

**ADULT ALICE + BILLY**

**BILLY CANE**

Why did my mouth just go dry? How about if I work with Lucy?

**ALICE**

No, I should keep you out of harm's way.

*(He starts to go.)*

**BILLY CANE**

Miss Murphy, what do you think of it?

**ALICE**

What do I think of it?

**BILLY CANE**

Yes.

**ALICE**

Well, first you need to cut out three hundred words...

**BILLY CANE**

Three hundred?! Which three hundred?

**ALICE**

The superfluous ones.

*(then)*

You look shocked.

**BILLY CANE**

I always thought that was pronounced "superFLUous."

**ALICE**

And, you should open with your second paragraph, not the first. The action begins there.

**BILLY CANE**

What do I do with the first paragraph?

**ALICE**

Turn it into a lullaby because it put me to sleep. Look.

*(She shows him the heavily penciled manuscript.)*

**BILLY CANE**

Anything else?

ALICE

You have to cut the word "twixt."

BILLY CANE

Wait, what's the matter with "twixt?" You don't like "twixt?"

ALICE

Use "between."

BILLY CANE

Why?

ALICE

Because a man wrote this, not Tinkerbell.

*(then)*

And the second to the last paragraph should be cut.

BILLY CANE

What? I cried when I wrote that.

ALICE

Clearly. It's as purple as a baboon's butt.

BILLY CANE

*(shocked)*

Miss Murphy!

ALICE

Well, it's true.

*(then, thoughtfully)*

And then there's this last sentence. It flows nicely, but I'm curious.

BILLY CANE

About?

ALICE

Now why...why, Mr. Cane, would you end your essay with a word ninety-nine percent of our readers would have to look up?

*(reads)*

Dot dot dot, "the longing of the human heart and its search for propinquity."