OPENING: HOUSE LIGHTS ON

CURTAIN REMAINS DOWN:

CUE MUSIC: OVERTURE - THE TROLLEY SONG/OVER THE RAINBOW/THE MAN THAT GOT AWAY (MEDLEY)

CURTAIN UP:

- the last 27 seconds of medley - at 4:28 show montage of Hollywood musicals on background screen - end at 4:55

CURTAIN DOWN:

CUE LIGHTS: OFF

CUE SFX: THX INTRO HD QUALITY - 0:22 seconds (LIGHTS FLICKER)

CUE POEM: “ONE DAY”

MARK

ONE DAY... ONE DAY... ONE DAY, THEY SAY, IS 24 HOURS.

ONE MONTH, IS THIRTY OR SO DAYS.

ONE YEAR

ONE DECADE

ONE LIFETIME

IS THAT ALL WE HAVE?

AND SO IT BEGINS

AND SO IT ENDS

WHAT IS ETERNITY?

WHAT IS FOREVER?IS THERE SUCH A THING?IF LIFE IS A SONGAND LOVE IS THE MUSICWHAT PRAY, IS THE MEANING OF ANY OF THIS?AHHH... THE MUSIC NEVER ENDS.

SCENE 1

“NOWADAYS”

CUE: MUSIC - OVERTURE “GYPSY” INTRO - 25 seconds/to fade

CURTAIN OPENS

Backstage dressing room

At Rise: Bella and Stella sit opposite each other at a vanity.

STELLA

Five years.

BELLA

Yeah, can you believe it. Five fantastic, frantic, frenetic, fabulous years.

STELLA

Well, I don’t know about that.

BELLA

Okay, well what would you call it?

STELLA

Five, frivolous, frenzied, furious, frustrating years.

BELLA

My my... so the truth comes out.

STELLA

And why shouldn’t it? Five years is a long time for anyone to hold their tongue.

BELLA

And on closing night? And right before my final performance?

STELLA

Yeah, timing is everything. Isn’t that what they say?

BELLA

Not on my closing night and my final performance they don’t.

You’re mad a me aren’t you?

You are raving mad at me... aren’t you?

Can I help it that I’m so healthy that I never needed you to stand in for me?

STELLA

Healthy, you were coughing up a lung last month... sick as a dog but you still went on.

BELLA

Well, what’s that saying? The show must go on?

STELLA

It’s more like: I’ll be damned if my sister takes the spotlight and shines brighter than me.

BELLA

Oh really? That’s hysterical. And your delusional.

STELLA

Oh is it delusional now. Let’s see growing up it was the ugly duckling, the extremely less talented sister, the black sheep. Shall I go on?

PRODUCTION ASSISTANT

(O.S.)

Miss Bella? Five minutes.

BELLA

Speaking of going on, my audience awaits.

STELLA

I could go on instead of you tonight.

Bella lets out a huge laugh.

BELLA

Really?

STELLA

Yeah, really.

BELLA

And show them all what you’ve got?

STELLA

Why not.

BELLA

I’d love to see you try.

STELLA

I know... I could go on with you for the final number. We can do a duet, Bella, a sister act. A sister act like no other.

BELLAI have only one thing to say about that: Over my dead body.

They go into the song: “Nowadays”

STELLAIt's good, isn't it?

Grand, isn't it?

Great, isn't it?

Swell, isn't it?

Fun, isn't it?

Nowadays

BELLAThere's men, everywhere

Jazz, everywhere

Booze, everywhere

Life, everywhere

Joy, everywhere

Nowadays

BOTHYou can like the life you're living

You can live the life you like

You can even marry Harry

But mess around with Ike

And that's

Good, isn't it?

Grand, isn't it?

Great, isn't it?

Swell, isn't it?

Fun, isn't it... but nothing stays

CURTAIN DROPS: ANNOUNCER APPEARS

ANNOUNCERLadies and Gentlemen, the Tudor House Theater, Lake Arrowhead’s finest home of family and entertainment, is proud to announce a first.

The first time, anywhere, there has been an act of this nature.

Not only one little lady, but two! You've read about them in the

papers and now here they are - a double header! Lake Arrowhead’s own

dazzling darlings - those two scintillating sirens -

Bella and Stella!

CURTAIN UP: BELLA AND STELLA APPEAR WEARING BOAS

BOTHYou can like the life you're living

You can live the life you like

You can even marry Harry

But mess around with Ike

And that’s

Good, isn't it?

Grand, isn't it?

Great, isn't it?

Swell, isn't it?

Fun, isn't it?

but nothing staysIn fifty years or so

It's gonna change, you know

But, oh, it's heaven

Nowadays

End song.

STELLA

They loved us. They really loved us. I knew it! I knew it!

BELLA

Too bad it’s closing night.

STELLA

That’s right... closing night. I guess this is the end, isn’t it?

Long beat.

I’ll go and get all of our stuff.

Stella takes one more look at the audience.

STELLA (CONT’D)

Did you hear that applause? Did you hear it?

Bella shakes her head yes. Stella steps away.

BELLA

Stella?

Stella stops.

STELLA

Yeah?

BELLA

Come here. Come here...

Stella steps up to Bella.

BELLA (CONT’D)

A sister act, huh?

Stella shakes her head yes.

Beat.

BELLA (CONT’D)

(she waves her hand across in the air)Bella and Stella!

STELLAUhh... you mean... Stella and Bella!

BOTHBroadway lookout, cause here we come!

CUE: MUSIC - END/OVERTURE “MY FAIR LADY” - last 22 seconds

Curtain.

SCENE 2

“YOUR SONG”

School yard.

At Rise: Phoenix sits to the side on the steps eating his lunch. Savannah steps into view with her friend Rose. They both see Phoenix. They get excited and point. He can’t see them. Rose whispers into Savannah’s ear. Savannah shakes her head no. Rose insists as she pushes her over to him. Savannah bumps into him. Phoenix looks over at her. Rose rushes away.

SAVANNAH

Oh, sorry.

PHOENIX

No worries.

SAVANNAH

Is anyone sitting here?

He shakes his head no. She sits. Savannah looks over at him. He looks at her. She quickly turns her head away. He puts his head down. They look over at each other back and forth nervously.

SAVANNAH (CONT’D)

You’re new, aren’t you?

He shakes his head yes.

SAVANNAH (CONT’D)

I don’t remember you last year.

PHOENIX

No, because I’m new.

SAVANNAH

Yeah, right. Duh.

Beat.

SAVANNAH (CONT’D)

This is the first time I’ve seen you out here at lunchtime.

He nods his head.

PHOENIX

That’s cause I go to the library.

SAVANNAH

And do your homework? Smart.

PHOENIX

No. I just sit there. In one of those cubicles. I sit there and just stare.

SAVANNAH

Dope. What do you think about?

PHOENIX

Nothing.

SAVANNAH

Dope.

Beat.

SAVANNAH (CONT’D)

I’m Savannah.

PHOENIX

Yeah, I know. I have you in second period.

PHOENIX (CONT’D)

I’m Phoenix.

SAVANNAH

Yeah, I know...

BOTH

Second period.

PHOENIX

Hey, we’re both cities.

SAVANNAHDope.

They both begin to sing: “Your Song,” by Elton John.

SAVANNAH (CONT’D)It's a little bit funny, this feeling insideHe rises over to her and stands before her. She watches him.I'm not one of those who can easily hide

I don't have much money, but, boy, if I did

I'd buy a big house where we both could live

PHOENIXIf I was a sculptor, heh, but then again, no

Or a man who makes potions in a traveling show

I know it's not much, but it's the best I can do

My gift is my song, and this one's for you

BOTHAnd you can tell everybody this is your song

It may be quite simple, but now that it's done

I hope you don't mind, I hope you don't mind that I put down in words

How wonderful life is while you're in the worldShe rises up to him and stands before him.

PHOENIXI sat on the roof and kicked off the moss

Well, a few of the verses, well, they've got me quite cross

SAVANNAHBut the sun's been quite kind while I wrote this song

It's for people like you that keep it turned on

PHOENIXSo excuse me forgetting, but these things I do

You see, I've forgotten if they're green or they're blue

SAVANNAHAnyway, the thing is, what I really mean

Yours are the sweetest eyes I've ever seenShe caresses his face. He caresses her cheek.

BOTHAnd you can tell everybody this is your song

It may be quite simple, but now that it's done

I hope you don't mind, I hope you don't mind that I put down in words

How wonderful life is while you're in the world

I hope you don't mind, I hope you don't mind that I put down in words

How wonderful life is while you're in the world.

End song.

They both sit back on the steps where they were.

SAVANNAH

Lunch is just about over.

PHOENIX

Yeah.

SAVANNAH

Will you be out here tomorrow?

PHOENIX

I’ll probably be in the library.

SAVANNAH

Oh.

She stands up.

SAVANNAH (CONT’D)

Well, I guess I’ll see ya, Phoenix.

He rises.

PHOENIX

Yeah, I’ll see ya, Savannah.

Beat.

PHOENIX (CONT’D)

You know, the seat next to me is never taken. --In the library.

SAVANNAH

Really?

PHOENIX

Yeah. Never.

He looks at her and nods. She matches his stare with a nod.

SAVANNAH

Dope.

PHOENIX

Dope.

Curtain.

SCENE 3

“THE VERY THOUGHT OF YOU”

An old folks home - the front porch.

CUE MUSIC: “UP THEME - MARRIED LIFE” - 0:36 seconds -(SAD VERSE) –

DIM LIGHTS

At rise: Gable is sitting in a rocking chair, rocking slowly. Gretchen approaches him and places a throw over his legs and tends to him. She sits next to him.

BRING UP LIGHTS

GABLE

I don’t feel like taking.

GRETCHEN

I didn’t say a word.

GABLE

And don’t ask me any questions.

GRETCHEN

Oh, I wouldn’t think of it.

GABLE

The world today is a mess.

Beat.

GABLE (CONT’D)

Don’t you ignore me when I’m taking to you.

GRETCHEN

Gable, Gable, Gable... what am I gonna do with you?

He shrugs his shoulders.

GABLE

I pray every night for the almighty to take me and be done with it.

GRETCHEN

And I pray for our Lord to keep me around for as long as he sees fit.

GABLE

You are a crazy woman.

GRETCHEN

I’ve been called worse things.

They both stare out at the street.

GABLE

What’s the point?

GRETCHEN

What do you mean?

GABLE

We sit here and wait... wait to die. What’s the point?

GRETCHEN

Is that how you feel? I surely don’t. I think of it as if I’m on vacation and we are on a luxury cruise liner.

GABLE

This run down hole in the wall. Some luxury cruise. And the food here is S-H-I-T.

GRETCHEN

What am I gonna do with you?

GABLE

Why do you keep saying that?

GRETCHEN

You know that’s my way of saying that I think you’re a stud. A real GILF. G-I-L-F

GABLE

G-I-L-F? What’s that?

GRETCHEN

A grandpa I’d like to... FUDGE

She says in his ear. He looks at her stunned.

GRANTWhat?

GRETCHENFudge.

GRANTFudge?

GRETCHENYes... fudge.

GABLE

Fudge?

GRETCHEN

Fudge.

GABLE

I don’t like fudge.

GRETCHEN

You used to love… fudge.

They begin to sing: “The Very Thought of You.”

GABLEThe very thought of you and I forget to do

The little ordinary things that everyone ought to do

GRETCHEN

I'm living in a kind of daydream

I'm happy as a king

And foolish though it may seem

To me that's everything

GABLE

The mere idea of you, the longing here for you

You'll never know how slow the moments go till I'm near to you

GRETCHEN

I see your face in every flower Your eyes in stars above

GABLE

It’s just the thought of you

GRETCHEN

The very thought of you,

BOTH

my love

Music interlude: She gets up and tries to get him to dance. He shakes his head no, and tries to shoe her away. She persists. He finally relents and stands to his feet as she helps him up. He is unsteady. Instead of dancing he gazes into her eyes. Caresses her face. She gazes back at him. They sway a bit.

GABLE

The mere idea of you, the longing here for you

You’ll never know how slow the moments go till I’m near to you

GRETCHEN

I see your face in every flower Your eyes in stars above

GABLE

It’s just the thought of you,

GRETCHEN

The very thought of you

BOTH

my love

End song.

GABLE

Sit me back down. Sit me back down.

Gretchen helps him back to his chair.

GRETCHEN

You have a beautiful voice, Gable.

GABLE

Meh.

GRETCHEN

And in your day you were a better dancer than Fred Astaire ever was.

GABLE

I never liked him. Always dancing.

GRETCHEN

What am I going to do...

He spots her then puts his hand out to her.

GABLE

Sixty-five years, Gretchen. Sixty-five years.

She takes his hand.

GRETCHEN

Grow old along with me... the best of life is yet to be.

She gives him a peck on the lips.

Curtain.

SCENE 4

“WHAT WAS I MADE FOR?”

The bedroom

At Rise: Parker sits opposite herself. They are mirror like images. Two distinct bodies but they are the same person.

CUE MUSIC: SAD EMOTIONAL PIANO MUSIC - 0:31 seconds

MOM (O.S.)

You can’t do that. You can’t do that? You’re a girl.

DAD (O.S.)

You know... you’re never gonna amount to anything. You know that, right?

MOM (O.S.)

Don’t get your hopes up too high, sweetie. Women come second. It’s a man’s world. That’s all it’s ever gonna be.

CUE MUSIC: ENDS.

PARKER I

(to Parker II)

Don’t listen to them.

PARKER II

But they’re right. Their so right.

PARKER I

No! They’re not! They are so not!

Beat.

PARKER II

Am I ugly?

PARKER I

You’re beautiful.

PARKER II

That’s not what I hear. And I believe it.

PARKER II (CONT’D)

When I look in the mirror, I see... I see... nothing... nothing special. Who would want to be my boyfriend? No one... because I’m nothing special.

PARKER II (CONT’D)Nothing special. Why was I even born?

CUE MUSIC: WHAT WAS I MADE FOR? TWO DANCERS APPEAR AND DANCE MIRROR IMAGES.

PARKER I AND PARKER II SING.

PARKER II (CONT’D)I used to float, now I just fall down

I used to know but I'm not sure now

What I was made for

What was I made for?PARKER ITakin' a drive, I was an ideal

Looked so alive, turns out I'm not real

Just something you paid for

What was I made for?BOTH'Cause I, I

I don't know how to feel

But I wanna try

I don't know how to feel

But someday, I might

Someday, I might

When did it end? All the enjoyment

I'm sad again, don't tell my boyfriend

It's not what he's made for

What was I made for?

'Cause I, 'cause I

I don't know how to feel

But I wanna try

I don't know how to feel

But someday I might

Someday I mightPARKER IIThink I forgot how to be happy

Something I'm not, but something I can be

Something I wait forBOTHSomething I'm made for

Something I'm made for

End song.

CUE FOR DANCERS TO STOP AND FACE AUDIENCE.

MOM (O.S.)

Just play with your dolls and be a good girl. Be a good girl.

ENTIRE CAST OF WOMEN STEP ONTO STAGE AND FACE AUDIENCE AS THEY CONNECT HANDS AND CREATE A CHAIN OF STRENGTH.

PARKER I and PARKER II stand up.

PARKER I reaches out to PARKER II. They connect hands, and ...

PARKER IYou are an amazing young woman, and will do great and wonderful things.

They hug.

Curtain.

SCENE 5

“LOVE STORY”

THE PARK

At Rise: Buddy sits there with his headphones on. Macy and Penny stand behind him.

MACY

That’s Buddy.

PENNY

I know.

MACY

He’s in high school.

PENNY

I know.

MACY

He and my brother are best friends.

PENNY

I know.

MACY

I like him.

PENNY

You like every boy.

MACY

What’s wrong with that?

Beat.

PENNY

I like him too.

Beat.

PENNY (CONT’D)

You wanna know a secret?

MACY

What?

PENNY

One day we’re gonna get married.

Macy sticks her tongue out at Penny.

MACY

Oh yeah?

PENNY

Yeah.

MACY

You wanna bet?

PENNYI’m not allowed to gamble. That’s a sin.

Beat.

MACYWell -- I’m in love with him.

PENNYYou’re in love with every boy.

MACYWhat’s wrong with that?

They begin to sing: “Love Story” by Taylor Swift.

PENNYWe were both young when I first saw you

I close my eyes and the flashback starts

I'm standin' there

On a balcony in summer air

MACYSee the lights, see the party, the ball gowns

See you make your way through the crowd

And say, "Hello"

Little did I know

PENNYThat you were Romeo, you were throwin' pebbles

MACYAnd my daddy said, "Stay away from Juliet"

PENNYAnd I was cryin' on the staircase

Beggin' you, "Please don't go, "

MACYand I said

BOTHRomeo, take me somewhere we can be alone

I'll be waiting, all there's left to do is run

You'll be the prince and I'll be the princess

It's a love story, baby, just say, "Yes"

MACYSo I sneak out to the garden to see you

We keep quiet, 'cause we're dead if they knew

So close your eyes

Escape this town for a little while, oh oh

PENNY'Cause you were Romeo, I was a scarlet letter

And my daddy said, "Stay away from Juliet"

But you were everything to me

I was beggin' you, "Please don't go, " and I said

BOTHRomeo, take me somewhere we can be alone

I'll be waiting, all there's left to do is run

You'll be the prince and I'll be the princess

It's a love story, baby, just say, "Yes"

Romeo, save me, they're tryna tell me how to feel

This love is difficult, but it's real

Don't be afraid, we'll make it out of this mess

It's a love story, baby, just say, "Yes"

Oh, oh

PENNYI got tired of waiting

Wonderin' if you were ever comin' around

MACYMy faith in you was fading

When I met you on the outskirts of town, and I said

PENNYRomeo, save me, I've been feeling so alone

MACYI keep waiting for you, but you never come

PENNYIs this in my head? I don't know what to think

MACYHe knelt to the ground and pulled out a ring

BOTHAnd said, "Marry me, Juliet

You'll never have to be alone

I love you and that's all I really know

I talked to your dad, go pick out a white dress

It's a love story, baby, just say, "Yes"

Oh, oh, oh

Oh, oh, oh, oh

'Cause we were both young when I first saw you

END SONG.

PENNY

One day I’m gonna have a big wedding with fifteen bridesmaids.

MACY

Not me.

PENNYYou’re not?

MACYNo, I’m gonna elope.

PENNYElope? What’s that?

MACYThat’s when you go to Vegas for a “quickie” and Elvis marries you.

PENNYElvis?

Penny stands there open mouthed.

Curtain.

SCENE 6

“OUT HERE ON MY OWN”

MAIN STAGE – THEATRE

At Rise: Marina stands to the side. The director holds a clipboard.

DIRECTOR

Ok. Center stage please.

Marina doesn’t acknowledge him.

DIRECTOR (CONT’D)

Hello? Sweetie.

She turns and points to herself.

DIRECTOR (CONT’D)

Yes, you. Center stage please.

She moves to center stage.

DIRECTOR (CONT’D)

Name?

MARINA

My name?

DIRECTOR

Is there an echo in here? Yes, honey... name.

MARINA

Marina.

DIRECTOR

Marina what? Or is it just Marina like Madonna or Cher or Reba? Is Reba a one name artist? Whatever.

MARINAMarina Handley.

DIRECTOROk, Marina Handley. Show me what you got.She sings the first verse of song: “A Million Dreams”

MARINAI close my eyes and I can see

A world that's waiting up for me

That I call my own

Through the dark, through the door—

He abruptly cuts her off.

DIRECTOR

Thank you!

MARINA

But I’m not finished.

DIRECTOR

What?

MARINA

I’m not finished.

DIRECTOR

You’re not finished? Oh, well it’s lunch time. I’ll tell you what I’m gonna go have my lunch while you stay here and finish. How’s that?

He exits. She sits on the step with her head down. Tommy enters.

TOMMY

Excuse me? Is this where they’re having auditions?

Marina looks over at him.

MARINA

Tommy?

TOMMY

Marina?

MARINA

Oh my God.

TOMMY

Marina, what are you doing here?

MARINA

Auditioning? What are you doing here?

TOMMY

The same. Wow, I can’t believe this. This is crazy. I had a dream of you last night.

She looks at him doubtful.

TOMMY (CONT’D)

No, really I did. Hey listen, I meant to call you but I...

MARINA

But you didn’t. End of story. I’m gonna go.

TOMMY

Aren’t you gonna audition?

MARINA

I already did.

TOMMY

How did it go?

MARINA

You don’t care. Why are you asking?... You don’t care.

TOMMY

That’s not true. I do care. I do care and I’m sorry.

She hesitates. He gently takes her hand, she pulls away.

MARINA

It went lousy. He barely even let me finish my song. So rude and cold hearted. Am I wasting my time? Am I even good... enough?

Beat.

TOMMY

Nothing makes sense anymore, Marina. It’s like I don’t even laugh anymore. Everything’s different now. Now that...

He looks down and away, then back at her.

TOMMY (CONT’D)I missed you. I miss you.

MARINANo! Tommy! No!You can’t just turn me on and off like a lamp. No...

She looks hard at him.

They go into singing: “Out Here On My Own,” by Irene Cara.

MARINA (CONT’D)Sometimes I wonder where I've been,

Who I am,

Do I fit in.

Make believein' is hard alone,

Out here on my own.

TOMMYWe're always provin' who we are,

Always reachin'

For that risin' star

To guide me far

And shine me home,

Out here on my own.

BOTHWhen I'm down and feelin' blue,

I close my eyes so I can be with you.

TOMMYOh, baby be strong for me;

Baby belong to me.

Help me through.

Help me need you.

MARINAUntil the morning sun appears

Making light

Of all my fears,

I dry the tears

I've never shown,

Out here on my own.

BOTHBut when I'm down and feelin' blue,

I close my eyes so I can be with you.

Oh, baby be strong for me;

Baby, belong to me.

Help me through.

Help me need you.

MARINASometimes I wonder where I've been,

Who I am,

Do I fit in.

I may not win,

But I can't be thrown,

BOTHOut here on my own,

Out here on my own.

End song.

The director walks in.

DIRECTOR

Ok. Next? I said, next.

TOMMY

Are you in charge of the auditions?

DIRECTOR

Yeah. You auditioning?

TOMMY

Yes -- uh, no.

DIRECTOR

Is there a problem?

TOMMY

Yes, my girlfriend --Mmm-- My friend -- the point is you didn’t even give her a chance to shine. And now she’s doubting her talent and her worthiness. Hey, I’m no better... I’m guilty of the same damn thing. I admit it... I never gave her a chance. So don’t be stupid like me. She’s talented, she’s beautiful, she’s so deserving... You’d be lucky to have her in your show. Let her shine, man. Just let her shine.

Beat.

DIRECTOR

Marina? He’s right. I was hungry and I cut your audition short. Why don’t we try this again. By the way, who’s this guy? Your boyfriend?

Tommy puts out his hand. Marina hesitates, then looks at the audience as if asking them what she should do next...

Curtain.

SCENE 7

“THE PRAYER”

The bedroom

CUE MUSIC: - MUSIC BOX - SAD MELODY - 31 seconds/to fade

DIM LIGHTS

At Rise: Roma is seated in the middle of the room. She is listless, drained of all energy. She sits there staring blankly at the wall. There is a single candle lit before her. Her husband Frank, stands behind her.

BRING UP LIGHTS

FRANK

I made you a little something to eat.

Beat.

FRANK (CONT’D)

It’s there whenever you want it.

Beat.

FRANK (CONT’D)

It stopped raining. The sun came out.

Beat.

FRANK (CONT’D)

I uh... we’re gonna need new tires on our car.

He stops in mid sentence and takes a few steps away. Roma gently touches her stomach.

FRANK (CONT’D)Roma... you gotta help me. You haven’t spoken in three days. You won’t eat. You won’t... tell me what to do. Tell me what to say. It seems that everything that comes out of my mouth is wrong.

Beat.

FRANK (CONT’D)

Your family wants to come to help but you don’t want them here.

Long silence.

Frank takes a few more steps away. He is almost out of the room.

FRANK (CONT’D)

I hurt... too!

Then:

FRANK (CONT’D)

(low and ashamed)

I’m sorry... I’m sorry...

ROMAFrank?

In surprise, he turns and steps toward her. On his knees to her. He takes her hands.

FRANKI’m here.

ROMAI’m scared.

FRANKI know... me to.

ROMANothing makes sense anymore.

He nods. She releases his grasp. She cradles herself.

FRANKI know.

ROMAIt’s like I’m empty. I’m so empty that I don’t...

Beat.

ROMA (CONT’D)And God is so far away. I... I... Don’t...

FRANKI’m listening.

ROMAI don’t want... to be here. I don’t want...

Beat.

ROMA (CONT’D)

Now what?

Beat.

ROMA (CONT’D)

Move on? Try again? And again? No! I won’t! I can’t! God help me! Help us!

Beat.

ROMA (CONT’D)

I pray and I pray. Is anybody listening? God, are you listening?

Beat.

ROMA (CONT’D)

You gave Tanya five boys! Five freakin boys that she cant even take care of! I only want one. Just one. (whisper) Just one.

FRANK

Honey, let’s pray? We used to pray all the time. It seemed to help. To bring us closer. Let’s...

ROMA

Frank! (distraught)

Beat.

ROMA (CONT’D)

It was girl. It was a girl.

FRANK

We don’t know that... we don’t know that honey. Don’t torture yourself like that.

ROMA

I know it... and it was a girl. My girl. My girl.

FRANK

I believe you. Our girl.

He stops then takes a few steps away. And just before exiting he starts to sing: “The Prayer.” She joins in.

LIGHTS: ETHEREAL – HEAVENLY

FRANK (CONT’D)

I pray you’ll be our eyes, and watch us where we go. And help us to be wise in times when we don’t know.

ROMALet this be our prayer, when we lose our way. Lead us to a place, guide us with your grace. To a place where we’ll be safe.

FRANK/ROMALa luce che tu hai

I pray we'll find your light

Nel cuore resterà

And hold it in our hearts

A ricordarci che

When stars go out each night

L'eterna stella sei

Nella mia preghiera

Let this be our prayer

Quanta fede c'è

When shadows fill our day

CUE: GIRL DANCER GLIDES IN, AND DANCES.

Lead us to a place, guide us with your grace

Give us faith so we'll be safe

Sogniamo un mondo senza più violenza

Un mondo di giustizia e di speranza

Ognuno dia la mano al suo vicino

Simbolo di pace, di fraternità

La forza che ci dà

We ask that life be kind

È il desiderio che

And watch us from above

Ognuno trovi amor

We hope each soul will find

Intorno e dentro sé

Another soul to love

Let this be our prayer, let this be our prayer

Just like every child, just like every child

Need to find a place

Guide us with your grace

Give us faith so we'll be safe

È la fede che

Hai acceso in noi

Sento che ci salvera.

End song.

CUE: GIRL DANCER EXITS.

Roma sits back down and faces forward. Frank steps toward exiting... then:

CUE MUSIC: INSTRUMENTAL OF THE PRAYER

ROMA

Frank?

He gently turns to her.

ROMA (CONT’D)

Is it wrong?

He listens.

ROMA (CONT’D)

Is it wrong to want what so many other women have?

He shakes his head no.

ROMA (CONT’D)

To do what I feel I was born to do? I have so much to give. So much to teach. So much love to provide.

FRANK

I know you do... more than most. More than most.

She puts out her hand to him. He rushes to her. She rises. They tenderly embrace.

CUE MUSIC: MUSIC OF ANGELS AND ARCHANGELS - 30 seconds

LIGHTS - BRIGHTEST

CUE: GIRL DANCER COMES OUT AND LEADS THEM AWAY

Curtain.

SCENE 8

“THE ONLY EXCEPTION”

THE BEDROOM

At Rise: River sits on the floor hunched over. She gets up and paces the room. She picks up her phone and shakes her head then picks up a pillow and squeezes it as she drops down to the floor.

SARAH (O.S.)

River?

No answer.

SARAH (O.S.) (CONT’D)

River?

No answer.

SARAH (O.S.) (CONT’D)

I know you’re in there. Come on, open the door.

RIVER

Go away.

SARAH (O.S.)

Open the door.

RIVER

I said... just go away.

Beat.

SARAH (O.S.)

No. I will never just go away. Never.

RIVER

Go away and leave me alone!

SARAH (O.S.)

No... I’m staying here... All day today. Tomorrow... as long as it takes.

Long beat. Sarah enters and stands behind River.

RIVER

How did you get in here?

SARAH

With the key you gave me when you were drunk. You said to only use it for an emergency. Well this... is an emergency.

Beat.

SARAH (CONT’D)

I read the note you left me on my car. I...

RIVER

Well then you know... you know that I can’t do it anymore. I can’t wake up every morning and face the pain. I can’t do it.

SARAH

You can do anything you set your mind to... you can

RIVER

No, I can’t

SARAH

Yes you can!

RIVER

No! No, I can’t! I can’t! I won’t! I cant! I won’t! I can’t! I...

Sarah takes hold of her. River breaks down in tears.

SARAH

You’re my bestie... you’re my BFF since we were little. I love you. Don’t go River. Don’t go. Please... don’t go.

Long beat.

RIVER

Sarah.. Listen to me. Listen to me and hear me. Please hear me. I hate this world. And I hate everything in it.

Long beat. River looks over at her and caresses Sarah’s face.

RIVER (CONT’D)Except for you. Except for you, Sarah.They go into song: “The Only Exception.”

DIM LIGHTS

RIVER (CONT’D)When I was younger, I saw my daddy cry

And curse at the wind

He broke his own heart and I watched

As he tried to reassemble it

And my momma swore

That she would never let herself forget

And that was the day that I promisedI'd never sing of love if it does not exist

But darling, you are the only exceptionBOTHYou are the only exception

You are the only exception

You are the only exception

Maybe I know somewhere deep in my soul

That love never lasts

And we've got to find other ways to make it alone

Or keep a straight face

And I've always lived like this

Keeping a comfortable distance

And up until now I had sworn to myself

That I'm content with loneliness

Because none of it was ever worth the risk

But you are the only exception

You are the only exception

You are the only exception

You are the only exception

RIVERI've got a tight grip on reality

But I can't let go of what's in front of me here

SARAHI know you're leaving in the morning when you wake up

Leave me with some kind of proof it's not a dream

RIVERYou are the only exception

SARAHYou are the only exception

RIVERYou are the only exception

SARAHYou are the only exception

BOTHYou are the only exception

You are the only exception

You are the only exception

You are the only exception

BOTH (CONT’D)

And I'm on my way to believing

RIVER

Oh, and I'm on my way to believing

End song.

BRING UP LIGHTS

SARAH

River... I’m not going anywhere. I am staying by your side for as long as it takes... because you are worth everything... everything... do you believe me?

Beat.

SARAH (CONT’D)

Do you believe me?

She nods.

RIVER

I don’t know... I don’t know.

SARAH

Do you believe me?

Beat.

RIVER

I believe you.

(she deeply inhales)

I believe you.

Sarah puts her hands on her shoulder. River grasps it.

The entire cast comes on stage and create a group hug with River in the middle.

MARK

Depression and suicide is a real thing. Never take it lightly. There is help and there is hope. Reach out.

Curtain.

SCENE 9

“CAN’T TAKE MY EYES OFF YOU.”

THE MOVIE THEATER

At rise: Walton stands in line with his friend.

CONNER

Where’s your girlfriend?

WALTON

It’s over. It’s been over. She’s so history

Beat.

WALTON (CONT’D)

Man... Women are so overrated. I’m just gonna fly solo from now on.

Beat.

WALTON (CONT’D)

She wanted flowers... roses. For every stupid occasion in the book. Do you know how expensive roses are? LONG STEM... DE-THORNED... she wanted something called Juliet Roses. I googled it. They are the most expensive roses in the world. And get this... she wanted them delivered... they charge extra... I can’t do that!

Beat.

WALTON (CONT’D)

She’s So history... So history. I’m done.,. I am so done.

TICKET TAKER

Tickets! Tickets please!

They hand him their tickets and walk into the theater and sit.

Destiny walks up and stands in line with her friend.

DEBBIE

Where’s your boyfriend?

DESTINY

It’s over. It’s been over. He’s so history.

Beat.

DESTINY (CONT’D)

Gurl... Men are so overrated. I’m just gonna fly solo from now on.

Beat.

DESTINY (CONT’D)

He doesn’t like to cuddle. He won’t spoon me... I like to be spooned. I want to be spooned. I NEED to be spooned. He doesn’t get me and I don’t get him. I’ve tried to spoon him. He hates it. He wants me to give up spooning. I can’t do that!

Beat.

DESTINY (CONT’D)

He’s so history... So history. I’m done... I am so done.

TICKET TAKER

Tickets! Tickets please!

They hand him their tickets and walk into the theater.

Walton sees Destiny and can’t seem to take his eyes off her. She notices his gaze and becomes entranced as well.

They both go into singing: “CAN’T TAKE MY EYES OFF YOU” By Frankie Valli & the Four Seasons.Walton grabs the mic, rises and draws nearer to Destiny. He is mesmerized.

WALTONYou're just too good to be true

Can't take my eyes off of you

You'd be like Heaven to touch

I wanna hold you so much

At long last, love has arrived

And I thank God I'm alive

You're just too good to be true

Can't take my eyes off of you

Destiny picks up her mic, rises and joins nearer to Walton. She is mesmerized.

DESTINYPardon the way that I stare

There's nothin' else to compare

The sight of you leaves me weak

There are no words left to speak

But if you feel like I feel

Please let me know that it's real

You're just too good to be true

Can't take my eyes off of you

CENTER STAGE: THEATER AUDIENCE BEGINS TO PARTICIPATE: SWAYING AND SINGING ALONG... FLASH MOB STYLE

BOTHI love you, baby

And if it's quite alright

I need you, baby

To warm the lonely night

I love you, baby

Trust in me when I say

Oh, pretty baby

Don't bring me down, I pray

Oh, pretty baby

Now that I've found you, stay

WALTON

And let me love you, baby

DESTINY

Let me love you

You're just too good to be true

WALTON

Can't take my eyes off of you

DESTINY

You'd be like Heaven to touch

WALTONI wanna hold you so much

DESTINYAt long last, love has arrived

WALTONAnd I thank God I'm alive

DESTINYYou're just too good to be true

WALTONCan't take my eyes off you

ENTIRE AUDIENCE BEGINS TO PARTICIPATE: SINGING ALONG.

BOTHI love you, baby

And if it's quite alright

I need you, baby

To warm the lonely night

I love you, baby

Trust in me when I say

Oh, pretty baby

Don't bring me down, I pray

Oh, pretty baby

Now that I've found you, stay

Oh, pretty baby

Trust in me when I say

Oh, pretty baby

Don’t bring me down, I pray

Oh, pretty baby

Now that I found you, stay

And let me love you, baby

Let me love you

END SONG.

CUE MOVIE INTRO: FOX FANFARE.

WALTON

OMG!

DESTINY

What?

WALTON

The movie’s starting.

DESTINY

OH MY GOD! OH MY GOD! OH MY GOD!

I’ve been waiting to see this for a whole year. Wicked: For Good!

WALTON

Me too. Wicked: For Good!

DESTINY

Well...

WALTON

Well...

BOTH

I’ll see ya.

They scurry back to their seats.

WALTON

Hey...do you like roses?

DESTINY

Hate em.

WALTON

Wicked.

DESTINY

Hey...do you like to cuddle?

WALTON

Luv it.

DESTINY

Wicked.

They reach out their hands to each other and grasp tightly.

Curtain.

SCENE 10

“THE ROSE”

The living room

(piano intro cords - then stop)

At Rise: Morgan pushes her disabled son Jacob, who is in a wheelchair, into the room.

MORGAN

First day of school. Don’t look at me like that. You’re gonna be just fine.

She stops in the middle of the room and fastens the brakes.

MORGAN (CONT’D)

Somebodies got new shoes.

He takes off his shoes and kicks them away. Morgan goes after them and proceeds to put them back on him.

MORGAN (CONT’D)

I know. I know. A new school is hard. Very hard. But you’re gonna love it. They’re gonna to be nicer to you this time, I promise. And if they’re not, then they’re going to have to deal with me.

He kicks off his shoes again. Morgan stands there shaking her head. She then takes off her shoes and tosses them, then spots him. Jacob’s arms move in an agitated manner as he makes a noise.

JACOB

D-dddaad.

MORGAN

You miss your father, don’t you?... so do I... but...

JACOB

(angry)

DDD-daaaad!

(piano intro cords - then stop)

MORGAN

I get it. I do. More than you know. But Jacob, you’re not staying home today. You’re not. I refuse to allow you to spend your life hidden away from the world. Yes, people are mean. Yes, people will try to hurt you. But keeping you away from the world is the biggest hurt of all. And I will never do that to you. Never. Got that?

She bends down to his level and takes a hold of his face and begins to sing “The Rose.” Jacob joins in.

LIGHTS - DIM AND DREAMY

MORGAN (CONT’D)Some say, "Love, it is a river

That drowns the tender reed"

Some say, "Love, it is a razor

That leaves your soul to bleed"

Some say, "Love, it is a a hunger

An endless aching need"

I say, "Love, it is a flower

And you it's only seed"Jacob rises to his feet no longer disabled. He takes a few steps. Morgan looks at him bewildered and emotional, still on bent knee.BOTHIt's the heart afraid of breaking

That never learns to dance

It's the dream, afraid of waking

That never takes the chanceMorgan rises to his level and caresses his face.BOTH (CONT’D)It's the one, who won't be taken

Who can not seem to giveMORGANAnd the soul afraid of dying

That never learns to liveBOTHWhen the night has been too lonely

And the road has been too long

And you think that love is only

For the lucky and the strongJacob caresses her face.JACOB(talk/sing)Just remember, mom, in the winter

Far beneath the bitter snows

Lie’s the seed, that with your son's love

In the spring becomes the rose

End song.

He sits back into the wheelchair, disabled again. Morgan stands there and watches him almost breaking down in tears but doesn’t.

BRING UP LIGHTS

She then proceeds to pick up his shoes and puts them on his lap.

MORGAN

How about?... How about?...

She proceeds to pick up her shoes.

MORGAN (CONT’D)

How about you wear my shoes and I wear yours? Huh? Yeah? Good idea? High heels? Think they’ll fit? I don’t know...

He smiles then laughs.

MORGAN (CONT’D)

Jacob, you know your smile is the best medicine for me and your laugh... Oh, your laugh is like oxygen. I can’t live without it.

She thinks.

MORGAN (CONT’D)

(to herself)

Okay. Backpack, lunch... what am I forgetting? What are WE forgetting?

She stands behind the wheelchair, thinks, then steps around it to face him.

MORGAN (CONT’D)

You know all day long people look at us and you know what they feel? They feel sorry for us. But what they don’t know is that we are the luckiest people on this Earth. The luckiest. Now let’s go get em. What do you say?

JACOB

Ohh-kkkay!

She walks back around him behind the wheelchair, then pushes him off and away.

(piano end cords)

Curtain.

SCENE 11

OlIVER ENTERS HOLDING A SINGLE FLOWER - HE PUTS IT DOWN CENTER FRONT STAGE

OLIVER

I was just thinking. How every day you would come home from work and I would have your dinner ready and from the moment you opened the door you would talk and talk and talk. You talked about every single thing that happened in your day. You spoke as if you didn’t get it all out, you would somehow explode. And I didn’t say one word, I just sat there and listened. And when dinner was done and you were just about finished saying what you needed to say... do you remember what you would tell me? You thanked me. You thanked me for listening. You told me that nobody listened to you the way I did. I just want you to know...I’m still listening... I’m still listening.

Beat.

OLIVER (CONT’D)

I also want you to know that ... If I didn’t see the beauty of who you truly are... I see it now. If I didn’t realize how much you mean to me and how much I love you...I realize it now. I should have given you what you deserved and put you first...I know that now. I’m sorry...I’m so so sorry.

DIM LIGHTS

OLIVER (CONT’D)

It’s getting dark. I should get going. But I’ll be back... I promise.

OLIVER (CONT’D)Good night, my only treasure, my gift from God, my beacon of light in my dark dark world. Sweet dreams.

OLIVER (CONT’D)Te adoro, mi amore.

HE SINGS: “SOMEWHERE” FROM WEST SIDE STORY - A CAPELLA

OLIVER (CONT’D)There's a place for us,

Somewhere a place for us.

Peace and quiet and open air

Wait for us somewhere.

There's a time for us,

Someday a time for us.

Time together with time to spare,

Time to learn, time to care.

Someday, somewhere

We'll find a new way of living,

We'll find a way of forgiving,

Somewhere.

There's a place for us,

A time and place for us.

Hold my hand and we're halfway there

Hold my hand and I'll take you there,

Somehow, someday, somewhere.

Someday, somewhere

We'll find a new way of living,

We'll find a way of forgiving,

Somewhere.

There's a place for us,

A time and place for us.

Hold my hand and we're halfway there

Hold my hand and I'll take you there,

CUE DANCERS: MUSIC - WEST SIDE STORY: ACT II: END CREDITS (DANCE SEQUENCE - ROMEO AND JULIET)

END DANCE.

ENCORE:

STANDING IN FRONT OF PIANO: PRESENT SINGER:

MARKLadies and gentleman, please give a warm welcome to a very special gentleman with a very special way of singing a song... Richard Lavin!

HE SINGS: IMPOSSIBLE DREAM

RICHARDTo dream the impossible dream

To fight the unbeatable foe

To bear with unbearable sorrow

And to run where the brave dare not go

To right the unrightable wrong

And to love pure and chaste from afar

To try when your arms are too weary

To reach the unreachable star

This is my quest

To follow that star

No matter how hopeless

No matter how far

To fight for the right

Without question or pause

To be willing to march, march into Hell

For that Heavenly cause

And I know if I'll only be true

To this glorious quest

That my heart will lie peaceful and calm

When I'm laid to my rest

And the world will be better for this

That one man, scorned and covered with scars

Still strove with his last ounce of courage

To reach the unreachable

The unreachable

The unreachable star

And I'll always dream the impossible dream

Yes, and I'll reach the unreachable star

END SONG.

CUE IMAGE: FRANK SINATRA ON BACKGROUND SCREEN

MARK

There he is... Francis Albert Sinatra. The Greatest singer of all time. So, I have to be honest with you all, I’ve always dreamed of singing a duet with none other than the chairman of the Board himself, Mr. Frank Sinatra. But isn’t that impossible? I mean isn’t it? Well, I have an idea - maybe, just maybe if I put it out there in the universe it can happen. I mean anything is possible, right?

MARK (CONT’D)

Okay, Mr. Sinatra - if you are listening from up there or down there or wherever... may I have the pleasure of singing a duet with you? Sir? What do ya say?

CUE VIDEO: FRANK SINATRA - MY WAY (LIVE AT THE ROYAL FESTIVAL HALL, LONDON/1970)

FRANK/MARKAnd now, the end is near

And so I face the final curtain

My friend, I'll say it clear

I'll state my case, of which I'm certain

I've lived a life that's full

I traveled each and every highway

And more, much more than this

I did it my way

Regrets, I've had a few

But then again, too few to mention

I did what I had to do

And saw it through without exemption

I planned each charted course

Each careful step along the byway

And more, much more than this

I did it my way

Yes, there were times, I'm sure you knew

When I bit off more than I could chew

But through it all, when there was doubt

I ate it up and spit it out

I faced it all, and I stood tall

And did it my way

I've loved, I've laughed and cried

I've had my fill, my share of losing

And now, as tears subside

I find it all so amusing

To think I did all that

And may I say, not in a shy way

Oh, no, oh, no, not me

I did it my way

For what is a man, what has he got?

If not himself, then he has naught

To say the things he truly feels

And not the words of one who kneels

The record shows I took the blows

And did it my way

Yes, it was my wayEND SONG.

CUE VIDEO: “I’D RATHER BE BLUE” FROM FUNNY GIRL - GIRL DANCE SEQUENCE

END SONG.

MARKAnd now... Ladies and gentleman, please give a warm welcome to two very special ladies with a very special way of singing a song... Sevin and Lexi!

CUE MUSIC: “KISS ME”

SEVIN/LEXIKiss me, out of the bearded barley

Nightly, beside the green, green grass

Swing, swing, swing the spinning step

You'll wear those shoes and I will wear that dress

Oh, kiss me, beneath the milky twilight

Lead me out on the moonlit floor

Lift your open hand

Strike up the band and make the fireflies dance

Silver moon's sparkling

So kiss me

Kiss me, down by the broken tree house

Swing me, upon its hanging tire

Bring, bring, bring your flowered hat

We'll take the trail marked on your father's map

Oh, kiss me, beneath the milky twilight

Lead me out on the moonlit floor

Lift your open hand

Strike up the band and make the fireflies dance

Silver moon's sparkling

So kiss me

Kiss me, beneath the milky twilight

Lead me out on the moonlit floor

Lift your open hand

Strike up the band and make the fireflies dance

Silver moon's sparkling

So kiss me

So kiss me

So kiss me

So kiss me

END SONG.

CUE MUSIC: CREEP

LEXI/SEVINWhen you were here before

Couldn't look you in the eye

You're just like an angel

Your skin makes me cry

You float like a feather

In a beautiful world

I wish I was special

You're so very special

But I'm a creep, I'm a weirdo

What the hell am I doing here?

I don't belong here

I don't care if it hurts

I want to have control

I want a perfect body

I want a perfect soul

I want you to notice

When I'm not around

You're so very special

I wish I was special

But I'm a creep, I'm a weirdo

What the hell am I doing here?

I don't belong here

She's running out the door

She's running

She run, run, run, run

Run

Whatever makes you happy

Whatever you want

You're so very special

I wish I was special

But I'm a creep, I'm a weirdo

What the hell am I doing here?

I don't belong here

I don't belong here

END SONG.

MARKAnd now... Ladies and gentleman, please give a warm welcome to a very special young man... Aidan Lynch!

CUE MUSIC: “I DON’T WANT TO SET THE WORLD ON FIRE”

AIDANI don't want to set the world on fire

I just want to start

A flame in your heart

In my heart, I have but one desire

And that one is you

No other will do

I've lost all ambition

For worldly acclaim

I just want to be the one you love

And with your admission

That you feel the same

I'll have reached the goal I'm dreaming of

Believe me

I don't want to set the world on fire

I just want to start

A flame in your heart

I don't want to set the world on fire, honey

I love you too much

I just want to start

A great big flame

Down in your heart

You see

Way down inside of me

Darlin', I have only one desire

And that one desire is you

And I know

Nobody else ain't gonna do

I've lost all ambition

For worldly acclaim

I just want to be the one you love

And with your admission

That you feel the same

I'll have reached the goal I'm dreaming of

Believe me

I don't want to set the world on fire

I just want to start

A flame in your heart

END SONG.

MARK

This entire show is about relationships. Mostly love relationships. So...I have a question for you... how many people here tonight are a couple? Raise your hands. Okay... for how long?

GO INTO AUDIENCE AND GET RESPONSE.

MARKHow did you meet? ...

CUE MUSIC: ”THEY SAY IT’S WONDERFUL”

MARKThey say that falling love is wonderful

So wonderful, so they say

The thing that's known as romance

Is wonderful

So wonderful, so they tell me

I can't recall who said it

I know I never read it

I only know they tell me that love is grand

And if there's a moon up above

It's wonderful, wonderful

In every way, so they say

You'll leave your house one morning

And without any warning

You find yourself shouting that love is grand

To hold your girl in your arms

Is wonderful, wonderful

In every way, so they say

CUE SONG LYRICS ON BACKGROUND SCREEN FOR: “THE GLORY OF LOVE”

MARK (CONT’D)

This next song is called The Glory of Love. And it is dedicated to all those who are no longer with us. And even though they are no longer physically here, they will remain forever in our hears... because... The Music Never Ends. The lyrics are up on the screen... please feel free to sing along.

CUE MUSIC: “THE GLORY OF LOVE”

ALLYou've got to give a little, take a little

And let your poor heart break a little

That's the story of, that's the glory of love

You've got to laugh a little, cry a little

Until the clouds roll by a little

That's the story of, that's the glory of love

As long as there's the two of us, we've got the world and all it's charms

And when the world is through with us, we've got each other's arms

You've got to win a little, lose a little

Yes, and always have the blues a little

That's the story of, that's the glory of love

That's the story of, that's the glory of love

END SONG.

CURTAIN CALL: