

SCENARIO

GETTING OUT

This piece, to be developed by improvisation and subsequent scripting, involves the meeting in a person's bloodstream of two viri: an AIDS virus and an influenza virus. What you see below are some of the "possible" beats listed as the beginnings of a scenario. Each beat will have some explanation and possible lines to be used. Please feel free to provide your own beats.

Beat 1: the meeting. Viri swimming around bump into each other. Recognition of a time past when they knew each other. Beginnings of establishing a through line in their relationship: the AIDS virus feels competitive with the influenza. Perhaps they should be played like an old vaudeville team (but very competitive) since they will be making thriving on planning an "exit" together.

Beat 2: the present environment. Who are these characters inhabiting now? Some possibilities: a gay male Russian (and the influenza virus is "very pro-American"). A straight smug Englishman who was on a business trip to Africa and picked up the AIDS virus from a prostitute (but know that to choose a straight person now might minimize the impact of the scheme to get out by inhabiting the body of a famous straight person). Also, be aware that there must be some "transmission" nexus between the current inhabitee and the next victim. What is life like living in this person's body. Comic possibilities of creating the inhabited person being "active" (i.e. like the movie inner space) and the viri reaction to the life the person is leading. (line: AIDS VIRUS: "There he goes again. He's calling his doctor. _____ The viri begin to shake frantically. INFLUENZA VIRUS: " What's going on? What's the hell's happening? AIDS VIRUS: "He's coughing. He thinks he has to fake this violent cough to convince the doctor he's really sick. " INFLUENZA: "If he doesn't stop shaking us around, I'm going to be sick. Sea sick."

Beat 3: Setting the motivation to get out? Why do the characters want out of this body and into another? The reasons they want out should somehow play off the implicit competitiveness between them.

Beat 4: Hatching the scheme. One of them alludes to the existence of a scheme to get out. The other wants to know the scheme. Resistance by the scheme maker to reveal the plan. Cajoling, bribery, luring by the other to know. The creator of the scheme eventually accepts the bribe knowing that the same act that release one of them will release the other. Either here or after the victim is chosen there will have to be a nexus between the inhabitee and the victim.

Beat 5: Choosing the victim. Have fun. My nominee would be Phyllis Schafly. Whoever chosen is going to get it through sexual transmission. And the person chosen must be straight.

Beat 6: Executing the scheme. The trick here will be to justify a time lapse and not be confusing. A lot of fun can be gotten with the viri looking at and describing the sex act they are involved in from the "inside". (Line: INFLUENA: "God damn it, I want out of here and this jerk is refusing to sneeze. He's so busy sucking every inch of her he's forgetting to sneeze. Sneeze damn you." AIDS VIRUS: " Just be patient. He's had this cold for weeks. He's gotta sneeze. Besides, if sneezes first you're going to leave me here alone. I'd rather he'd have an orgasm first, so you'll be the one who's left alone." Both begin to heave as if the inhabitee is about to sneeze. They they debate as to whether the motion they are experience is the inception of an orgasm or the inception of a sneeze. However, since neither happens, they are both "let down", frustrated an angry.)

Beat 7: Release. Consider the possibility of mid-air change of heart on part of the influenza virus. Once out in the air it does not want to enter the chosen victim. However, the law of physics makes the change of heart impossible. For the AIDS virus, its a trip up or down through the tract.

Beat 8 The new home.