

"A Canvas of Lies" Sample Pages #1

(Begin Track #1, the skit open music.)

(The extras gather at one end of the stage as if by the entrance of the gallery. B.L. Zeebub enters from the opposite side of the stage and walks toward them. When they see him, they applaud. Smiling, he greets them.)

B.L.: Oh, thank you! Thank you all, and thank you for coming to this public exhibition of my newest masterpieces. Come in, the gallery is officially open! And please remember, that all of the paintings are for sale, with the proceeds going to my favorite charity.

(They enter excitedly and begin looking at the imaginary paintings on the wall, facing the audience. Some stop to shake hands with him and he greets them.)

B.L.: Enjoy the show, and be sure to stop in the gift shop for free refreshments!

(They slowly walk across the stage viewing them, commenting among themselves about them, until they walk offstage in the opposite direction going to the next room of the gallery.)

B.L.: *(To himself.)* It's so nice having admirers of my talent.

(Just then Pamela enters with her cameraman, who is carrying a videocamera.)

Pam: *(Calling across the room and waving.)* Mr. Zeebub!

B.L.: *(Going to greet her.)* Ah, Miss Parfay, welcome to my exhibition! So glad you could come.

Pam: Thanks for the invitation, Mr. Zeebub! And please, call me Pam.

B.L.: Thank you, Pam. You are so sweet. And *you* may call me B.L.

Pam: This is my cameraman, Charles Wagon.

B.L. Nice to meet you, Charles!

Chuck: *(Shaking hands.)* Call me Chuck, everybody does!

B.L.: Then, Chuck it is.

Pam: B.L., in just a moment we'll go live with this interview, so it should help boost your attendance this weekend.

B.L.: Wonderful! Television is such a great way to reach the masses with my artistic vision.

Pam: *(Turning to Chuck.)* Chuck, why don't we interview Mr. Zee in stages as we walk through the gallery, and we can talk about each painting in turn.

Chuck: Gotcha! *(He hands her a mic and cable which runs to the camera. He puts the camera on his shoulder and looks through the viewfinder, making adjustments to it.)* Ready when you are.

Pam: *(Looking at the camera and holding the microphone up.)* How do I look?

Chuck: *(Giving the thumbs up sign.)* Beautiful!

B.L.: Oh, yes, I agree.

Pam: Thank you!

Chuck: We're rolling.

Pam: *(Into the camera.)* This is Pamela Parfay, at the Downtown Gallery of Fine Arts, which is presenting a public exhibition of the works of the world-famous artist, Mr. B.L. Zeebub, known to his

many fans as "Mr. Zee." This is the opening night of the show, which will run all weekend. (*Turning to B.L.*) Mr. Zee, Welcome to our city!

B.L.: Thank you, Pam. It's a pleasure to be here among so many art lovers!

Pam: And people *do* love your art. Your works are famous the world over for your use of light in interesting ways. Tell us a little about your technique.

B.L. I'd be happy to. You see, light is basically an illusion, based on our perception of reality. You may see things in a different light than the person next to you. My paintings use a juxtaposition of darkness and light in such a way that it opens your mind and heart to the subtext of that particular work. You get into it, and it gets into you, in a manner of speaking.

Pam: Fascinating! Is there a theme to this showing of your work?

B.L. Yes, I call this series of paintings, "The Beauty of Sin." Each of the pieces portrays a type of behavior of a different light than what the viewer may be used to seeing it in. Hence, the previously unseen beauty, which is in the eye of the beholder.

Pam: A philosopher, in addition to an artist! You paint sin as attractive, then, to make a statement?

B.L.: Yes, and that statement is, that what men call "sin," may be beautiful when viewed in a different context. I am a strong believer in contextual, or situational, ethics. What is right for one, in a particular situation, may not be right for another, in a different situation. And my artwork reflects that. One may see beauty, another may see ugliness. What you have inside, you bring to the canvas, as surely as I do when I paint it.

Pam: That is truly wonderful. (*Moving a little to stand beside a painting, she looks up at it-looking at the imaginary canvas facing the front of the stage.*) Tell us a little about this one.

B.L.: (*Standing on the opposite side and gesturing toward the imaginary painting.*) This little piece I have titled, "Greed." You see, it presents Man's basic desire for "more," as a positive trait... one that motivates him to reach higher and accomplish more. It is the very foundation of our country's business and work ethic. Progress and prosperity would be impossible without it. Yes, "Greed," seen in this light, is beautiful!

Pam: (*Moving a few steps to the next, she is followed by the cameraman and B.L.*) This is an interesting work. I see the title is "Gluttony." It's quite large. Would you care to comment on it?

B.L. I'm quite proud of this one, and it is a favorite of the viewing public wherever I go. The, shall I say, "super-size" of the image is as much a statement as the picture itself. And the medium is unique; you see, I used only pureed food, vegetable juices, beef tallow and broth as my paints. In fact, here in the heat of the spotlights, you can even *smell* this picture, besides viewing it!

Pam: (*Leaning forward and taking a whiff.*) I can smell it! The aroma is tantalizing. How original! It smells good enough to eat.

B.L. Yes, "Gluttony," presented in this light, is beautiful. Notice the healthy sheen on the skin of the model, caused by the natural oils in the meat I painted with. And the classical rolls of flesh, how they fill the canvas! Why, with all this wonderful food to enjoy, again and again, it would be a sin to let it go to waste! So in my painting, it goes to "waist," as it were, w-a-i-s-t, that is.

Pam: How clever! That one should sell for quite a price, I should think.

B.L. Oh, yes, someone will pay dearly for it, I assure you. (Continues...)