

SOMEONE ELSE'S DOOBY DOOBY

By Jeff Dunne

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CHARACTERS

JASON	A theater's resident playwright, and significant other of Ashley
ASHLEY	A theater's artistic director, and significant other of Jason
ACTOR 1	An actor
ACTOR 2	Another actor

Note: All names and genders can be adjusted as desired.

SETTING

A theater, modern day.

SCENE

(Ashley and Jason are standing on one side of the stage, or, if possible, in the front row of the theater, holding scripts in their hands. They are watching Actor 1 and Actor 2 on the stage.)

ACTOR 1

Dwip.

ACTOR 2

Dooby dooby.

ACTOR 1

Dwip.

ACTOR 2

Dooby doobah.

ACTOR 1

Dwip.

(There's a pause, then impatiently Actor 1 nudges Actor 2, whose mind has wandered off.)

ACTOR 2

Dooby dooby.

ACTOR 1

Dwip.

ASHLEY

Hold it! Hold it. Jason...

JASON

What are you doing?

ASHLEY

What's going on?

JASON

You're breaking the rhythm.

ASHLEY

They've been doing this for almost a minute, Jason.

JASON

Right!

ASHLEY

No. Not right. Come on, Jason. What the hell?

JASON

What do you mean?

ASHLEY

Look, I produced your stupid play about the lamp, but I think—

JASON

It wasn't just a lamp, Ash. It was a lamp and a stick.

ASHLEY

I almost lost my job, Jason.

JASON

For producing a love story?

ASHLEY

For producing a love story between a lamp and a stick. Gary was *not* pleased.

JASON

Did you have him watch—

ASHLEY

He watched it, Jason. He watched it.

JASON

And what did he say?

ASHLEY

He said the same thing I did. He said you can't have a play without actors.

JASON

It *had* actors. The lamp. And the stick.

ASHLEY

Human actors, Jason. Humans. Plays need human actors.

JASON

Ashley, I don't get why you're freaking out. This play has human actors.

(Jason points to Actor 1 and Actor 2, who wave at Jason and Ashley.)

ASHLEY

Jason, love. Please understand. I'm trying to be supportive. I really am, but this—

JASON

Seriously? You don't get this one either?

ASHLEY

They've been standing on stage for over a minute, and all they've said is dip and dooby dooby.

JASON

Dwip.

ASHLEY

Jason...

JASON

And Actor Two—

ASHLEY

I know, Jason. You're missing the point.

JASON

Maybe *you're* missing the point.

ASHLEY

I *am* missing the point. Totally missing it. Which is kind of my point. This is insane!

JASON

It's art!

ASHLEY

Come on, Jason. You used to write really good stuff. Clever stuff. But ever since that one bad rev—

JASON

NA NA NA NA NA NA!! I don't want to talk about that. You know I don't want to talk about that. And this has nothing to do with it.

ASHLEY

First the play with no actors, and now something with only two lines repeated over and over? What's really going on?

JASON

It's not just two lines.

ASHLEY

Switching from dooby dooby to dooby doobah is not really sufficient to capture an audience's attention.

JASON

You haven't given it a chance. This was just setting the context. Maybe I could shorten it a bit. I tell you what... (*addressing Actors 1 and 2...*) Can you skip ahead to page five? Take it from just after catnip.

(The Actors adjust themselves into some strange postures, and Actor 1 starts batting at an invisible lure at the end of an invisible fishing rod held by Actor 2.)

ACTOR 2

Tuna!

ACTOR 1

Angst!

ACTOR 2

Couch crunchies!

ACTOR 1

Whoa be to the diaphanous uber cloud...

ACTOR 2

Say it ain't so, Auntie Matilda...

ASHLEY

Cut! Cut! Give us a minute, will you?

(Actors 1 and 2 exit.)

Okay. What the fuck is going on with you?

JASON

It's modern art.

ASHLEY

Well, it looks more like evidence of a cerebral hemorrhage. Seriously, hon, what's going on?

JASON

I'm just trying something new.

ASHLEY

New? You? I couldn't even convince you to try meatloaf—

JASON

It's unnatural.

ASHLEY

For God's sake, Jason, you eat hamburgers. It's the same damn stuff!

JASON

And I explained about the importance of the bun.

ASHLEY

If you want to try something new, why not hike the Appalachians while writing pornographic frog poetry or something, but this—

JASON

That's a great idea!

ASHLEY

No! No it isn't, Jason. It was a joke. Now, are you going to tell me what's really going on with you?

(Jason stares at Ashley for a couple of beats, then...)

JASON

Oh, twiddly toad
All sexy green—

ASHLEY

Jaaasonnnn...

JASON

Fine. Okay, fine. I started reading up on Dada...

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ASHLEY

Your father?

JASON

No, not my father. Jeez, Ash. Dada. It was a nihilist art form that was really big in—

ASHLEY

Nihilist.

JASON

Right. Nihilist. Anyway, the idea is that you reject the structure of the established regime in order to—

ASHLEY

You have no idea what Nihilism is, do you?

JASON

Of course I do. Anyway, when you reject the structure—

ASHLEY

What is it?

JASON

What?

ASHLEY

Nihilism. What is it?

JASON

It's...

ASHLEY

Yes?

JASON

It's... Alright, fine. I don't know, but that's not the point. Dadaism is about—

ASHLEY

Stop.

JASON

No, that's just it. It's *not* about stopping. It's about rejecting the structure of the established—

ASHLEY

Dadaism was a form of protest. What exactly is this play protesting? The Dooby Brothers?

JASON

I'm starting to think that you're not taking this play seriously.

ASHLEY

Oh, that's getting through, is it? Good. Now can you tell me just what it is you're protesting?

JASON

Do you remember Rachel Steer?

ASHLEY

I think so. Didn't Spotlight Stage do something of hers last year?

JASON

Right. Her.

ASHLEY

Wait a minute. We saw it together.

JASON

Yeah.

ASHLEY

You hated that play.

JASON

Right.

ASHLEY

Said it was nonsense. Total crap.

JASON

Right. That one. I thought that I'd try writing something like that.

ASHLEY

Why on Earth would you want to write something like a play that you described as, and I believe I quote, "worse than being chewed to death by toothless monkeys"?

JASON

Clearly people liked it.

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ASHLEY

Some people did. You did not.

JASON

So?

ASHLEY

Look, hon. You need to ask yourself a question. Why did you decide to become a playwright?

JASON

Same as for any playwright. To make actors do stupid things in public.

ASHLEY

I'm serious. Why?

JASON

To share stuff. Funny things. Serious things. And to make people think.

ASHLEY

And does this dooby dooby crap make people think?

(Jason holds up a finger and opens his mouth.)

Don't...

(He puts the finger back down.)

Jason, love, there are a lot of different audiences in this world. And a lot of different flavors of art. Don't try to be what you aren't... because you're gonna suck at it.

JASON

Maybe that's what I was going for.

ASHLEY

Oh, then you're knocking it out of the park.

JASON

You say the sweetest things.

ASHLEY

Wait until I tell you how much your next play sucks.

Pain in the ass.

JASON

I love you too.

ASHLEY

(They start to exit as lights out.)