

THE FOG

BY
DAVID S. LAMPEL

"Come to Me, all who are weary and heavy-laden, and I will give you rest. Take My yoke upon you and learn from Me, for I am gentle and humble in heart, and you will find rest for your souls. For My yoke is easy and My burden is light."

Matthew 11:28-30



AUTHOR'S NOTE

"But when He, the Spirit of truth, comes, He will guide you into all the truth; for He will not speak on His own initiative, but whatever He hears, He will speak; and He will disclose to you what is to come." John 16:13

CHARACTERS

Woman—is a harried business-woman, dressed in a business suit and carrying a leather briefcase or purse.
Man—is a thirty-ish to forty-ish man dressed casually, but neatly.

Time: Today

Place: Central Park, New York City

Woman

(calling loudly as she enters from one end of the stage; troubled)

William! Will-i-am!

Man

(entering from the opposite end of the stage; calmly)

Who is it you want?

Woman

(craning her neck to see through the fog)

Where are you?

(beat)

Who are you?

Man

Over here. Can't you see me?

Woman

(cautiously moving toward the voice)

It's too thick. Keep talking.

Man

(reassuring)

Follow my voice. I'm not far.

1 **Woman**
2 *(moving toward the man)*
3 I've never seen anything like it. I can't even see my feet.

4
5 **Man**
6 I'm right here.

7
8 **Woman**
9 *(surprised, once she finally sees who it is)*
10 Oh! You're not William.

11
12 **Man**
13 *(deadpan)*
14 I know that.

15
16 **Woman**
17 *(peering intently)*
18 I can barely make you out.

19
20 **Man**
21 Funny, I can see you perfectly well.

22
23 **Woman**
24 *(looking around; troubled)*
25 I don't think this is where I'm supposed to be.

26
27 **Man**
28 You were looking for—

29
30 **Woman**
31 *(distracted)*
32 William. He was meeting me here for lunch.

33
34 **Man**
35 I'm afraid you've missed that.

1 **Woman**

2 No. I may be a few minutes late, but—

3

4 **Man**

5 You missed it. Perhaps I can help you find a way out.

6

7 **Woman**

8 Out? Out of what?

9

10 **Man**

11 Where do you think you are?

12

13 **Woman**

14 We were meeting at the deli on east Seventy-ninth. I was just a block
15 away.

16

17 **Man**

18 You missed it.

19

20 **Woman**

21 *(irritated)*

22 Would you quit saying that! Where am I then?

23

24 **Man**

25 In the park.

26

27 **Woman**

28 *(disbelieving)*

29 Go on.

30

31 **Man**

32 Near the Archway at Cedar Hill.

33

34

35

1 **Woman**

2 Why, just a moment ago I was—

3

4 **Man**

5 But now you're in the park.

6

7 **Woman**

8 *(crescendoing; losing patience)*

9 All right. All right. I'm in the park. You're in the park. Everybody's in
10 the park today.

11 *(sarcastically)*

12 As soon as this lifts we're all going to have a perfectly splendid picnic
13 on the lawn—in the park!

14

15 **Man**

16 *(matter-of-factly)*

17 Do you want to get out?

18

19 **Woman**

20 *(exasperated)*

21 Out of what?

22

23 **Man**

24 *(simply)*

25 The park.

26

27 **Woman**

28 *(with a deep sigh)*

29 Who are you?

30

31 **Man**

32 *(looking around)*

33 It really is a lovely place. Too bad you can't see any of it.

34

35

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35

Woman

Look, you seem to know the way out. Can't you help me?

Man

(haltingly)

I can. I could. But—are you sure you really want it?

Woman

What do you mean! Of course I want it.

Man

(doubtful)

Hmmmm—

Woman

This is crazy! You think I came in here on purpose? I'm meeting my fiancée, for crying out loud. Why would I do this?

Man

(brightening)

Your fiancée! Well, isn't that nice. When's the happy day?

Woman

(distracted; dismissively)

I don't know. We haven't set a date yet.

(beat)

And quit changing the subject!

Man

How nice for you. Getting married, a home together, children—

Woman

(exasperated; dryly)

Yeah, we think so.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35

Man

Then why are you stuck in here when you could be with him?

Woman

You're kidding me, right? I mean, Helen Burquewist sent you here just to drive me nuts, right? This is a joke. It's April first and somebody forgot to tell me.

Man

(checking his watch)

William must be worried. Don't you think you really should be with him?

Woman

(backing away)

Okay. I'll be leaving now.

(speaking slowly, as if to a child)

Someone will be by soon to pick you up. You'll recognize them by their white coats.

Man

That isn't the way.

Woman

What?

Man

That isn't the way out.

Woman

(stopping; more seriously)

Who are you?

Man

(approaching her; pleasantly)

Who would you like me to be?

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35

Woman

(shaking her head; wearily)

I'm losing my mind.

Man

(quickly)

No, no. You've just lost your way.

(pause)

William's waiting for you now—at the deli. Expecting you. But you took a wrong turn.

Woman

It was an accident!

Man

(chiding her)

Now really, by "accident" you find yourself on the far side of the park when you should be in a deli on Seventy-ninth? I don't think so.

Woman

Anyone ever told you you're an irritating man?

Man

(nodding)

Quite often, actually.

(with a measure of pride)

Some say it's what I do best.

Woman

(grimly)

Add me to the list.

Man

(more seriously)

You just took a wrong turn.

1 **Woman**

2 But why?

3

4 **Man**

5 Oh, there can be lots of reasons for that. But it seems every reason
6 comes down to the same thing: You wanted to.

7

8 **Woman**

9 *(skeptical)*

10 I wanted to get lost in the park rather than have lunch with my
11 William.

12

13 **Man**

14 Right.

15

16 **Woman**

17 Okay, I'll play your silly game.

18 *(beat)*

19 Why?

20

21 **Man**

22 Lots of reasons for that, too. Maybe you were looking for something
23 else.

24

25 **Woman**

26 Something better?

27

28 **Man**

29 Now, what would be better than time with William.

30

31 **Woman**

32 Someone better?

33

34 **Man**

35 Could it be?

1 **Woman**

2 *(after considering)*

3 No.

4 *(beat)*

5 You're making me doubt myself. I don't like it.

6

7 **Man**

8 Tell me about William.

9

10 **Woman**

11 It'll sound silly—like a story book.

12

13 **Man**

14 Please.

15

16 **Woman**

17 He's kind—more thoughtful than most men. Never heard him speak
18 badly of anyone.

19 *(pause)*

20 No, I tell a lie. I did—once. William can't abide hypocrisy. There was
21 a man in the same business—a different office. He thought himself
22 superior to everyone else. But in truth he was a toad of a man: one
23 face for the public, another in private. William denounced him, and
24 paid a price.

25

26 **Man**

27 What was the price?

28

29 **Woman**

30 He was ostracized. Eventually had to leave. He was blackballed in the
31 business. Couldn't get clients. Now he does simple work—work with
32 his hands.

33 *(beat)*

34 And I love him very much.

35

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35

Man

So what are you doing here?

The Woman starts to retort, but then resigns herself to the strange rhythms of this conversation.

Woman

(with exhausted simplicity)

I don't know.

Man

But you must.

Woman

(snapping angrily)

Look, I'm getting pretty fed up with your riddles!

Man

But I can't spell it all out for you. I just can't.

The Woman takes a moment to gather her thoughts before speaking again.

Woman

(suspiciously)

Do you know William?

Man

Oh, yes.

Woman

(brightening)

Are you with Harcourt & Brace?

1 **Man**

2 I just know him.

3 *(beat)*

4 As I know you.

5
6 **Woman**

7 We've never met before.

8
9 **Man**

10 Not in person, no.

11
12 **Woman**
13 You're not going to tell me straight, are you?

14
15 **Man**
16 *(simply)*

17 Why are you here?

18
19 **The Woman again takes some time to mull over his question,**
20 **taking longer this time.**

21
22 **Woman**
23 *(thinking out loud)*

24 Everything was normal. Just another day. I was on my way to see the
25 man I love, when—poof!--suddenly I'm in a fog.

26
27 **Man**
28 And just as suddenly, you found me—
29 *(absentmindedly)*

30 —or I found you—or, well, whatever.

31
32 **Woman**
33 *(pressing the point)*

34 And what about that? Some coincidence, huh.

35

1 **Man**
2 *(pleasantly)*

3 No. No coincidence.

4
5 **Woman**
6 No. Well, I'm not Jimmy Stewart—and I doubt that you're an angel
7 named Clarence. So why don't you just lay it out for me.
8 *(gesturing around to the fog)*

9 Is this all your doing?

10
11 **Man**
12 What?

13
14 **Woman**
15 *(insistently)*

16 Did you make the fog?

17
18 **Man**
19 *(grinning)*

20 You're getting warmer.

21
22 **Woman**
23 *(triumphantly)*

24 Then you did!

25
26 **Man**
27 *(innocently)*

28 No. But you're getting warmer.

29
30 **Woman**
31 I don't think I like you very much.

32
33 **Man**
34 *(obviously disappointed)*

35 I'm sorry to hear that.

(more serious; sadly)

We used to be such good friends.

She takes a moment to page back through her memory, trying to place this stranger who claims to be her friend.

Woman

(deep in thought; repeating)

We used to be such good friends.

(with a heavy sigh)

I don't know. I'm an American, you see: we don't do that well with riddles and enigmatic twists. We like John Wayne, and Clark Gable, and plots that hit you smack between the eyes.

(looking around her)

I'm lost.

Man

But you brought it with you. You've been carrying it around for days— for months.

Woman

(angrily snapping)

Now that's enough!

(starting off in a new direction)

I'm just going to start walking. Sooner or later I'll have to come out the other side.

Man

Well. not necessarily.

Woman

(stopping in her tracks; resignedly)

Why are you doing this to me?

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35

Man

Can't you see? You've tried every other way out. There's only one way left.

Woman

(stridently)

Stop messing with my head! Just tell me what you're here to say—and then leave me alone!

Man

(after a pause; sadly)

Then I guess it's not to be.

(pause)

I'm sorry I bothered you.

(pause; pointing)

East Seventy-ninth is that way.

Woman

You told me it wasn't that way before.

Man

It'll be there now.

The Woman immediately starts off in that direction, but then she stops and turns back toward the man.

Woman

(seriously)

Who are you?

Man

We used to be such good friends.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35

Woman

(slowly moving back toward him)

This has nothing to do with William, does it.

Man

It has everything to do with you.

Woman

(struggling to put it together)

You've seemed familiar to me, but—

Man

(encouraging)

You used to know me so well.

The Woman looks away from the man, staring off into space, struggling to understand who he is. Then, as it finally dawns on her, her eyes widen in realization—and fear. She quickly turns to look at him, to confirm her suspicion—and just as quickly she turns away, crumples to the ground.

Woman

(painfully)

Oh, why didn't I see it?

Man

(compassionately, but not going to her)

I became inconvenient for you. So you tucked me away where I wouldn't be seen. You put me inside your fog—hoped I'd get lost.

Woman

(looking around)

But—I couldn't have done all this.

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35

Man

(firmly, but not unkindly)

Actually, you're quite good at it. Someone becomes bothersome, just tuck them away where they can't be seen. Life can be much simpler that way.

(beat)

Problem is, they're still there. Soon you've got a whole parkfull of people that have become inconvenient. Then what do you do? Eventually the sheer weight of it all comes down on you.

Woman

Like today.

Man

(confirming)

Like today.

(going to her; serious, but warmly)

I won't force you to love me.

Woman

I don't remember putting you here. How do I get out?

Man

Get me out.

Woman

But can't you help me?

Man

(even better)

Oh, yes, I can—if you want me to.

Woman

I haven't been doing a very good job of it on my own.

1 **Man**

2 You lost your way.

3

4 **Woman**

5 *(with increasing resolve)*

6 But I do want to find it again. I don't like this fog. It moves with me.

7 No matter where I am, it makes me feel so... alone.

8

9 **Man**

10 *(simply)*

11 I know the way out.

12 *(seeing that the Woman remains troubled)*

13 What's the matter?

14

15 **Woman**

16 *(fearfully)*

17 How do I know it won't come on me again?

18

19 **Man**

20 *(choosing his words carefully)*

21 Everyone has the right to live in a fog of their own making. I can show

22 the way. I can even give you some of my power. But you still live where

23 you choose to live.

24

25 **Woman**

26 That's what scares me so.

27

28 **Man**

29 Where I live, there is no fog. Those who live close to me can see

30 forever. And they're never alone.

31

32 **Woman**

33 *(frustrated)*

34 So why do I keep choosing the fog?

35

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35

Man

It's familiar. It's convenient. It's useful: Just look at all you can't see.
How comfortable that is.

Woman

I've gotten good at that, too.

Man

There are all sorts of "realities" out there. Everyone gets to choose their
own useful, comfortable reality.

(beat)

But there's only one truth. You either take it, or leave it.

Woman

Somehow I forgot that.

Man

(correcting her)

You didn't forget. You set it aside.

(beat)

You can choose a false reality and tuck me away in the fog. But sooner
or later, you'll end up there yourself.

(pause)

I know the way out, but you'll have to come with me.

Woman

(sheepishly)

You can't just tell me.

Man

(firmly)

I know the way out. The only way.

(pause)

Do you want to get out of the fog?

1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35

Woman

(not immediately; then wearily)

Yes. Oh yes, I do.

Man

(compassionately)

Then leave it all to me.

(going to her, as they exit together; teasing her pleasantly)

Maybe—just maybe now—we can get you to the deli in time for lunch with William.

Woman

Oh, surely he's left by now.

Man

(chiding her good-naturedly)

Now, now. I know the way—

(checking his watch)

—and I have the time.

They exit together.

HIS COMPANY SCRIPTS

USE & COPYRIGHT NOTICE

Permission is hereby granted for copies to be made of this His Company script so long as the following conditions are met:

- All copies will include the script title page with copyright notice.
- The total number of copies per script will not exceed number of characters, plus director, plus any necessary technical personnel.
- Copies will not be made for, nor distributed to, other churches. Please recommend that they obtain their own free copy at the His Company web site ([HTTP://DLAMPEL.COM/](http://DLAMPEL.COM/)).
- The script, or copies thereof, will not be sold or leased to others.

His Company scripts, while distributed at no charge, are copyrighted. We appreciate your cooperation in following these few guidelines. If you have any questions regarding the use of this script, please contact David S. Lampel at 515-462-1971, or leave a message at our Support Center at [HTTP://DLAMPEL.COM/SUPPORT/](http://DLAMPEL.COM/SUPPORT/)

CONTRIBUTIONS

Our first priority is to ensure that our resources get into the hands of those who wish to use them—and always for free. We do not charge for any of our resources. Our first and most important payment comes from the Lord—in the privilege we have of serving in His name.

But if the Holy Spirit is speaking to you, and you would like to contribute to this work, we want you to know that your gift will be very much appreciated, and will be put to work covering our expenses. To express our appreciation, we have prepared some special "thank-you" gifts for those who contribute. Visit our Contribution Page, at [HTTP://DLAMPEL.COM/CONTRIB.PHP](http://DLAMPEL.COM/CONTRIB.PHP), for details.

UPHOLDING YOUR PERFORMANCE

We would like to hear from you when performances of this His Company script have been scheduled, so that we (and others) can be lifting you and your production up to the throne in prayer. Post as much information as you can about your production at our Support Center ([HTTP://DLAMPEL.COM/SUPPORT/](http://DLAMPEL.COM/SUPPORT/))—and may the Lord use this resource for His glory.



His Company logo illustration: *Jacob and Rachel*, by William Dyce
Script Edition: 2008