

The Greatest of All Time

A Scene Book for High School Actors

by Alexis Kozak

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The Greatest of All Time
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"This book has been a lifesaver!"

—Anne Kaufman, Teacher of Theatre, Thompson Middle School, Middletown, NJ

"I've been using Alexis' scenes for years. I highly recommend *The Greatest of All Time*."

—Alan Feinstein, Alan Feinstein Acting Studio, Studio City, CA
Martin in *Looking for Mr. Goodbar*

"Kozak is not only a wonderful writer of short plays, he is an equally skilled teacher."

—Kate Snodgrass, Artistic Director, Boston Playwrights' Theatre

"The only scene book you will ever need!"

—Yvonne Lamb-Scudiery, Vice President of Education, Count Basie Theatre, Red Bank, NJ

"One of New Jersey's top playwrights and arts educators!"

—Jacqueline Fischer, Basie Award-winning choreographer and teacher,
Middletown High School South, Middletown, NJ
Artistic Director, Scenes on Tap, Red Bank, NJ

"Perfect for any theatre arts or acting based classroom. The short works are practical, accessible, and rich."

—Michael Towers, Artistic Director, Westford Academy Theater Arts, Westford, MA

"Kozak's dialogue rings true. He really captures the voice of high school kids."

—Kate Cordaro, Director of Education, Two River Theater Company, Red Bank, NJ

DEDICATION

To my students

and

*To Yiorgi, Alexaki, Barbara, Yiayia Lela, and Pappou Yiorgos:
"I'm doing my minutes!"*

ABOUT THIS COLLECTION

Do you go nuts trying to find scene study material for your students? Are you dissatisfied with the scenes you *do* find? Are they too long, too short, too silly, not silly enough, too serious, not serious enough? Written by award-winning playwright, director, and teacher Alexis Kozak, this collection of twenty-five award-winning four-minute scenes, based on overheard classroom conversations, is a necessary addition to any theatre teacher's bookshelf and a must-have for any serious high school actor.

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THE TIP
(1 m, 1 w)

KAYLA: This is the last time.

VINNY: What?

KAYLA: I can't keep tipping you, like, forty percent.

VINNY: It's all the same money.

KAYLA: You're my boyfriend, not my husband.

VINNY: What does that mean?

KAYLA: If it's all the same money, why can't I keep it.

VINNY: Because.

KAYLA: "Because" what?

VINNY: Because that's not what I meant.

KAYLA: I got *you* the job.

VINNY: Yeah, I know.

KAYLA: I worked my way up from hostess—where I didn't have to tip out *anybody*—to waitress. And now I'm, like, making less money as a waitress than I did as hostess.

VINNY: Maybe you're just a better hostess than you are a waitress.

KAYLA: Are you saying I'm a bad waitress?

VINNY: That's not what I said.

KAYLA: Do I look like an idiot?

VINNY: You're *supposed* to tip me.

KAYLA: And I *do*. Just that now I'm going to tip you the same as everybody *else*.

VINNY: I'm just a *bus* boy. I don't make crap.

KAYLA: That's not my problem.

VINNY: Nobody else *tips* me.

KAYLA: Oh, please.

VINNY: They don't.

KAYLA: I *see* them.

VINNY: Alright, well, they tip me a little bit. But not, like...

KAYLA: "Like" what?

VINNY: Like, nearly enough. Like *you* do.

KAYLA: So say something.

VINNY: I am.

KAYLA: Not to *me*.

VINNY: Then to who?

KAYLA: To Carl. He's the manager.

VINNY: If he tells the waiters that I'm complaining about tips, what do you think is going to happen?

KAYLA: Again, not my problem.

VINNY: Oh, come on.

KAYLA: I need that money for college.

VINNY: Me, too.

KAYLA: You're not *going* to college.

VINNY: Because I don't have the money.

KAYLA: Oh, boy.

VINNY: How am I supposed to take you out if you are only giving me ten percent?

KAYLA: Oh, are you taking *me* out to the movies, because I always pay.

VINNY: That was before I had a job.

KAYLA: That was last weekend, so.

VINNY: So?

KAYLA: "So?" So I'm still paying for it by giving you my tips. You are taking advantage of me, Vinny.

VINNY: I'm—what?

KAYLA: You are taking advantage of me.

VINNY: No, I'm not. I would never do that.

KAYLA: Okay. Then prove it.

VINNY: How?

KAYLA: Let me keep my tips today.

VINNY: Rules are rules.

KAYLA: "Rules are rules." Good. Great. Great boyfriend I have. I love you, too.

VINNY: Hey, it's not *my* rule. It's Carl.

KAYLA: "Carl"? "*Carl*"?! Are you dating Carl, or are you dating me?

VINNY: Kayla.

KAYLA: I should've listened to my mom. I never should have gotten you this job. It's gonna be the end of us.

VINNY: You're willing to throw our relationship away over thirty bucks a shift?

KAYLA: Are *you*? ... This is where you are supposed to say, "No, Kayla. I love you. Thirty bucks? Pfff."

VINNY: No, I know.

KAYLA: Wow. Okay. I'm, uh. Wow ... I don't see how we can both continue to work here.

VINNY: Oh. You're gonna quit?

KAYLA: *I'm* not quitting. *You* are.

VINNY: No, I'm not. I just *got* this job.

KAYLA: Vinny, I'm sorry to say this, but you're not worth thirty bucks a shift. There. I said it.

VINNY: I'm not?

KAYLA: The tables are sloppy when you're done. You don't put all the silverware out. You don't wipe down the seats. Thirty bucks?!

VINNY: Okay, fine. Twenty-five ... Twenty? ... Fifteen. I can't go lower than fifteen ... Twelve ... Jeez ... Come on, you got me down from thirty to twelve ... Eleven fifty. Eleven fifty?

KAYLA: Eleven fifty.

VINNY: Eleven fifty. Done. So. Do you want to go to the movies after we're done tonight?

KAYLA: Sure.

VINNY: Cool. Can I borrow twenty bucks?

KAYLA: Fine.

VINNY: Oh, you just got another table.

END SCENE

End of Freeview

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