

KINGSVILLE

a play by

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CAST: (5M, 1W)

**JAMES:**

40s. A high school history teacher. James would tell you he's 5'8", but let's be serious. 5'6".

**WAYNE:**

40s. A former attorney, Wayne runs a community center for young men. He's over six feet tall and weighs more than two hundred pounds.

**JUSTIN:**

13. James's son. Justin's in eighth grade, but looks younger because some of us were late bloomers and that sucks, but then again, so does eighth grade.

**MIKE:**

13. Justin's best friend. An outcast in school. Bigger than Justin, and more mature.

**AUDREY:**

40s. James's advisor, and Wayne's ex-wife. Physically, she shows the effects of sleeping little and eating less for the last year and a half.

**THE HOST:**

40s. The host of a local news show.

A FEW NOTES ON THE FORMATTING:

1. A double-dash (--) means no pause. If it occurs after a character's line, it signifies overlapping dialogue. The first syllable of the 2nd line should overlap with the last, or second-to-last, syllable of the first line:

Example:

JUSTIN

If my dad even knew I --

MIKE

Uh-huh.

("Uh" overlaps with "knew" or "I")

2. If a double-dash is embedded within a character's line, it means (s)he's jumping from one thought to another. In fact, it's often helpful to think of these embedded double-dashes as accelerations.

Example:

JUSTIN

Course it's sma -- 'cuz they're tryin' to bait you into --  
see how you can only see part of the big one stickin' out?

3. If there's an empty space between a character's lines, it means (s)he's pausing for breath.

Example:

AUDREY

Answer the question.

What if this happened to your son?

4. If there's a double dash at the beginning of a line, it signifies a continuation of the character's previous line.

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SCENE ONE

In darkness:

JUSTIN

Yeah okay a little more... little more...

Lights rise on Justin and Mike, crowded around "The Claw."

It's the game where you lower a metallic hand into a pool of prizes -- usually stuffed animals.

Mike's at the controls, totally focused, while Justin scopes the angle.

JUSTIN

More, more, little more -- stop. 'Kay wait just...

He darts back behind Mike to double check the angle.

JUSTIN

Yeah okay come forward just a -- no forward -- what are you -- jesus christ --

MIKE

What?

JUSTIN

You're never gonna get that one.

MIKE

Watch me.

JUSTIN

Will you just go for the one on top?

MIKE

That one's smaller.

JUSTIN

Course it's sma -- 'cuz they're tryin' to bait you into -- see how you can only see part of the big one stickin' out? That's 'cuz the part you can't see is wedged under like a thousand --

MIKE

Whatever dude, I'm gettin' the big one.

JUSTIN

You're not gettin' it.

MIKE  
 Watch me.

JUSTIN  
 I'll watch you not get it.

Mike hits a button and lowers the claw.

MIKE  
 C'mon... c'monc'mon -- BOOM -- what'd I tell you, bitch! It's got it, it's totally --

JUSTIN  
 Slipping --

MIKE  
 -- got it -- what -- no -- shit -- nononono --

The machine plays the sad jingle it always plays when someone loses.

(Beat)

JUSTIN  
 It was close, though.

MIKE  
 Shut up it was close.

JUSTIN  
 It's almost like they do that on purpose.

(Beat)

MIKE  
 All right.

JUSTIN  
 What?

Mike steps aside.

MIKE  
 Show me how it's done, Big Man.

Justin looks at Mike.

JUSTIN  
 (uncomfortable)  
 C'mon dude.

MIKE  
 What?

JUSTIN  
I'm not s'posed to play this game --

MIKE  
Oh okay.

JUSTIN  
Shut up dude you know I'm not.

MIKE  
Uh-huh.

JUSTIN  
If my dad even knew I --

MIKE  
You don't gotta make excuses --

JUSTIN  
Fine whatever just step aside.

Mike takes a step back as Justin moves the controls.

MIKE  
You're so not gonna get it.

JUSTIN  
You don't think so?

MIKE  
No way dude.

Justin hits a button. The claw drops.

MIKE  
There isn't even a chance in --

The machine goes beserk, flashing lights and playing a wildly triumphant song.

JUSTIN  
(casually)  
Oh sorry I wasn't watching. Did I win?

Mike grabs his backpack and makes to leave.

MIKE  
(exiting)  
Like I'd even want your stupid little prize.

JUSTIN  
Oh I think someone's jeal-ous!

Mike stops. Turns.

MIKE  
I'm jealous?

JUSTIN  
(confident)  
Yup.

MIKE  
(approaching)  
I'm jealous.

JUSTIN  
(less confident)  
Yeah...

Mike reaches in the prize trap, pulls out a handgun.

MIKE  
I'm jealous of a stupid little .22.

JUSTIN  
Didn' see you gettin' one.

MIKE  
That's 'cuz I was goin' for the magnum --

JUSTIN  
Everyone goes for the magnum -- that's why them jam it down at the bottom --

MIKE  
Whatever dude -- I could've gotten the .22 if I wanted.

JUSTIN  
So do it then.

MIKE  
What?

JUSTIN  
There's another one right there --

MIKE  
S'not a .22.

JUSTIN  
Whatever, just --

MIKE  
That's a 9 mill --

JUSTIN  
Just --

MIKE  
God, dude, didn't your dad teach you anything a --

JUSTIN  
Just -- whatever -- get it if you're so good.

MIKE  
I can't.

JUSTIN  
That's what I thought.

MIKE  
No dumbass, I'm out of money.

(Beat)

JUSTIN  
Whatever, let's just get outta here.

Justin grabs his backpack, starts to leave.

MIKE  
Hey.  
(holds up the gun)  
Forgettin' somethin'?

JUSTIN  
I thought it's a stupid little .22.

Mike shrugs, then offers him the gun.

MIKE  
You gotta learn on somethin'.

Justin walks back to Mike, takes the gun, as lights crossfade to...

#### SCENE TWO

... James, facing the audience, tying his tie.

Audrey enters upstage.

Is it time? JAMES

Five minutes. AUDREY  
Your tie. (then)

What? JAMES

Here, come here -- AUDREY  
She reaches for his knot.

I've got it. JAMES

Let me -- AUDREY

I'm fine -- JAMES

Just -- AUDREY

I've got it. (sharply) JAMES

(Beat)

I'm sorry, I just... JAMES  
Karen used to... she used to check the --

Of course, I -- AUDREY

I didn't mean to -- JAMES

I'm sorry, I -- AUDREY

No I'm sorry, I... JAMES  
I guess I'm a little on edge.

AUDREY

Do you need to go over the statistics?

JAMES

No --

AUDREY

Because he will distort the --

JAMES

It's not the statistics.

(Beat)

James reaches into his pocket and hands  
Audrey a slip of paper.

AUDREY

Where did this come --

JAMES

Someone slid it under the door.

AUDREY

We need to tell the police.

JAMES

How do you know they didn't write it?

(off her look)

You think this is the first -- I get calls at two in the  
morning all I hear is someone breathing on the other line.

(quick beat; gently)

And if I just go out there and withdraw the appeal then --

AUDREY

James, they're just trying to scare you.

JAMES

Well --

AUDREY

Because they're scared of you. Four weeks ago you stood up at  
that PTA Meeting and --

JAMES

There weren't twenty people at that PTA Meet --

AUDREY

Yes I was one of them --

JAMES

Twenty thousand are watching tonight.

(off her look)

What?

AUDREY  
More, actually.

JAMES  
What?

AUDREY  
There's been interest from some of the schools I've visited --

JAMES  
You never mentioned --

AUDREY  
-- so we're streaming the --

JAMES  
Audrey --

AUDREY  
Don't worry about them, okay? Don't worry about the people watching at home or the three hundred people sitting in that auditorium --

JAMES  
None of this is helpful --

AUDREY  
Your son's school board will be in that crowd.  
You wanna win tomorrow night, go out there and win right now.

(Beat)

James nods, grabs his coat and heads to the door.

AUDREY  
James?

If he tries to ask the question --

JAMES  
He's not going to ask the --

AUDREY  
If you get ahead he will --

JAMES  
Audrey --

AUDREY  
Trust me; I was married to the man 18 years --

JAMES

I understand --

AUDREY

There's a reason he got the house in the divorce.

(beat)

He puts people in lose-lose situations. And he'll start out with statistics, the Constitution, but if you get ahead, he will ask the question.

JAMES

Yeah --

AUDREY

Dismiss it out of hand.

(no response)

James...

JAMES

Yeah.

AUDREY

It's a hypothetical and it's intentionally provocative.

JAMES

Audrey.

AUDREY

That's what you say.

JAMES

That's just avoiding the quest --

AUDREY

It's the only answer you can give.

JAMES

I disagree.

AUDREY

Really.

JAMES

Yes.

AUDREY

Then answer it.

JAMES

Audrey --

AUDREY

No, please --

JAMES  
Audrey --  
AUDREY  
Answer the question.  
What if this happened to your son?  
Lights crossfade to...

SCENE THREE

... Justin, aiming his .22.  
Mike stands behind him, looking over his shoulder.  
JUSTIN  
I just pull the trigger, right?  
MIKE  
Well... I mean obviously you gotta cock the chamber --  
JUSTIN  
Oh dude obviously --  
MIKE  
Yeah --  
JUSTIN  
I meant after that.  
(Beat)  
MIKE  
It's the button next to your thumb.  
Justin pushes it. The chamber snaps forward and Justin jumps a little.  
MIKE  
What's wrong?  
JUSTIN  
Nothin'.  
MIKE  
So do it.  
JUSTIN  
I'm gonna --

MIKE  
Don't be fuckin' gay, dude, it's not even loaded --

JUSTIN  
I know, I --

MIKE  
What?

JUSTIN  
It's just... if my dad saw me --

MIKE  
Oh god if your dad --  
(stops himself)

(Quick Beat)

JUSTIN  
(lowering the gun)  
What?

MIKE  
Look I know your dad doesn't like me --

JUSTIN  
He likes you --

MIKE  
Whatever --

JUSTIN  
He just doesn't like you go to that center --

MIKE  
Whatever -- I'm just sayin' --

JUSTIN  
What?

MIKE  
It's not like you tell 'im everything anyway.

(Quick Beat)

JUSTIN  
I tell him stuff.

MIKE  
You tell 'im what's goin' on at school?

No response.

MIKE

What the other kids say they're gonna do to you because of your dad --

JUSTIN

Mike --

MIKE

What? You think he'd stand up for you if he knew?

JUSTIN

Yeah I do, okay?

MIKE

You sure? 'Cuz in a few months we're gonna be in high school, and it's not just gonna be talk any --

JUSTIN

Maybe it's not --  
(stops himself)

(Quick Beat)

MIKE

What?

JUSTIN

Nothin'.

MIKE

Somethin' happen?

JUSTIN

No.

MIKE

Justin --

JUSTIN

No I just -- I'm not a baby -- I can take care of myself --

MIKE

So show me.

JUSTIN

There's no bullets --

MIKE

Quit making excuses --

JUSTIN

(growing)

I'm not makin' excuses -- the thing doesn't give you any bullets --

MIKE

(growing)

We were at the fucking --

JUSTIN

(growing)

And we didn' have any money and last time I checked bullets cost money, okay?!

MIKE

Okay.

(quick beat; not sincere)

I mean I'm sure it'd be different you had bullets.

JUSTIN

It'd be way different.

MIKE

(sincere)

I just don' like people messin' with you, all right? You were so cool after my dad my took off -- all the other kids were fuckin' assholes --

JUSTIN

(quietly)

Yeah --

MIKE

-- but you -- you...

(Quick Beat)

JUSTIN

What?

MIKE

Nothin'.

JUSTIN

What?

MIKE

You were just nice, all right?

And you're too much of a bad ass to put up with their shit.

(Quick Beat)

JUSTIN

(embarrassed)

I'm not a bad ass.

MIKE

Oh okay --

JUSTIN  
(embarrassed)

I'm not --

MIKE  
Was it a different kid who'd sneak out of his dad's house  
last fall, go smoke up in the woods?

JUSTIN  
I never smoked.

MIKE  
You smoked once.

JUSTIN  
Not really I was pretendin'.

MIKE  
(laughing)  
What?

JUSTIN  
Dude if my dad smelled that shit on --

MIKE  
(groaning, but playful)  
Oh my god --

JUSTIN  
Hey I snuck out, didn't I?  
(beat; off his look)  
What?

MIKE  
How'd you do it?

JUSTIN  
What?

MIKE  
My mom didn't give a shit I left the house, but your dad --

JUSTIN  
I snuck out the window when he's asleep.

MIKE  
You're on the second floor.

JUSTIN  
I know, I had to tie together like four blankets to let  
myself down.

MIKE  
That works?

JUSTIN

It totally works. 'Cept you gotta hide 'em behind the gutter so the neighbors don't see.

(Quick Beat)

MIKE

D'you keep em?

JUSTIN

Huh?

MIKE

The blankets.

JUSTIN

Yeah, I kept 'em. They took forever to tie toge --

MIKE

When's your dad get home?

JUSTIN

What?

MIKE

From the thing on TV.

JUSTIN

I don't know, like nine or somethin'.

MIKE

Cool -- let's meet in the woods at midnight.

JUSTIN

What?

MIKE

So your dad can fall asleep 'fore you sneak out.

JUSTIN

Yeah, but --

MIKE

What's the problem?

JUSTIN

No, I --

MIKE

You still got the blankets, right?

JUSTIN

Yeah, but --

MIKE

So sneak out the window --

JUSTIN

But why do you want me to --

MIKE

Because...

I know where we can get all the bullets we want.

Lights crossfade...

SCENE FOUR

... to the host. Wayne is on his left;  
James is on his right.

HOST

(to audience)

Tomorrow night Mr. Harlowe will petition the school board,  
right here in Kingsville, to overturn a policy that allows  
middle and high school students to carry firearms to class.

But given the State legislation that was passed last year,  
how do you justify this action?

JAMES

The Statute says that individual school districts can  
determine for themselves --

WAYNE

And in the forty eight districts, across the country, that --

JAMES

It's not across the --

WAYNE

There are 225 middle schools and high schools, in seven  
states --

JAMES

That's hardly across --

WAYNE

-- that have passed a policy like ours and there hasn't been  
a massacre in any of them.

JAMES

It's only a matter of time be --

WAYNE

And for those of us who've seen what's happened these past two years --

JAMES

These past two years have not been characteristic --

WAYNE

-- it should be clear that policies like ours are working.

Now no one here is a stronger advocate for gun safety than I am. It's why I opened the center in the first place.

James smirks.

HOST

Mr. Harlowe?

JAMES

I'm sorry, it's just -- he called it a center.

WAYNE

It is a center.

HOST

(to James)

What would you call it?

JAMES

What it is. A gun range.

WAYNE

It's a community center for young men, with a library, a computer lab --

JAMES

And a gun range --

WAYNE

James will try to paint me as an extremist, but --

HOST

(to James)

Do you think he's an extremist?

JAMES

I think his extremity speaks for itself.

WAYNE

And yet when a gun shop, right here in town, introduced arcade games to lure children into their store, it wasn't James who spoke out against them --

JAMES

I didn't speak out because --

WAYNE

-- it was me, reminding everyone that this is not a game.

Which is why none of the young men at my center ever touch a gun until I've personally trained them in firearm safety.

JAMES

Well there's a foolproof system.

WAYNE

It must be, since none of the young men I've armed have ever done what Jeremy Kobel did that morning.

JAMES

Listen to what you're saying. A boy came to our high school and started shooting, and your solution's to give boys guns?

HOST

That actually wasn't your initial solution, was it, Mr. Franklin?

WAYNE

No.

HOST

After your son was killed, what was the first thing you did?  
(no response; beat)  
Mr. Franklin?

WAYNE

(quiet, but with a force under)  
I appreciate that James and I are here because of what we've been through, but they're not...

I'd like you to refer to my son by his name.

(Quick Beat)

HOST

Of course. When --

WAYNE

And I would ask you do the same for his wife.

(beat; off James' look)  
I'm not an extremist. And when Matthew was killed, I didn't push for this policy.

HOST

You filed a lawsuit.

WAYNE

Against the police.

HOST

For their response to --

WAYNE

For their failure to respond -- but I hadn't even finished the paperwork and it happened again.

HOST

The shooting in Beloit.

WAYNE

And the police response there was swift and professional and so only 27 children were murdered.

(turning to James)

Tell me. Please. What is an acceptable loss?

James stares at Wayne.

WAYNE

They put metal detectors in schools -- a twelve year-old boy in Maryvale walks through them starts firing as soon as they go off. 32 dead.

They bring in armed security guards -- those two boys in Smithstown overpower him and take his firearm. Nine dead.

Hill Junction. 17 --

JAMES

(gently)

These past two years have not been characteristic --

WAYNE

-- Mercy Cross. 22. Tell me -- please: what is an acceptable loss?

In the schools that have adopted a policy like ours, there have been zero rampage shootings.

JAMES

It's only a matter of time --

WAYNE

We've been hearing that since day one --

JAMES

-- and there other casualties to consider.

WAYNE

-- and yet -- excuse me?

JAMES

What about the boys in my class who skip school because they're afraid to come to --

WAYNE

I'm sorry -- did you just compare Matthew's murder to --

JAMES

Having guns in schools undermines education.

WAYNE

You know what undermines --

JAMES

That's not me -- that's a direct quote from Supreme Court --

WAYNE

Oh you brought a quote --

JAMES

There is a statistical correlation between violence in schools and --

WAYNE

And you may have missed this when you found the quote on Wikipedia, but it comes from *U.S. v Lopez* --

JAMES

It comes from the dissenting opinion --

WAYNE

-- in which the Supreme Court ruled that the federal government has no right to ban guns from school zones --

JAMES

That's not exactly what --

WAYNE

James, I was an attorney for twenty years. What are your qualifications?

JAMES

My qualifications?

WAYNE

Yes.

JAMES

I am there... every day I see what happens -- four weeks ago, a student pulled a gun when a car backfired.

WAYNE

Maybe he was reminded of the day he didn't have that gun and had to hide behind a desk.

JAMES

That's speculation.

WAYNE

For both of us -- seeing as neither of us were there that morning.

James stares at Wayne.

(Beat)

HOST

Mr. Harlowe. You have been a teacher here for twenty years.

JAMES

Yes.

HOST

But you weren't at the school the morning of the shooting.

(Beat)

JAMES

I'd called in sick.

HOST

But your wife --

JAMES

My wife was a substitute.

She was covering for me.

(Quick Beat)

WAYNE

James, I couldn't possibly admire Karen more for what she did that morning.

(off James's look)

And I am sorry for your loss.

But I struggle to comprehend how you can stand before our children and ignore the history you're supposed to teach.

JAMES

Excuse me?

WAYNE

You live in this country.

JAMES

I'm aware --

WAYNE

This country that was founded and united in no small part by teenage boys with guns.

(beat; to audience)

The truth is the founding fathers never mentioned anything about gunowners being eighteen because they knew, as we now know, that the people who use guns against us do not discriminate on the basis of age.

JAMES

The founding fathers never --

WAYNE

(to audience)

James Madison: a "people who mean to be their own governors must be armed."

(Quick Beat)

JAMES

Oh. You brought a quote.

WAYNE

James --

JAMES

When you found it on Wikipedia, you probably should've read the whole thing.

WAYNE

Madison said "a people must arm themselves" --

JAMES

"With the power which knowledge gives."

(Quick Beat)

WAYNE

I'm, I'm not sure that he's --

JAMES

Wayne, I've been a U.S. History teacher twenty years. What are your qualifications?

(Wayne is silent; to audience)

I have taught your children for twenty years.

And every year, I tell them the same thing. At the start of every year, I give the same speech.

WAYNE

James, can we --

JAMES

No you'd like this, Wayne --

WAYNE

I'd like it --

JAMES

You do like giving speeches.

(quick beat; to audience)

And every year I tell your children the truth.

That there is an ugliness to the history they're about to learn.

That, all too often, it's the story of one group of people using force to make another people feel small. And they should remember that, because there will come a time -- it may even happen right here at school -- but there will be a moment, when they are made to feel the same way.

And when that moment comes, they should think of my class. And remember that the founding fathers... were outnumbered.

That Abraham Lincoln was called a coward, FDR was crippled with polio, and Martin Luther King stood five foot six. That if the greatest men in our country's history taught us anything, it's that being strong is about speaking up; it's about standing tall;

(he shoots a look to Wayne)

And that has nothing to do with being the bigger man in the room.

(Beat)

HOST

Mr. Franklin?

(no response; beat)

Mr. Franklin.

WAYNE

No look I would love to live in James's world --

JAMES

It's not a --

WAYNE

No I I would love for schools to -- how did you -- places where our children come and --

JAMES

They can be those places --

WAYNE

I would love for schools to be sanctuaries --

JAMES

They can be.

WAYNE  
What kind of sanctuary was our school eighteen months ago?

JAMES  
It wasn't, but --

WAYNE  
(to audience)  
You see?

JAMES  
-- we'll never get there --

WAYNE  
We need to acknowledge --

JAMES  
-- if we give into fear --

WAYNE  
-- that in the world we live in --

JAMES  
We can change that world --

WAYNE  
-- there is a threat of violence --

JAMES  
-- but we never will if --

WAYNE  
-- and our children need to be trained --

JAMES  
And when one of the boys you train comes to school and starts shooting --

WAYNE  
Then let him come!!

(Quick Beat)

HOST  
Mr. Franklin, are you saying --

WAYNE  
I'm saying that --

HOST  
You actually want --

WAYNE

-- if a boy from my center ever does what Jeremy Kobel did --  
with the same result -- I will join James on his side of --

HOST

You're assuming one of the other students would kill the  
shooter --

WAYNE

I'm assuming nothing --

HOST

Mr. Franklin --

WAYNE

No -- we've been hearing this from day one -- if the policy's  
passed, we're going to have more school massacres -- it  
hasn't happened --

JAMES

But it could --

WAYNE

It hasn't --

JAMES

It will --

WAYNE

It won't --

JAMES

Wayne --

WAYNE

(sharply)  
Matthew would still be here -- do you under --  
(stops himself)

(Beat)

WAYNE

(retreating)  
The, the point is the policy works.

JAMES

This is bigger than us, Wayne.

WAYNE

The point is --

JAMES

It can't be personal.

(Quick Beat)

Wayne tilts his head. The host notices.

WAYNE

Really.

JAMES

What I mean to say --

HOST

Mr. Franklin?

WAYNE

Yes.

JAMES

There's a greater issue --

HOST

Mr. Harlowe, just a moment.

(to Wayne)

Mr. Franklin.

(Quick Beat)

WAYNE

You have a son, James.

JAMES

Well, yes but --

WAYNE

So if this were to happen at his school --

JAMES

I'm sorry -- I'm going to stop you right there.

HOST

You won't answer his question?

JAMES

It's not a question. It's a hypothetical and it's intentionally provocative.

WAYNE

It's not, actually.

JAMES

Of course it's provocative.

WAYNE

No it's not hypothetical.

(quick beat; to host)

He just turned to me and said this will happen again --

JAMES

That's not --

WAYNE

Not once but twice he --

JAMES

I never said --

WAYNE

"What happens when one of the students you train" -- not if  
one of the students -- when one of the --

JAMES

I didn't mean --

WAYNE

We can have them play it back --

JAMES

I don't need them to --

WAYNE

It's not a hypothetical -- you have a son.

JAMES

That's enough --

WAYNE

Next year he'll be in your class -- it's a mandatory --

JAMES

Yes, fine but --

WAYNE

He'll be sitting in your classroom --

JAMES

Wayne that is --

WAYNE

And when a boy kicks in the door, fires shots into the  
classroom, and you look out and his gun is pointed at your  
son --

JAMES

Wayne --

WAYNE

This is your son.

(beat)

Now we already know you want him defenseless --

JAMES

(quieter)

That's --

WAYNE

Tell me at least that you're armed.

(beat)

I am asking you -- on behalf of all the fathers watching right now.

Are you armed?

James stares at Wayne.

(Long Beat)

JAMES

(softly)

No.

WAYNE

You're unarmed.

JAMES

(softly)

Yes.

WAYNE

You'd stand by, as your son is ripped from the world.

(to host; waving his hand at James)

I think that says all we need to know about James.

(Beat)

HOST

Mr. Harlowe?

(Beat)

HOST

Mr. Harlowe.

JAMES

That's it.

Lights rise, slowly, on Justin, sitting up in bed, in his pajamas.

HOST

I'm sorry?

JAMES

Right there -- that's the moment.

HOST

That's the --

JAMES

That I tell my class about.

(beat)

It's the moment I tell my son about.

When he'll be made to feel small.

WAYNE

Oh, please --

JAMES

I have told my son that when that moment comes, he will be defined.

(beat)

I believe this policy is wrong. I believe that.

If I stay silent because of Wayne's desperate attempts to make us afraid --

WAYNE

James --

JAMES

It is a hypothetical. And your position must be weak if you need one.

Justin reaches under the bed and grabs the sheets tied together.

JAMES

And if I give into it... if I allow myself to be bullied by fear...

Justin stares at the sheets, trying to decide what to do.

JAMES

Then I am not a man.

Lights fade, slowly, on all.

*If you're interested in reading the  
rest of the script, please contact  
Corinne Hayoun at [chayoun@caa.com](mailto:chayoun@caa.com)*

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