours.

EDITH: Doubtless?

DOMINIQUE: Write literature about little kids, you catch all details. Not everyone could write such way. I think you have a gift.

EDITH: Really?

DOMINIQUE: I even can't recommend to you other courses. Just try to make from each scene about children independent short story and submit it to agents of children literature.

EDITH: I had diaries about all three. We read them on birthday's parties.

DOMINIQUE: You have a lot of materials. Just don't afraid to use it.

EDITH: Thank you, for inspiring me.

DOMINIQUE: You need to master your abilities.

Blackout.

Scene 35.

DOMINIQUE: Today is our last lecture, end of course.

ISABELL: What we will do now?

STEVE: Write more.

WILKIE: I'm so sorry. I still don't show draft of my book. I wish to know your opinion.

DOMINIQUE: Stay today after the lecture and we will finish everything.

STEVE: It was different from all that I did before. Lot of talking about romance. I always conclude that's last hope for unattached. That they could find someone. Not normal expectations.

EDITH: And now?

BELINDA: He thinks the same but with more examples to prove his theory.

STEVE: Yes. Destiny, if we should be together. Two options, like with piano.

WILKIE: At piano are 88 keys.

PETER: Amazing! I always thought two - black and white, that's all.

WILKIE: 52 white, 36 black.

MARY: Positive instrument. Don't you think?

AMANDA: What will be with next course?

DOMINIQUE: From this school of journalism all is over, but I am sure you could find something suitable.

ISABELL: What will be with you?

DOMINIQUE: I will write, I still remember how to make it.

EDITH: You are good teacher, it's pity.

BELINDA: Fine, I want to talk with all of you. Dominique, sorry, at first I had to know your future plans, but now I will ask.

AMANDA: What's going on?

DOMINIQUE: Belinda?

BELINDA: I told about courses of mystery writing. I will teach them.

LUCY: It should be hooray?

BELINDA: Possible. I proposed to them also courses of romance writing.

MARY: Not bad twist.

BELINDA: Don't look at me like that. It's about course with Dominique as teacher. If will be at least five participants they will agree.

AMANDA: We as volunteers.

PETER: There are a lot of things which we still could learn.

LUCY: Without me, Dominique. I have different plans.

DOMINIQUE: What if I say yes?

ISABELL: We are on board.

BELINDA: I found good team and will be discount for my course.

AMANDA: Why not to try different?

PETER: I like that you changed your point of view. Happy end like in romance, only without wedding. All to celebrate in the bar.

DOMINIQUE: I will join you later, I need to finish here.

STEVE: We will wait.

Mary, Peter, Isabel, Amanda, Steve, Belinda, Edith, Lucy exit.

Scene 36.

WILKIE: Course ended. What now?

DOMINIQUE: You heard that Belinda proposed to me work at another courses.

WILKIE: I asked about us.

DOMINIQUE: Yes. All that time I was thinking, without pause talking with you in my mind.

WILKIE: I feel the same. Shall we continue?

DOMINIQUE: I am not confident.

WILKIE: You had doubts.

DOMINIQUE: With previous experience, I do. I all the time wonder why you need me. Why you choose me? Why it was such easy?

WILKIE: You like when everything is complicated.

DOMINIQUE: I am confident when follow plans of person, their aim and goals for future.

WILKIE: I reveal to you a lot.

DOMINIQUE: Most of all after you already made decision.

WILKIE: I don't like empty promises.

DOMINIQUE: It prevents me from making plans.

WILKIE: What you had against me?

DOMINIQUE: Nothing. I like you. That's problem.

WILKIE: You are afraid to lost your head completely.

DOMINIQUE: I want answer from you. One question and we could start again.

WILKIE: Do I love you?

DOMINIQUE: Why I need you in my future? I asked myself about your future, your ambitions, our life. Now I want to hear an answer.

WILKIE: It's your future and your decision. How I could?

DOMINIQUE: You know how to find me. And one more, in sweet memory of everything that I thought was between us, buy more bookshelves for home. About destiny of old one I am nervous wholeheartedly.

WILKIE: That's all?

DOMINIQUE: Your certificate about finishing course "Love: practical course with home exercises". Hope it was useful for you.

WILKIE: You just want to leave.

DOMINIQUE: No. I want to listen story, you know whole theory and what I want to hear. It's my little whim, I deserve it.

WILKIE: I will send you draft.

CURTAIN.

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