

FISH-EYES

By Ted Swartz and Lee Eshleman

Scene: THE UPPER ROOM

Scripture: John 20

Props: 2 chairs

Time: 4 minutes

(PETER and ANDREW sleep on their chairs; they wake with a start.)

ANDREW: Were you asleep?

PETER: No. Were you?

ANDREW: No, I was keeping vigil.

PETER: *(A take to ANDREW)* What do we do now?

ANDREW: I don't know, I thought he was the one. I thought he'd turn it around. Everything happened so fast.

PETER: How long has it been?

ANDREW: This is the third day.

PETER: Do you think they're looking for us?

ANDREW: I would be.

(They both sit up suddenly.)

ANDREW: Did you hear that? *(Pause)* There it is again. Someone's at the door.

PETER: Someone's at the door.

ANDREW: *(Tapping PETER while sliding his chair away from him and the door. PETER is facing the door and doesn't notice.)* Go see who it is.

PETER: Why don't YOU go see who it is?

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****PURCHASE REQUIRED FOR PERFORMANCE AND DUPLICATION****

ANDREW: I think you should go see who it is. *(Reaches forward to tap PETER and then slides more.)*

PETER: I think you should go see who it is.

ANDREW: I think you should.

PETER: Why should I go?

ANDREW: You're closer. *(PETER turns and sees the gap.)* But quietly.

(PETER goes to the door, then looks through the peephole.)

PETER: It's Mary and the women.

ANDREW: Well, let 'em in. *(He does)* Shhhhhh! Please, ladies one at a time! Mary.

BOTH: The other Mary.

ANDREW: He's gone? This is your big news? Don't you think we know that? Oh, the body is gone. You've been to the tomb and the body's gone. *(Whispers to PETER)* Went to the wrong tomb. Oh, there's more. We'd love to hear it. *(Listens)* Wait, how big a guy? *(Registers that he was big, listens more)* No, that's the whole idea. They make them big so you CAN'T move them—

PETER: Andrew, I think we should go to the tombs and see for ourselves.

ANDREW: That's a good idea. Peter and I are going to go and see if there's even a shred of truth in this story that you women have brought us. You stay here, lock the door behind us and don't let anyone in but us. We'll be right back. *(PETER has already departed.)* Would it be so hard to just wait for me for once?

(They run down the aisles and out of the house. A moment later, they run back in, and PETER hits the locked door and falls. Actors should vocalize both going out and coming in with things like "Wait up!" "Shhhhh!" "Did anyone follow us?" and so on, to fill the moment, especially if it's a long run to the back exit!)

ANDREW: What happened?

PETER: The door's locked!

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ANDREW: Of course it's locked. *(Knocks on the door)* It's us.

PETER: Andy, I think I broke my nose.

ANDREW: Keep steady pressure on it.

(ANDREW helps PETER up and through the doorway.)

PETER: They locked the door.

ANDREW: We told them to lock it.

PETER: When's the last time they did anything we told them to do?

(ANDREW leads him to a chair then closes the door and locks it, with several bolts.)

ANDREW: Well, I guess Peter and I owe you an apology.

PETER: *(Hand on nose, nasally)* We're very sorry.

ANDREW: You women were right. You're usually right. It was just like you said, Mary. It was like a tornado had blown through there. It was crazy. And, see, they're gonna think we did this. They'll think we stole the body. So if they weren't looking for us before, they're gonna be looking for us now. So as you go, don't tell anyone.

(He sees them to the door and closes it again.)

PETER: Andy, what does this mean?

ANDREW: It could mean that they didn't steal the body either.

PETER: Yeah, but what does it mean?

ANDREW: If that were the case, it would mean that we aren't at the end.

PETER: But what does that mean?

ANDREW: It means maybe he is the one.

PETER: I know, see I know. But what does THAT mean? *(Pause)* I'm goin' fishin'.

ANDREW: Fishing?

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PETER: Yes, fishing. That's what I am. I'm a fisherman.

ANDREW: Now?!

PETER: Especially now. I think that's all I am. Just a fisherman. And I wanna go fishing. Are you gonna help me?

(*ANDREW shrugs.*)

END

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