

## Sunset in LA by Kate Aksonova



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### *Characters:*

*Ellen Jordan – teacher of scriptwriting course.*

*Nelson Hutton – Ellen’s boyfriend.*

*Donna Krist – screenwriter.*

*Mark Filler – screenwriter and aspiring film director.*

*Beatrice Bell – actress in the past.*

*Adam Cinder – not successful writer.*

*Kara Ryan – aspiring storyboard artist.*

*Jack Mathews – organized course.*

*Calvin Dodson – investor in Jack’s business.*

*Suzanne King – Calvin’s girlfriend.*

*Pamela Cooper – police officer.*

*Lorry Smith – police officer, Pamela’s boss.*

*Scene 1.*

*Office of police.*

*Lot of folders are everywhere. Board with investigation.*

*Enter Pamela Cooper and Lorry Smith.*

PAMELA COOPER: I am sure it's what we are searching for.

LORRY SMITH: Fine, call the group, we will interrogate them. Good work,

Pamela.

PAMELA COOPER: Lorry, boss, I am not sure and I always believed that Ellen Jordan is person with perfect reputation in this case.

LORRY SMITH: You said that she doesn't work now.

PAMELA COOPER: One of her projects... Production company is interested...

LORRY SMITH: Has she other income than teach people how to write script?

PAMELA COOPER: No. But it doesn't mean.

LORRY SMITH: Pamela, what do you want?

PAMELA COOPER: To close a case, find a fraud.

LORRY SMITH: Almost. What do you want? You?

PAMELA COOPER: I want to check everything to be sure in possible mistakes.

LORRY SMITH: Listen to yourself, Pam. To be sure in mistakes. Pamela, you are good cop, but here is something personal.

PAMELA COOPER: From personal: I probably had enough experience which could help me to find out what is going on there.

LORRY SMITH: Maybe nearly everyone already forgot your story. But what

you feel and more important could you be objective in this particular case.

PAMELA COOPER: Yes, I lived in LA. Yes, I could become a good screenwriter. Yes, I was stupid and had an affair with an actor. I hadn't an assumption that his ex-wife will spoil my career. But all of this was in my previous life. Hollywood dreams are in the past for me. Past means that I am now in police and I could use my previous knowledge to solve this case. It's clear, officer Smith.

LORRY SMITH: Officer Cooper, I hope that you will remember about it during investigation. When began lectures in this...

PAMELA COOPER: "Sunset in LA" - course for aspiring screenwriters. Next week.

LORRY SMITH: I trust you, only because of this you could start your investigation. By the way, who will believe that course in our city, with such enormous cost, will guarantee work in LA, in Hollywood particularly.

PAMELA COOPER: Lorry, you will be surprised in level of interest.

LORRY SMITH: Fine. But you will have one week and if investigation will be not proper. You know how it will end.

PAMELA COOPER: Yes, boss.

*Blackout.*

*Scene 2.*

*Pamela's room. On the wall is huge wallpaper "Hollywood"'s letters.*

PAMELA COOPER: It is just application. It just one more time, last time. Last time. I won't return there. I can't. It is for investigation. Forgery. I am pro. I am police officer.

They are good. Really good. Named a course “Sunset in LA”. Every screenwriter is ready for everything to be part of this life. It’s past, my past. Movie making was childish dream. Yes. I do my obligation.

*Pamela comes to the shelves with bunch of colourful folders.*

PAMELA COOPER: Which one of script draft to choose? Romantic comedy? Too obvious. Thriller? Hero dies in the end, sacrificing for others – too sad.

Yes, what I need. Screenplay about would-be screenwriter and hers first two months in LA. This writes every beginner, story of own life, because imagination can’t be compared with own experience.

I do it for victims of knavery, not for myself. For me it’s bygone. Where are my key’s chain with Sunset Boulevard’s trinket?

*Blackout.*

*Scene 3.*

*Interior of luxury living room with lot of fancy furniture, it’s quickly noticeable that all is for taste of beautiful young woman who all her free time spends on improving herself.*

*Suzanne King wears too much make up and too little clothes for meeting visitors in the morning.*

SUZANNE KING: How long do you work with my Calvin? Jonathan...

JACK MATHEWS: Jack Mathews.

SUZANNE KING: Perhaps you are right. Calvin never told me about you. What do you do?

JACK MATHEWS: Calvin, Mr Dodson, is investor in my business.

SUZANNE KING: Yeah? What do you do?

JACK MATHEWS: I search for talents and promise them future work in LA.

SUZANNE KING: Hollywood?

JACK MATHEWS: You are right. Hollywood.

SUZANNE KING: What do you think about me?

JACK MATHEWS: I beg your pardon!

SUZANNE KING: Work in Hollywood. I am talented actress. Do you want to see how I scream, like in Hitchcock's "Birds"?

JACK MATHEWS: I am sure you perform it marvellously. But I work with writers.

SUZANNE KING: Writers? Why writers are in Hollywood.

JACK MATHEWS: I mean – screenwriters. They write movies, scripts, and later directors work with them.

SUZANNE KING: Could screenwriter suggests me for the main role to director?

JACK MATHEWS: I am not sure if that is possible.

SUZANNE KING: Why Calvin works with you?

JACK MATHEWS: Do you want to be an actress?

SUZANNE KING: I don't want to be. I am an actress.

JACK MATHEWS: Could I saw you somewhere?

SUZANNE KING: I am not interested in propositions which I received.

JACK MATHEWS: Have you ever been in LA?

SUZANNE KING: Not jet. With Calvin we together are only four months. He promised me trip on first year anniversary.

JACK MATHEWS: Of marriage?

SUZANNE KING: He didn't propose.

JACK MATHEWS: You know, Ms King. On my course, Calvin is investor, also sometimes there are writers who also are directors... And if you will be interested. At the end of each week there will be reading of parts of scripts.

SUZANNE KING: I don't like to read.

JACK MATHEWS: It's parts of text which will be made later into movie. And if you read, director could notice you and when time came to produce new movie...

SUZANNE KING: Yes. I agree. I could show how I scream, you know, like in...

JACK MATHEWS: "Birds", I remember. It would be good idea.

SUZANNE KING: It's Calvin's car, he always turns on music such loud. I can't hear my thoughts.

JACK MATHEWS (*whispers*): Not big loss.

*Scene 4.*

*Enters Calvin Dodson, he smiles lustfully to Suzanne. Suzanne sends him air-kiss.*

*When Calvin notices Jack his mood changes.*

CALVIN DODSON: What did I say to you, Jack? Or you have good news. Yes, it could be only reasonable explanation why you dare to come into my house.

SUZANNE KING: Calvin, dear, it's our house.

CALVIN DODSON: Yes. Suzanne. How dare you come to our house, Jack?

JACK MATHEWS: I have new idea. This time everything will work.

CALVIN DODSON: This time. How I am glad to hear that. What do you have on mind this time? Not selling sport cars in China without legal permission to cross a border?

SUZANNE KING: He works for Hollywood.

CALVIN DODSON: Hollywood? You will sell there sport cars? Where you will open your office on Fifth Avenue?

SUZANNE KING: Fifth Avenue is Manhattan, in New York. In California is Rodeo Drive in Beverly Hills.

CALVIN DODSON: Thank you, dear. What I could do without you?

SUZANNE KING: You will be lost, lonely and will die in a week after agonizing depression.

CALVIN DODSON: Suzanne, dear, could you for a moment disappear somewhere?

SUZANNE KING: We already discussed everything with Jack and I am totally agree.

CALVIN DODSON: Glad to hear that. Few details, if you please.

SUZANNE KING: I will read to directors and screenwriters later give me work in Hollywood. When I will show that I could scream...

CALVIN DODSON: Like in "Birds". I remember, dear. And I really proud that you posted this video on-line. But now wouldn't you mind.

SUZANNE KING: Oh no! No!

CALVIN DODSON: What happened?

SUZANNE KING: My nail.

*Suzanne shows her hand to Calvin.*

CALVIN DODSON: Terrible. You better don't do it yourself. Drive to the salon.

Here are keys of my car.

SUZANNE KING: I will take a taxi. It's impossible to drive with such nail.

CALVIN DODSON: You are right. Take care.

*Calvin kisses Suzanne and with relief watches when she walks away.*

*Suzanne stops, turns around, with lovely smile waves to Jack.*

*Jack fussily waves back to her.*

*Suzanne exits.*

*Scene 5.*

CALVIN DODSON: Don't even start to think.

JACK MATHEWS: I never. Not my league. She is gorgeous.

CALVIN DODSON: And expensive. You have no idea how much costs all her beauty. Now I will listen to your idea. You should convince me that this time it's really earning money, not losing them.

JACK MATHEWS: This time people will bring money by they own wish.

CALVIN DODSON: This time your secret weapon again is knowledge of human nature.

JACK MATHEWS: It could be named such way also.

CALVIN DODSON: I am not interested, thank you for wasting my time. Will you help yourself in finding way out?



JACK MATHEWS: It will work. For sure.

CALVIN DODSON: One word to persuade me. One word. I listen.

JACK MATHEWS: Vanity!

CALVIN DODSON: Vanity? Continue.

JACK MATHEWS: This time it will work. I organized course for aspiring screenwriters. They will pay to be chosen for work in Hollywood.

CALVIN DODSON: They will pay?

JACK MATHEWS: With pleasure. Each round of competition will cost more than previous, until winner...

CALVIN DODSON: It's pyramid. I made it with my parents when they divorced. It couldn't be profitable forever. When they found out about real price of son's attention...

JACK MATHEWS: But at the start it worked.

CALVIN DODSON: Fine. I will listen. And what connection has with it Suzanne?

JACK MATHEWS: Suzanne, Ms King, she is interested in reading scripts.

*Calvin loudly laughs.*

JACK MATHEWS: What's wrong?

CALVIN DODSON: Ms Suzanne King interested in reading. You should have own stand-up comic show.

JACK MATHEWS: I explained her that it could help in receiving role in the movie.

CALVIN DODSON: Jack. Role in movie?

JACK MATHEWS: Not exactly, just...

CALVIN DODSON: Without visiting real LA and Hollywood?

JACK MATHEWS: For now it's in plans.

CALVIN DODSON: I liked it. Find someone as director and promise role to her.

She will wait near phone for months and I will find the way how to broke up with her till that time. My ex-wife with kids are cheaper if compare to week with Suzanne. What about script writing? I need details.

*Blackout.*

*Scene 6.*

*Ellen's room. Home office with lot of certificates in golden frames on the walls.*

*Inspiring quotes and two big letters "L" "A" are on the floor, near desk.*

*Nelson Hutton is agitated, when he talks, he moves little Oscar's figures from one shelf to other.*

NELSON HUTTON: Ellen Jordan, I repeat to you, it wasn't on my mind.

ELLEN JORDAN: You said it aloud.

NELSON HUTTON: Yes. I said that you could teach others, till you can't find proper work for yourself.

ELLEN JORDAN: And you convince me, Nelson, that what did you say is not – who can't do, teaches others.

NELSON HUTTON: No, I didn't say this. I haven't in my mind such ideas. I know that production company interested in your script.

ELLEN JORDAN: Yes. You see this copy of their letter here. You see, after all years of rejections.

NELSON HUTTON: What you achieved is amazing.

ELLEN JORDAN: Not for you.

NELSON HUTTON: Why?

ELLEN JORDAN: You didn't support my idea about move to LA.

NELSON HUTTON: I didn't. I said it was too soon. It's new company. They hadn't produce any movies.

ELLEN JORDAN: You understand, that my work could be their first production and success. And you don't believe in me.

NELSON HUTTON: I think you just need to wait until they at least buy your script. And it's too early to change our city to LA. Think of my work.

ELLEN JORDAN: And what if they will need me? What if they need my answers? What to do then, Mr Hutton? What is your remedy, doctor?

NELSON HUTTON: Wait a little bit, like I said before. I support you. I agreed that you quit work.

ELLEN JORDAN: I became full time writer. You found other nurse quickly. I didn't say a word that she is young and pretty.

NELSON HUTTON: Tory earns money for university.

ELLEN JORDAN: Now you call her by name.

NELSON HUTTON: Fine, Mrs Linger earns money for university.

ELLEN JORDAN: Amazing. She is also stupid.

NELSON HUTTON: Why? You didn't meet her, did you?

ELLEN JORDAN: She didn't receive fellowship. Look at my accomplishments during work as nurse.

NELSON HUTTON: I always told you that you are incomparable to others.

ELLEN JORDAN: And there are people who acknowledge this.

NELSON HUTTON: Jack Mathews, I remember. His name I heard frequently.

ELLEN JORDAN: Here what is wrong for you?

NELSON HUTTON: Why he offered to you teach course of scriptwriting. Your

script is not even in production stage.

ELLEN JORDAN: Because there are people who believe in me and here is you.

Go. I need to prepare my lectures.

NELSON HUTTON: Ellen, please think.

ELLEN JORDAN: You just aren't ready for my success. You should solve this, because it will be border to our future relationships.

*Ellen's phone rings.*

ELLEN JORDAN: Yes, I received your... Sorry.

*Ellen shows Nelson to exit the room.*

*Nelson slowly exits. Ellen doesn't pay attention at him.*

ELLEN JORDAN: Yes. I am here. I closed door after dog. Pets? No, I haven't pets. Neighbour is in hospital and I... Yes, just few days.

Mortgage is better solution then rent. Yes. Where? I will check on map. Yes. I see. Of course, send me new offers. Yes, you are right. Mortgage in LA is profit of its own.

*Blackout.*

*Scene 7.*

*Course's office with white board on the wall and few chairs.*

*Enters Calvin with big artificial palm tree, puts it near window.*

*Jack enters with big truck which full of folding beach chaise lounges.*

*Calvin starts to put in the corner all chairs.*

*Jack starts to open and situate in the room beach chaise lounges.*

JACK MATHEWS: Don't you think that palm and beach chaise lounges are too much?

CALVIN DODSON: If I am part of this business, you will listen to all my ideas. Of course, you could be real smart in reality. Fine. Just return me all money which you must pay – in cash, in check – and we will went on own, separate, roads.

JACK MATHEWS: I think it was brilliant idea, your idea.

CALVIN DODSON: I told you. They spend money on LA. Sell LA to them. Bar with cocktails will be too much. Fresh with ice will be better solution.

JACK MATHEWS: I still believe that there is big difference between vanity and stupidity.

CALVIN DODSON: What? Do you think that all your future movie stars dream about room above Chinese restaurant where they will write their next film for Cannes.

JACK MATHEWS: It's in France, Cannes.

CALVIN DODSON: And?

JACK MATHEWS: In LA they all want Oscar.

CALVIN DODSON: Cannes? Good idea. Brilliant!

JACK MATHEWS: Did I miss something?

CALVIN DODSON: We just need to find teacher of French language...

JACK MATHEWS: Put plastic Eiffel Tower in the room and people will crawl to us.

CALVIN DODSON: You see how clever you became near me.

JACK MATHEWS: Yes. It's unexplainable miracle.

CALVIN DODSON: But we need to start here. Before end of this course I will find everything for future Cannes trip.

JACK MATHEWS: Don't forget about Lions.

CALVIN DODSON: Lions?

JACK MATHEWS: Yes. This is prize in Cannes.

CALVIN DODSON: Boy or girl.

JACK MATHEWS: What boy or girl?

CALVIN DODSON: Lion, which is Cannes prize.

JACK MATHEWS: It was joke. In Cannes is Palme d'Or. Golden Palm.

CALVIN DODSON: I'm not stupid. Palmes are in LA. Don't try to fool me.

JACK MATHEWS: How could I?

CALVIN DODSON: And maybe more palm trees?

JACK MATHEWS: I think it will be enough with just one. Beach chaise lounges occupy a lot of space.

CALVIN DODSON: I will help you. You should put them like near swimming-pool.

JACK MATHEWS: There isn't any swimming-pool.

CALVIN DODSON: Fine, put in the middle little fountain. Suzanne says it helps to relax.

JACK MATHEWS: Such treasure. Beautiful and full of wisdom.

CALVIN DODSON: Sometimes she is stupid. But when she knows something,

she knows for sure.

JACK MATHEWS: I think I could talk with our teacher without your presence.

CALVIN DODSON: Yes. She shouldn't know too much. She won't be jealous to other writers? They could be more talented comparing to her.

JACK MATHEWS: Don't worry about this.

*Blackout.*

*Scene 8.*

*Course's office already decorated with LA's atmosphere.*

*Ellen checks white board, after tries gracefully sit on one of the beach chaise lounges.*

*Enters Jack.*

JACK MATHEWS: I am glad that you liked your working place, Ellen.

ELLEN JORDAN: It's amazing. What I dreamed about.

JACK MATHEWS: Dreamed about? Tell me more.

ELLEN JORDAN: You know. When I wrote my first script...

JACK MATHEWS: Yes.

ELLEN JORDAN: I imagined such place. I mean: palm, beach chaise lounge near my house on the beach. Sound of the Ocean's waves. I write alone, in toned paper notebook, only nature accompany me.

JACK MATHEWS: All beaches in California are for public access. You can't have personal beach in LA. So I am afraid you won't be alone with nature.

ELLEN JORDAN: It doesn't matter. I will bring also sound of ocean to our

lectures, my favourite playlist.

JACK MATHEWS: Good, because I didn't choose proper fountain for the room.

Did you think about my offer?

ELLEN JORDAN: It was unexpected.

JACK MATHEWS: If you are not interested, I accept it.

ELLEN JORDAN: I am, but.

JACK MATHEWS: They are or will be your students. Ethical struggles.

ELLEN JORDAN: No. Why? It's business. I just discuss mortgage in LA.

JACK MATHEWS: How reasonable.

ELLEN JORDAN: It's better than rent.

JACK MATHEWS: Yes. I agree. Just think that work in Hollywood could be one of the steps to better choices in mortgages.

ELLEN JORDAN: I always dreamed about home.

JACK MATHEWS: I see, Ellen. Why refuse own dreams?

ELLEN JORDAN: Jack, I need more time to polish my script.

JACK MATHEWS: Sure. I will start to talk about possibility that your script by accident read one of the famous producers.

ELLEN JORDAN: It would be lovely. Yes, poor girl should receive compensation. She could be fired when put on boss's table unsolicited script.

JACK MATHEWS: I am glad that you acquire all benefits and risks.

ELLEN JORDAN: Mortgage could wait for some time. At first I could agree to rent.

JACK MATHEWS: Or receive better opportunity in choice after signed contract.

ELLEN JORDAN: This also reasonable.

*Blackout.*



*Scene 9.*

*Police's office.*

PAMELA COOPER: It's strange, but Jack Mathews, accountant of courses asked me for a dinner.

LORRY SMITH: You are not ugly. What's wrong?

PAMELA COOPER: He promised evening connected with work.

LORRY SMITH: I agree. There is something wrong with him.

PAMELA COOPER: Lectures didn't start yet. Maybe something is wrong with my script.

LORRY SMITH: Pamela, you are sure that's all fuss is about police investigation.

PAMELA COOPER: I am. I just afraid that if script is not good, I can't participate. And it will be difficult to find in a short time other officer with comparable previous experience in script writing.

LORRY SMITH: Only work?

PAMELA COOPER: Yes, Lorry.

LORRY SMITH: You will tell me everything tomorrow.

*Blackout.*

LORRY SMITH: How it was?

PAMELA COOPER: He suggested to me some help.

LORRY SMITH: Help? In what.

PAMELA COOPER: Give my script to beta-reader.

LORRY SMITH: He can't read himself?

PAMELA COOPER: It is not fair for other screenwriters.

LORRY SMITH: He proposed to be in better position from the start.

PAMELA COOPER: Yes. Not answers to test, but some noticeable help.

LORRY SMITH: And it costs.

PAMELA COOPER: Not much. Too little. It has nothing common with money which people already spend.

LORRY SMITH: Briefly, we have nothing.

PAMELA COOPER: I don't know. It's just beginning. We will see what will propose Ellen Jordan, our teacher, with almost signed contract.

LORRY SMITH: You think now it's her idea.

PAMELA COOPER: She is not successful, she needs money. But I am not convinced.

LORRY SMITH: Check everything.

*Blackout.*

*Scene 10.*

*Screenwriters class.*

*Donna Krisk, writer with pink notebook and fountain pen. Heavy embroidery is on her tunic in boho style, crocheted shawl and enormous yellow bag.*

*Mark Filler, young man, who tries to look older, lots of tattoos are on his arms, bracelets and silver rings. He with disgust looks at the beach chaise lounges, from his back pack he*

*pulls out folding chair with his name on it's back.*

*Beatrice Bell sits airily at the beach chaise lounge. Pulls her long hair away from her face like in slow motion. Opens her bag, from there drops little child's toy. Beatrice loses her confidence and quickly puts toy back in the bag.*

*Adam Cinder, sits on the edge of chair near wall and quickly scratch something in notebook, read again it with satisfaction smile and put little notebook in the pocket.*

*Kara Ryan, takes from her bag case for pencils and unfolds it on the edge of the beach chaise lounge. Opens her sketchbook and attentively starts to write date, all the time changes colours of pencils.*

*Pamela puts her bag on the chair and quickly moves around the room, making selfies from different angles.*

*Enters Ellen, looks at everyone.*

ELLEN JORDAN: Evening, nice to see you all. We are here because of scriptwriting, so we won't begin with tea time and introduction everyone to everyone. In movies we need action.

So, here you are on the threshold of adventures. Refusals time we already had. Now is first step into unknown.

I will remind you hero's journey.

*Ellen draws awful circle on the board.*

ELLEN JORDAN: You are here.

KARA RYAN: Terrible, horrible, disastrous.

ELLEN JORDAN: Can I help you? Something is uncomfortable.

KARA RYAN: I am Kara Ryan, I am working for BD industry for two years and you couldn't even draw a circle.

ADAM CINDER: BD? What is this?

PAMELA COOPER: Bandes Dessinees, comics in French speaking readership.

KARA RYAN: Normal people still exist. Hurray! Ellen, wouldn't you mind if pictures I will draw myself.

ELLEN JORDAN: But how you will know what I will tell?

KARA RYAN: About lectures with doodling artist you also didn't hear. Fine. You will understand during the process.

*Kara comes to the white board, erases previous work and draw perfect circle in centre of which she starts in lettering style write "Hero's journey".*

ELLEN JORDAN: I think this will be better. Thank you, Kara. You entered here, in this room. How it changed your story?

BEATRICE BELL: Without previous story you couldn't explain deep motivations of character. Every actor should know history of part. Only past made influence to our future in eternal conflict.

MARK FILLER: If base conclusions only at your appearance, you are actress who wants to win Hollywood again with her impressive script.

BEATRICE BELL: Beatrice Bell, you are such observing.

MARK FILLER: Thank you, Beatrice. Mark Filler, I am not only screenwriter. I

also plan by myself direct my story, because every story it's part of myself and couldn't be divided.

DONNA KRIST: Do you plan also play main role?

MARK FILLER: I won't refuse that main character has many traits which I also possess.

ADAM CINDER: To write only about yourself it's road for people with scanty imagination.

MARK FILLER: And what about writings of person with exuberant imagination.

ADAM CINDER: Adam Cinder, writer, was not such fortunate because of niche market which I choose.

ELLEN JORDAN: About what was your trilogy?

ADAM CINDER: In reality it was two trilogies, which connected in seventh book.

DONNA KRIST: And?

ADAM CINDER: First part is about life of dogs-zombies. Second trilogy is about cats-vampires.

PAMELA COOPER: What about humans?

ADAM CINDER: They are all dead. Only robots.

BEATRICE BELL: Impressive explanation.

ADAM CINDER: You think so. I also write stories for kids.

*Beatrice quickly zips her bag with kid's toy.*

ELLEN JORDAN: I think next time we will talk about this. Return to character, now he or she is ready for action. Should first action be professional or it should be something clumsy.

DONNA KRIST: Donna Krist, I think it should be something clumsy. I can't

trust person who spend whole life in desert and at first try wins swimming contest.

MARK FILLER: He could be rich and had own swimming-pool at home.

DONNA KRIST: Writer should put that information in the beginning.

ELLEN JORDAN: Fine. We start with usual hero's world. What you could see there?

*Blackout.*

ELLEN JORDAN: And you, Pamela Cooper, what you could tell about your status quo world.

PAMELA COOPER: Not expedient for me.

ELLEN JORDAN: That's beginning for the action.

PAMELA COOPER: No. It's attempt to write a sequel to my story.

KARA RYAN: End of lecture. Time is up.

ELLEN JORDAN: Thank you, Kara, for your help.

KARA RYAN: Nothing. I will subtract price of my help from final amount of payment for course. Deal? I like to work with supportive people.

*Everyone walks away, in room stay Ellen and Pamela.*

*Scene 11.*

ELLEN JORDAN: Pamela, glad that you stayed.

PAMELA COOPER: I just bad in organizing my stuff.

ELLEN JORDAN: Kara interrupted your story. What do you meant – sequel?

PAMELA COOPER: To be continued.

ELLEN JORDAN: Did you have first part?

PAMELA COOPER: Yes.

ELLEN JORDAN: In Hollywood?

PAMELA COOPER: In City of Angels, where Devil is much frequent.

ELLEN JORDAN: I see. Did you have contract with studio?

PAMELA COOPER: I had an affair with the actor, he also directed movie and in the end it was his story.

ELLEN JORDAN: I see. And you walked away.

PAMELA COOPER: I was thrown away. Who will believe me? My name and his name.

ELLEN JORDAN: Did you love him?

PAMELA COOPER: Let's say that I spend lot of time with him.

ELLEN JORDAN: And you expect that he will help you to return into business? He owes you.

PAMELA COOPER: I was seventeen and I supposed to be his assistant, not second screenwriter.

ELLEN JORDAN: His name...

PAMELA COOPER: Will tell you too much.

ELLEN JORDAN: I see, sorry.

PAMELA COOPER: Could you help me?

ELLEN JORDAN: I think old love affairs it's not my level of possibilities.

PAMELA COOPER: I am about script. Could you help me with draft?

ELLEN JORDAN: You all are here to improve scripts.

PAMELA COOPER: I don't want to improve all scripts. I just want to improve mine. More quickly and with your additional priceless knowledge and experience.

*Ellen quickly writes on page of notebook.*

PAMELA COOPER: It's monthly rent price in LA, room and a kitchen.

ELLEN JORDAN: Really? What are the chances? Are you agree?

PAMELA COOPER: Probably it's not such amount of money which I have in the purse.

ELLEN JORDAN: Ask your famous lover. You were seventeen, it will be dangerous for his career if you will start to talk.

PAMELA COOPER: He is dead. I will think about your proposal. Have a good evening.

*Pamela without turning back walks away.*

*Ellen with mistrust looks at her.*

*Blackout.*

*Scene 12.*

*Police's office.*

LORRY SMITH: She asked for a lot of money for reading. I will suggest to my niece this idea, her boys dream about sport and don't read, with little motivation...

PAMELA COOPER: She checked prices in LA for rent. She needs money.

LORRY SMITH: Where are her earned money?

PAMELA COOPER: Exactly. It didn't look like it was her idea and she just used



other person to negotiations.

LORRY SMITH: We need to find out where she spend all her money. You said about contract.

PAMELA COOPER: Ellen refused to respond about her career. Says it's her business.

LORRY SMITH: What do you think?

PAMELA COOPER: She worked as nurse, she could use drugs.

LORRY SMITH: But...

PAMELA COOPER: Her boyfriend still works and if she wanted, she could steal from him.

LORRY SMITH: Reasonable. You don't like her, but she is not the one who we search for.

PAMELA COOPER: I need to find out where she dissipated her money.

LORRY SMITH: What about classes in general? Did she know what she teach?

PAMELA COOPER: Basics, like everyone else. Examples from old movies which saw everyone. She is not best, but also not worst.

LORRY SMITH: What about accountant?

PAMELA COOPER: Jack Mathews. Most interesting, he is not her boyfriend. So, if he helps her or she helps him it's for money.

LORRY SMITH: What do we know about him?

PAMELA COOPER: Not much. I will try to check everything one more time.

LORRY SMITH: Why you didn't like Ellen Jordan?

PAMELA COOPER: I didn't tell...

LORRY SMITH: Why?

PAMELA COOPER: When she proposed price for her help, she suggested that I could blackmail my ex, actor.

LORRY SMITH: You told her.

PAMELA COOPER: Everyone had own story. I must told something.

LORRY SMITH: Without names?

PAMELA COOPER: Without.

LORRY SMITH: But you said that he is dead.

PAMELA COOPER: Yes. But I didn't say that took part in investigation of his death and proving that his ex-wife was murderer.

LORRY SMITH: And you also didn't mention to her that you change city to be in the same town with him.

PAMELA COOPER: I said in the court that didn't met him before death and it was fatal coincidence.

LORRY SMITH: Sorry. I just need to be sure that you are focused on the work, not on your emotions.

PAMELA COOPER: Old story. My previous boss...

LORRY SMITH: Few words about Saint Mario Blue.

PAMELA COOPER: He believed in people.

LORRY SMITH: I noticed. Because of that he was killed during "accident" with other car, three bullets in the head.

PAMELA COOPER: What we will do next?

LORRY SMITH: I think I should visit a doctor.

PAMELA COOPER: Probably. You know better.

LORRY SMITH: Nelson Hutton.

PAMELA COOPER: Oh, yes. Ellen's boyfriend.

LORRY SMITH: I think I could tell him story about woman who endlessly wants return into Hollywood and ask him what he think about this situation.

PAMELA COOPER: He won't believe you. Police officer and writer.

LORRY SMITH: Who said that I will be police officer?

PAMELA COOPER: Master of disguise.

LORRY SMITH: You have no idea about my other hidden talents.

PAMELA COOPER: About capabilities. Ellen said that at Friday we will have real actress as reader of our scenes.

LORRY SMITH: Who is she?

PAMELA COOPER: I checked. Suzanne King, never heard about her. Even our super-star, Beatrice Bell, never heard about her. I think she is not actress at all.

LORRY SMITH: Why Jordan invited her?

PAMELA COOPER: To look more professional.

LORRY SMITH: Better agree for Ellen's price. We will see where end this money.

PAMELA COOPER: Boss give me cash!

LORRY SMITH: You have my signature. Go.

*Blackout.*

*Scene 13.*

*Screenwriters office.*

*Enters Lorry.*

ELLEN JORDAN: Can I help you?

LORRY SMITH: Lorry Smith. Here are screenwriter's courses?

ELLEN JORDAN: Yes. But I am afraid we are full packed. I mean, in group are

only six people, but it's best for such kind of work.

LORRY SMITH: It is really lovely, like on photos.

ELLEN JORDAN: Photos?

LORRY SMITH: Yes. My girlfriend send me selfy. Here.

*Lorry shows phone to Ellen.*

ELLEN JORDAN: Pamela? I thought you are Donna's friend.

LORRY SMITH: Why?

ELLEN JORDAN: Sorry. It's just.

LORRY SMITH: Yes, I am older. Twenty one year is between our birth, to be exactly. What could young man propose to such artistic nature as Pamela? She needs support, she needs to be cared about.

ELLEN JORDAN: Youth. Sorry. Yes. Sure. I'm sorry. My boyfriend – Nelson – he is older also. Eight years. I was nurse. He is doctor.

LORRY SMITH: Usual beginning of romance story.

ELLEN JORDAN: Yes. He is also very supportive. He believes in me, my profession. That I should improve my creative potential. Sorry. Pamela will come, we have class in a hour time.

LORRY SMITH: Yes. About that I wanted to talk.

ELLEN JORDAN: Yes.

LORRY SMITH: Today you will have a special lecture, with reading parts of script. Pamela told me everything.

ELLEN JORDAN: Yes. Even will be real actress.

LORRY SMITH: Who?

ELLEN JORDAN: Suzanne King.

LORRY SMITH: Never heard about her.

ELLEN JORDAN: Me either. She is friend of Jack's Mathews.

LORRY SMITH: Sorry, I also didn't heard about such actor.

ELLEN JORDAN: Jack. No, he is not an actor. He is dreamer. He is believer. He is soul of this courses. He organized everything.

LORRY SMITH: And you? I thought.

ELLEN JORDAN: We all are beginners in this business.

LORRY SMITH: Jack is more experienced.

ELLEN JORDAN: No, he is not writer. But in this business is important to know people.

LORRY SMITH: And Jack knows?

ELLEN JORDAN: Do you want to leave message to Pamela?

LORRY SMITH: Not exactly. I want to attend the readings.

ELLEN JORDAN: Sure. I told that everyone could invite their relatives, dear people. Pamela could without my permission...

LORRY SMITH: Pamela is shy, especially if it's connected with her creativity.

ELLEN JORDAN: Artists are tender souls.

LORRY SMITH: I noticed. So if you don't mind.

ELLEN JORDAN: Sure. Pamela will appreciate your support.

LORRY SMITH: Thank you. I will return.

ELLEN JORDAN: And after reading we will have little party or something like that. It will be first time, when their draft will meet public opinion.

LORRY SMITH: Special day.

ELLEN JORDAN: Never-to-be-forgotten.

*Blackout.*

*Scene 14.*

*Party after scripts reading. All characters are on stage.*

ELLEN JORDAN: It was amazing experience. Does anyone want to say something?

LORRY SMITH: If you don't mind, Ellen.

ELLEN JORDAN: Sure. Opinion of public is air for writer or screenwriter in our case.

LORRY SMITH: I will begin. Pamela, please, close the door.

*Pamela stands up and closes door.*

DONNA KRIST: What's going on?

LORRY SMITH: Lorry Smith, police. Can I have moment of your undivided attention?

ADAM CINDER: It's impossible. We are free people.

LORRY SMITH: I know. Our police team waits in the lobby. We need only suspect, if you would like to make a company, your decision.

BEATRICE BELL: How dramatic? Pamela is also from police or you chose unknown actress to be part of our team.

PAMELA COOPER: I am from police, Beatrice. Thanks for asking.

MARK FILLER: What are you searching here? Road to Hollywood's Walk of Fame?

PAMELA COOPER: Person who could help in cutting this road. Any ideas?

NELSON HUTTON: When you visited me, officer Smith, and talked about artist,

writer, possibly girlfriend...

LORRY SMITH: Yes, it was about Pamela. Art soul, lot of problems. You compassionate me, Nelson.

NELSON HUTTON: Yes. But I don't think it's good idea to move in LA. I am glad that I stopped from this madness Ellen.

ELLEN JORDAN: Nelson, please. We could discuss it at home.

NELSON HUTTON: I am glad that you understand that Holy Land of LA won't make successful scriptwriter from you or anyone else.

PAMELA COOPER: I am afraid you are wrong, Nelson.

NELSON HUTTON: Officer, you also believe in all that power of place where you are. Pamela, you work in police, you should be more practical.

PAMELA COOPER: I am. But Ellen already rented tiny place. So, next month in LA.

NELSON HUTTON: It's impossible. I am working. And...

LORRY SMITH: Probably you weren't part of her future company. She was alone in this journey.

ELLEN JORDAN: Nelson. I know, what you are thinking, but you had to realize...

NELSON HUTTON: What? That you move to LA without signed contract. What about our plans?

BEATRICE BELL: Perfect ending for drama.

SUZANNE KING: Why drama? Everyone are alive, no one killed.

ADAM CINDER: When everyone were killed, it's tragedy.

CALVIN DODSON: Suzanne, better shut up till no one asks you.

SUZANNE KING: But no one asked me.

LORRY SMITH: Wait for your turn.

SUZANNE KING: Yes. You heard this, Calvin. I am important.

DONNA KRIST: Why we should be present during this performance?

LORRY SMITH: You are witnesses, if don't change your mind and won't agree to write statement that you are victims of the fraud.

ELLEN JORDAN: It's nothing wrong that I teach them. It's not a deception. It's just my experience. And I helped, with all my heart.

PAMELA COOPER: With little price for your support?

KARA RYAN: Ellen told it was special offer for me, because I am painter and with storyboards it will be easy for me to receive interest of producers.

MARK FILLER: I gained the same, not little price worthy attention, because I am writer and director of own project.

BEATRICE BELL: It was price for living in LA for month. Ellen told me that I still look gorgeous after birth of two children and if I return with strong script...

ADAM CINDER: Amateurs.

LORRY SMITH: Our special guest, expert. Where they were wrong, Mr Cinder?

ADAM CINDER: Script should be read by someone.

DONNA KRIST: Who exactly?

PAMELA COOPER: Probably person who could put it on producer's table. Am I right, Mr Jack Mathews?

JACK MATHEWS: Me? What I have in common with all that farce?

LORRY SMITH: In your case, Mr Mathews promises are money-spinner.

DONNA KRIST: I sold my car. Oh, my...

ADAM CINDER: Car? It was my mother's engagement ring.

JACK MATHEWS: They paid me for my attention, assistance. You checked everything. Did you?

PAMELA COOPER: Yes. We also had statements from unhappy actresses who



paid you for staying in LA and work as their agent.

JACK MATHEWS: Why you need all this show?

PAMELA COOPER: The more you had, the more you wanted. Jack, you started to made mistakes.

JACK MATHEWS: Which are?

PAMELA COOPER: You proposed your help to Ellen Jordan. You choose her as your teacher. You gave her chance to make plans, decisions.

ELLEN JORDAN: Jack contacted me after I received contract, not finished contract, to my script.

LORRY SMITH: Who else knew about it?

ELLEN JORDAN: What do you want to say?

PAMELA COOPER: We checked your social media, you didn't announce deal, because it wasn't closed.

ELLEN JORDAN: I told Nelson, to my sister. She never believed in me.

LORRY SMITH: Why you didn't check twice and agreed to work with that person?

ELLEN JORDAN: Jack knew.

PAMELA COOPER: Of course, it was letter from his IP address with possible contract and from the same IP address he send you letter with offer of work, different e-mail. Why you didn't ask yourself how he could know about your script? And why he congratulated you?

ELLEN JORDAN: I was such happy. I was such proud that someone is appreciate my work.

LORRY SMITH: That you left behind to think.

JACK MATHEWS: They paid me money, which they could pay to anyone. I gave them hope. I promised that their works will be read by reader. Did I lie? No. I send every script to producer's office. They still had a chance. Who knows?

LORRY SMITH: So, Mister Mathews, it's not a story about fraud, but about expensive postman. We will see what court will tell about it.

CALVIN DODSON: Could we go?

PAMELA COOPER: I am afraid, Mister Dodson, you are part of investigation like business partner of Jack Mathews.

CALVIN DODSON: I tried to return my money. That's all.

LORRY SMITH: What I like in this story, Pamela, it has clear motive which moved every person. Nothing wrong, nothing personal.

JACK MATHEWS: They paid for short road, they didn't want to be in contest with everyone. They are not innocent victims.

PAMELA COOPER: Probably. But it's their moral struggles and you, Mr Mathews, guilty in tangible financial crimes.

LORRY SMITH: We will need all your statements in police's office. Ellen Jordan, Jack Mathews and Calvin Dodson you will receive official accusations. You could call a lawyer.

SUZANNE KING: What about me?

LORRY SMITH: Dear Suzanne, I am endlessly grateful for your help and permission to use videos from security cameras in your home. Now you could return to home.

SUZANNE KING: Good. But I didn't get. What was a problem?

*Blackout.*

*Scene 15.*

*Police's office.*

LORRY SMITH: Crazy case.

PAMELA COOPER: What if Ellen is right and it was my idea that she started took money from others?

LORRY SMITH: You thought that it was her plan and Ellen could refuse to do this or not offer this to other participants. What about Hollywood?

PAMELA COOPER: I don't know. Do you have a story which is worth a movie script?

LORRY SMITH: How about this story?

PAMELA COOPER: And in bold letters: "Based on true story." Tiny addition: "All characters, names and situations depicted in this film are entirely fictional. Any similarity to actual events or persons, living or dead is purely coincidental."

LORRY SMITH: Why not, if you will invite me on world premier.

PAMELA COOPER: Seriously?

LORRY SMITH: You should at least try. Pamela, you have name for story "Sunset in LA".

*Blackout.*

*THE END.*

*February, March 2018.*