

DUELING HONEY-TRAPPERS

Written by

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Pages: 4

Characters:

Anthony, 25+

Corrine, 25+

Synopsis:

Anthony and Corrine are seduction artists hired by spouses to trap their partners into cheating, so they can make a divorce case against them. After discovering they are working for the same couple that has secretly hired the other for their spouses, Corrine tries to convince Anthony to drop his client. Unfortunately, Corrine's feelings for Anthony give him the upper hand.

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Mock Sides: Original Scripts for Workshop Actors

INT. LIVINGROOM - NIGHT

Anthony just mixed a drink for himself and makes himself comfortable on his sofa. He opens a file on the coffee table and begins reading.

Suddenly, there's a knock at the door. He quickly hides the files.

ANTHONY

Just a moment.

He goes and opens the door and it's Corrine.

ANTHONY

Corrine? This is a surprise ...a weird surprise.

CORRINE

Okay, we have to talk.

She invites herself in, and as she's half way in the room...

ANTHONY

Come in.

CORRINE

There's really no point to beating around the bush. My client is determined to bring down your client...

ANTHONY

And my client is going to prevail.

CORRINE

Hah, not likely. But, you and I don't have to operate under this kind of pressure.

ANTHONY

Pressure? I'm under no pressure. Are you under pressure?

CORRINE

(laughs)

Me? No, of course not.

(beat)

Can I get a drink?

ANTHONY

Sure. Name your poison.

(CONTINUED)

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CORRINE  
Scotch. Strait up.

Anthony goes to the bar and fixes her a drink.

ANTHONY  
Mr. Richfield is a faithful,  
upstanding, salt-of-the-earth kind  
of man. He's not going to cheat on  
his wife.

He hands Corrine her drink.

ANTHONY  
Now, Mrs. Richfield, however, has a  
weakness.

CORRINE  
Are you kidding me? I'm willing to  
bet she hasn't seen any action down  
there since the Reagan era.  
(beat)  
There's no way you're going to get  
even a photo of her in a  
compromising position, let alone in  
the sack.

ANTHONY  
Look, if you're having trouble  
flipping the switch with Mr.  
Richfield, don't blame yourself.

CORRINE  
I'm not having any trouble.  
(beat)  
Why would I blame myself?

ANTHONY  
You shouldn't. I mean, you still  
got it.

Corrine takes that as a challenge and goes right up to his  
face.

CORRINE  
Damn right, I got it.

Anthony is unaffected.

ANTHONY  
Yeah. You still got it.

He goes back to the sofa and sits.

(CONTINUED)

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CORRINE

I have my secret weapons. You know, some tricks up my sleeve no man can resist.

ANTHONY

Secret weapons?

CORRINE

Yeah.

ANTHONY

Yeah?

CORRINE

Yeah.

Corrine takes off her jacket and unbuttons her shirt. She kicks off her shoes and slowly saunters over to Anthony. She straddles him. Anthony is still unaffected.

ANTHONY

So, that's your secret weapon? Just throw yourself at him and hope to get a picture? That's cheap, but it could work.

Corrine gives up. She springs back up and puts her shoes and jacket back on.

CORRINE

Okay. I tried to warn you. Mr. Richfield is going down.

Corrine makes her way to the door. Anthony gets up and stops her at the door.

ANTHONY

Wait, Corrine. You're right.

CORRINE

I am? I mean, of course I'm right.

He stands before her. He places his hand behind her neck. She begins to melt.

ANTHONY

I like you. We shouldn't have to operate under this kind of pressure.

He pulls her close. the seduction begins...

(CONTINUED)

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CORRINE

(soft)

That's what I'm saying.

ANTHONY

We can put our minds together and  
come up with a compromise.

CORRINE

(mesmerized)

Yeah, minds together ...compromise.

Anthony comes closer, teasing her with a possible kiss...

ANTHONY

You drop your client...

CORRINE

Yeah?

ANTHONY

And my client wins.

CORRINE

Yeah, your client wins...

And they both go in for the kiss, then suddenly...

CORRINE

What? No. He doesn't win.

(beat)

Oh, you... I can't believe you.

She opens the door to leave...

CORRINE

You... are a devious son of a...

She leaves, slamming the door shut.

A PAUSE

She opens the door again and pops her head back in.

CORRINE

You're good. But I ...I have secret  
weapons.

She exits for the last time.

CUT TO:

END