# BACK IN THE GAME

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# THE CAST

- PAUL...mid 20s, struggling painter
- NICK... mid 20s, Gay. Writer.
- KELLY...20 daughter of Mike and Susan, lost all faith in romance, actress. African-American
- ERIN...mid 20s Can be a bit flaky. Fashion designer
- RACHEL... mid 20s allows her insecurities to define her. Singer
- MIKE... 40s, soap star, handsome, lonely. African-American
- JESSIE... 20 to 30 good looking, nice guy, gay. Barista
- LOU...70, widower, retired cop working as security guard to fill his hours
- DOUG...mid 20s, country boy but not a rube. Dancer
- ADAM...late 20s, player, very good looking. Real Estate agent
- SUSAN...40s, divorcing Mike, feels life passed her by. Actress. African-American
- MACIE...70s, Erin's grandmother. Lawyer
- STREET MUSICIANS...two men, two women of younger ages. They are sometimes a Greek Chorus and sometimes backup singers.

# THE TIME:

Now. The play starts on New Year's Eve then hopscotches through the year.

# THE SETTING:

New York is a city continuously encased in scaffolding. The skeleton of the set is scaffolding. Wall pieces, curtains, banners, etc are dropped or slide into place completing the illusion of the various locations. The scaffolding should also support a variety of platforms and ramps to allow for changes in the height of playing areas. Behind the scaffolding the screen allows for a series of changing projections that fill out the illusion of NYC.

# ACT ONE

A rooftop party overlooking Time's Square on New Year's Eve SCENE I SCENE II Time's Square another day Apartment of Kelly, Erin, Rachel/Adam's fire escape SCENE III SCENE IV The Java/Jive Coffee Shop hang out. SCENE V City Street near a news stand The Java/Jive Coffee Shop hang out/Street outside the coffee shop. SCENE VI SCENE VII Macie's Law Office The Java/Jive Coffee Shop hang out. SCENE VIII SCENE IX Lou's apartment SCENE X City Street outside a small theater SCENE XI Bar overlooking the river/A Cafeteria/A bridge

## ACT TWO

- SCENE I The Java/Jive Coffee Shop hang out
- SCENE II Apartment of Kelly, Erin,
- SCENE III A street near a park
- SCENE IV Rachel Recording Studio
- SCENE V Paul's tiny apartment/nearby street
- SCENE VI Rachel's bedroom
- SCENE VII Overlooking the river
- SCENE VIII The roof top

# ACT ONE SONGS

1. BACK IN THE GAME ... PAUL, NICK, RACHEL, KELLY, ERIN, ADAM, LOU, JESSIE, MIKE, STREET MUSICIANS 2. CITY BOY ... DOUG 2a CITY BOY (reprise) 3. CLICK, SWIPE ... STREET MUSICIANS, ADAM, RACHEL 4. A SPECIAL KIND OF GUY...ERIN, MACIE 5. LOVE IS DUMB... KELLY, STREET MUSICIANS 6. CLICK, SWIPE (short reprise) STREET MUSICIANS 7. IT'S GOTTA BE ME ... RACHEL, DOUG, STREET MUSICIANS 7a. IT'S GOTTA BE ME (reprise) 8. WHERE DOES LOVE GO TO DIE ... MIKE, SUSAN 8a WHERE DOES LOVE GO TO DIE (reprise) 9. COMING OUT ... JESSIE, NICK 10.ELLIE...LOU ...DOUG, NICK, PAUL, RACHEL, ERIN, JESSIE, **11.BE CAREFUL WITH YOUR HEART** MACIE, LOU, STREET MUSICIANS

# ACT TWO SONGS

ACT TWO INTRO...STREET MUSICIANS (Not written)
 COMING OUT (reprise)...JESSIE
 THINGS HAPPEN...SUSAN, KELLY
 THE MALADY ROCK...LOU, MACIE
 REASON TO BE...RACHEL, ADAM
 YOUR CEILING...PAUL,ERIN (Not written)
 A SPECIAL KIND OF GUY (reprise)...ERIN, PAUL
 RACHEL'S TURN...RACHEL
 THE MAN FOR ME... JESSIE, NICK, STREET MUSICIANS (Not written)
 DO I MATTER?... RACHEL (Not written)
 FINALE ... LOU, MACIE, STREET MUSICIANS, DOUG, PAUL, RACHEL, ERIN, KELLY, JESSIE, NICK (Not written)

# ACT ONE

# SCENE I

# LIGHTS UP ON:

A ROOF TOP overlooking TIME'S SQUARE. NEW YEAR'S EVE. The ubiquitous scaffolding of	*
NYC pokes up here and there. There is a party in	*
progress. The participants look out over the	*
audience waiting for the ball to drop. Already	*
present are: PAUL, JESSIE, NICK, LOU, MIKE	*
and ADAM. Also present are a group of STREET	*
MUSICIANS. From below the sounds of	*
excitement rise from the square. The Street	*
Musicians are keeping up a lively rhythm. KELLY,	*
ERIN and RACHEL enter into the madness.	*
ERIN and KACHEL chief hito the madness.	*
KELLY	*
Whose party is this? Are you sure it's okay that we're here?	*
ERIN	*
Yeah. I guess. I think.	*
RACHEL	*
Are we invited?	*
ERIN	*
Not like in like oh, cool an E-vite but Well, Billy who works with me no, not	*
Billy Peter. Peter who works with me heard about it from Jessie who saw it on	*
Instagram no, Twitter and he thought it sounded cool so he told Billy right it was	*
Billy who told me and since we had nothing planned for New Year's Eve, I thought we	
should come.	*
ADAM approaches them.	*
ADAM	*
Hey, welcome to the party.	*
ERIN	*
Do you know who's throwing this party?	*

\*

\*

\*

\*

\*

\*

#### ADAM

That would be me. I'm Adam.

# RACHEL

## (quickly, sexily)

Hey... Rachel...

	KELLY	*
We kind of crashed your party so if the	nat's a problem	*
	ADAM	*
Three beautiful ladies I fail to see the	he problem. Have fun.	*
Adam rejoins the	he party.	*
	RACHEL	*
He is smokin'.		*
	KELLY	*
Rachel, we just got here. Cool it, oka	y?	*
	RACHEL	*
The year is almost over. Don't want t	to waste time.	*

There is a sudden reaction from the crowd. NICK steps forward. He calls attention to the descending ball which is somewhere out over the audience.

NICK

It's starting. The ball's dropping. Here we go...

reminds you of your bad break up. But you'll recover.

### The crowd CHEERS.

#### ERIN

This is going to be a great year. I threw my cards this morning and they said: somewhere out there is a man who will fall completely in love with me. So in love that he'll climb to the top of the Empire State and proclaim to all of New York... I am in desperately and passionately in love with Erin Sophia Chandowski!

KELLY I've had enough romance. I am finished with the whole idea. ERIN You just feel that way because you had a bad break up and your parents divorcing

	KELLY	*
Don't wish it. Won't miss it.		*
	FDNI	
Don't you want to have romance in y	ERIN your lives?	*
Don't you want to have formatice in y		~
	RACHEL	*
I have romance lots of romance.		*
	ERIN	*
That's not romance. That's just we		*
	RACHEL	*
	ntense, interludes. So bring on the handsome, hunky	*
hordes.		*
	ALL	
Five, four, three, two, one HAPPY		
	works and bells ringing and horns	
-	ugging and kissing. Strains of <u>Auld</u>	
	y but fade into the opening song.	
PAUL steps of	ut of the crowd. Erin notices him.	
	ERIN	*
He's cute. And really looks like he n	eeds a New Year's kiss.	*
Erin	KELLY	*
		^
	ERIN	
This is my year for romance. I can fe	eel it.	
Song: Pool In The Come		
Song: Back In The Game		
	STREET MUSICIANS	
IT'S ALWAYS THE SAME		
A PASSIONATE FLAME		
AND THEN		
YOU'RE BACK IN THE GA	ME	
	PAUL	
THE STORY'S THE SAME		
YEAR IN AND YEAR OUT		

3.

#### KELLY

# YOU FALL IN LOVE AND THEN YOU FALL OUT.

# STREET MUSICIANS

# THERE ARE NO RULES BUT THERE IS A GAME.

ADAM steps out flashing his "aren't I hot" smile and shooting a selfie. Rachel smiles at him but he's too self-absorbed to notice.

#### ADAM

# YOU CATCH SOMEONE'S SMILE AND YOU SMILE BACK.

Rachel tries moving in towards him.

# RACHEL

# THE NEXT THING YOU KNOW YOU END UP IN THE SACK.

A hot girl grabs Adam and leads him off. Rachel isn't happy but begins trolling the crowd in search of a man.

# STREET MUSICIANS

THERE ARE NO RULES FOR WINNING THIS GAME. NO RULES YOU CAN EXPLAIN.

NICK IN FOOTBALL, YOU WIN WITH MORE TOUCHDOWNS.

KELLY IN BASEBALL, YOU WIN WITH MORE RUNS.

### PAUL

# IN BASKETBALL, IT'S ALL ABOUT BASKETS.

RACHEL IN HOCKEY IT'S SOMETHING WITH PUCKS.

STREET MUSICIANS IN THIS GAME, IT'S ALL ABOUT LUCK.

ERIN BRAND NEW YEAR ALL THE PLANETS ALIGN. IT'S A SIGN THAT I'LL FIND THE RIGHT MAN. I JUST HOPE THAT HE KNOWS THE FATE THAT THE STARS CHOSE. IT'S ALL PART OF GOD'S PLAN. IF NOT, THAT WOULD BE A REAL SHAME. I'M BACK IN THE GAME.

> Mike, rugged handsome look, steps out of the crowd. He's drinking from an open bottle of beer. He does not look as if he's having a great time.

Kelly Isn't that your dad?	ERIN	*
Yes. He does not look happy.	KELLY	*
Do you want to leave before he sees	ERIN you?	*
No.	KELLY	*

# MIKE

MOST NEW YEAR'S EVE, WHEN THE BALL DROPPED, I WAS DRINKING CHAMPAGNE WITH MY WIFE. NOW I DRINK ALL ALONE. DON'T KNOW WHERE MY LIFE'S GONE. SURE AS HELL DON'T KNOW WHY. CAN ANYTHING STILL BE THE SAME? Son-of-a-bitch...

I'M BACK IN THE GAME.

Mike takes a big gulp from the bottle. Kelly goes to him. They hug.

#### STREET MUSICIANS

# IT'S ALWAYS THE SAME A PASSIONATE FLAME AND THEN... YOU'RE BACK IN THE GAME.

Rachel steps out of the crowd. She flirts with several guys then blows them off.

#### RACHEL

ANOTHER MAN THINKS THAT I'M HOT. ANOTHER MAN IS HITTING ON ME. THEY ALL THINK TO GIVE ME A SHOT MAKE ME SCREAM WITH WILD ECSTASY. WHEN THEY WALK OUT MY DOOR I SMILE AND IGNORE THE JERK PRINCE CHARMING BECAME. SO SCREW YOU. YOU WERE TOTALLY LAME.

100. 100 WERE TOTALET EAWE.

# STREET MUSICIANS

GET IN LINE, BOYS. TIME TO DEPLOY. YOU KNOW SHE'S BACK IN THE GAME, BACK IN THE GAME.

> The Crowd continues the excitement. Jessie steps forward and bumps into Nick. Jessie gives him a smile and Nick smiles in reply.

> > NICK

WHEN FALLING IN LOVE, NO ONE'S EVER WISE.

#### JESSIE

IT'S NOT ABOUT BRAINS, IT'S THAT LOOK IN THE EYES.

#### STREET MUSICIANS

THERE ARE NO RULES BUT THERE IS A GAME.

Erin smiles and waves at Paul who doesn't see.

PAUL

YOU DON'T TAKE THE TIME TO INVESTIGATE.

#### ERIN

YOUR TUMMY GETS SWIRLY AND THEN IT'S TOO LATE.

### STREET MUSICIANS

THERE ARE NO RULES FOR WINNING THIS GAME. NO RULES YOU CAN EXPLAIN.

NICK IN CHECKERS, IT'S ALL ABOUT JUMPING.

JESSIE IN CHESS, IT'S ABOUT KINGS AND QUEENS.

PAUL IN BRIDGE, IT'S ALL ABOUT TRUMPING.

ERIN IN TETRIS, IT'S LINING THINGS UP.

STREET MUSICIANS

IN THIS GAME, IT'S ALL ABOUT LUCK.

LOU, in his 70s, steps out. He is by himself, but enjoying all the energy around him.

LOU

I CAN'T BELIEVE HOW LONG SHE'S BEEN GONE. IT'S THREE YEARS NOW I'VE BEEN ON MY OWN. TIME TO TURN A NEW PAGE. CAN I TURN AT MY AGE? WASN'T GREAT EVEN YOUNG. I'M READY TO START LIFE AGAIN. Any hints? HOW TO GET BACK IN THE GAME.

NICK

IT'S ALWAYS THE SAME WITH EVERY ROMANCE. NOTHING FOR CERTAIN A BIG GAME OF CHANCE.

### STREET MUSICIANS

THERE ARE NO RULES BUT THERE IS A GAME.

#### ADAM

WITH EACH NEW AFFAIR YOU'RE ROLLING THE DICE.

#### RACHEL

COULD COME UP CRAPS COULD COME UP PARADISE.

#### STREET MUSICIANS

THERE ARE NO RULES FOR WINNING THIS GAME. NO RULES YOU CAN EXPLAIN.

IN THIS GAME ... IT'S ALL ABOUT LUCK.

MIKE

(pissed) I'M BACK IN THE GAME.

#### **ERIN**

(excited)

PUT ME IN THE GAME.

# LOU

(hopeful)

I WANT IN THE GAME.

#### RACHEL

(seductive) I'M GAME IF YOU'RE GAME.

ALL

WE ALL NEED ROMANCE SO WE RISK THE CHANCE THAT WE'LL END UP IN PAIN COMPLETELY INSANE. IN THIS... CONFUSING, SEDUCTIVE, BEMUSING, ADDICTIVE, MISERABLE, DISTRESSING, SUPERBLY, HEART-BREAKING... ...GAME.

IN THIS GAME, IT'S ALL ABOUT LUCK!

LIGHTS OUT.

#### SCENE II

# LIGHTS UP ON:

STREET MUSICIANS are setting up, using scaffolding to hang a banner with their name, WISE EYES. Through the maze of scaffolding, DOUG wanders in gawking at the city around him. He wears a cowboy hat and carries a large duffel bag. He crosses to the Street Musicians.

DOUG

Excuse me. I'm looking for the YMCA. I'm lost. I need some directions.

STREET MUSICIAN 1 Hey, we're all lost. It's New York city. A newbie, huh?

#### DOUG

Just got here today.

# STREET MUSICIAN 2

Yeah... "and another hundred people just got off of the train." Let me guess. You came here to break into showbiz.

#### DOUG

And find romance. Not many women under fifty where I'm from.

#### **STREET MUSICIAN 2**

You smile too much. Don't know where you're from but we tend to be very suspicious of smiling people.

Song: City Boy

#### DOUG

Just got in town today. I'll work on my frown. I GREW UP IN A QUIET PLACE PRAIRIES, HILLS, AN OCCASIONAL TREE. NO ONE NEAR FOR MILES AND MILES ONLY POP, SOME COWS AND ME. COWS ARE NICE, BUT THEY DON'T SAY MUCH AND POP SAID EVEN LESS SO I TOLD POP, I'VE MADE A CHOICE TO FIND A NEW ADDRESS, \*

\*

\*

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\*

DOUG (CONT) WHERE I MIGHT FIND SUCCESS. AND POP SAID...

'kay...

NOT EVEN 'YES'.

AND I CAME TO NYC...

NOW I'M A CITY BOY GOT THE WORLD AT MY FEET THIS TOWN'S A GREAT BIG TOY SO DAMN SWEET. I'M GONNA ROCK IT. GOT THE WORLD IN MY POCKET. I KNOW I SOUND LIKE A WALKING CLICHÉ, BUT THAT'S MY COUNTRY WAY.

THIRTY HOURS ON A GREYHOUND BUS NO SLEEP, NO FOOD JUST A HEADFUL OF DREAMS. BROADWAY, WALL STREET, CENTRAL PARK A MAGICAL PLACE CALLED QUEENS. A RANCH IS NICE, THE AIR IS CLEAN EXCEPT THE SMELL OF COW. TIME TO CHANGE THIS COWBOY'S SCENE THE BIG APPLE'S MY SPREAD NOW

YES, I'M A CITY BOY GOT THE WORLD AT MY FEET THIS TOWN'S A GREAT BIG TOY SO DAMN SWEET. I'M GONNA ROCK IT. GOT THE WORLD IN MY POCKET. I KNOW I SOUND LIKE A WALKING CLICHÉ, THAT'S MY COUNTRY WAY.

SOME COWBOYS ROPE SOME COWBOYS RIDE SOME ARE PRONE TO ROMANCE. THIS COWBOY HAS A DIFFERENT SKILL THIS BUCKAROO CAN DANCE.

Doug breaks into a quick energetic acrobatic dance.

# DOUG (CONT)

# I'M GONNA ROCK IT GOT THE WORLD IN MY POCKET I KNOW I SOUND LIKE A WALKING CLICHÉ, BUT THAT'S MY COUNTRY WAY THAT'S MY COUNTRY WAY.

	At the end of Doug's dance, a leap lands him	*
	directly in Rachel's path causing her to stop short.	*
	Rachel carries a couple of bags of groceries. She is	*
	dressed as though she is returning from a date.	*
	DOUG (CONT)	*
Sorry about that.		*
	RACHEL	*
Okay.		*
	Rachel starts to leave.	*
	DOUG	*
Hey hang on		*
	Doug foolishly puts his hand on her shoulder.	*
	Rachel drops the groceries and executes a deft judo	*
	move taking Doug to the ground. She plants a foot	*
	on his chest holding him in place.	*
	RACHEL	*
Had enough?		*
	DOUG	*
Sorry to bother you.	I just wanted to know where the Y.M.C.A. is?	*
	RACHEL	
The Y.M.C.A? I d	on't have any idea.	
	Rachel releases Doug, picks up her groceries and	
	starts to leave. Doug gets up looking despondent. Rachel has second thoughts and returns.	
	RACHEL (CONT)	

I'm sorry. New York instincts... Do you have an address?

# DOUG

I do. Two twenty-four east forty-seventh street.

# RACHEL

Well, this is seventh and forty-fourth, so you need to go three blocks that way and five blocks that way.

Thank you.

# RACHEL

DOUG

Where are you from?

### DOUG

Some place you never heard of.

# RACHEL

Well, welcome and good luck.

# DOUG

One more question. Any advice on how to meet a girl in New York?

## RACHEL

Like I said before... welcome and good luck.

Doug watches Rachel move on.

# DOUG

(to Street Musicians) Are all the girls in New York that beautiful?

STREET MUSICIAN 1

Only the ones you have no chance with.

# DOUG

We'll see.

Lou approaches as Doug continues with song and dance...

DOUG	*
NOW I'M A CITY BOY	*
GOT THE WORLD AT MY FEET	*
THIS TOWN'S A GREAT BIG TOY.	*
SO DAMN SWEET.	*
I LOVE THE BRIGHT LIGHTS	*
LOVE A TOWN THAT'S UP ALL NIGHT.	*
I KNOW I SOUND LIKE A WALKING CLICHÉ.	*
BUT THAT'S MY NEW YORK WAY.	*
THAT'S MY NEW YORK WAY.	*

LOU

This isn't Radio City Music Hall, pal. Move along.

# DOUG

Yes, sir...

Lou moves on and enters the coffee place. Doug dances his way out of the scene.

LIGHTS OUT.

#### SCENE III

#### LIGHTS UP ON:

On a platform in the scaffolding, a window piece descends establishing the front room of the apartment shared by Kelly, Erin and Rachel. A couple pieces of furniture are placed. Erin and Kelly are each busy on their phones. Erin is looking at a gossip site. Erin is dressed quite uniquely in one of her own designs. Kelly is calling. After a moment...

#### KELLY

Hey, Dad, it's Kelly. Just checking to see how you're doing. Call me or text me -- Love you.

Kelly dials again. Erin referring to her phone.

#### ERIN

Oh my god, you know who's splitting up? That actress on tv on that time travel cop show and her husband from that sitcom about elves. Wow, everybody is divorcing. Oh my god, here's an article about my grandma. "Macie Grantling, lawyer for Susan Hartlan soon-to-be ex-wife of soap star, Mike Hartlan..." Oops... Sorry. I got carried away.

#### KELLY

How unusual for you.

#### ERIN

That's really weird that my grandma is your mother's divorce lawyer. Don't you think that's weird -- I mean that's the universe for you...

#### KELLY

Erin, enough. I don't want to talk about it. Okay? (into phone) Hey, Mom, it's Kelly. Call me when you can.

#### ERIN

Did I upset you?

#### **KELLY**

No. They upset me. I never saw this coming. I have no idea what's going on. Just proves my point -- love sucks.

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Rachel enters with her groceries.

#### ERIN

Where have you been?

#### RACHEL

Grocery shopping. The eggs might be broken.

#### KELLY

That is not a grocery shopping kind of dress.

#### **ERIN**

You had another...

(air quotes)

...date?

#### RACHEL

I was with a guy, a gorgeous guy -- but it wasn't really a date date.

#### ERIN

You've got to stop this, Rachel. Something bad could happen.

#### RACHEL

Erin, everything's okay. I'm enjoying my life. I'm young. I'm free. And who knows, maybe one of my dates could turn into something serious. In the meantime, I'm the one in charge. I call the shots.

#### **KELLY**

Saved by self-delusion.

#### RACHEL

Let's just agree that we're different, okay? (to Erin) Is that one of your own designs you're wearing?

#### ERIN

You like...?

### RACHEL

Crazy, but cute.

**ERIN** 

Just like me.

\* \* \* \*

\* \*

\*

KELLY	
I've got to get to rehearsal. See you later.	
(to Rachel)	
Unless your libido has other plans.	
RACHEL	
Not plans so much as whims. See ya	
-	

Kelly grabs her stuff and exits. Rachel sits and grabs her iPad. Erin looks over her shoulder.

**ERIN** Are you on a dating site? You just got home.

#### RACHEL

Erin -- enough.

On the street, Kelly passes the Street Musicians where they have set up in the previous scene. They play percussion on buckets, trash cans, etc.

#### KELLY

	(passing)	*
Guys		*
	STREET MUSICIAN	*
'Morning, Kelly.		*
	On a different section of scaffolding, higher than	*
	the apartment set, Adam has his phone or iPad out	*
	and is checking the screen. He picks up the beat of	*
	the percussion. On the "Click" lyric, projections of women's profile pictures are projected on a large screen. On the "Swipe" lyric, they are swept off to	*
	the left in dismissal.	

Song: Click, Swipe

# ADAM

CLICK, SWIPE .... CLICK, SWIPE .... BEST INVENTION INVENTED BY MAN

#### ADAM (CONT)

CLICK, SWIPE... CLICK, SWIPE... I CAN SIT IN MY ROOM AND PLAN.

THERE'S ALWAYS BEEN SOME GIRL ON THE HUNT FOR A MATE HOPING SHE'LL BE RESCUED FROM HER SINGLE STATE. USED TO BE: HEY, GIRL, HOW 'BOUT SOME WINE? WHAT'S YOUR SIGN? YOU'RE LOOKIN' FINE. NOWADAYS I DON'T WASTE MY TIME.

CLICK, SWIPE... CLICK, SWIPE...

# ADAM/STREET MUSICIANS BEST INVENTION INVENTED BY MAN.

#### ADAM

CLICK, SWIPE... CLICK, SWIPE...

### I CAN SIT IN MY ROOM AND PLAN

CLICK, SWIPE... CLICK, SWIPE...

I FIND 'EM ON-LINE.

(swiping through pictures) I START WITH THE PICS DECIDE WHICH ARE TRUE. CHECK OUT THE PROFILE

TO SEE WHO IS WHO. I USE THE FACTS THEY KINDLY PROVIDE. TO MAKE IT SEEM LIKE I'M ON THEIR SIDE.

A profile picture of Rachel is projected on the screen. Adam starts to swipe it away, but stops.

# ADAM (CONT) She's kind of cute. Say, baby, I think you're my type. God, I love dating online...!

Adam begins to type a message to Rachel.

# STREET MUSICIANS BACK IN THE DAY, ROMANCE TOOK SKILL THE HUNT AND THE CHASE WERE PART OF THE THRILL NOW A BOY SENDS A MESSAGE TO A DIGITAL GIRL...

Rachel's computer DINGS. A Spot illuminates Rachel. She opens a message.

STREET MUSICIANS (CONT) AND BAM, HE'S IN HER WORLD.

RACHEL	*
(looking at picture)	*
Erin, look at this. It's the guy from the party, Adam Twenty-eight Yummm	*

#### ERIN

He could be some sort of vicious criminal.

#### RACHEL

But a yummy one and he's interested in me.

Erin exits the room. Rachel begins typing a response. Adam's computer DINGS.

#### ADAM

Oh, yeah... reel her in...

Adam types. As Rachel reads, we hear their messages...

#### ADAM

HI, MY NAME'S ADAM...

#### RACHEL

I'M RACHEL...

#### ADAM

I LIKE YOUR PICTURE. I LIKE WHAT YOU SAID.

# RACHEL

DIDN'T WANT TO SEEM DESPERATE OR LIKE AN AIRHEAD.

#### STREET MUSICIANS

OH,OH,OH,OH...

ADAM NOT AT ALL. YOU SOUND REALLY COOL.

#### STREET MUSICIANS

OH,OH,OH,OH...

#### ADAM

I'LL CUT TO THE CHASE I READ WHAT YOU WROTE. I'D LIKE TO MEET FACE TO FACE. HOW'S COFFEE SOME PLACE?

Rachel fist pumps, then plays the game.

RACHEL

I'M NOT SURE IT SEEMS KINDA FAST.

#### ADAM

"HAPPINESS, KINDNESS TO SHINE ON YOUR PAST. ONE MUST HURRY THESE THINGS MAY NOT LAST."

STREET MUSICIAN

(dismissive)

She's not buyin' that bunk...

#### RACHEL

You did read my profile. That's so sweet.

# STREET MUSICIAN

(disbelieving)

Damn... she bought it.

#### RACHEL

OKAY. MAYBE FRIDAY...

#### ADAM

OKAY. FRIDAY IS FINE. LET ME KNOW A GOOD TIME. DROP ME A TEXT WE'LL SEE WHAT'S UP NEXT.

#### RACHEL

I'LL DROP YOU A TEXT. (closing iPad) OMG, HE'S SO FINE! IT'S SO EASY THIS DATING ON-LINE.

#### ADAM

# I LOVE DATING ON-LINE. (checks iPad)

Who's next...?

## ADAM/STREET MUSICIANS

CLICK... SWIPE... CLICK... SWIPE.. A FINGER'S ALL YOU NEED TO ROCK AT DATING ON-LINE.

IN THIS GAME IT'S ALL ABOUT LUCK...

Erin passes the Street Musicians and enters the coffee shop.

LIGHTS FADE.

\*

\*

Tables, chairs and a counter slide in as wall pieces descend on the scaffolding establishing, JAVA/JIVE, the coffee shop, it seems everyone has their head down focused on phones, iPads or laptops. Even JESSIE, the barista, is looking at his phone. The only person not hypnotized by technology is MACIE. She sips her coffee and people watches. Lou is exiting with his cup of coffee, fixated on his phone.

#### **JESSIE**

Hey, Lou, what's up?

#### LOU

Hey, Jessie...

(RE: the phone) Watching a Clint Eastwood movie. This is so amazing.

JESSIE How are you doing? Getting enough to eat?

LOU I can take care of myself. Me and Clint... we're tough old birds. \* JESSIE \* Ellie was a good woman, Lou. I still think about her. \* LOU \* Yeah, me, too. \*

Lou exits. Nick is on his laptop. Jessie approaches Nick's table and places a coffee on the table.

#### JESSIE

Here you go.

#### NICK

I didn't order anything.

JESSIE

I know. But you would have eventually. Large mocha, extra foam, soy milk.

\*

\*

\*

\*

\*

# NICK

Right. Am I that predictable?

# JESSIE

Let's just say I'm observant.
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	NICK	*
Yeah. I think I've observed you obs	erving me a few times Like always	*
Right, you are in here every day pour	JESSIE nding away on your laptop except Wednesday,	* *
Wednesdays I teach a writing class.	NICK	* *
You're a writer? Like what movie	JESSIE s, TV, plays, books?	* *
At the moment, I'm working on an a encroachment on modern relationshi	NICK rticle about the psycho-social implications of digital ps.	* * *
Could be a movie	JESSIE	* *
I'll work on it. What do I owe you?	NICK	* *
Let's start with drinks this evening a	JESSIE nd go from there.	
Smooth	NICK	* *
I thought so.	JESSIE	* *
Erin enters and	d is looking at her phone.	
Customer. Gotta go. Enjoy.	JESSIE (CONT)	
I already am.	NICK	

#### JESSIE

Hey, Erin.

### ERIN

Jessie. Did you get my order?

# JESSIE

I did.

Jessie places her coffee on the counter.

ERIN

Is my grandma here?

Jessie indicates Macie. Erin crosses to her, still looking at her phone. They AD LIB hellos. Erin sits but continues to regard her phone.

MACIE

Excuse me -- Actual live grandmother at the table.

ERIN

I'm sorry. I was Googling something.

MACIE Yeah. I used to do that in the back seat of an Oldsmobile.

#### ERIN

What?

MACIE Just wanted to see if you're paying attention. What's so important?

ERIN It's the 'Top Ten Ways to Select the Perfect Life Partner'.

# MACIE

Dear Lord ...

ERIN It's a lot more complicated than when you and grandpa got together.

# MACIE

Yeah. Oldsmobile stopped making cars.

#### ERIN

Grandma---

# MACIE

Let's start with basics -- Is there someone you're interested in?

# ERIN

Yes. I think so. See there was this guy New Year's Eve at the party and I thought he looked cute and cool and my kind of guy.

# MACIE

Did you speak to him on New Year's Eve?

# ERIN

Well, no -- But I was thinking I might find him on FaceBook... You know... maybe he was in one of my friend's pictures but the pics everyone took were selfies.

# MACIE

Do you really think your phone comes with the secret of life and love?

# ERIN

Maybe. I mean -- It's all so confusing. Kelly thinks love sucks. Rachel thinks the way to a man's heart is through her bedroom. And I'm totally lost.

# MACIE

Do you even know what you're looking for?

#### ERIN

Kind of...

Song: A Special Kind of Guy

ERIN (CONT)

I WANT A MAN I CAN ADMIRE WHO THINKS THAT I'M ALLURING SOME ONE WHO I DESIRE WHOSE LOVE WILL BE ENDURING. THAT'S THE MAN, THE MAN FOR ME. I WANT A SPECIAL KIND OF GUY.

I WANT A MAN I CAN ADORE WHO THINKS THAT I'M QUITE BRILLIANT ERIN (CONT) SOME ONE WITH WHOM I'M SURE OUR LOVE WILL BE RESILIENT. THAT'S THE MAN, THE MAN FOR ME. I WANT A SPECIAL KIND OF GUY.

I'LL BE PATIENT, TENACIOUS, PERSISTENT YET GRACIOUS. SO NO MATTER HOW LONG I WON'T GET THIS WRONG I'LL FIND SOMEONE COMPLETELY UNIQUE!

HAVING SAID THAT--MY ONLY CRITIQUE--IT WOULD BE NICE IF I FOUND HIM THIS WEEK.

## MACIE

If you're in such a hurry, I hear Amazon can deliver the man of your dreams by drone. \*

#### ERIN

I know, Grandma, I'm being silly, but silly is what I do. I WANT A MAN I CAN RESPECT WHO THINKS THAT I'M ENCHANTING SOME ONE WHO CAN PROTECT AGAINST THE WORLD'S RANTINGS. THAT'S THE MAN, THE MAN FOR ME. I WANT A SPECIAL KIND OF GUY.

#### MACIE

I LIKED TALL MEN AND HUNKY. GRAMP'S FIVE SIX, AND CHUNKY WHEN HE LAUGHED HE WOULD SNORT. I'LL MAKE THIS TALE SHORT, GEORGE WAS NOTHING I DREAMED GEORGE WOULD BE! HAVING SAID THAT--I HAVE TO DECREE--MY GEORGE WAS THE MOST PERFECT GEORGE FOR ME. \*

\*

\*

\*

\*

\*

\*

#### ERIN

Awwwwww...

# MACIE

The point is -- you never know where true love is lurking.

#### **ERIN**

I guess... Still...

I WANT A MAN I THINK IS HOT WHO LEAVES ME DAZED AND PANTING. IF NOT, SOME ONE WHO'S GOT NO NEED FOR GALLIVANTING. THAT'S THE MAN, THE MAN FOR ME. I WANT A SPECIAL KIND OF GUY.

BUT WHERE CAN HE BE? MY SPECIAL KIND OF GUY.

## Erin's phone rings.

# ERIN (CONT) (answering)

Sorry. Hello--?

# Standing near the counter, Paul is on his phone.

PAUL

Hi. You don't know me. My name is Paul.

#### ERIN

How'd you get my number?

#### PAUL

Uh... turn around.

Erin turns towards the counter where Paul is standing. Jessie waves acknowledging he gave the number out.

#### ERIN

(to Macie) Oh my God, it's him. The guy from New Years Eve.

#### PAUL

I've seen you around and I was hoping to meet you and Jessie said call her and...

ERIN

Hang on. I'll come over there. Thank for listening, grandma. I really appreciate it.

Erin crosses to Paul.

# ERIN (CONT)

Hi.

## PAUL

Hi. Hope I didn't interrupt anything important.

ERIN No, no -- I'm happy to meet you -- in person.

PAUL

I saw you New Year's Eve and wanted to talk to you, but... I didn't.

### ERIN

Me, too -- Everything you said

#### PAUL

PAUL

And I've seen you in here sometimes.

ERIN Really? You looked at me. PAUL Hard not to. ERIN In a good way or a bad way? Cood way. I think you're -- I don't know --ERIN Cood way. I think you're -- I don't know --

Yeah. Alluring.

# ERIN

That's so special.

PAUL	*
Thanks. Sorry about my appearance, I was painting all morning. I didn't expect to meet	*
you today.	*
ERIN	*
You're a painter. How cool. Have I seen any of your work?	*
PAUL	*
Only if you broke into my apartment.	*
(awkwardly)	
It's kind of nice out. Want to go for a walk with a starving artist?	

# ERIN

I'd love to... Oh wait... give me a minute.

Erin rushes back to Macie.

# ERIN (CONT)

I don't know why I was so worried. It was in my cards. It was in my horoscope. I think I even saw it in some tea leaves, except I don't drink tea, they were Kelly's tea leaves actually more of a tea bag, but still I think it counts. How do I look?

## MACIE

Desperate.

# ERIN

(sing-songy)

Perfect.

Erin kisses Macie and crosses back to Paul. They leave together.

LIGHTS FADE.

\*

\*

# SCENE V

# LIGHTS UP ON:

A news kiosk enveloped in scaffolding. Mike is looking over newspapers. Kelly comes up from the subway, through the scaffolding and sees him. The Street Musicians are set up nearby.

# KELLY

Hey, handsome.

# MIKE

Hey, hon. What's up?

Kelly goes to Mike and gives him a kiss.

**KELLY** 

On my way to rehearsal. How you doing, Dad?

# MIKE

Getting by... How's the play coming?

# KELLY

Changes in the script. Changes in the cast. The usual madness. Are you coming to opening night? You didn't answer my text.

MIKE

I'm sorry, Kelly, I... uh... I've been kind of distracted.

# KELLY

You want to talk about what's going on with you and mom? Because I really don't get it.

# MIKE

You and me both... Not what you're expecting when you fall in love. I'll be at the play, okay? Wouldn't miss it. I'd better get going... meeting your mother's lawyer. Fun, huh?

# KELLY

Hey, Dad...

MIKE

Yeah?

#### KELLY

You'll be Dad forever. No divorce here.

#### MIKE

You're the best.

#### KELLY

Duh...?

Mike exits. Kelly watches him. The Street Musicians start a beat.

STREET MUSICIAN 1 Nothing sadder than a man destroyed by love.

#### KELLY

Have y'all been prisoners of love?

# STREET MUSICIAN 2

Crashed and burned.

### **STREET MUSICIAN 3**

Left me. Took my cat.

#### **STREET MUSICIAN 4**

She dumped me. Took up with my brother. Dumped him. Took up with our cousin. Dumped him. Currently living with my grandfather... and driving my car.

(sadly)

I really miss my little pooh bear.

KELLY

I can not understand who came up with this plan they think is so grand.

## STREET MUSICIAN 1

Till the shit hits the fan.

Song: Love's Dumb

# KELLY

LOVE IS LUDICROUS AND DUMB. YOU ALWAYS END UP GLUM. I CAN DO THAT ALL BY MYSELF, SO FALL IN LOVE IF YOU WISH TO. I'M KEEPING MY HEART ON THE SHELF. I DON'T NEED THE SCAR TISSUE. RACHEL (CONT) FORGIVE ME IF I DON'T SUCCUMB. BUT LOVE IS TOTALLY DUMB.

LOVE IS ASININE A WASTE. ONLY FOOLS ACT IN HASTE. I CAN FIND NO REASON AT ALL FOR FALLING IN LOVE LIKE THOSE FOOLS. FALLING ONLY LEADS TO A FALL AND I WON'T LIVE BY THEIR RULES. FORGIVE ME IF I DON'T SUCCUMB. BUT LOVE IS TOTALLY DUMB.

Street Musicians instrumental break. Kelly, in a dance, fends off several men who make advances towards her. Almost a role reversal sort of *Apaché* dance.

KELLY (CONT) I CAN TAKE GOOD CARE OF MYSELF, SO FALL IN LOVE IF YOU WISH TO. I'M KEEPING MY HEART ON THE SHELF. I DON'T NEED THE SCAR TISSUE. FORGIVE ME IF I DON'T SUCCUMB, BUT LOVE IS TOTALLY DUMB.

KELLY/ (STREET MUSICIANS) (ABSURDLY STUPID AND DUMB.) ABOUT AS DUMB AS THEY COME. (THE WHOLE IDEA LEAVES US NUMB.) LOVE IS TOTALLY DUMB.

LIGHTS OUT.

\*

## LIGHTS UP ON:

JAVA/JIVE, the coffee shop. Rachel, looking good, is waiting for Adam to arrive. She sips on her coffee. Jessie comes to her table.

## JESSIE

Can I get you something else, Rachel?

RACHEL I'm good, Jess. Just waiting for somebody.

## JESSIE

Anybody I know?

## RACHEL

Maybe--

Rachel pulls up a picture of Adam on her phone.

RACHEL (CONT)

We met on-line.

## JESSIE

Playah, playah--

## RACHEL

You know him?

JESSIE

I've seen him around. All playah, all the time. Call me if you need anything. More **\*** coffee, tea -- a shoulder to cry on.

## RACHEL

Funny. I can take care of myself.

Jessie returns to work, Erin enters and crosses to	
Rachel.	
RACHEL (CONT)	

Hey...?

\*

ERIN	*
Okay, I threw the cards and it wasn't good. You should definitely not meet this on-line	*
guy, okay?	*
RACHEL	*
Erin	*
ERIN	*
No, seriously. Bad things will happen. Not bad things like death or identity theft, but	*
RACHEL	*
(cutting her off)	*
Erin my serial-killer date is going to be here any minute	*
ERIN	*
Right I'll leave you two alone. You want my Mace?	*
RACHEL	*
'Bye.	*
Erin exits. Rachel's phone rings. She grabs it.	*
RACHEL	

Hey, what's going on?

## JESSIE

It's me, Rachel. Sorry, sweetie. Look out the window.

Rachel sees Adam with a very sexy girl. They make out for a moment, then move along.

## RACHEL

Hey -- his loss not mine. Like you said -- playah, playah.

Rachel disconnects, picks up her things and leaves the coffee shop being certain to go the opposite direction from Adam. The STREET MUSICIANS are set up in the street. As Rachel passes...

Song: Click, Swipe (short reprise) A-cappella)

## STREET MUSICIANS

CLICK, SWIPE CLICK, SWIPE BEST INVENTION INVENTED BY MAN. Rachel flips them off and continues. Doug comes up from the subway and sees her.

#### DOUG

Hey, remember me?

## RACHEL

What?

## DOUG

The Y.M.C.A.

## RACHEL

I'm sorry... I don't know what...

*
*
*
*

#### DOUG

Where?

#### RACHEL

What?

#### DOUG

If you gotta go, then you gotta go 'where'? Or is that just to get away from me?

## RACHEL

I'm sorry. It's been a crappy day.

DOUG There are days like that but look around there is plenty of happiness out there.

## RACHEL

You really are new to the city. I should go...

DOUG I'm sorry. You want to talk? I'm a good listener.

#### RACHEL

Thank you, but ...

#### DOUG

C'mon... I'm a complete stranger so you can't be embarrassed.

#### RACHEL

I'm not embarrassed. I'm just... I don't know. I don't even know the answer to that. I don't know the answer to anything. My life sucks.

#### DOUG

Job? Parents? Boyfriend?

## RACHEL

I'm employed. They live in Minnesota. I don't have one and when I do I lose him.

Song: It's Gotta Be Me

EVERY TIME I MEET A MAN SOMETHING IN THE PLAN GOES BAD. WHAT AM I DOING? IF I SAY I LOVE THAT SONG SOMEHOW THAT IS ALWAYS WRONG WHO AM I FOOLING? I LIKE TO THINK THAT I'M A CATCH BUT NO MAN SEES ME A MATCH. WHAT AM I SCREWING... ...UP?

#### DOUG

Don't blame yourself.

#### RACHEL

IT'S GOTTA BE ME. WHO ELSE COULD IT BE? I'M THE ONE THAT GETS DUMPED IT'S GOTTA BE ME. I'M STARTING TO SEE WHAT I DON'T WANT TO SEE THAT I'M THE CHUMP. BUT WHY...? I'M NOT PLUMP. OR FRUMP. DO I SLOUCH OR SLUMP? NO... STILL, IT'S GOTTA BE ME. THE GIRL I SEE, IN FRONT OF ME, IS A PRIZE FOR ANY GUY'S EYES. SO TO HYPOTHESIZE, NO NEED FOR TEARS, I'M STANDING HERE, BE WISE TRY ME ON FOR SIZE.

#### RACHEL

You really are sweet.

## DOUG

Working on it.

#### RACHEL

Still...

IF A GUY ASKS FOR A DATE I SAY YES THEN SIT AND WAIT. WHEN WILL I CATCH ON? IF MAN ASKS ME TO LUNCH THEY ALWAYS WANT TO GO DUTCH. THEN PAY WITH A COUPON IF MY STANDARDS WERE HIGHER I'D UNDERSTAND MY QUAGMIRE. (next section in one breath) BUT FRANKLY THEY'RE SO LOW THAT IF A GUY SAYS HELLO THEN I'M ALL AGLOW READY TO GO WITH THE FLOW WHEN I SHOULD SAY NO OR, AT LEAST, WHOA BUT I'M ALL QUID PRO QUO EVEN THOUGH I KNOW AT THE END OF THE SHOW THE WHOLE THING WILL BLO-O-O-O-W!

#### DOUG

I think you're a little hard on yourself.

#### NO-O-O-O...

IT'S GOTTA BE ME. WHO ELSE COULD IT BE? I'M THE ONE THAT GETS DUMPED IT'S GOTTA BE ME. I'M STARTING TO SEE WHAT I DON'T WANT TO SEE THAT I'M THE CHUMP. BUT WHY...? I'M NOT PLUMP. OR FRUMP. DO I SLOUCH OR SLUMP? NO... STILL, IT'S GOTTA BE ME.

## DOUG

Okay, I know exactly what you need.

#### RACHEL

I doubt it.

#### DOUG

Don't go anywhere.

Doug goes to the Street Musicians and quietly discusses something with them. They start a beat to which Doug can dance. The dance is more street than Broadway -- arms swinging, pop and lock, break -- a cornucopia of craziness. As he dances around Rachel trying to cheer her up.

#### DOUG (CONT)

## A DREAM I HAD A GIRL WAS SO SAD TILL SHE MET A HAPPY FEET LAD.

Rachel winces at the bad lyric, but chuckles.

#### DOUG (CONT)

HE HAD NO STYLE BUT WITH HIS WILES HE MADE HER SMILE AND SAD BECAME GLAD. Rachel laughs. Doug holds out a hand. Passing crowd regard Doug with suspicion. Rachel is a little embarrassed by the attention.

#### DOUG

Come dance with me.

## RACHEL

I'm not a dancer.

## DOUG

Follow me.

## RACHEL

People are staring.

#### DOUG

Let 'em. Come on...

Rachel joins Doug. She attempts to emulate his wild gesticulations. The effect is comic but charming. It's awkward but it makes her laugh.

#### DOUG (CONT)

Now... Watch this...

Rachel stops. Doug takes her cup of coffee from her and balances it on his head.

#### RACHEL

You are not....

#### DOUG

Oh yeah...

Doug starts dancing balancing the coffee on his head. For a moment, it's impressive but then he loses it and the coffee spills on the street. The Street Musicians stop as they look at the mess.

## RACHEL/STREET MUSICIANS

Awwwwwww...

#### DOUG

No sense crying over spilled latte.

Rachel laughs.

## DOUG (CONT)

THE GIRL I SEE, IN FRONT OF ME, IS A PRIZE FOR ANY GUY'S EYES. SO AGAIN I REPRISE, NO NEED FOR TEARS, I'M STANDING HERE, BE WISE TRY ME ON FOR SIZE.

Lou is passing.

## LOU

Didn't I run you off?

#### DOUG

Yes sir, but I never give up.

#### LOU

Do me a favor. Give up.

Lou exits.

## RACHEL

Thank you. You cheered me up. So, did you come to New York to be a dancer or is that just a weird habit?

#### DOUG

I'm a dancer. Going to try my luck at Broadway.

## RACHEL

Think you're good enough?

## DOUG

Hard to say. Back home my dancing usually made the cows stampede. Can I buy you a replacement coffee?

Rachel casts a glance at the coffee house.

## RACHEL

No, thanks. At the moment, coffee has left a bad taste in my mouth.

#### DOUG

Okay. Have a good one wherever you're going.

Doug starts to leave.

## RACHEL Hey, I have an answer to that other question you asked me.

## DOUG

Other question...?

(remembering) Oh, right... how to meet a girl in New York. So what's the answer?

## RACHEL

Here's my phone number.

She hands Doug a business card. He reads it.

## DOUG

'Rachel'. I'm Doug.

#### RACHEL

Hello, Doug.

## DOUG

(reads card) You're a singer. I'll bet you're good.

#### RACHEL

Doesn't make the cows stampede. Call me.

#### DOUG

Really? I can call you?

Song: It's Gotta Be Me (reprise)

#### RACHEL

Who else would you call? IT'S GOTTA BE ME. WHO ELSE COULD IT BE? I'M THE ONE YOU MADE SMILE. IT'S GOTTA BE ME. I'M STARTING TO SEE WHAT YOU MADE ME SEE THAT I'M THE PRIZE. IT'S TRUE...

## RACHEL (CONT)

IN YOUR EYES. ADVISE. TRY YOU ON FOR SIZE SO...

## IT'S GOTTA BE ME. Call me...

Rachel exits. Doug gestures to the Street Musicians and breaks into a final acrobatic dance of exaltation. He ends up face to face with Lou.

## LOU

Make my day.

## DOUG

Sorry...

Doug exits quickly. Lou looks to the Street Musicians who give him a thumbs up.

LIGHTS FADE.

\*

## SCENE VII

## LIGHTS UP ON:

The scaffolding is covered by a wall of law books, diplomas, etc. A conference table and chairs slide in. This is the Law office of Macie Grantling. Mike waits at the table. Macie enters with papers.

## MACIE

Hello, I'm Macie Grantling. I'm Susan's lawyer. You might want to give these documents a read while you're waiting.

## MIKE

Thanks.

#### MACIE

I know you.

## MIKE

No, you don't. You just think you do.

#### MACIE

You're Dr. Philip Bartley on Love's Last Light. You're a horrible human person.

#### MIKE

You do know that's a fictional character?

#### MACIE

You should be ashamed. Leaving Chantal tied up in a broom closet for the weekend... Who does that?

Macie exits. Mike starts to look at the papers then decides not to. Susan enters. She has a look of determination crossed with anxiety.

#### MIKE

Susan...

Mike leans in to kiss her, but she turns away.

#### **SUSAN**

Have you read the divorce papers?

#### MIKE

No, I uh...

## SUSAN

You need to review them so we can get this over with.

#### MIKE

This still makes no sense to me. I remember the day we married like...

## SUSAN

I remember it as well. I was in the bathroom throwing up with morning sickness. Read the papers.

#### MIKE

You don't even want to talk about this?

#### **SUSAN**

Okay. You got me pregnant. I gave up my acting career. You went on to be a big soap star. Everywhere we went it was -- Oh my God, that's Mike Hartlan. I became invisible out there and I became invisible at home. Read the papers.

#### MIKE

Susan...

Susan exits. Outside, her strong attitude drops and she is emotional. Mike considers the papers, then...

Song: Where Does Love Go To Die?

MIKE (CONT) IN THE BEGINNING, EYES LOCK AND YOU BREATHE THE SAME AIR. THE FIRST TIME YOU KISS HER, THE WORLD DISAPPEARS. YOUR FINGERS HAVE DRAWN A MAP OF HER CURVES... THEN IT CHANGES, YOU'RE LOST AND NEVER KNOW WHY AND YOU ASK... WHERE DOES LOVE GO TO DIE? SUSAN IN THE BEGINNING, ALL'S RIGHT AND LOVE'S A SWEET SONG. YOU DON'T UNDERSTAND, THE MUSIC WON'T GO ON. YOU DANCED AND YOU LOVED TO THAT MELODY THEN IT CHANGES AND YOU STOP AND NEVER KNOW WHY... AND YOU ASK... WHERE DOES LOVE GO TO DIE?

#### MIKE

SOMEWHERE THERE'S A COUPLE FALLING IN LOVE BELIEVING THAT LOVE NEVER ENDS.

#### **SUSAN**

SOMEWHERE THERE'S A COUPLE BLINDED BY LOVE. THEY CAN'T REALLY COMPREHEND.

#### MIKE

WHEN THE MAGIC STOPS AND PUSH COMES TO SHOVE...

**SUSAN** 

...YOU WON'T SEE THE ENDING BEGIN.

#### MIKE

LOVE IS THERE, THEN IT'S NOT... BUT WHEN... WHEN DID IT BEGIN TO END?

#### SUSAN

SO SAD IT HAD TO END?

#### MIKE/ (SUSAN)

IN THE BEGINNING, TIME STOPS AND ALL IS A BLUR. (IF HE ASKED ME, WOULD I FALL AGAIN?) HAS SOMETHING CHANGED IN ME OR SOMETHING IN HER?

(NO. I'M NOT THE FOOL I WAS THEN.)

#### MIKE/SUSAN

THE WORDS THAT WE SAID. THE VOWS THAT WE MADE...

## MIKE

DID WE MEAN THEM?

## SUSAN

WERE THEY REAL?

MIKE/SUSAN ...WERE THEY LOVER'S WHITE LIES?

#### MIKE

AND YOU ASK...

MIKE/SUSAN WHERE DOES LOVE GO TO DIE?

#### MIKE

TELL ME --WHERE DOES LOVE GO?

#### **SUSAN**

WHERE DID LOVE GO?

#### MIKE/SUSAN

WHERE DOES... LOVE GO... ...TO DIE?

Macie enters.

## MACIE

Has Mrs. Hartlan left?

#### MIKE

(after a pause)

Yes. Yes, I believe she has.

#### MACIE

Well, you can take those documents with you. (beat) I know it's difficult, but you'll survive it.

#### MIKE

Are you married?

## MACIE

For forty-three years when George passed away.

## MIKE

Forty three years... How did you do it?

## MACIE

Make every day the first day.

## MIKE

A little late for that.

#### MACIE

Usually is.

Macie exits. Mike looks at the papers.

Song: Where Does Love Go To Die (reprise)

#### MIKE/SUSAN

ALL THAT I WANTED ALL I BELIEVED THEN IT CHANGES, GONE IN THE BLINK OF AN EYE.

#### MIKE

WHY?

## SUSAN

WHY?

#### MIKE

TELL ME --WHERE DOES LOVE GO?

SUSAN

WHERE DID LOVE GO?

#### MIKE/SUSAN

WHERE DOES... LOVE GO... ...TO DIE?

LIGHTS OUT.

## SCENE VIII

## LIGHTS UP ON:

# JAVA/JIVE coffee house, late. Rachel gets a coffee, pays and is about to leave.

## RACHEL

Thanks, Jessie. Have a great date tonight.

Adam enters.

## ADAM

Hey, hi... Rachel, right?

(to Jessie)

A tall house blend to go.

Jessie makes the coffee but keeps an eye on them.

You look nice.	ADAM (CONT)
I don't want to talk to you.	RACHEL
Can I at least say I'm sorry?	ADAM
I'm listening	RACHEL
I'm very sorry for standing you up.	ADAM
Not even going to offer an excuse?	RACHEL
No, excuse. I went out with somebo	ADAM dy else.
Well, at least you're honest about	RACHEL that.
	ADAM

I'd like another chance.

## RACHEL

And why would I do that?

## ADAM

Curiosity...?

## RACHEL

I'm with somebody now... A nice guy.

## ADAM

Really?

## RACHEL

What's that mean?

#### ADAM

I don't know. I guess when I hear "nice guy" coming out of your mouth. It sounds totally wrong.

## RACHEL

You don't know me.

## ADAM

It's actually a compliment. You don't strike me as the kind of woman who settles. Everything about you says -- adventure, excitement -- push the limits... Am I wrong?

#### RACHEL

Well... no...

## JESSIE

(rushing him out)

Here's your coffee. Have a good night.

## ADAM

Here's my card. Call me if you change your mind.

# Rachel takes the card. Adam leaves. Rachel smiles.

## JESSIE

What are you doing?

## RACHEL

You have to admit. He is very attractive.

Jessie takes the card and rips in two.

# JESSIE

Uh-uh, you are not going to do that. You're with a good guy. Don't screw it up.

## RACHEL

(not meaning it)

Yeah... yeah... you're probably right.

Nick enters as Rachel exits.

#### NICK

Hey, Rachel.

#### RACHEL

Hi, Nick. You guys have fun tonight.

#### NICK

You told Rachel about us?

#### JESSIE

Yeah. Is that a problem?

#### NICK

I don't know. I don't think so.

## JESSIE

I'm confused. You're out, right?

NICK

Kind of. Working on it. Honestly, it's still kind of new.

## JESSIE

But you've had gay dates -- relationships -- since you came to New York, right?

## NICK

A few. Nothing important. And I didn't come to New York. I grew up in New York -- Brooklyn.

## JESSIE

You grew up in New York and you're not totally out when the rest of us come to New York so we <u>can</u> come out.

Song: Coming Out

## JESSIE (CONT)

GROWING UP IN CHAMPAIGN, ILLINOIS, SO MUCH I WANTED TO ENJOY. I HAD MY FANTASY BUT I KEPT IT FOR ME. I NEVER TRIED TO MAKE OUT WITH A BOY.

#### NICK

Must have been tough.

#### JESSIE

NIGHTS CAN GET LONELY DAYS JUST THE SAME I WANTED TO BE WHO I AM AND NOT HIDE IN SHAME. LOST AND UNCERTAIN RIDDLED WITH DOUBT SO I CAME TO NEW YORK AND FINALLY CAME OUT.

NOW I'M REALLY HAPPY... NOW I FOUND MY FREEDOM... NOW I'M LIVING MY WAY... AND MY WAY IS GAY.

## NICK

TRIED TO DENY IT TO BE LIKE THE REST BUT ALL THAT ACHIEVED WAS TO MAKE MY LIFE A BIG MESS. CRAZY AND LONELY, READY TO TRY, I'M KIND OF SHY BUT PLEASED THAT I CAUGHT YOUR EYE.

HOPE THAT MAKES YOU HAPPY. HOPE I DON'T SOUND SILLY. MAYBE I SHOULD GO NOW OR MAYBE I'LL STAY. \*

\*

JESSIE

THIS IS YOUR BIG CHANCE TO START A ROMANCE

## NICK

IT'S JUST OUR FIRST DATE... 'COURSE I STARTED LATE...

#### JESSIE

TWO GUYS. TOGETHER. HAPPY WHO WE ARE

NICK

BIRDS OF A FEATHER.

#### JESSIE

NO NEED TO BE LONELY

NICK

NO NEED TO BE SAD

#### JESSIE

YOU JUST NEED A GOOD MAN.

NICK

(teasing) AND <u>YOU'RE</u> NOT HALF BAD.

## JESSIE/NICK

TWO MEN TOGETHER WE'LL LIVE LIFE OUR WAY.

#### JESSIE

SO SAY THAT YOU'LL STAY...

NICK ...YOU'RE THE ONE NIGHT AND DAY.

#### JESSIE

I HAVE SUCH A BIG CRUSH.

STOP. YOU'RE MAKING I	NICK ME BLUSH.	
BUT I FEEL HAPPY.		*
OR SHOULD I SAY G-A-A-Y.		*
	JESSIE	*
HEY, HAPPY MEANS GAY	Υ.	*
	NICK	*
HAPPY MEANS GAY.		*
	JESSIE/NICK	*
HAPPY MEANS GAY.		*

As they embrace...

LIGHTS FADE.

## LIGHTS UP ON:

On the scaffolding is a set of French doors through	*
which we see Lou staring out into the dark. He	*
holds a framed photograph. Is it morning or night	*
not sure.	*

LOU

It still doesn't seem possible, Ellie. Like yesterday and yet like so long ago...

Lou opens the doors and crosses out on to a small balcony.

Song: Ellie

ELLIE... ELLIE...

DAY TIME... NIGHT TIME...

IS THE SUN COMING UP OR IS IT GOING DOWN? HOW DO I GET OFF THIS DAMN MERRY-GO-ROUND? EVERY DAY IS LIKE ANOTHER UNDEFINED AND SO UNCLEAR EVERY DAY IS LIKE ANOTHER YET I LIVE ANOTHER YEAR. WITHOUT YOU... WITHOUT YOU...

ELLIE... ELLIE...

REMEMBER OUR MORNINGS KISSES, COFFEE AND NEWS I'VE STOPPED THE *TIMES* AND THE COFFEE'S LACED WITH BOOZE. DO YOU MISS THE MOMENTS WHEN WE SHARED OUR DAY?

## LOU (CONT) CAN YOU SEE ME? CAN YOU FEEL ME?

ELLIE...

I REMEMBER THE FIRST TIME, THE FIRST TIME I SAW YOU. YOU SMILED, AND I KNEW I WAS DOOMED.

I REMEMBER THE FIRST TIME, THE FIRST TIME I HELD YOU. WE DANCED, I CAN STILL HUM THE TUNE.

I REMEMBER THE FIRST TIME THE FIRST TIME...

(hesitates at the memory) THE FIRST TIME... THE FIRST TIME CAN ONLY BE ONE TIME. BUT CAN THERE BE A NEXT TIME? AND WOULD YOU AGREE IF I FOUND SOMEONE TO PASS THE DAYS WITH ME?

ELLIE...? ELLIE...?

DAY TIME... NIGHT TIME...

NIGHT TIME... DAY TIME...

ELLIE...?

ANSWER ME...

Lou turns from the window and pours another drink.

LIGHTS FADE.

\*

\*

\*

\*

\*

\*

## SCENE X

Scaffolding encloses an older building in which is a tiny storefront theater somewhere in the bowels of NYC. The audience is exiting. It seems they enjoyed the play by their energy. The poster reads: *WHAT'S THAT SMELL?* Among them are Jessie with Nick and Erin with Paul. Macie is also with them. The Street Musicians are set up nearby.

## ERIN

(to Macie)

Thanks, Grandma, that was fun.

## MACIE

Glad you liked it. It was a comedy, right?

#### NICK

Parts of it.

#### MACIE

Hopefully the parts I was laughing at. You never know anymore. When your grandfather was writing plays, you could follow them and nobody took their trousers off.

#### JESSIE

We're going down to the river to watch the Fourth of July fireworks and get something to \* eat. You want to join us? \*

## MACIE

No, thanks. If I eat this late, I'll have wild crazy dreams like the one with the Viking warrior... never mind. You have a good time.

#### ERIN

Love you.

## MACIE

Love you, too. Bye.

Group AD LIBS good byes to Macie. She exits. Kelly exits the theatre. Street Musicians start a beat and the group chants to the rhythm.

Kel-ly, Kel-ly, Kel-ly	GROUP	* *
	VELLY	
You like me. You really, really like	KELLY me.	*
They laugh		*
You want to get something to eat wi	PAUL th us?	*
Sorry. Opening night party. I just wa	KELLY anted to thank all of you for coming.	*
Okay. Talk to you tomorrow. Cong	ERIN grats again.	*
	es off in one direction AD LIBBING o eat. Kelly returns to the theatre s with Lou.	* *
Hey, good job. I think a star is born.	LOU	*
Thank you.	KELLY	*
a woman's pu race down the	he theatre as Doug rushes out carrying rse. He bumps into Lou and starts to street. Lou runs after him. He and tackles him to the sidewalk.	*
What are you doing?	DOUG	
You again? Give me the purse.	LOU	
I was taking it to the lady. She left i	DOUG t in the theater.	
	out of the theater and sees Doug . She runs up to them.	

## RACHEL

What are you doing? Get off my boyfriend!

## DOUG

I'm your boyfriend?

## RACHEL

(awkward)

Well... boy -- friend.

# Macie quickly reenters. She sees Doug pinned to the sidewalk by Lou and she sees her purse.

#### MACIE

I don't mean to interrupt but that's my purse. If you're a thief, you can keep it. Just let me get my keys and driver's license. There's very little money and the bag is a knock-off.

Lou rolls off Doug. Macie retrieves her purse.

#### DOUG

You left it in the theater. I was trying to catch up with you but...

Doug indicates Lou.

#### LOU

Sorry. You can move along now.

Doug gets up and starts to go.

#### RACHEL

You okay?

#### DOUG

I've been thrown to the ground by prettier people.

## LOU

Sorry about the confusion.

## MACIE

You thought he was a purse snatcher.

#### LOU

Yeah, well...

## MACIE

And you risked life and limb to rescue my purse.

LOU Yeah. Not real smart. Old habits. I'm a retired cop.

## MACIE

My hero.

(offers hand)

Macie Grantling.

## LOU

Lou Malecek.

## MACIE

Well, Lou Malecek, can I buy you a cup of coffee to say thanks, even though there's not really anything to say thanks for -- other than the thought.

## LOU

Oh no thanks.

#### MACIE

Wife waiting at home?

LOU

No, it's not that. It's just if I drink coffee at this time, I have bad dreams.

#### MACIE

Do they involve Viking warriors?

LOU

No. A persistent pigeon with malicious intentions.

MACIE

LOU

Yeah... a real New York dream. How about milk and a piece of pie?

Well ...

#### MACIE

Don't make me beg.

LOU Pie and milk sound great. I'm Lou Malecek.

# MACIE

You already said that. You can tell me the rest of your life story over pie.

# LOU

Gonna need a big pie.

They exit together.

LIGHTS FADE.

# SCENE XI

# LIGHTS UP ON:

is in	a bar overlooking the River a fireworks display n progress. (NOTE: if the 'fireworks' could be	*
	jections or lasers out over the audience, that	*
	uld be very cool.) Erin, Paul, Jessie and Nick	*
	n on a railing downstage overlooking the river.	*
	ey "AH and OH" with each burst of fireworks.	*
	the final moment in the display happens with	*
	oms and cheers and applause the couples kiss l celebrate.	*
anu	cerebrate.	×
	ERIN	*
Wow! Great show! I lo		*
As	Rachel and Doug enter and join them.	*
	ERIN (CONT)	
Oh my God, you guys mis		*
On my God, you guys mis	sseu it. It was amazing.	×
	RACHEL	*
You don't really miss fire	works, Erin. They kind of fill up the sky.	*
j i i j i i j	r ,	
	ERIN	*
Okay. Just wasn't sure if	you guys were under the same part of the sky.	*
	RACHEL	
You guys met Doug, right	1?	
	DOLLC	
11:	DOUG	
Hi.		
	ERIN	
Wait Is this the Doug vo	bu went out with last Friday?	
is and is any the boug yo		
	RACHEL	
	(warning)	
Erin		
	ERIN	
And Saturday, right? Wow	<i>w</i> That's like a new record.	

## DOUG

## (to Rachel)

What's going on?

## RACHEL

Just Erin being Erin. Why don't you grab some beers for us?

## DOUG

Okay. Six beers.

Doug goes to the bar.

#### ERIN

Oh shoot... I wanted a Piña Colada.

## PAUL

I'll get it, babe.

Paul crosses to the bar.

## JESSIE

## (to Nick)

And could we get some pretzels?

#### NICK

(rising) Meaning I should go get some pretzels.

## JESSIE

That is so sweet.

Doug, Nick and Paul are at the bar.

#### RACHEL

(to Erin)

Do you ever have an unexpressed thought?

## ERIN

Probably not. He seems like a real person, not some sexy boy toy. That is so not you.

## RACHEL

Maybe it is. Maybe you don't know the real me.

## JESSIE

I think you guys are great together.

## RACHEL

Yeah. We are.

## ERIN

So -- is this serious?

## RACHEL

I don't know. Maybe. Could be. Hope so.

## ERIN

I knew it. My Tarot cards said love was in the air. And there it is -- you and Doug, Jessie and Nick, me and Paul. The cards never lie. It's so cool. We did it. We found love.

The bartender comes to the guys.	*
DOUG Six beers, please.	*
PAUL Actually, five beers and a piña colada.	*
As the bartender prepares their order, the guys compare their happiness in having found someone to love.	* * *
DOUG (to Paul) You and Erin seem really happy with each other. How long have you been together? PAUL	* * *
A couple of weeks. How about you and Rachel?	
DOUG Week singular.	
NICK Hey, Jessie and I go back days.	
A shared laugh.	
NICK (CONT) Nice finding someone, isn't it?	

\*

## DOUG

It really is. New York just keeps getting better and better.

PAUL I never expected that falling like this could be so wonderful, but it really rocks.

> The Street Musicians are on a higher level where they can observe and comment on the action below. Maybe it has the feel of being on a pedestrian bridge near the river. It should allow them freedom to move back and forth over the scene.

## Song: Be Careful With Your Heart

## STREET MUSICIAN 1 (S. M. 2,3,4)

BEWARE... (BEWARE...) BE SMART... (BE SMART...) BE CAREFUL WITH YOUR HEART. (...HEART.)

DOUG I LOVE WALKING HAND IN HAND

NICK OR KISSING WHEN IT ISN'T PLANNED

#### STREET MUSICIANS

NEVER FORGET ROMANCE IS A GAME.

ERIN I LOVE WATCHING HIM GET DRESSED.

JESSIE OR RUBBING HIS BACK WHEN HE IS STRESSED.

#### STREET MUSICIANS

THERE ARE NO RULES FOR WINNING THIS GAME NO RULES YOU CAN EXPLAIN.

PAUL

WHEN SILENCES AREN'T A THREAT NO WORRY OR SWEAT.

IT'S REALLY KISMET. IT'S A WINNING BET TO BE A DUET.

At the table, a parallel conversation is taking place.

## RACHEL (ERIN/JESSIE) OR FINDING A BOY WHO'S A MAN, (NOTHING'S BETTER THAN THAT) WHO REALLY CAN LIKE ME AS I AM.

## ERIN/JESSIE/RACHEL BEING IN SOMEONE'S PLAN.

#### DOUG/NICK/PAUL

IT'S REALLY KISMET IT'S A WINNING BET TO BE... A DUET...

#### **STREET MUSICIAN 1**

AT FIRST, WHEN YOU KISSED FIREWORKS LIT UP THE SKY.

## **STREET MUSICIAN 2**

YOU KNOW YOU'D BE PISSED IF THIS CHANCE PASSED YOU BY.

#### STREET MUSICIANS

NEVER FORGET ROMANCE IS A GAME.

#### LIGHTS UP ON:

\*

\*

\*

Macie and Lou, at a cafeteria, cross to their table carrying trays with pie and milk. Music continues under. Street Musicians move near their table.

## MACIE

Let me ask you something, Lou -- Do you feel like an old man?

#### LOU

There is some old guy who shows up in my mirror every morning. But do I feel old? Not a bit. MACIE Exactly. It's like nobody understands that we are still living and plan to enjoy it.

## DOUG/PAUL/NICK

IT'S A WINNING BET TO BE A DUET.

## STREET MUSICIANS

AH, AH, AH, AH...

#### MACIE

WOMEN OF A CERTAIN AGE TURN THEIR BACKS ON LIFE AND DISENGAGE NOT ME.

## STREET MUSICIANS

NOT HER.

## MACIE

THEY SPEND THEIR DAYS WATCHING SOAPS READING MAGAZINES AND SIT AND MOPE. NOT ME. NOT ME.

I'M A WOMAN WHO LIKES TO KNOW WHERE I'M GOING I KNOW WHERE I'VE BEEN SO I CONCENTRATE ON THE JOURNEY

#### STREET MUSICIANS

THE JOURNEY...

MACIE AND NOT ON THE JOURNEY'S END.

LOU

SOME MEN I KNOW UP IN YEARS ARE LOST WITHOUT WORK LIFE DISAPPEARS. NOT ME.

#### STREET MUSICIANS

#### NOT HIM.

LOU DAYS ARE FILLED WITH SPORTS AND BEER STARING AT TV I HOPE IT'S CLEAR... NOT ME. NOT ME.

I'M A SENIOR WHO LIKES TO THINK MYSELF YOUNGER WHO'S READY TO LIVE LIFE AGAIN. SO I CAN GET PACKED FOR A JOURNEY

#### STREET MUSICIANS

## PACKIN', PACKIN'

LOU JUST TELL ME WHERE AND WHEN.

Lou puts his hand on Macie's for a moment. They both smile.

#### STREET MUSICIAN 1 (S M 2,3,4)

BEWARE... (BEWARE...) BE SMART... (BE SMART...) BE CAREFUL WITH YOUR HEART. (...HEART.)

The guys return to the table and connect with their partners so these lyrics are sung to them.

DOUG I LOVE TASTING HER SWEET LIPS.

NICK OR GIGGLING AT HIS WITTY QUIPS

## STREET MUSICIANS

WHO LOSES, WHO WINS IT'S ALL IN THE GAME. ERIN

I LOVE WHEN I'M IN HIS ARMS

JESSIE THE FEELING THAT I'M SAFE FROM HARM.

## STREET MUSICIANS

YOU'RE IN THE GAME SO TRY TO BE WISE. NO RULES YOU CAN REVISE.

PAUL

AND KNOWING I'LL NEVER REGRET THAT DAY WE MET IT'S REALLY KISMET IT'S A WINNING BET TO BE A DUET

RACHEL (ERIN/JESSIE) THE LAUGHTER YOU BOTH CAN SHARE (ALWAYS HAPPY WITH HIM) THINGS THAT YOU DARE THE LUST IN HIS STARE.

ERIN/JESSIE/RACHEL BEING IN SOMEONE'S CARE.

## DOUG/PAUL/NICK

IT'S REALLY KISMET. IT'S A WINNING BET TO BE A DUET.

> The bar group begins to leave the riverfront. Arm in arm, hand in hand. Macie and Lou leave the cafeteria, he offers his arm. The groups are strolling through New York. It is in some way a kind of dance. The Street Musicians circle them with their warnings.

> > **STREET MUSICIAN 3**

YOUR SWEET SEXY TRYSTS. ARE A MIND-BLOWING HIGH.

### **STREET MUSICIAN 4**

BUT WILL IT PERSIST? WE DOUBT IT. HERE'S WHY--

### STREET MUSICIANS

NEVER FORGET ROMANCE IS A GAME.

STREET MUSICIAN 1 THOSE FIREWORKS CAN FLICKER AND FIZZLE

STREET MUSICIAN 2 RAINING ASHES DOWN FROM THE SKY.

STREET MUSICIAN 3 AND REALITY OFTEN IS DISMAL

STREET MUSICIAN 4 WHEN YOU CRASH AND BURN FROM THAT HIGH.

### STREET MUSICIANS

'CAUSE IN THIS GAME IT'S ALL ABOUT LUCK.

The Daters reassure each other of their connections.

### NICK/JESSIE

IT'S ALWAYS THE SAME WITH EVERY ROMANCE.

**ERIN/PAUL** 

NOTHING FOR CERTAIN A BIG GAME OF CHANCE.

### STREET MUSICIANS

NEVER FORGET ROMANCE IS A GAME.

### MACIE/LOU

WITH EACH NEW AFFAIR YOU'RE ROLLING THE DICE.

### RACHEL/DOUG

COULD COME UP CRAPS COULD COME UP PARADISE.

### ALL

# THERE ARE NO RULES FOR WINNING THIS GAME. NO RULES YOU CAN EXPLAIN.

### STREET MUSICIANS

### BEWARE...

REWARE

BE SMART... BE CAREFUL WITH YOUR HEART ...

> The next section becomes a 'debate' between Street Musicians and Daters.

### STREET MUSICIANS (DATERS)

BEWARE	*
(SOME LOVERS TAKE TIME TO CHOOSE WISELY)	*
BE SMART	*
(SOME LOVERS JUST JUMP INTO BED	*
THE MATE YOU PICK IS NEVER PRECISELY )	*
BE CAREFUL WITH YOUR HEART.	*
(THE PERSON YOU SAW IN YOUR HEAD.)	*
	*

BEWARE...

(IT'S HARD BUT YOU GOTTA KEEP TRYING) BE SMART...

(AND THERE WILL BE TIMES YOU GET BURNED. OR MAYBE THERE'LL BE TIMES YOU'RE LEFT CRYING)

### BE CAREFUL WITH YOUR HEART.

ALL IN THIS GAME ... IT'S ALL ABOUT ... IN THIS GAME ... IT'S ALL ABOUT ... IN THIS GAME ... IT'S ALL ABOUT ... LUCK.

### STREET MUSICIANS

IT'S ALWAYS THE SAME A PASSIONATE FLAME AND THEN, YOU'RE BACK IN THE GAME ... BACK IN THE GAME.

DATERS WHEN YOU MAKE A DATE YOU CAN'T KNOW YOUR FATE. AND THEN, IT'S SUDDENLY GREAT. WHY DID YOU WAIT?

ALL

IN THIS GAME IT'S ALL ABOUT LUCK!

LIGHTS OUT.

END OF ACT ONE

# ACT TWO

### SCENE I

### LIGHTS UP ON:

The Street Musicians are isolated in a spot.

Song: Act Two Intro

### STREET MUSICIANS

ROMANCE IS A GAME A PASSIONATE FLAME AND THEN--YOU'RE BACK IN THE GAME.

THERE'S ALWAYS A POINT THE GAME'S ON THE LINE. YOU MIGHT SEE IT COMING. THERE'S USUALLY A SIGN. MORE OFTEN THAN NOT... (a warning... rit) IT CATCHES YOU BLIND.

# LIGHTS UP FULL

Jessie is busy working at JAVA/JIVE. Lou enters. He seems a little nervous.

# JESSIE

Hey, Lou--

LOU Hi, Jessie. Does this shirt look okay with these pants?

### JESSIE

It's fine.

LOU

Casual but not sloppy?

JESSIE

Very nice.

Thanks. How's my hair?

JESSIE

LOU

You're looking good, Lou. What's going on?

LOU I have a lunch date and I'm kind of out of practice and not up on the style or anything so I'm kind of a wreck.

JESSIE You'll do fine. You're a likable, lovable guy. Enjoy.

Thanks.

Lou starts to go.

JESSIE

LOU

And, Lou --

Lou stops.

JESSIE (CONT)

Gay guys don't automatically have good taste.

Okay--

Lou exits crossing Nick who enters. Jessie puts a cup on the counter.

NICK

Thanks.

JESSIE

Knew you were coming. Hey, good news. I don't have to work Saturday so I thought it might be cool to catch the concert in the park.

NICK

That would be cool. But I can't Saturday. My cousin, Lina, is getting married in Newark and I have to go.

JESSIE

You didn't say anything before.

LOU

### NICK

I thought you were going to be working so there was no point.

### JESSIE

Okay. So now I'm not. You want a date?

# NICK

I already RSVP'd for one.

# JESSIE

I see. You know if you had asked me, I could have gotten the day off.

# NICK

Didn't think of that.

# JESSIE

Didn't think of it or didn't want to deal with it?

### NICK

Look, this is all very new for me, Jessie. I don't know that I'm ready to spring us on my family.

# JESSIE

You're kidding, right? I mean, are we a couple or are you just playing gay?

# NICK

That's not fair.

JESSIE Yeah, it is. You're gay when it's convenient for you.

Song: Coming Out (reprise)

# JESSIE (CONT) WE HAD OUR BIG CHANCE

# TO START A ROMANCE.

### NICK

Jessie--

### JESSIE

IF I'M NOT YOUR GUY LET'S JUST SAY GOODBYE.

I'M IN THIS FOR REAL THIS IS WHO I AM.

# JESSIE (CONT)

# THAT'S JUST HOW I FEEL.

# SO GO TO YOUR WEDDING SAY HI TO THE BRIDE. BUT DON'T CALL WHEN YOU'RE BACK DON'T PLAY WITH MY PRIDE.

NICK

Jessie--

# JESSIE

# 'CAUSE I'M NOT HAPPY--(calling) Carol, cover me. I'm taking a break.

Jessie angrily leaves Nick behind.

LIGHTS OUT.

### SCENE II

# LIGHTS UP ON:

The girls' apartment. Kelly is reviewing and marking her script. There's a knock on the door. Kelly opens the door and Susan is there. She looks very upset.

### KELLY

Mom... This is a nice surprise.

SUSAN I was in the city to meet with your father at my lawyer's office.

### KELLY

And...?

# SUSAN

I wanted to let you know that we signed the papers today.

KELLY So, you're actually going to do this? Divorce dad?

### **SUSAN**

It's for the best, Kelly.

### **KELLY**

How is it for the best? I don't get it, Mom. Everything seemed good. How does that change? Do you and dad hate each other now?

SUSAN No. No hate. No love. Nothing at all emotional.

### **KELLY**

Was I missing something? What happened?

### SUSAN

Kelly...

# KELLY

No seriously... What really happened with you and dad? I can't believe that dad would have cheated on you.

### SUSAN

He didn't. His only mistress is his work.

# KELLY

Did you cheat on him?

### SUSAN

No.

# KELLY

That's it -- 'No' I think I deserve to understand. I mean, it's my life, too, right?

SUSAN Things happen, Kelly, things happen. Just the way it is.

# KELLY

Is that what I have to look forward to? 'Things happen...'

### **SUSAN**

Kelly... you're young. You'll understand when you're older.

KELLY I'd like to understand now before I make that same mistake.

# SUSAN

It wasn't a mistake. In the beginning, we believed it was forever... that we made a commitment to each other.

Song: Things Happen

### KELLY

WHAT IS FOREVER IF FOREVER DOESN'T LAST? WHAT GOOD IS A PROMISE IF IT ISN'T HARD AND FAST? MAYBE I'M TOO YOUNG MAYBE TOO NAIVE BUT I CAN'T BELIEVE THE ANSWER TO THESE QUESTIONS CAN BE... "THINGS HAPPEN."

WHAT GOOD ARE COMMITMENTS IF COMMITMENTS DON'T COME TRUE? WHY WOULD I FALL IN LOVE TO END UP A MESS LIKE YOU? MAYBE LOVE'S A MYTH.

\*

### **KELLY (CONT)**

# MAYBE LOVE'S ARCANE OR IT'S SO MUNDANE THE ANSWER REMAINS AS INANE AS... "THINGS HAPPEN."

SUSAN	*
	*

# KELLY

An answer... that's all I want. An answer...

Kelly...

### SUSAN

AT THREE, THE THINGS YOU ASKED ME WERE SO EASY TO EXPLAIN: WHY THE SKY IS BLUE? WHERE THE OCEAN ENDS? WHO MAKES ALL THE RAIN?

AT TEN, THE THINGS YOU ASKED ME HAD BECOME MUCH MORE COMPLEX: AM I REALLY REAL? WHERE DO ANGELS LIVE? WHERE DO WE GO NEXT?

SIMPLE ANSWERS. SIMPLE QUESTIONS. BUT WITH TIME THE QUESTIONS TURNED FROM WONDERS AND CURIOSITIES TO MORE INTIMATE CONCERNS. AND I HAD FEWER ANSWERS AND THIS TIME I HAVE NONE. I ONLY KNOW WHAT I HAVE LEARNED--TWO CAN LIVE -- AS LONELY -- AS LONELY ----AS ONE.

### KELLY

Oh, Mom...

### **SUSAN**

AND YOU DON'T KNOW WHY AND YOU DON'T KNOW HOW YOU ONLY KNOW \*

\*

# SUSAN (CONT)

# THE END HAS BEGUN AND IT HURTS TO REALIZE, THAT... TWO CAN LIVE -- AS LONELY -- AS LONELY ----AS ONE.

Kelly is touched by this. She embraces Susan

### KELLY

I'm sorry if I hurt you. I'm just so frustrated seeing you both in so much pain.

SUSAN It's as confusing to me as it is to you. I only know that it's time to move on.

KELLY Don't close the door totally, okay? Maybe there's a way...

### **SUSAN**

I'd be lying if I told you that was possible.

Song: Things Happen (reprise)

# KELLY

I KNOW YOU THINK THAT'S 'SO' ALTHOUGH WE BOTH KNOW... THINGS HAPPEN.

Susan smiles and embraces Kelly.

LIGHTS FADE.

# SCENE III

### LIGHTS UP ON:

### Macie and Lou are strolling past a small park.

### MACIE

That was a nice lunch. Thank you, Lou.

LOU

You're welcome. I'm just happy I didn't spill Bolognese sauce on my shirt.

# MACIE

(laughs)

That's cute.

(pause)

Actually, you did.

LOU

# (looks down)

Ah, crap.

### MACIE

So... are we going to do this again? Or am I just a one lunch stand?

LOU

I was hoping we might, but I didn't want to seem too eager.

MACIE Why not? Have you discovered the fountain of youth, or something?

LOU

It's just... you know... you're a very nice woman so I didn't want to be pushy.

### MACIE

Lou, I like you. I feel lucky to have met you. We're in our seventies. We're older than rock and roll. At this age, hesitation could mean--

Lou pulls Macie to him and kisses her on the lips. They break. Lou regards her for a sign of displeasure. Macie hesitates, then...

### MACIE (CONT)

Good. You got my message.

# LOU

You're right. We're not young. We'd be silly to pass up this opportunity.

### MACIE

In that case, there are things I need to know.

### LOU

Like what?

# MACIE

Health ...

# LOU

Oh that.... I was faithful to Ellie and nothing since she passed.

# MACIE

Actually, I'm more concerned with health issues that... Let's put it this way. You have anything that might kill you?

### LOU

Oh that... well... Lou is not ready to leave the building. Thank you. Thank you very much.

Song: Malady Rock

A BEE BOP A LU LA A BIM BAM BOOM I GOT ALL THE ACHES AND PAINS OF THE BABY BOOM. OH, LAWDY, GOTTTA LIVE IN THIS BODY CAN'T TURN BACK THE CLOCK SO I'M DOIN' THE MALADY ROCK.

I DON'T ALWAYS HEAR THINGS MY VISION'S NOT ACUTE AND SOMETIMES AFTER DINNER, I JUST HAVE TO TOOT. OH, LAWDY, GOTTTA LIVE IN THIS BODY CAN'T TURN BACK THE CLOCK SO I'M DOIN' THE MALADY ROCK.

Now you

MACIE MY HANDS ACHE FROM ARTHRITIS. AND YOU SHOULD KNOW, I SNORE. THEN THERE'S MY LEFT MENISCUS THE DOC SAID I TORE. OH, LAWDY, GOTTTA LIVE IN THIS BODY CAN'T TURN BACK THE CLOCK SO I'M DOIN' THE MALADY ROCK.

LOU

THERE ARE FOLKS WHO WHINE AND RAGE WHEN THEIR BODY STARTS TO SHOW ITS AGE FOR ME THAT'S JUST ANOTHER STAGE 'CAUSE THIS OL' BOY STILL ROCKS LIKE HE'S MIDDLE-AGED. OH,OH,OH..

Watch me now!

Lou does a half-hearted leap as if he's going to land in a split but he stops still standing, legs apart.

LOU (CONT)

You get the idea.

### MACIE

And you avoid the emergency room.

### LOU/MACIE

OH, LAWDY, GOTTTA LIVE IN THIS BODY CAN'T TURN BACK THE CLOCK SO WE'RE DOIN' THE MALADY ROCK.

LOU

I TAKE PILLS FOR MY PRESSURE AND A STATIN FOR MY PLAQUE GOT A DISC THAT'S BULGING SOMEWHERE IN MY BACK. OH, LAWDY, GOTTTA LIVE IN THIS BODY CAN'T TURN BACK THE CLOCK SO I'M DOIN' THE MALADY ROCK. \*

# MACIE

I'VE A TOUCH OF CATARACTS SOME OSTEOPOROSIS I'VE SEASONAL ALLERGIES AND THAT'S MY DIAGNOSIS. OH, LAWDY, GOTTTA LIVE IN THIS BODY CAN'T TURN BACK THE CLOCK SO I'M DOIN' THE MALADY ROCK.

Song changes to SPOKEN WORD 1950s rock style.

#### MACIE (CONT) \* THERE'S STILL ONE THING WE HAVEN'T DISCUSSED. \* IT'S THAT THING THAT MAKES LIFE GRAND. \* LOU \* YOU MUST MEAN THAT SPECIAL 'THANG' \* 'TWEEN A WOMAN AND A MAN? \* MACIE \* I HOPE YOU'LL FIND \* THAT LOVIN'S STILL A THRILL. \* LOU \* JUST NEED A GLASS OF WINE \* AND THAT MAGIC LITTLE PILL.

Back to melody...

### LOU/MACIE

OH, LAWDY, GOTTTA LIVE IN THIS BODY CAN'T TURN BACK THE CLOCK SO I'M DOIN' THE MALADY ROCK.

They dance then...

### LOU

Can we sit down for a minute?

83.

\*

\*

\*

### MACIE

Sure.

# LOU

(out of breath)

Whew... How does Mick Jagger keep doing this?

They sit on a bench. They each take some deep breaths, then...

### MACIE (CONT)

You okay?

# LOU

Good to go.

### LOU/MACIE

A BEE BOP A LU LA A BIM BAM BOOM I GOT ALL THE ACHES AND PAINS OF THE BABY BOOM. OH, LAWDY, GOTTTA LIVE IN THIS BODY CAN'T TURN BACK THE CLOCK SO WE'RE DOING THE MALADY ROCK. CAN'T TURN BACK THE CLOCK SO WE'RE DOING THE MALADY ROCK. CAN'T TURN BACK THE CLOCK SO WE'RE DOING THE MALADY ROCK.

LOU I'M DOING THE MALADY ROCK AND ROLL THAT'S ALL I'VE GOT.

As Lou spins Macie in their dance...

LIGHTS OUT.

### SCENE IV

A recording studio. Rachel is standing at the microphone and a headset is draped around her neck. She reads the sheet music on the stand in front of her and indistinctly sings the melody.

### VOICE ON A SPEAKER

Sorry about the delay, Rachel. The other half of your duet is running late.

### RACHEL

No problem. I really appreciate the chance to do this demo.

### VOICE ON A SPEAKER

Wasn't my idea, but you're welcome.

Rachel's cell rings. She pulls it out and answers.

### RACHEL

Hi, Doug... No, we haven't started. What's up?... This evening? I don't know what time we'll finish here, but... yeah, pizza would be great. I'll call you when I'm finished... You, too.

Rachel disconnects and silences her phone. Adam enters the studio.

# ADAM

Talking with your 'nice guy'?

### RACHEL

(silencing phone)

What are you doing here? If you don't mind I'm working.

### ADAM

I know. You're working with me. I'm the song writer and the other half of the duet and I'm the one who asked for you.

### RACHEL

What? Why?

ADAM Soho I think you'ro r

I saw you sing at that club in Soho. I think you're really good.

### RACHEL

Oh... thanks...

### ADAM

Least I could do. So is that key okay for you?

### RACHEL

Yeah, I think so.

### ADAM

(to Street Musicians)

Cool. Okay, guys, let's lay one down.

The Street Musicians start into a kind of pop rock ballad.

Song: Reason To Be

### RACHEL

YOU'VE TRAVELED THE GLOBE, DOVE UNDER THE SEA, YOU'VE JUMPED OUT OF A PLANE, ALWAYS WANTING TO BE... TO BE FREE.

### ADAM

I'VE HIKED THE GREAT WALL. WATCHED ELEPHANTS ROAM. I'VE CLIMBED HIGH IN THE ANDES. ALWAYS HOPING TO FIND MY TRUE HOME

### RACHEL

SO LET ME BE YOUR REASON TO BE NO NEED TO GO SEARCHING OVER THE SEA. 'CAUSE I'M RIGHT HERE BESIDE YOU MY LOVE IS FREE. YES, I'M RIGHT HERE BESIDE YOU. JUST LET ME BE... YOUR REASON TO BE.

### ADAM

THERE'S SOMETHING I NEED BUT CAN IT BE FOUND? THIS LIFE IS SO CONFUSING TILL I'M... HOMEWARD BOUND. RACHEL

SO JUST LET ME BE YOUR REASON TO BE NO NEED TO GO SEARCHING OVER THE SEA 'CAUSE I'M RIGHT HERE BESIDE YOU MY LOVE IS FREE. YES, I'M RIGHT HERE BESIDE YOU JUST LET ME BE... YOUR REASON TO BE.

Bridge:

YOU'VE SPENT YOUR DAYS SEEKING ANSWERS TO QUESTIONS YOU HOLD IN YOUR HEART. I CAN HELP YOU FIND ANSWERS TAKE MY HAND AND WE WILL START.

'CAUSE I'M RIGHT HERE BESIDE YOU MY LOVE IS FREE. YES, I'M RIGHT HERE BESIDE YOU

RACHEL (ADAM)

JUST LET ME BE... (YOU'LL ALWAYS BE...) YOUR REASON... (MY REASON...)

# TOGETHER

...TO BE.

The music ends.

### ADAM

Nice job. Told you, you were a risk taker.

# RACHEL

I'm impressed. I didn't even know you were a song writer.

ADAM Trying to be. In the meantime, I sell a lot of real estate. Did you like the song?

# RACHEL

I really did. I just didn't expect something like this to come out of someone like you.

# ADAM

We all have our disguises.

VOICE ON A SPEAKER

You want to hear a playback, Adam?

# ADAM

I'll come in there.

(to Rachel)

So... think about dinner.

Adam starts to leave.

# RACHEL

Adam... a girl has to eat.

# ADAM

Great.

Adam exits the studio. Rachel looks pleased.

LIGHTS FADE.

# SCENE V

# LIGHTS UP ON:

ERIN * That was nice. PAUL Yep. ERIN You know, we're really lucky to have found each other. PAUL *
PAUL * Yep. * ERIN * You know, we're really lucky to have found each other. *
Yep. * ERIN * You know, we're really lucky to have found each other. *
You know, we're really lucky to have found each other. *
You know, we're really lucky to have found each other. *
PAUL *
I know. *
ERIN *
I think we're really a good couple. Don't you? *
PAUL *
I do, Erin. I am so happy to be with you. *
ERIN *
Awwwww *
Erin rolls over and kisses Paul. She rolls back *
content. Paul is preparing to fall asleep until * <u>Song: Your Ceiling</u>
ERIN
I REALLY LIKE YOUR CEILING.
PAUL IT'S JUST A NORMAL CEILING.
ERIN
(pointing)
DO YOU SEE THE MAP OF SPAIN? * OH, WAIT, OH, NO IT'S FRANCE.

# PAUL

# (looking) THAT'S JUST THE PLASTER PEELING.

### ERIN

# I REALLY LIKE YOUR CEILING. IT'S WITNESSED OUR ROMANCE.

# PAUL I'M STARTING TO GET SLEEPY.

### **ERIN**

(kisses him)

Okay. Sweet dreams.

Paul readjusts until he has found his comfortable position. He pulls the covers close and nestles down into his pillow. The tone of the song becomes more pointed.

# ERIN (CONT) I WISH THIS WAS MY CEILING TO WAKE TO EVERY DAY.

Paul rises slightly.

### PAUL

# (cautiously) YOUR PLACE HAS A NICE CEILING.

### ERIN

# YOURS HAS A LOVING FEELING. LET'S GO TO SLEEP, OKAY?

Erin nestles down into the covers and curls up with her pillow. Paul slowly sits up. After a moment, he turns on a lamp.

### ERIN

Something wrong?

### PAUL

I think we should talk ceiling.

Paul gets out of bed with his back turned towards Erin. The music takes a more serious turn. It's one of those conversations, one wishes to avoid. Paul is trying to figure how to approach this conversation. Erin sits up waiting and watching Paul's body language. After a moment, he turns back towards her

# PAUL (CONT)

LIFE SINCE I MET YOU IS HEAVEN. I THINK WE MAKE A GOOD PAIR. WHY CHANGE IT WHEN IT'S ALL WORKING? I LIVE HERE. YOU LIVE THERE.

### ERIN

WHY WAIT, IF YOU SAY IT'S WORKING? UNLESS YOU THINK IT'S A TRICK. I'M NOT ASKING YOU TO MARRY. WHY ARE YOU BEING A DICK?

### PAUL

IT'S TOO SOON. TOO FAST. THERE'S TOO MUCH I HAVEN'T DONE.

LET'S SLOW DOWN STEP BACK IF IT'S REAL, WE'LL HAVE A GOOD RUN.

### ERIN

'If it's real...'? Well, aren't I the fool.

Erin gets up and throws a coat on over her sleepwear and gathers up her clothing.

PAUL

You're not a fool, Erin. I'm just being realistic. It's not time for that much commitment.

### ERIN

I'VE BEEN PLAYED BEEN LAID WHY SHOULD I EXPECT MORE THAN THAT.

### PAUL

That's not fair.

# ERIN

WE'LL SLOW DOWN STEP BACK CALL ME. YOU KNOW WHERE I'M AT.

### PAUL

Erin... wait...

Erin leaves.

### PAUL (CONT)

(not angry; feeling lost but determined)

DAMNED IF I DO DAMNED IF I DON'T DAMNED IF I HAVE A CLUE. I'M NOT PLAYING GAMES I HAVE ZIP TO MY NAME. I OWN BRUSHES AND PAINTS AN EASEL, FIVE SHIRTS AND THREE PAIR OF WORN OUT SHOES. FOR ME THAT'S OKAY I CAN LIVE THAT WAY AND I WON'T WALK AWAY FROM MY DREAM.

BUT DOES THIS DREAM REALLY MEAN THAT I MUST WALK AWAY FROM YOU? IS IT TRUE? IS IT TRUE? IF IT IS THEN THAT'S WHAT I HAVE TO DO.

Paul collapses on the bed. Music carries over into the next scene.

A street quiet and abandoned. Erin is walking along. She stops and looks up towards Paul's apartment. ERIN

I SEE THE LIGHT ON YOUR CEILING. DON'T KNOW IF I WAS RIGHT. HAVE I BEEN SO WRONG HAVE I BEEN STRUNG ALONG? AM I PUSHING TOO HARD? DID I THINK THIS THROUGH? WAS I LOOKING FOR A FIGHT? NO. THIS ISN'T WRONG THAT'S WHERE I BELONG. I WILL NOT HIDE AWAY HOW I FEEL.

BUT IF IT'S ONLY ME...? DOES THAT MEAN I MUST WALK AWAY FROM YOU? IS IT TRUE? IS IT TRUE? IF IT IS WHAT WILL I DO WITHOUT YOU?

> As Erin looks up at Paul's window, the light goes out. Erin hesitates a moment then begins to walk away. Out of the shadows, Doug enters. He sees Erin.

### DOUG

Erin...?

ERIN (low energy)

Oh, hi, Doug.

### DOUG

You okay?

### ERIN

Not really. Paul and I -- Anyway --

DOUG

I'm sorry. Have you seen Rachel? She was supposed to call me about getting together.

ERIN

No. She was going out tonight and I assumed it was with you.

### DOUG

No. Not me.

### ERIN

I'm sure everything's okay.

# DOUG

Yeah. I hope. You know what... love shouldn't be this complicated. There are days, everything's great. Then there are days when I haven't a clue what's going on.

### ERIN

Maybe we make too much of it.

### DOUG

Maybe. You want me to walk you home?

### ERIN

No, I'm good. Thanks.

Doug, looking confused, walks off. Erin sees how hurt Doug is.

### ERIN (CONT)

What am I doing?

Erin charges back to the apartment and barges in. Paul is moping in bed and is startled by her return.

### PAUL

Erin...? What...?

Erin goes to him with great determination.

### Song: A Special Kind of Guy (Reprise)

### ERIN

YOU ARE THE MAN THAT I DESIRE, WHO LEAVES ME FLUSHED AND REELING. IT'S YOU MY HEART REQUIRES AND NOT YOUR PEELING CEILING.

YOU'RE THE MAN, THE MAN FOR ME. I FOUND MY SPECIAL KIND OF GUY.

# PAUL THAT'S WHO I WANT TO BE YOUR SPECIAL KIND OF GUY.

Paul and Erin kiss and fall into bed.

LIGHTS FADE.

### SCENE VI

# LIGHTS UP ON:

It's late. Rachel's bedroom is illuminated by the moon and a soft lamp. Rachel is in her bed having just had sex with Adam. His clothes are on the floor. Off stage a flush is heard. Adam enters in his boxers. He starts searching around in the dark.

### RACHEL

What are you doing?

### ADAM

Looking for my phone. Got it.

He finds his phone.

### RACHEL

Come back to bed. Might have a little surprise for you.

### ADAM

I'll bet you do. But I've gotta get going.

Adam begins to dress.

### RACHEL

Not going to stay the night?

### ADAM

Early appointment in the morning.

RACHEL

Okay. What are you doing tomorrow after work?

ADAM Listen, don't take this the wrong way. I think you're great...

### RACHEL

Oh shit...

### ADAM

I'm just not looking for a relationship or anything at the moment.

### RACHEL

So I'm not going to see you again.

# ADAM

I didn't say that.

### RACHEL

Yeah, you did. You just didn't have the balls to actually say it.

### ADAM

You know what, Rachel, I don't know why you put on this show about caring about 'tomorrow'. You are clearly a person who lives for today. So I think it's more than a little hypocritical to get pissed off at me for being exactly like you.

### RACHEL

You don't know me.

### ADAM

Not sure you do either. I'll call you.

### RACHEL

Don't.

Adam exits. As Adam leaves the apartment, he comes face-to-face with Doug who was approaching the apartment. They stare a moment at each other. Adam smiles and pushes past Doug and leaves. Doug hesitates then shakes his head and leaves. In the bedroom, Rachel gets out of bed and puts on a robe.

Song: Rachel's Turn

### RACHEL (CONT)

OKAY. NONE OF THIS MEANT A THING. I DON'T CARE. YOUR LOSS. I WASN'T LOOKING FOR A RING. I SWEAR. YOU'RE JUST A TOY AND I REALLY DON'T NEED SOME ARROGANT-HEADED BOY. SO ADIOS TO YOU AND YOUR PATHETIC ASS. NO TEARS. YOU'RE REALLY NOT WORTH THE PAIN. SO GET LOST. WHO CARES? TO WASTE TIME ON YOU'S INSANE RACHEL (CONT) I TOSSED YOU OUT WITH THE REST OF THE TRASH THAT'S WHERE YOU BELONG. IF YOU'RE CONFUSED, I'LL EXPLAIN--

SEE YOU NEVER AND NEVER'S STILL TOO DAMN SOON.

WITH ALL THAT I'VE GOT, THERE'LL BE MEN STANDING IN LINE WAITING TO HAVE ME, THEY'LL BE WAITIN' AND DYIN'. I'LL BRUSH MY HAIR, PUT ON SOME LIPSTICK THROW THEM A SMILE THEN LEAVE THEM HEARTSICK. 'CAUSE I'M THE ONE THEY ALL WANT, THEIR FANTASY HOT CHICK. BUT THEY CAN'T HAVE ME 'CAUSE THEY DON'T MEAN DICK. BUT THEY CAN'T HAVE ME 'CAUSE THEY DON'T MEAN DICK.

> Rachel begins to energetically and angrily brush her hair, then she stops staring at her reflection in the mirror.

RACHEL (CONT)	*
WHO IS THAT GIRL?	*
IS THAT ME?	*
IS SHE REALLY THE WOMAN I WANT TO BE?	*
WHAT AM I DOING?	*
WHY AM I AFRAID?	*
I'M NOT LIVING MY LIFE.	*
IT'S ALL A FOOLISH CHARADE.	*
	*

TIME TO GIVE UP, GROW UP, 'FESS UP... TO ADMIT THAT I ALWAYS TEND TO MESS UP. IT'S TIME TO FACE THE FACTS, FALL BACK, NO SLACK BE BRAVE GET MY LIFE BACK ON TRACK. \*

\*

\*

\*

RACHEL (CONT) IT'S TIME TO BE GREAT CLEAN SLATE DON'T WAIT TO ADMIT ALL YOUR FEARS ARE JUST DEAD WEIGHT IT'S TIME TO OPEN EYES GET WISE NO LIES **BE STRONG** YOU CAN DROP THE DISGUISE ... (a turn to determination) THROW DOWN YOUR BRUSH, FORGET THE LIPSTICK NO MORE FAKE SMILES THAT LEAVE YOU HEARTSICK. 'CAUSE IF ALL THAT THEY WANT IS A FANTASY HOT CHICK WELL THEY CAN'T HAVE ME I'M DONE WITH THIS SHIT.

LIGHTS OUT.

# SCENE VII

The coffee hangout. Nick enters the coffee place and approaches Jessie who is working.

### NICK

Hi. I was hoping you would be here.

### JESSIE

And here I am.

### NICK

Can we talk?

### JESSIE

Okay.

(calls)

Carol, cover me for a few minutes.

Nick and Jessie exit and walk down the street silently.

# STREET MUSICIANS

IN THIS GAME WE ALL MAKE MISTAKES TO AVOID HEARTBREAK REQUIRES GIVE AND TAKE.

# NICK

Jessie... I kind of freaked the other day. I'm sorry.

# JESSIE

That really hurt. I'm not pushing you, Nick. I know how hard it can be.

### NICK

I want you to know that is not how I feel. I do want to be with you.

### JESSIE

What can I do?

### NICK

Have patience...?

NICK (CONT) EVERY MORNING IN THE MIRROR MY EYES ASK THE SAME QUESTION. WHO ARE YOU STANDING THERE WITH THAT VAGUE AND LOST EXPRESSION?

I'M STILL SEARCHING TO DEFINE ME TO PUT THAT OLD ME BEHIND ME. AND IT'S HARDER THAN I THOUGHT IT WOULD BE. BUT PLEASE UNDERSTAND. I'M A ONE MAN MAN AND YOU'RE THE ONE MAN I'D LIKE FOR ME.

### JESSIE

If you want me, you've got me.

Jessie embraces Nick.

# STREET MUSICIANS

IT MIGHT ALL WORK OUT IT MIGHT ALL SUCK BUT IN THIS GAME... YOU MAKE YOUR OWN LUCK.

LIGHTS UP ON:

# LIGHTS UP ON:

# Kelly is hustling Rachel along a dark street.

### RACHEL

What are you doing? Why are we down by the river?

### KELLY

Thinking of throwing your sorry ass in, but I don't want to add to the pollution.

### RACHEL

Back off, Kelly. I know I screwed up...

# KELLY

"Screwed up...?" You're a disaster. You had a good thing and you crapped on it to satisfy you own "libidinous whims."

### RACHEL

You're the one who thinks love sucks so what do you care?

# KELLY

Because I dream of having what you had. I want someone to show me that love does not suck. But I haven't found that person.

### RACHEL

Because you don't want to.

# KELLY

Despite my well-known attitude about love, I do want to find that person. I would like very much to find that person. You found that person. You blew it. Now you fix it.

### RACHEL

How? How am I supposed to do that?

Erin enters hustling Doug along.

# KELLY

(mock surprise)

Erin...!

# ERIN

(mock surprise) Kelly...! Didn't expect to run into you here. You want to get a drink?

### KELLY

Great idea.

# Erin and Kelly start to leave.

ERIN

# (to Doug and Rachel)

We won't be long.

# KELLY

Fix it.

Erin and Kelly exit. Doug and Rachel stand uncomfortably looking at each other. The Street Musicians stroll by pretending not to notice the couple.

### STREET MUSICIANS

WORDS NEVER SAID NEVER ARE HEARD. BE STRONG TAKE THE BLAME FOR THE SHIT THAT YOU STIRRED. AND *THAT* IS A RULE FOR PLAYING THIS GAME.

### RACHEL

I've been calling you...

# DOUG

I know.

### RACHEL

There's nothing I can say to make this better. What I did was wrong and hurtful and...

### DOUG

Rachel... you don't owe me anything except honesty. If I'm not what you're looking for, you could have just told me. It would have hurt, but it would have hurt a lot less than what you did.

# RACHEL

I am really sorry, Doug.

### DOUG

I don't want to lose you but I'm not really into heartbreak. (a beat) I don't get it, Rachel. This is not the you I thought I knew.

# RACHEL

The "prize in any guy's eyes"?

### DOUG

Yeah. The prize.

### RACHEL

I wish I was that person... I want to be that person... but I'm not. I don't know who I am...

Song: Do I Matter?

### RACHEL

# DO I MATTER?

WHAT CAN YOU DO WHEN THE PERSON WHO'S YOU IS SOMEONE YOU FEEL YOU MUST HIDE?

WHAT CAN YOU DO WHEN THE PERSON WHO'S YOU IS SOMEONE WITH NO ONE INSIDE?

# DO I MATTER?

IN MY LIFE I'VE LET OTHERS DEFINE ME: 'WITHOUT WORTH, DISAPPOINTMENT, DISGRACE'. I WANTED SOMEONE TO HOLD ME, A LOVING AND CARING EMBRACE. WASN'T TO BE... FOR ME... NOT MY FAMILY.

THERE ARE MOMENTS I DOUBT THAT I'M LIVING, I NEED PROOF THAT I EVEN EXIST, THEN SOMEONE TELLS ME THEY WANT ME... I'M UNCERTAIN BUT THEY INSIST. SO I AGREE...

### RACHEL (CONT)

THINKING... SOME BODY WANTS ME.

THEN IT'S OVER LEAVING ME SADDER. AND I WONDER WILL I EVER MATTER?

ALL MY LIFE THERE'VE BEEN PEOPLE WHO HURT ME. THEN SOMEONE LIKE YOU COMES ALONG, BUT I HAVEN'T LEARNED HOW TO TRUST SO I THINK THIS HAS TO BE WRONG. FEELING DISGUST I DO WHAT I THINK I MUST.

WHAT CAN YOU DO IF THAT PERSON IN YOU BELIEVES NO ONE'S ON HER SIDE.

ALL YOU CAN DO, FOR THE PERSON WHO'S YOU, IS TRY TO PROTECT YOUR PRIDE.

SO YOU LET HOPE FALL AND BE SHATTERED HURTING THE ONE FOR WHOM YOU MATTERED.

AND WHO TRULY MATTERED TO YOU.

DOUG

(touched)

Rachel...

Doug realizes there is nothing he can say. After a moment, he steps towards Rachel, hesitates, then takes her in his arms.

LIGHTS FADE.

# LIGHTS UP ON:

We are back on the roof top where the play started. A party is in progress. Perhaps floats from the Thanksgiving Day parade pass by upstage only the tops being visible.

Song: Finale

### STREET MUSICIANS

ROMANCE IS A GAME COMPLETELY INSANE BUT YOU GET THE BLAME IF YOU CHOOSE TO ABSTAIN.

DOUG

THERE ARE THOSE WHO RUN FROM IT AND THOSE WHO RUN TO IT BUT EVERYONE KNOWS IT WAITS SOMEWHERE.

PAUL

THE STORY'S THE SAME FROM THE BRONX TO BAHRAIN WE ALL WANT A LIFE WE CAN SHARE.

KELLY

EIGHT MILLION PEOPLE IN NEW YORK CITY EIGHT MILLION CHANCES TO CHOOSE ONLY ONE.

NICK

SAY YOU'RE LOOKING FOR SOMEONE WITTY AND PRETTY

YOU FEEL DEFEATED BEFORE YOU'VE BEGUN.

RACHEL

THREE HUNDRED MILLION ACROSS THE U.S. THREE HUNDRED MILLION TO CHOOSE ONE GOOD MATE.

ERIN

HOW YOU WILL FIND HIM IS ANYONE'S GUESS THEN, YOU FIND HIM, AND HE'S IN THE WRONG STATE.

### STREET MUSICIANS

AND WHEN IT SEEMS GRIM, YOU MIGHT WANT TO GIVE IN WE SAY, DON'T BE THAT WAY. FOR EACH YANG THERE'S A YIN BUT YOU'VE NO CHANCE TO WIN, IF YOU AREN'T WILLING TO PLAY.

DOUG

SO TAKE SOMEONE'S HAND

JESSIE

LOVE CAN BE GRAND

NICK

IT JUST CAN'T BE PLANNED

ERIN OR CALLED UP ON DEMAND

PAUL

THERE'S PLENTY OF CHANCE TO MISUNDERSTAND

MACIE 'CAUSE LOVE CAN BE REAL OR FANTASYLAND

RACHEL SO LET'S WRAP THIS UP WHERE WE BEGAN...

ALL

WE ALL NEED ROMANCE SO WE RISK THE CHANCE THAT WE'LL END UP IN PAIN COMPLETELY INSANE. IN THIS... CONFUSING, SEDUCTIVE, BEMUSING, ADDICTIVE, MISERABLE, DISTRESSING, SUPERBLY, HEART-BREAKING... ...GAME. LOU

Are you feeling lucky?

ALL

IN THIS GAME, IT'S ALL ABOUT LUCK!

END OF THE PLAY