

Acting scene and Torah scene source texts

TV Script scene options:

[Empire State - "Derryberry"](#) sides

Jamie/Studio 60 sides

JAMIE

Let's talk in my office.

JAMIE gets up and exists. JACK, with not many choices, follows her out into--

--where JAMIE's standing there--

JAMIE

I don't know where my office is.

JACK shakes his head

INT. JAMIE'S OFFICE - CONTINUOUS

She hasn't moved into it yet, this being her first day.

Unopened packaging cartons are everywhere. She's got a hell of a view out of her floor to ceiling windows, though.

JACK

What are you suggesting?

JAMIE

We need a new story and Studio 7 needs a new Executive Producer and head writer. I want Matt Albie and Danny Moore.

JACK

No no no no no no no.

JAMIE

Yeah.

JACK

I have a history with those two guys.

JAMIE

No kidding.

JACK

I fired them.

JAMIE

I know the history, Jack, people in Kansas know the history.

That's why it's a good story.

It's a big story and we get to control it. We're gonna hire two people who hate your guts and we're gonna do it 'cause we're committed to quality. It's a tacit admission of guilt and a silent act of contrition and that's what's required here.

JACK

What the hell am I guilty of?

JAMIE

Jack--

JACK

What am I guilty of?

JAMIE

We don't have that kind of time.

JACK

You talk to your bosses at NBC like this?

JAMIE

Everyday. That's how I became president of a network.

JACK

I'll look completely de-balled.

JAMIE

You don't need all the fingers on one hand to count the number of people who care about your balls tonight.

JACK

I got news for you, sister, as long as I'm one of 'em, so are you.

JAMIE

Wes basically game 'em the show when they were there. They were his boys.

JACK

Yeah, Wes didn't seem to kick up much of a fuss when I fired his boys, which, by the way, doesn't seem to have hurt their careers any.

JAMIE

Well, that's between them.

JACK

I'm not the bad man here.

JAMIE

We don't need to debate four years ago. They're exceptionally qualified, it's a splashy choice. They're classy, and we need that right now.

JACK

My thought was that we'd promote Ronald Oswald and Richard Beck. They've been co-execs for three years, they know what they're doing, they know the current cast and staff, it'll bring stability and they're--what's the word I'm looking for--

JAMIE

Hacks. Ron Oswald and Ricky Beck are hacks and stability isn't what we're looking for, we're looking for surprise.

JACK

The most expensive thing in television are executive producers you can't control.

JAMIE

The most expensive thing in television is a show that doesn't work.

JACK

You're never gonna get these guys.

JAMIE

I will.

JACK

How?

JAMIE

I'll get 'em.

JACK

They've got a hit movie out right now.

JAMIE

A critical hit, but nobody's buying a ticket.

JACK

They're still gonna be offered everything.

JAMIE

I'm gonna get them to come back to television.

JACK

You know something I don't?

JAMIE

Yeah, and we're keeping it that way.

JACK

When do you want to do this?

JAMIE

Now. Tonight. I want all this done and together for a press conference Monday noon to announce and take questions.

JACK

You're gonna get this all done on a Friday night.

JAMIE

Yeah.

JACK

You're gonna have to pay these guys.

JAMIE

Oh I'm gonna back up a Brinks truck. And I'll have to do what it takes to get 'em Wes's blessing.

JACK

They're not gonna care about Wes's blessing, Wes is at least as guilty as I am of--

JAMIE

They're gonna care.

JACK

'Cause they're classy.

JAMIE doesn't say anything...

JACK (CONT'D)

Do you have a thing for one of these guys? Or both of these guys?

JAMIE

(beat--smiles)

I don't know either one of them personally. Is that a question you were asked when you hired me?

JACK

You bet your ass it was.

JAMIE

I need to get started now. I need to get to Matt and Danny.

JACK

I'm gonna want to meet with 'em before any hands are shaken.

JAMIE

They're not auditioning for you, Jack.

JACK

We're gonna have a conversation.

JAMIE

And what will you say in this conversation.

JACK

Whatever I damn well please.

(beat)

I don't think it's a secret to you that I want Wilson White's job. I'm gonna be CEO of Atlantic Media and to do that I've gotta show White I can delegate when it comes to UBS and particularly the entertainment division. But you saw how fast I fired Wes Mendell? Screw this up and I'll fire you faster.

I'm not like every other heterosexual man in show business, Jamie. I don't find you charming. And you've earned the loyalty of absolutely no one.

(beat)

So you go ahead and take your first steps towards making us classy again. We've been waiting for you.

FADE TO BLACK

Plays -

Invention of Love? (in consideration)

My Name is Asher Lev

KAHN Oy...

ASHER Last time my father had asked—or rather, had my mother ask—if there were any nudes. There were, so they didn't come. So she asked again. What was I to say? "No, no nudes, just a couple of crucifixions..."

KAHN They are magnificent paintings, my Asher, great works of art. The second completes the first. Without the second, the first would be unfinished. They are masterpieces. I have sculpted a David. A living, breathing David.

(Beat. This kind of admission is far from easy. Perhaps he cannot look him in the eye. But it must be said, and it is unlikely to be repeated, so it has to count...)

I am proud of you. Very proud...

Be a great painter, Asher Lev.

It is the only justification for all the pain you are about to cause.

(Cut to the Lev home. Mama enters, maybe with cookies...)

RIV You look well. You've lost weight?

ASHER No, mama, I don't think so.

RIV Your father is pleased you are home, too.

ASHER Good. And how are you? Are you well? (Quick beat...)

RIV Very well. It's been a productive time. You should be proud of your father. He's done great things. The Yeshivas he has started, the lives he has touched. A creation out of nothing.

ASHER That's wonderful. I am proud, of both—

ARI (Enters) Asher, there you are. (Awkward embrace) It is good to have you home.

ASHER Thank you, papa.

ARI Wherever I travel now, someone always asks me "Are you the father of Asher Lev, the painter?" It sounds strange. "Asher Lev, the painter."

ASHER Yes.

ARI Is it nice, being famous?

ASHER I'm not that famous.

ARI It is strange to hear my son called Asher Lev, the painter. When I grew up a painter was someone who painted your house. People ask me what you are, and I can't say a painter. I say you're an artist. An important artist. Tell me, is it proper to ask how much people pay for your paintings?

ASHER I told them. (There is a response from Aryeh and Rivkeh)

ARI So much? So much money? Who pays so much money for paintings?

ASHER They pay more than that.

ARI Who?

ASHER Collectors. People who buy paintings because they love them or because they want to invest in them.

ARI Invest?

ASHER Paintings go up in value if the artist's reputation gets better.

ARI Yours have gone up in value?

ASHER Yes.

ARI Who are these investors?

ASHER Rich people, mostly.

ARI You're painting for the rich?

ASHER The rich can afford to buy oil paintings, Papa. Also museums.

RIV You've sold paintings to museums?

ASHER (Very short beat) Yes.

ARI You didn't tell us.

RIV When was this? Recently?

ASHER It happened just this week.

ARI Which museum?

ASHER I told them. (There is a response from Aryeh and Rivkeh)

ARI Here? In Manhattan?

ASHER Yes.

RIV What are they paintings of?

ASHER They're... paintings.... They're...

ARI We'll see them tomorrow?

ASHER Yes. Yes. They— (Beat. There is no way to go on...)

ARI Yes?

ASHER You'll... see them tomorrow.

ARI A museum. My son in a museum...

RIV What are the paintings of, Asher?

ASHER They're paintings. It's... hard to explain.

ARI We'll see them tomorrow, Rivkeh.

RIV I am looking forward to that. I am glad there are no nudes...

ASHER Yes. (He steps away from the table...)

RIV You seem quiet. You are worried about tomorrow?

ASHER Yes.

ARI It is an important day for you?

ASHER Yes.

(Shift. Music. The parents leave to get their coats on. Matter of fact...)

They came to the opening the next afternoon. I had not told them anything.
How could I? (To us, almost pleading...) How could I?

(At the Gallery. Music plays, and the sound of the gathering throng builds slowly

and steadily and inevitably throughout the scene...)

The gallery was loud and hot and crowded. Anna Schaeffer was everywhere at once. Jacob Kahn was beaming and talking loudly to anyone who would listen.

On the walls were the shapes and forms of my invisible world. I felt... exposed.

Naked. My mother and father, my grandfather and great grandfather, my mythic ancestor and the roads and forests and villages of my imaginings, all were there.

And the crucifixions, of course. They were there, too...

Torah options:

[Tower of Babel](#)

[The Binding of Issac/Akeidat Yitzchak](#)

[Joseph and Potiphar's Wife](#)

[Rivkah helping Jacob to get the blessing from Isaac](#)

Intermediate Level-

The [High Priest/Cohen Gadol service](#) on Yom Kippur ([link](#) to Ishay Ribo "Avodah" to see an example of personalizing)

Expert Level/Bonus -

Leviticus, [a section detailing animal sacrifices](#)