

TWO ACTS THREE VIEWS  
ACT ONE  
“Human: The Price of Love”

Lights are up on a stage with two director’s chairs angled toward each other. Downstage is a video Camera on a tripod, aimed at the chairs.

A STAGEHAND sets the camera to record, covers the recording light with tape and exits.

INTERVIEWER and INTERVIEWEE enter and after some pantomime as to who sits where, sit and settle into their chairs. STAGEHAND rushes in with two water bottles and discreetly places one alongside each chair then exits.

INTERVIEWER

Are we recording? (looks into wing then out) Welcome! I’m here with Joan Singer, playwright, musical theatre writer and now novelist and social activist. We are talking about her new novel, The Price of Love, which comes out soon.  
(to INTERVIEWEE) Welcome and thank you for coming.

INTERVIEWEE

Thank you for having me. It’s a pleasure to be here.

INTERVIEWER

In the novel, the narrative seems patterned after a domestic psychological thriller but at times unravels like a French boulevard comedy which seems appropriate because there is a play within the novel. Did you intend to mock certain literary or genre elements?

INTERVIEWEE

Yes, from the very beginning when she – the character of the actress – when she is late for the last audition slot on the last day of auditions and is out of breath from running. If it were film it would be noir. But she opens her mouth and it’s comedy. It may borrow from the French but her accent is definitely Brooklyn. And you nailed it. Adultery is the prime cause of marital discord in French drama. Comedy.

INTERVIEWER

If only she missed the bus. (THEY laugh) Nevertheless she is cast. She gets the part.

INTERVIEWEE

What she doesn’t know is that only six girls auditioned. Two were absolutely wrong for the part, three were too young and she was too old. The fictional playwright rewrites the character to be older which is funny because she is delusional that she is going to be a huge star and she’s not so hot a singer and can’t dance at all.