

FOREVER

A New Musical Play

By

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ACT ONE

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|-------------------------------------|--------------------------------|--------------------------|
| 1. MADISON SQUARE GARDEN, 2000 | #1. "ROCK 'N' ROLL FOREVER" | Dorian & Trio (p. 4) |
| 3. A COFFEE HOUSE, 1965 | #2. "OH, JIMMY" | Marvin (p. 7) |
| | #3. "EYE OF THE STORM" | Dorian (p. 9) |
| 4. PETTUS BRIDGE, 1965 | #4. "CROSSIN' OVER" | Vanes & Ensemble (p. 12) |
| 5. BESSIE'S APARTMENT | #5. "TODAY" | Bessie (p. 18) |
| 6. SELMA, ALABAMA | #6. "WHITE KNIGHT" | Dorian & Sybil (p. 21) |
| 7. WASHINGTON SQUARE PARK | #7. "TIME" | Henry (p. 24) |
| | #8. "WHITE KNIGHT" (Reprise 1) | Dorian (P. 26) |
| 8. BESSIE'S APARTMENT | #9. "THE WISH" | Dorian (p. 29) |
| 9. A SOUND STAGE | #10. "ROCK 'N' ROLL FOREVER" | Dorian (p. 30) |
| 10. THE VANE RESIDENCE | #11. "WHITE KNIGHT" (Rep. 2) | Sybil (p. 33) |
| 11. A BUS TO NYC | #12. "WHEN I FIND MY MAN" | Sybil & Trio (p. 37) |
| 12. HENRY'S OFFICE (Smashed camera) | | |
| 13. A SUBWAY STATION, NYC | #13. "SYBIL'S SUICIDE" | Instrumental (p. 44) |
| 14. DORIAN'S TOWNHOUSE | #14a. "THE CHANGE, Part One" | Dorian (p. 45) |
| | #14b. "THE CHANGE, Part Two" | Dorian (p. 47) |
| 15. MONTAGE (1965-1978) | #15. "DOWN, DOWN, DOWN" | Company (p. 48) |

ACT TWO

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|--|--------------------------------|--------------------------------------|
| 1. VIETNAM MEMORIAL (1999) | #16. "FORGOTTEN MEN" | James, et. al. (p. 54) |
| 2. MONTAGE | | |
| 3a BESSIE'S APT. / 3b. DORIAN'S TOWNHOUSE | | |
| | #17. "THINGS I NEVER SAID" | Bessie & Dorian (p. 60) |
| 4. THE BAR AT THE PALM / DORIAN'S TOWNHOUSE / ONE POLICE PLAZA | | |
| | #18. "WHERE'S BESSIE?" | Company (p. 67) |
| 5. ONE POLICE PLAZA (Interview with Annie) | | |
| 6. REHAB CLINIC | #19. "GONE IS THE LIGHT" | James & Rev. Vane (p. 76) |
| 7. ONE POLICE PLAZA (Interview with Henry) | | |
| 8. HENRY'S OFFICE | #20. "IT GETS OLD" | Henry (p. 82) |
| 9. TOWNHOUSE | #21. "SECOND CHANCE" | Annie, Dorian Sybil & Bessie (p. 85) |
| 10. JAMES'S APARTMENT, OCTOBER 1999 | | |
| | #22. "WHITE KNIGHT" (Recorded) | Dorian (p. 88) |
| | #23. "GONE IS THE LIGHT"(Rep.) | James (p. 89) |
| 11. BACKSTAGE, MADISON SQUARE GARDEN, 2000 | | |
| | #24. "SHOWDOWN" | Dorian & Henry (p. 92) |
| 12. CENTRAL PARK | #25. "FINALE" | Company (p. 95) |

THE CAST OF CHARACTERS

THE PRINCIPALS

DORIAN GRAY

A great looking, incredibly talented rock star. He appears to be in his early 20s.

HENRY WOTTON

A British rock entrepreneur. Dorian's manager. Ages from his 30s to his 70s.

BESSIE HALLWARD/ANNIE HALLWARD

BESSIE is a talented, then world famous photographer. Ages from her early 20s to mid-fifties.

doubles as

ANNIE, her daughter, who teaches at England's Oxford University. 35 years old.

REVEREND ARTHUR VANE

An African American minister; a civil rights worker and political activist. Ages from his mid-40s to early-80s.

JAMES VANE

Reverend Vane's son. A Vietnam veteran. Ages from late teens to mid-50s.

SYBIL VANE

Reverend Vane's daughter, age 17.

THE ENSEMBLE

(EACH ACTOR PLAYS MULTIPLE ROLES)

FOUR MEN:

AL DI CAMPO and others

MASON TRENT and others

DETECTIVE JOHN MAYFAIR and others

BILL HALLWARD and others

FOUR WOMEN

DETECTIVE MAUREEN SELBY and others

CHRISTINA RAINES and others

RUSTY LAKE and others

JANET and others

ACT ONE

PROLOGUE

As the house lights dim, the orchestra plays the PROLOGUE, after which the audience is momentarily blinded by a sudden explosion of white-hot lights.

SCENE 1

Madison Square Garden - August, 2000. Final encore at rock superstar Dorian Gray's farewell concert. The packed arena crowd (SFX) rhythmically chants "Dorian! Dorian!" As the theatre audience's eyes adjust to the light, a five-piece ROCK BAND and three female BACKUP SINGERS return to the stage. The BAND starts to play. DORIAN GRAY enters, grabs a microphone.

DORIAN

All right, all right... We'll do one more! Let's take it back to where it all began... yeah!

The BAND & BACKUP SINGERS launch into Dorian's final encore. Dorian begins to strut about the stage. The crowd, (SFX) naturally, goes wild.

#1. ROCK 'N' ROLL FOREVER

DORIAN:

I DON'T WANNA BE A SUPERSTAR
WELL, THAT DOESN'T FIGURE IN MY PLANS
AND I DON'T NEED A BRAND NEW JAG-U-AR
OR A HUNDRED MILLION SCREAMIN' FANS

JUST DROP ME OFF IN A QUIET PLACE
ME AND THAT "LADY" IN MY GUITAR CASE
I'LL HOLD HER GENTLY AND I'LL TREAT HER RIGHT
AND WE CAN RAISE THE DEVIL TILL THE MORNING LIGHT

DORIAN (cont'd.)

I JUST WANNA ROCK 'N' ROLL FOREVER
EVERY NIGHT AND EVERY DAY
I JUST WANNA ROCK 'N' ROLL FOREVER
PLUG ME IN AND LET ME PLAY
YOU KNOW THAT I'LL BE ROCKIN' THERE IN MY ROCKIN' CHAIR
WHEN MY HAIR TURNS A SILVER GRAY
AND I AIN'T NEVER GONNA STOP
UNTIL THE REAPER COME AND TAKE ME AWAY

THE BAND:
ROCK AND ROLL!
ROCK AND ROLL!

DORIAN:
I DON'T WANNA BE A ZILLIONAIRE
ALWAYS WORRIED 'BOUT MY STOCKS AND BONDS
AND I DON'T NEED THE TENDER LOVING CARE
OF A HAREM FULL OF PLATINUM BLONDES
JUST SET ME DOWN AT A PIANO, PLEASE
AND LET ME HAMMER ON THOSE IVORIES
I FEEL THE MUSIC DEEP INSIDE OF ME
AND I DON'T NEED NOBODY ELSE TO SET IT FREE

I JUST WANNA ROCK 'N' ROLL FOREVER
EVERY NIGHT AND EVERY DAY
I JUST WANNA ROCK 'N' ROLL FOREVER
PLUG ME IN AND LET ME PLAY
YOU KNOW THAT I'LL BE ROCKIN' THERE IN MY ROCKIN' CHAIR
WHEN MY HAIR TURNS A SILVER GRAY
AND I AIN'T NEVER GONNA STOP
UNTIL THE REAPER COME AND TAKE ME AWAY

THE BAND:
ROCK AND ROLL!
ROCK AND ROLL!

DORIAN:
AND WHEN IT'S TIME TO SING MY FINAL AU REVOIR
THEY'RE GONNA HAVE TO BURY ME WITH MY GUITAR!

(guitar solo)

DORIAN

All right, now it's your turn!

DORIAN:
I JUST WANNA...

CROWD: (SFX)
ROCK AND ROLL FOREVER!

DORIAN:
EVERY NIGHT AND EVERY DAY
I JUST WANNA...

CROWD: (SFX)
ROCK AND ROLL FOREVER!

DORIAN:
PLUG ME IN AND LET ME PLAY
YOU KNOW THAT I'LL BE ROCKIN' THERE, IN MY ROCKIN' CHAIR
WHEN MY HAIR TURNS A SILVER GRAY
AND I AIN'T NEVER GONNA STOP UNTIL THE REAPER COME AND TAKE ME
NEVER GONNA STOP AND NOBODY'S GONNA MAKE ME
NEVER GONNA STOP UNTIL THE REAPER COME AND TAKE ME AWAY,

DORIAN

Thank you! I love you, New York... Good night!

BACKUPS AND THE BAND:
ROCK AND ROLL!
ROCK AND ROLL!
ROCK AND ROLL!
ROCK AND ROLL!

SCENE 2

The Garden's backstage area - immediately following. Backstage, it's crowded with fans, roadies, and reporters, including MASON TRENT, a young TV personality with his camera crew.

MASON

(to camera, into microphone)

Hi, this is Mason Trent, backstage here at Madison Square Garden, the final stop on Dorian Gray's Millennium Tour. What can we say? After thirty-five years, the "Rock of Ages" is finally calling it quits. Let's do the math. A dozen Grammys, eighteen chart toppers, and countless platinum albums. Fifty-seven years old, still looks like he's twenty! Unreal, man. I mean, this guy's the undisputed poster child for Bo-tox.

DORIAN enters and is immediately mobbed by the reporters. He heads toward his dressing room with his entourage, including long-time manager/record producer HENRY WOTTON, 70s, British, and white-haired.

HENRY

Clear the way...!

MASON

And here's the man himself with the power behind the throne, Sir Henry Wotton.

HENRY

We've got a very tired rock star here... Move... please...

MASON

Dorian, I've been a fan of yours ever since I can remember. You're part of the Trent family tradition. I mean, my dad was listening to your records in college. He went from Sinatra to you. Everything must have been so different when you started out.

DORIAN

It sure was, Mason. The sixties were time of tremendous change. Our music was changing, our values were changing, the whole world was changing. But, in many ways, it really was a much simpler time.

SCENE 3

A Greenwich Village coffeehouse. It is March, 1965. A small political rally is taking place. BESSIE HALLWARD, a young photographer, sits at a table with DORIAN (who looks exactly as he did in the first scene.)

Onstage, MARVIN SHUTZNIK, a young folksinger, is in the middle of singing an awful protest song. He accompanies himself on guitar.

#2. OH, JIMMY!

MARVIN:

...BUT THAT VIETCONG WAS HIDING IN A BUSH
NOW, JIMMY, YOU ARE DEAD

MARVIN: (cont'd.)

FROM THAT LITTLE PIECE OF LEAD
AND YOU NEVER HEARD THE GUN GO "KERBLAM"
JUST ANOTHER CASUALTY... OF VIETNAM

LARRY SHUTZNIK, the rally's organizer,
jumps onto the coffee house stage.

LARRY

Marvin Shutznik... My son! Isn't he wonderful? He wrote that song!
All right, we're going to take a quick break now so I can circulate
the travel roster one last time. Remember, the bus for Selma leaves
Port Authority tonight at eleven sharp. Be there or be square!

LARRY jumps off the stage.

BESSIE (to DORIAN)

Are you scared? About going to Alabama, I mean. I hear things are
getting pretty rough down there.

DORIAN

I'll be fine, Bess.

A much younger HENRY, 30s, enters the
coffeehouse, spots BESSIE and
approaches the table.

HENRY

Bessie! So sorry I'm late!

BESSIE

It's okay. You haven't missed much.

HENRY

Where's your hubby?

BESSIE

At home. We couldn't get a sitter.

HENRY (goodheartedly
contemptuous)

It's a shame he couldn't be here to experience all this... whatever
this is.

BESSIE

Henry Wotton, meet Dorian Gray.

HENRY

Ah! Your Boy Wonder!

They shake hands.

DORIAN

It's an honor, Mister Wotton. I really love your work.

HENRY

Yeah, so do I.

Larry jumps back onto the stage.

LARRY

Okay, before we head uptown, let's have a big welcome for a terrific singer and a really groooooovy guy, Dorian Gray!

Dorian jumps onto the stage.

DORIAN

Thanks, Larry. I'm very proud to be a part of this group that supports so many important causes. Let's never give up the fight, and we'll see you all down in Selma!

#3. EYE OF THE STORM

DORIAN:

YOU GO AND TURN ON YOUR T.V.
BATTLES RAGE IN FOREIGN LANDS
A CHILD OF FIVE SEES HER FAMILY BURNED ALIVE
DO YOU THINK SHE UNDERSTANDS?

YOU SEE HUMANITY'S DEBRIS
DRIFTWOOD CAUGHT UP IN THE WAVES
TIME AND TIDE AND FUTILITY COLLIDE
'TIL THE DAY THEY'RE IN THEIR GRAVES
THEY'RE IN THEIR GRAVES

WITHIN YOUR WALLS OF FALSE SECURITY
YOU SEEM TO BE SO SAFE AND WARM
IT'S ALL A LIE
YOU JUST CAN'T SEE THE ANGRY SKY
HERE IN THE EYE OF THE STORM
THE EYE OF THE STORM

MUSIC continues under.

HENRY

I'm pleased to see you haven't lost your sense of taste, luv. He's good. He's very good.

BESSIE

Told'ja!

DORIAN:

A GOOD MAN STANDS WITH HAT IN HAND
HIS FATE IS BRANDED ON HIS SKIN
HE'S KEPT HIS PRIDE
YET HIS DREAMS HAVE ALL BUT DIED
'CAUSE HE KNOWS HE'LL NEVER WIN
HE'LL NEVER WIN

YOU SIT IN JUDGMENT FROM YOUR IVORY TOWER
CONDEMNING THOSE WHO DON'T CONFORM
AND THOUGH YOU TRY
THE WINDS OF CHANGE YOU CAN'T DEFY
WE'RE IN THE EYE OF THE STORM
THE EYE OF THE STORM
THE EYE OF THE STORM

The crowd applauds enthusiastically.
LARRY jumps back onto the stage.

LARRY

Dorian Gray, ladies and gentlemen! What a terrific way to end a wonderful evening. Thank you, Dorian. All right, everyone, we'll see you at the terminal in forty-five minutes. We're going to pass the hat around now, so give what you can, and remember, Angela's got a "Stop the War" petition for you to sign. Let's tell LBJ where to go! You with me? Right on!

The crowd responds affirmatively.
DORIAN joins HENRY and BESSIE.

HENRY

Well, you've got the chops, my boy.

DORIAN

Excuse me?

HENRY

Chops. Talent. A rare commodity these days.

BESSIE

And this man knows talent when he sees it. Do you know he's produced three top forty hits this year alone?

HENRY

And it's only March! So, you write all your own stuff, do you?

DORIAN

Yeah. I've been writing songs since I was eight.

HENRY

And shagging showgirls by the time you were nine, no doubt.

BESSIE (to Henry)

I was afraid you'd be a bad influence.

HENRY

All influence is bad, darling. Tell me, Dorian, how would you like to come and make a demo for me?

DORIAN

A demo?

HENRY

Yeah, it's record talk for an audition. We could go into the studio next week and record everything you've got in that proverbial trunk of yours.

DORIAN

Mr. Wotton, I really appreciate your offer, but between my political stuff and my education, I just don't have the time. I'm in my last year of grad school and...

HENRY (interrupts)

So? John Lennon dropped out of art school. Mick Jagger dropped out of economics school. Think big, man. Drop out! You consider my offer now.

(rises, to Bessie)

Oh, luv, what's happening with the album cover for Mickey and the Muskrats?

BESSIE

I shot four rolls, and the boys looked terrible in every shot. Must have been the lighting.

HENRY

It's not the lighting, darling. It's their faces. Talk to you Monday!

DORIAN

It was nice meeting you, Mister Wotton.

HENRY

Our paths will cross again.

LIGHTS DOWN as the VOICE (SFX) of George Wallace is heard.

SCENE 4

WALLACE (SFX)

As Governor of this great state of Alabama, I draw the line in the dust and toss the gauntlet before the feet of tyranny, and I say segregation now, segregation tomorrow, segregation forever!

The Edmund Pettus Bridge in Selma, Alabama - March 7, 1965. A group of protesters led by REVEREND ARTHUR VANE, 40s, are assembled. With VANE are his daughter, SYBIL VANE, 17, and his son, JAMES VANE, 19. DORIAN is among the marchers.

REVEREND VANE

Brothers and sisters, gather 'round. In a few minutes, we are going to march across that bridge to Montgomery. We cross for all God's children. Today we hear the clarion call of freedom, echoing through the mountains and valleys of this great land. We come together here as the right hand of God, to smite the twin demons of injustice and inequality, to lay the soulless blight of intolerance to rest once and for all. This battle will not be easily won. Oh no, brothers and sisters, this battle will not be easily won. But in the end, we shall overcome! Let us pray.

#4. CROSSIN' OVER

REVEREND VANE:

LORD, WE'RE SO WEARY FROM THE BURDENS WE BEAR
AND THE STRUGGLE WE WAGE TO BE FREE
BUT YOUR LOVE CAN LOOSEN

REVEREND VANE: (cont'd.)
THE SHACKLES WE WEAR
AND LEAD US TO THAT PARADISE
WHERE WE LONG TO BE

WE'RE CROSSIN' OVER
CROSSIN' OVER
AT THE RIVER JORDAN WITH JESUS IN COMMAND
WE'RE CROSSIN' OVER
CROSSIN' OVER
WE'RE HEADED FOR THAT BLESSED PROMISED LAND

EVERYBODY:
WE'RE CROSSIN' OVER
CROSSIN' OVER
WE'LL BE SETTING SAIL FOR THAT DISTANT GOLDEN SHORE
WE'RE CROSSIN' OVER
CROSSIN' OVER
GONNA MARCH ON THROUGH SWEET FREEDOM'S SHINING DOOR

FIRST MARCHER:
HE'S GONNA RIDE ME IN HIS CHARIOT OF FIRE

JAMES:
HE'S GONNA TAKE ME WHERE THE MILK AND HONEY FLOWS

REVEREND VANE:
I'LL HEAR THE ANGELS SING IN HEAVEN'S HOLY CHOIR
WHEN THE TOOT-TOOT-TOOT OF GABRIEL'S TRUMPET BLOWS

SECOND MARCHER:
HE WILL DELIVER ME FROM LUCIFER'S TEMPTATION
HE'LL FORTIFY MY SPIRIT AND HE WILL NOT LET ME FALL

EVERYBODY:
MY BAGS ARE PACKED 'CAUSE I MADE MY RESERVATION
FOR THE LAST, BEST DESTINATION OF THEM ALL

WE'RE CROSSIN' OVER
CROSSIN' OVER
AT THE RIVER JORDAN WITH JESUS IN COMMAND
WE'RE CROSSIN' OVER
CROSSIN' ...

Interruption: the SOUNDS of BARKING
DOGS, POLICE SIRENS (SFX) and a redneck
SHERIFF over a bullhorn.

SHERIFF (V.O.)

All right, now. You people better clear out of here and go on back to Niggertown where you belong. Ain't none of y'all got any business here. I said git!

JAMES

(yelling back)

You can't stop us. We got our rights!

SHERIFF

Take another step, and my billy club'll learn you what rights you got, boy!

FIRST PROTESTER

Oh my God, they've got guns!

SECOND PROTESTER

And dogs.

SHERIFF

You listen good. Not one of y'all is getting across this bridge today! You hear me?

A long pause. Sybil comes forward.

SYBIL

Lord, I know that you love us...

SYBIL:

AND YOU'LL SHOW US THE WAY
EVEN THOUGH WE'RE FEELING FORSAKEN AND SHAKEN BY DOUBT
AND WHEN YOU COME DOWN TO FREE US
ON THAT GLORIOUS DAY

SYBIL, JAMES AND THE REVEREND:
WE'LL STAND BEFORE THE WALLS OF INJUSTICE
AND BLOW THEM TO DUST WITH ONE THUNDEROUS SHOUT

ENSEMBLE:
HALLELUJAH!

SYBIL, JAMES AND THE REVEREND:
SING PRAISE TO HIS NAME

ENSEMBLE:
HALLELUJAH!

SYBIL, JAMES AND THE REVEREND:
AND HIS UNDYING FAME

ENSEMBLE:
HALLELUJAH!

SYBIL, JAMES AND THE REVEREND:
HE'LL RETURN TO RECLAIM HIS DOMINION ON EARTH

REVEREND VANE:
HE'LL TAKE US DOWN TO THE RIVER
AND HE'LL WASH OUR SINS AWAY
HE'LL PUT US ON THAT BOAT TO HEAVEN

SYBIL, JAMES AND THE REVEREND:
AND ON THAT
BOUND-FOR-GLORY-DAY

ENSEMBLE:
BOUND FOR GLORY
BOUND FOR GLORY
TELL THE STORY
'BOUT THAT BOUND-FOR-GLORY DAY

The GROUP joins hands and attempts to
cross the bridge.

ALL:
WE'RE CROSSIN' OVER
CROSSIN' OVER
AT THE RIVER JORDAN WITH JESUS IN COMMAND
WE'RE CROSSIN' OVER
CROSSIN' OVER
WE'RE HEADED FOR THAT BLESSED PROMISED LAND

WE'RE CROSSIN' OVER
CROSSIN' OVER
WE'LL BE SETTING SAIL FOR THAT DISTANT GOLDEN SHORE
WE'RE CROSSIN' OVER
CROSSIN' OVER
GONNA MARCH ON THROUGH SWEET FREEDOM'S...
GONNA MARCH ON THROUGH SWEET FREEDOM'S...
GONNA MARCH ON THROUGH SWEET FREEDOM'S...
SHINING DOOR!

BLACKOUT.

SCENE 5

BESSIE and BILL HALLWARD'S apartment in Greenwich Village - a few days later. A BABY CRIES (SFX).

BILL HALLWARD, a clean-cut man in his mid-20s, enters carrying a crying infant. He crosses the stage and places the baby in a crib. He calls to BESSIE offstage.

BILL

Honey, Annie's miserable. She needs to be changed.

BESSIE enters and hands BILL a diaper.

BESSIE

I can't do that right now. I've got to get these prints ready for Henry. You've seen me change her a hundred times.

BILL

Seeing and doing are two different things, babe. Besides, I'm already late for bar review.

BESSIE

Bill, please. Do your best, okay?

BESSIE exits and HENRY enters. BILL starts to change the baby.

HENRY

Hi, Bill.

BILL

Hey, Henry.

HENRY

And how's my sweet little goddaughter, my adorable little...
(he sniffs the air, then to Bill)
My God. That's not you, is it?

BILL

No, I'm just on diaper duty. Make yourself at home.

BESSIE enters with the photos. She shows them to HENRY.

BESSIE

Here they are. Careful, the edges are still a little wet. What do you think?

HENRY

Oh, they're marvelous! Any one of these could be the album cover. I think I prefer this one, though. And right across the top, in big, bold letters, "The Albino Pygmies."

BESSIE

You're not going to call them that!

HENRY

They're lily white, platinum blond, and all under five-feet-four. What else would I call them?

BILL grabs his coat and briefcase.

BILL

She's changed, she's falling asleep, I'm outta here. I'll be back around five.

BESSIE

Great, 'cause I have to leave at five-thirty for a night shoot. But let's have breakfast.

BILL

Oh, wish I could, hon, but I've got study group first thing in the morning. Bye, everyone.

BILL exits.

HENRY

(calling after him, mockingly)

Good luck at study group!

(to Bessie)

So, how are you two getting on?

BESSIE

It's... it's a good fit. (beat) It's... comfortable.

(another beat)

He's actually very supportive.

HENRY

Comfortable and supportive. Sounds like a mattress. Does "Box Spring" Billy know how you feel about Dorian?

BESSIE

What do you mean?

HENRY

Oh, come on. I saw how you looked at him at the coffee house.

BESSIE

Don't be ridiculous, Henry. I'm a married woman.

HENRY

Yeah, but let's face it, dearie, you and Bill hardly knew each other when you got knocked up. I mean, what I'm seeing here isn't exactly what I'd describe as "burning love."

BESSIE

Henry! I have to think about what's best for Annie.

HENRY

Of course you do, darling. Forget I ever said anything. Well, gotta dash. I have five very talented alabaster dwarves waiting for me at le studio. Ta!

HENRY exits.

BESSIE

Damn it!

#5. TODAY

BESSIE:

HOW COULD THE TIMING BE SO WRONG?
THE MAN YOU'RE MEANT FOR COMES ALONG
YOU'RE SURE THAT HE COULD CHANGE YOUR LIFE
BUT YOU'RE STILL SOMEONE ELSE'S WIFE

I SEE HIS FACE
I HEAR HIS VOICE
IT WHISPERS SOFTLY THROUGH THE AIR
HE'S ON MY MIND
HE'S IN MY HEART
I FEEL HIM EVERYWHERE
I TELL MYSELF THIS ISN'T RIGHT
BUT I'M NOT STRONG ENOUGH TO FIGHT

BESSIE: (cont'd.)
TODAY
IF HE WALKED THROUGH THAT DOOR I'D FIND A WAY
TO MAKE HIM MINE FOREVER
TODAY
SOMEHOW I'D KNOW EXACTLY WHAT TO SAY
BUT THEN THE BABY CRIES...
THAT'S WHEN I REALIZE
THAT I HAVE NO MORE TIME FOR DREAMS

(gazing at Annie)
I SEE HER FACE
HER TINY HANDS
I BLESS THE DAY SHE CAME TO ME
SHE'LL BE MY LIFE
SHE'LL BE MY WORLD
WHATEVER COMES TO BE
I'VE ALWAYS PLAYED IT SAFE BEFORE
DON'T WANT TO SETTLE ANYMORE

TODAY
IF ALL THE STARS ALIGN TO MAKE HIM STAY
WE'LL REDEFINE FOREVER
I PRAY
MY HEAD WON'T LEAD MY HOPEFUL HEART ASTRAY
BUT THEN THE BABY CRIES AGAIN
AND LIFE'S A COMPROMISE AGAIN
SO I MUST PUT MY DREAMS AWAY
BUT ONLY FOR...
TODAY

BLACKOUT.

SCENE 6

A few days later, DORIAN is still in Alabama. DORIAN and SYBIL are in each other's arms.

DORIAN

I don't want to leave.

SYBIL

I don't want you to either.

DORIAN

Come back to New York with me, Sybil. It's so different up there. We could have a life together!

SYBIL

Dorian, I... I can't right now. There's another march next week, and with James in the Army and all... I just want to be there when Daddy finally crosses that bridge.

DORIAN

Have you told your father about us?

SYBIL

No, not yet.

DORIAN

Why not?

SYBIL

There's one little tiny problem.

DORIAN

What?

SYBIL

You're white.

DORIAN

That's crazy! You said your father's been fighting against racism for years.

SYBIL

He has. That's not it. It's not him. He'd be afraid of what other people might do if they found out about us.

DORIAN

But we love each other. You have to tell him.

SYBIL

I will. Just give me some time.

DORIAN

Sybil, I don't care what other people are going to think. I love you and I want to marry you. I've never been so sure of anything in my entire life.

DORIAN digs into his backpack, finds a notebook, opens to a page and hands it to SYBIL.

DORIAN (cont'd.)

I've got a present for you.

#6. WHITE KNIGHT

DORIAN:
BEFORE I SAW YOUR EYES
I'D NEVER SEEN THE STARS SHINE
BEFORE YOU WARMED MY HEART
I'D NEVER FELT THE SUN
YOU'VE MADE MY LIFE WORTHWHILE
TRANSFORMED ME WITH YOUR SMILE
NOW THE MIRACLE OF OUR LOVE HAS BEGUN

AND ONCE I KISSED YOUR LIPS
MY FUTURE HAD BEEN WRITTEN
AND ONCE I HELD YOU CLOSE
YOU FREED ME FROM MY PAST
YOUR MUSIC MAKES ME WHOLE
YOUR SWEET SONG STIRS MY SOUL
AND I CAN HEAR THE HARMONY AT LAST

I'LL BE YOUR WHITE KNIGHT STANDING BESIDE YOU
I'LL BE THE WHITE LIGHT LEADING YOU ON
WHEN SHADOWS COME AND THERE'S NO SHELTER TO HIDE YOU
I'LL GUIDE YOU THROUGH THE DARK
TO THE DAWN

NO MATTER WHAT THE COST
WE'LL FACE THIS WORLD TOGETHER
NO MATTER WHAT THEY SAY
I'LL NEVER LET YOU GO
WE'LL BOTH LEARN HOW TO FLY

SYBIL:
WE'LL ALWAYS BE TOGETHER

DON'T EVER LET ME GO

SYBIL:
WE'LL SOAR INTO THE SKY

DORIAN AND SYBIL:
AND RISE ABOVE THE MADNESS DOWN BELOW

DORIAN:
I'LL BE YOUR WHITE KNIGHT
STANDING BESIDE YOU
I'LL BE THE WHITE LIGHT
LEADING YOU ON
WHEN SHADOWS COME
AND THERE'S NO SHELTER
TO HIDE YOU
I'LL GUIDE YOU
THROUGH THE DARK
TO THE DAWN
I'LL GUIDE YOU
THROUGH THE DARK
TO THE DAWN

SYBIL:
YOU'LL BE MY WHITE KNIGHT
STANDING BESIDE ME
YOU'LL BE THE WHITE LIGHT
LEADING ME ON
WHEN SHADOWS COME
AND THERE'S NO SHELTER
TO HIDE ME
YOU'LL GUIDE ME
THROUGH THE DARK
TO THE DAWN
YOU'LL GUIDE ME
THROUGH THE DARK
TO THE DAWN

BLACKOUT.

SCENE 7

Washington Square Park - a few days later. DORIAN and BESSIE are sitting on a bench. DORIAN noodles on his guitar.

DORIAN

You can read about it, but until you see it with your own eyes... I mean, yeah, there was fear, but there was also this incredible grace and joy. I can't even find the words.

BESSIE

You're like a whole different person since you came back.

DORIAN

That trip changed my life, Bess, in so many ways. I can't wait for you to meet Sybil.

BESSIE

I'm so happy for you, Dorian.

DORIAN

Thanks, Bess. Hey, how's that crazy English friend of yours?

BESSIE

You mean Henry? Oh, I haven't spoken to him since...

HENRY enters holding a leather case.

HENRY

Hello, luv! Sorry I'm late.

BESSIE

...about a half hour ago. I'm sorry, Dorian, but this is just too good an opportunity for you to pass up. Henry's becoming one of the hottest record producers in this town, and he's after you.

HENRY

She's right, you know. It's not really my habit to lurk around in public parks pursuing reluctant talent. I just think you could become something very special.

DORIAN

Henry, this may come as a shock to you, but for some people, there's more to life than being famous.

HENRY

Oh, yeah? Like what? There are young hopefuls out there by the truckload who'd give their right testicles to be in your place. They just don't have what it takes. You do.

BESSIE

He's right, Dorian. I see it too.

DORIAN

This isn't about me. There are other things that are more important. I'm trying to make a difference.

HENRY

Listen, kid, you really want to make a difference? Become a star. Instead of singing your protest songs to a handful of beatniks in coffee houses, you could be out there influencing millions.

DORIAN

Look, this just doesn't fit into my life right now. Maybe later. I've got plenty of time. I'm only twenty-three.

HENRY

Christ, man, a rock star's got, what, maybe five, ten years at most? Do you seriously think Mick Jagger's going to have anything resembling a career when he's forty?

We hear the TOLLING (SFX) of a church bell.

HENRY (cont'd.)

You hear that? That's the sound of another hour forever gone. Just how many hours do you think you have? Do you know? Do any of us know? Time's a peculiar entity, Mr. Gray.

#7. TIME (Play Demo cue #2)

HENRY:

TIME IS A CRUEL COMPANION
AT OUR HEELS TO REMIND US ALL
THAT WE'RE NOTHING IN FATE'S INSCRUTABLE PLAN
WE'RE ON THE EDGE OF AN INK-BLACK CANYON
NEVER KNOWING WHEN WE'RE GONNA FALL
INTO NOTHING AND END UP WHERE WE BEGAN
DON'T FLATTER YOURSELF
IT'S A MATTER OF TIME

TIME IS A SKILLFUL BANDIT
MAKING OFF WITH YOUR PRECIOUS YOUTH
HE WILL BLEED YOU A LITTLE MORE EVERY DAY
NO POINT IN TRYING TO UNDERSTAND IT
ONE CANNOT ESCAPE THE BRUTAL TRUTH
HE WILL LEAD YOU TO FEEBLENESS AND DECAY

THAT CHILL IN YOUR SOUL
IS THE VILLAIN CALLED "TIME"
THAT BELL YOU HEAR TOLL
IS THE HELL YOU FEAR...

TIME IS THE EQUALIZER
LAYING WASTE TO BOTH RICH AND POOR
ALL YOUR MONEY WON'T MEAN A THING IN THE END
HE HOARDS THE YEARS LIKE AN EVIL MISER
MOCKING ANYONE WHO BEGS FOR MORE
KINDA FUNNY, HOW ONCE YOU CALLED HIM A FRIEND

DON'T LET THE MOMENT PASS YOU BY NOW
YOU MAY NOT GET A SECOND CHANCE
AND THOUGH THE YEARS APPEAR TO BE IN GOOD SUPPLY NOW
JUST SNAP YOUR FINGERS, BABY, AND BEFORE YOU KNOW IT
YOU'RE OUT OF...

TIME IS OUR ONE TRUE MASTER
THE ONLY CERTAINTY WE'LL EVER KNOW
AND WE HAVE NO CHOICE - NOTHING THAT WE MORTALS CAN DO

HENRY: (cont'd.)

OUR BODIES SLOW AS THE CLOCK TICKS FASTER
WE'RE PLAGUED BY MEMORIES OF LONG AGO
TILL THAT STILL SMALL VOICE WHISPERS THAT OUR TIME HERE IS THROUGH

DON'T FLATTER YOURSELF
IT'S A MATTER OF TIME
HE'S STILL IN CONTROL
THAT VILLAIN CALLED "TIME"
WHEN DEATH COMES TO KISS YOU, LUV
YOU CAN'T IGNORE THE ISSUE OF...
TIME

HENRY

C'mon, what have you got to lose, mate?

BESSIE

Dorian, please. The world needs to hear your music.

DORIAN (after a beat)

Okay. I'll give it a try.

HENRY

That's my boy!

BESSIE

Dorian, I just know this is going to be great for you.

HENRY

Why don't we record this moment for posterity?

HENRY opens the leather case, takes out
an antique box camera, hands it to
BESSIE.

HENRY (cont'd.)

Here, luv, let's take a picture of our new star.

BESSIE

(looking at the camera)

Henry, are you aware that photography has advanced considerably since
the mid-nineteenth century?

HENRY

Indulge me.

BESSIE examines and familiarizes herself with the camera then prepares to take a picture of DORIAN.

HENRY (cont'd.)
Let's take one of him playing his guitar.

DORIAN picks up his guitar.

DORIAN
What do you want me to play?

BESSIE
I don't know, play something that moves you... that really touches your soul.

DORIAN
That's easy!

DORIAN plays and sings.

#8. WHITE KNIGHT (Reprise #1)

DORIAN:
I'LL BE YOUR WHITE KNIGHT STANDING BESIDE YOU
I'LL BE THE WHITE LIGHT LEADING YOU ON

There is an audible CLICK (SFX) as BESSIE takes the picture.

SCENE 8

The scene shifts to BILL and BESSIE's apartment, three weeks later. BESSIE is examining proof sheets as HENRY enters.

HENRY
Where's the Boy Wonder?

BESSIE
Oh, Bill's at the law library.

HENRY
Bessie, darling, Dorian... Boy Wonder. Bill... Boy Mattress.

BESSIE

Don't call him that! Dorian will be here any minute. He's stopping for pizza on the way over.

HENRY

Oh, goodie! I have a surprise for him.

BESSIE

I have a surprise for both of you.

HENRY

Hoorah. It will be a night of surprises!

DORIAN enters carrying a brown paper bag.

DORIAN

Mario's was closed, so I got Chinese.

HENRY

Chinese? I'd have thought you'd be more in the mood for chitlin's.

BESSIE elbows HENRY.

HENRY (cont'd.)

Ow!

BESSIE

(sotto, to HENRY)

Don't be an ass.

(to both)

I'll be right back.

BESSIE exits.

DORIAN

Henry, you don't get it, do you? As soon as Sybil is ready, I'm sending for her and we're going to be married. End of story.

HENRY

Dorian, I'm sure she's a wonderful person. That's not the point. Think of those little teenage girls who are going to run out and buy your records. Where do you think they get the money to buy your records? From their fathers. All those electricians and plumbers and farmhands and whatnot. Just ordinary people. Working class people. (beat) White people.

DORIAN

Henry, I'm not a child. I know how narrow-minded some people can be. What the hell do you think I've been fighting against?

HENRY

So you're marrying this girl to make some kind of a social statement?

DORIAN

Of course not. I'm in love with her. And nothing is more important to me than that.

HENRY reaches into his jacket pocket and pulls out a 45 rpm record.

HENRY

Not even your first single as a Regal Records artist?

DORIAN (excitedly)

Henry!

HENRY (cont'd.)

We just need to mix two more songs and we've got a full LP!

BESSIE enters, carrying a large framed photograph. She props it up on an easel.

BESSIE

Okay.

DORIAN and HENRY stare at the picture in awe.

HENRY

God, Bessie, is this the picture you took in the park that day? It's magnificent. It's the best work you've ever done. This may be the best work I've ever seen.

BESSIE

I don't know how to explain it. I took one shot with that ridiculous camera of yours, and it just happens to be, by far, the best picture I've ever taken. It's like I had nothing to do with it.

HENRY

Y'know, a lot of primitive cultures believe that a camera can capture one's soul, quite literally. After seeing this, I may have to agree. There's much more than Dorian's image here. There's all the innocence, the exquisite possibilities of youth.

BESSIE

Dorian... what do you think?

DORIAN:

IS THIS ME?

CAN THIS REALLY BE ME

BESSIE

Read the inscription.

DORIAN (reading)

"May this picture always remind you of what a beautiful person you are. Friends forever, Bessie."

HENRY: (over Dorian's shoulder)

TIME IS A SKILLFUL BANDIT

MAKING OFF WITH YOUR PRECIOUS YOUTH

HE WILL LEAD YOU TO FEEBLENESS AND DECAY

DORIAN picks up the frame. HENRY and BESSIE freeze as DORIAN sings to himself.

#9. THE WISH (Play Demo cue #3)

DORIAN:

HOW SAD IT IS TO THINK OF WHAT WILL SURELY COME TO PASS

TO WITHER AS THE YEARS GO BY

IF I COULD KEEP THE SAND FROM SLIPPING THROUGH THE HOURGLASS

THE FIRE OF MY YOUTH WOULD NEVER DIE

IF ONLY THIS UNFEELING IMAGE HERE

WOULD BEAR THE BURDEN OF MY AGE

I'D STAY FOREVER AS I NOW APPEAR

AND I WOULD MAKE THE WORLD MY STAGE

I WOULD MAKE THE WORLD MY STAGE!

I'D GIVE EVERYTHING TO BE A STAR THAT SHINES ON IN THE NIGHT

I'LL FILL THE HEAVENS WITH THE MUSIC OF MY EVERLASTING LIGHT

YES, EVERYTHING

FOR THAT I WOULD GIVE...

(whispers)

My soul!

BLACKOUT.

SCENE 9

A kaleidoscope of DJs track the success of DORIAN's first single. "ROCK 'N' ROLL FOREVER" underscores the following.

D.J. #1

Counting down, here's number thirty seven with a bullet this week, heading straight for the top...

D.J. #2

Only three weeks and already in the top ten, here's a star on the rise...

D.J.#3

Move over Beatles! Dorian Gray is number one. Hey, this guy's gonna "Rock 'n' Roll Forever!"

CROSS FADE to a live television variety show. DORIAN is on stage.

#10. ROCK AND ROLL FOREVER (Reprise #1)

DORIAN:

NEVER GONNA STOP UNTIL THE REAPER COME AND TAKE ME
NEVER GONNA STOP AND NOBODY'S GONNA MAKE ME
NEVER GONNA STOP UNTIL THE REAPER COME AND TAKE ME AWAY

The song ends. DORIAN and his BAND bow. The show's host, DAN FOX, enters.

DAN

Dorian Gray, ladies and gentlemen, in his debut television appearance! Dorian, I just want to say congratulations. How does it feel having a number one record?

DORIAN

It's amazing, Dan. I can hardly believe it!

DAN

I'm sure this is just the beginning.
(turns front)

We're gonna hear a lot from this young man. Well, that's our show for today. Our thanks to the Chiffons, Rusty Lake, and Dorian Gray. Tune in next week when we'll have Herman's Hermits, the Four Tops, and a new husband and wife duo, Sonny and...

DAN (cont'd,
 strains to look at a cue card, mispronounces)
Churr. I'm Dan Fox saying, "So long from Hollywood!"

STAGE MANAGER

And... we're out.

DAN
 (patting Dorian on the back)
Good going, kid. Nice song.

DAN exits as HENRY crosses to DORIAN.

HENRY
How does it feel being on national television?

DORIAN
Incredible! Thank you, Henry.

HENRY
This is nothing.
 (gesturing)
I'm this close to locking up the Sullivan show. You're on your way,
m'boy.

RUSTY LAKE, a pretty thirty-ish
redhead, approaches Henry.

RUSTY
 (British accent)
Henry, darling!

HENRY
Roberta! Dorian, meet Roberta Lynch.

RUSTY
Henry, you awful man! No one's called me that in ages.
 (extends her hand to Dorian)
Rusty Lake. And I think you're wonderful.

DORIAN
You too. "Carousel of Love" is a great record. Is this your first
time in L.A.?

RUSTY
No, I'm here quite often. Do you... come a lot?

DORIAN

Excuse me?

RUSTY

To L.A.?

DORIAN

No, no, no. This is my first time.

RUSTY

Oh, a virgin. There's a remedy for that, you know. Why don't you join me? There's an all night jam session up at Phil Spector's.

DORIAN

Well, I don't know. We've got a pretty early flight tomorrow.

HENRY (to Rusty)

'alf a mo', Bertie.

(turns to Dorian)

Dorian, my friend, knowing the lovely Roberta the way I do, I get the distinct impression that she's interested in your... party piston.

DORIAN

My what?

HENRY

Your "Member of Parliament." Your "Big Ben?"

DORIAN

Henry...

HENRY

Oh, come on. Don't tell me there's not some part of you that doesn't want that delicious creature.

DORIAN

I couldn't do that to Sybil.

HENRY

Ah, guilt. Temptation's natural enemy. Y'know, I've found that the best way to get rid of a temptation is to simply yield to it. You're a star now, Dorian. From here on out, there won't be anything or anyone that you can't have. There are no rules for people like you, no limits. Taste every taste, revel in every sensation. That's what it is to be alive, boy... truly alive.

Henry walks Dorian over to Rusty.

HENRY (cont'd.)

Roberta, my love, turns out Dorian would be delighted to take you up on your kind offer.

RUSTY

Yummy!

(takes his arm)

Shall we?

HENRY

Have fun. See you back at the hotel.

RUSTY

Don't wait up.

Rusty and Dorian walk off together.

HENRY (cont'd.)

to himself)

Henry Wotton, one, Sybil Vane... bupkis.

As the lights fade, SYBIL's voice is heard singing "White Knight."

SCENE 10

REVEREND VANE'S home in Selma, Alabama - three months later. SYBIL wears a yellow dress and is playing the piano. JAMES quietly enters the house wearing an Army uniform and carrying a duffel bag. He stands silently, listening to the song.

#11. WHITE KNIGHT (Reprise #2)

SYBIL:

I'LL BE YOUR WHITE KNIGHT STANDING BESIDE YOU

I'LL BE THE WHITE LIGHT LEADING YOU ON

WHEN SHADOWS COME AND THERE'S NO SHELTER TO HIDE YOU, I'LL...

JAMES

Nice song, sis.

SYBIL turns, sees JAMES and runs up to him; they embrace warmly.

SYBIL

James! What a surprise!

JAMES

You got me on furlough for two whole days!

REVEREND VANE enters, unseen by JAMES
and SYBIL.

SYBIL

We were worried they were about to send you overseas and...

JAMES gently pushes her away.

JAMES (beat)

How many months?

SYBIL

What do you mean?

JAMES

You know damn well what I mean. You're starting to show, girl, and that loose dress ain't gonna hide it much longer. How far along are you?

SYBIL

Five months.

JAMES

It's that boy you walked off with at Pettus Bridge - that white boy. You tell me his name. I'll go and find him and make sure he does right by you.

SYBIL

James, you don't understand. I love him. And he loves me. You know that song I was playing? He wrote that for me. He wanted to take me back to New York with him. I was the one who wouldn't go.

JAMES

Does he know about the child?

SYBIL

Well, I've written to him about it, but all the letters keep coming back.

JAMES

Sounds to me like he doesn't want you to find him.

SYBIL

That's not true! He's just busy with his music and all. I'm sure he's working real hard and when he's ready...

JAMES (interrupts,

shouting)

You are five months pregnant! That boy has to know!

SYBIL

No! I don't want that. I don't want him to feel he has to marry me just because I'm going to have a baby.

JAMES

Damn, I just wish they weren't sending me off to Vietnam so soon. I could help you through this.

SYBIL

He'll do right by me. I know it.

JAMES (quietly)

If he doesn't, I swear I'll come home from whatever God-forsaken jungle I'm in - and I'll kill him.

SYBIL

No, no, everything'll be okay. Just help me find a way to tell Daddy.

REVEREND VANE

Tell Daddy what?

REVEREND VANE steps out of the shadows.

JAMES

You heard.

REVEREND VANE

I'm afraid I did.

(to Sybil)

Do you have any idea of the harm you've done?

SYBIL

Daddy, it was an accident!

REVEREND VANE

An accident? Do you think any judge down here is going to consider your "accident" pardonable? This is Alabama, girl. There are laws in this state! Beulah Harrison is doing three years hard labor for sleeping with a white man!

SYBIL

Daddy...

REVEREND VANE (interrupts)

How can I stand in front of my parishioners and speak of goodness and decency when my own daughter has committed the sin of fornication?

SYBIL (indignant)

It wasn't fornica...

REVEREND VANE (interrupts)

And what about that innocent soul growing inside you? What do you think that child's life is going to be like? Caught between two worlds and hardly belonging to either one.

JAMES

But, Daddy, that's exactly what we've been fighting for. For this child to have a future!

SYBIL

Yeah. You're always talking about how things are changing for the better.

REVEREND VANE

Not fast enough. Now, this is how it's gonna be. You are not to write any more letters to this man. As far as you're concerned, he is no longer a part of your life.

SYBIL

But, Daddy, I love him!

REVEREND VANE

You are seventeen years old! I'm sorry, child, but I don't put too much faith in babies raising babies. You are not even out of high school! And what about those dreams of yours about being the first woman in our family to go to college?

SYBIL

Momma would have understood.

REVEREND VANE

If your mother were still alive today, maybe none of this would have happened. I'm not going to let you ruin your life. Tomorrow morning, I'm calling Bill Kingsley. He runs a home for unwed mothers up in Canton, Ohio. They'll take care of you till you have your baby. Then they'll find a good home for it. No one ever has to know.

SYBIL

You can't do that!

REVEREND VANE

Oh, no? You just watch me.

JAMES

Daddy, isn't there some other...

REVEREND VANE (interrupts)

Stay out of this, boy.

SYBIL

I won't let you do this to me! I won't!

SYBIL exits in tears. JAMES and REVEREND VANE are alone. A long beat.

REVEREND VANE

Welcome home, son.

BLACKOUT.

SCENE 11

LIGHTS UP. SYBIL is boarding a bus bound for New York - later that night.

#12. WHEN I FIND MY MAN (Play Demo cue #4)

SYBIL:

THEY SAY NEW YORK'S A HARD PLACE
WITH A HEART OF STONE
WON'T BE SHOWING MUCH KINDNESS
TO A YOUNG GIRL ON HER OWN
BUT THE LORD WILL PROTECT ME
AND I'LL BE OKAY
HE WILL LEAD ME TO MY LOVER'S ARMS
AND THAT'S WHERE I'M GONNA STAY

SYBIL: (cont'd.)

WHEN I FIND MY MAN
AIN'T GONNA WORRY 'BOUT NOTHIN', OH, NO
WHEN I FIND MY MAN
I'M GONNA HOLD HIM, SQUEEZE HIM,
LOVE HIM TILL THE END OF TIME

WE'RE NOT MUCH MORE THAN STRANGERS
PASSING IN THE NIGHT
BUT WE BOTH SAW A RAINBOW
WHERE THE WORLD SAW BLACK AND WHITE
FROM THE MOMENT HE TOUCHED ME
ALL MY FEAR WAS GONE
NOW THERE'S NO TURNING BACK
FROM THE ROAD I'M ON

AND I'M READY TO START A NEW LIFE
AS A MOTHER AND A WIFE
THAT'S NO EASY MOUNTAIN TO CLIMB
BUT WITH HIM NEXT TO ME
THE FUTURE THAT I SEE
IS A PERFECT HAPPY ENDING
TO THIS ONCE-UPON-A-TIME

SYBIL takes her suitcase and exits the bus.

WHEN I FIND MY MAN
AIN'T GONNA WORRY 'BOUT NOTHIN', OH, NO
WHEN I FIND MY MAN
I'M GONNA HOLD HIM
SQUEEZE HIM
DO EVERYTHING TO PLEASE HIM
AND ONCE I HAVE FOUND HIM
GONNA WRAP MYSELF AROUND HIM
JUST WANT TO LOVE HIM
AND LOVE HIM
AND LOVE HIM
AND LOVE HIM
JUST WANT TO LOVE HIM
UNTIL THE END OF...
...TIME

BLACKOUT.

SCENE 12

HENRY's office at Regal Records - two days later. A PHOTOGRAPHER with a camera and JANET, the receptionist, are in the reception area. HENRY and DORIAN are in the adjacent private office.

HENRY

All right. Now the way the schedule reads, we've got twelve cities in two weeks. So how the hell are we supposed to fit in your ridiculous "Ban the Bomb" benefit? Not to mention, we gotta get you back into the studio. I do not want another one hit wonder on my hands.

SYBIL rushes into the reception area, holding a copy of DORIAN'S album.

SYBIL

Excuse me, Miss. I need to see Dorian Gray.

PHOTOGRAPHER

Yeah, you and about thirty million other people.

JANET

If you want to join his fan club, call this number.

SYBIL

Please, Miss, just tell me where I can find him.

JANET

He'll be signing albums at Sam Goody's on...

SYBIL (interrupts)

You don't understand. I know him. I've come such a long way to see him, and I'm not just gonna...

HENRY on the intercom.

HENRY

Janet, you can send in the photographer from Teen Beat. Dorian's ready to see him now.

Hearing this, SYBIL pushes past JANET and enters HENRY's office. JANET rushes in behind SYBIL.

JANET
Hey! You can't...

SYBIL
Dorian!

DORIAN
Sybil?

JANET
I tried to stop her.

DORIAN
No, no, that's okay.

JANET exits, closing the door. SYBIL
and DORIAN embrace.

SYBIL
Thank God I found you. It's so wonderful to hold you again!

DORIAN
Sybil, what are you doing in New York?

HENRY
Uh, Dorian, aren't you going to introduce us?

SYBIL
(ignoring Henry)
So much has happened. My letters kept coming back and...

DORIAN (interrupts)
Yeah, I moved, but I had all my mail forwarded here. I never got
anything from...

DORIAN puts the pieces together and
shoots a glare at HENRY.

HENRY (sheepishly)
I'll just be waiting outside.

HENRY exits.

DORIAN
Sybil, I'm so sorry. I never got those letters. I thought you'd
forgotten about me.

SYBIL (interrupts)

It doesn't matter. I'm here now.

DORIAN

How did you find me?

SYBIL

I was walking down the street and I saw your album in a record shop window. This address was on the back, so I rushed right over here. I just knew that if I could find you, everything would be fine. I couldn't wait.

(she touches her belly)

We couldn't wait.

DORIAN (quietly)

A baby?

SYBIL

Isn't it wonderful? We can have the life we talked about together.

(looking around the office)

I mean, look at all this. You did it! I'm so proud of you.

DORIAN

Does your father know?

SYBIL

He wanted me to give up our child. I couldn't do that. I used the little money I had saved up to get here.

DORIAN

Sybil, I... I don't know what to say. This is all coming at me pretty fast. Look, let's talk later. Where are you staying?

SYBIL)

The Harlem Y... but what is there to talk about?

DORIAN

I... I just need time to think. Things have changed, Sybil. My life has changed.

SYBIL

But, Dorian...

DORIAN (interrupts)

You've got to understand. We're from different worlds.

SYBIL

That doesn't matter if we love each other.

DORIAN

This isn't just about us anymore. I have a lot of people I have to answer to now. My manager, the record company, my fans. If only we had more time...

SYBIL (interrupts)

But we don't! I can't go back home again.

DORIAN

You can't expect me to just walk away from my career.

SYBIL

You told me you didn't care about being some big star.

DORIAN

But I am a star, Sybil. It's ironic, isn't it? I have everything I never wanted, and I love it. And I'm not going to give it up.

SYBIL

But, Dorian...

DORIAN (interrupts)

I'm not going to give it up.

DORIAN reaches into his pocket and takes out a wad of cash.

DORIAN (cont'd.)

Look, there's about a thousand dollars here. Take it. That'll help you to get a place somewhere. You can start over.

SYBIL

But what about our child?

DORIAN (ice cold)

I have no way of knowing that's my child.

SYBIL drops the money in the doorway and runs out of the office and through the reception area. DORIAN runs after her.

DORIAN (cont'd.)

Sybil!

PHOTOGRAPHER (interrupts)

Dorian! Over here!

DORIAN

Sybil, wait! I'm...

The PHOTOGRAPHER blocks DORIAN'S path and snaps a picture. The flash goes off.

DORIAN

Get that goddamn camera out of my face!

DORIAN throws the camera to the ground, smashing it.

PHOTOGRAPHER

Hey! What'd you do that for?

HENRY rushes up and grabs DORIAN by the shoulder. HENRY grabs the money off the floor.

HENRY (under his breath)

Stop acting like a child and get back in that office... now!

DORIAN does so.

HENRY

(to the photographer)

Sorry about that, mate. Here...

HENRY stuffs some cash into the PHOTOGRAPHER'S shirt pocket.

HENRY (cont'd.)

Buy yourself a brand new camera.

PHOTOGRAPHER

But he...

HENRY gives him more cash.

HENRY (interrupts)

A better one. Now, if Teen Beat wishes to have access to Mister Gray any time in the foreseeable future, you didn't see any of this. Got it? Splendid.

BLACKOUT.

SCENE 13

Subway platform - a short time later.
The RUMBLING (SFX) of an approaching
subway train is heard. The RUMBLING
gets closer, the LIGHT brighter.

#13. SYBIL'S DEATH (Instrumental)

FIRST COMMUTER

Hey, lady, you dropped your purse!

SECOND COMMUTER

Are you all right, Miss?

SYBIL: (haltingly)

WE'LL BOTH LEARN HOW TO FLY...

WE'LL SOAR INTO THE SKY...

AND RISE ABOVE - THE MADNESS...

THIRD COMMUTER

Hey, watch out!

SYBIL jumps off the platform. The
RUMBLE, HORN, CRASH (SFX) fills the
theatre.

BLACKOUT.

SCENE 14

DORIAN's townhouse - a few hours later.
The photograph hangs on the wall.
DORIAN is on the phone.

DORIAN

No, it's V-A-N-E. Sybil Vane. Look, this is the third time I've
called. This is the Harlem YMCA, isn't it? No, I don't want to leave
a message. Could you please just check her room again? It's very
important... Yeah, yeah, I'm still here... are you sure? O.K., well,
I'll call back later. Thank you.

DORIAN hangs up the phone. He glances at the picture, then walks over to it. He is shocked by what he sees.

DORIAN (softly)

Jesus... It's changed.

#14a. THE CHANGE, PART ONE

DORIAN:
IS THIS ME?
CAN THIS REALLY BE ME?

I SEE A CRUEL REFLECTION
OF WHAT I'VE COME TO BE
WHAT IS THE STRANGE CONNECTION
THIS PICTURE HAS TO ME?
IT SHOWS THE SHADOWS OF MY SOUL
THE IMAGE IN THE MIRROR
IS JUST A MASQUERADE
THE PHOTO'S SO MUCH CLEARER
MY EVERY WRONG BETRAYED
I MADE A WISH... I WISH I'D NEVER MADE

IF THIS CREATION IS TO BEAR MY SINS
I'LL GIVE IT NO MORE SINS TO BEAR
I'LL MAKE IT RIGHT AGAIN
BE HER WHITE KNIGHT AGAIN, I SWEAR!
AND SHE'LL BE THERE TO SAVE ME FROM MYSELF...
TO SAVE ME FROM MYSELF...

BESSIE enters.

BESSIE

Dorian, are you okay?

DORIAN

Bessie, I've got to find Sybil. She's in New York. She came to see me today and I was awful to her. I said terrible things and I've got to...

BESSIE (interrupts)

Then you don't know.

DORIAN

Don't know what?

BESSIE

Dorian, please sit down. I... I don't know how to say this.

DORIAN

What? What is it?

BESSIE

Dorian... Sybil Vane is dead.

DORIAN

What are you talking about?

BESSIE

Henry called me. It was on the six o'clock news. She fell in front of a subway train.

DORIAN (stunned)

No...

BESSIE

I'm so sorry.

DORIAN

This is all my fault. How could I have done this?

BESSIE

Dorian, you can't blame yourself. It was an accident.

DORIAN

No, it wasn't. You didn't see her when she left Henry's office today. She killed herself, Bessie, because of me. And she killed our...

DORIAN breaks down, sobbing on her shoulder. BESSIE holds him.

BESSIE

Shhh... it's all right. I'm here and I won't leave you.

HENRY rushes in.

HENRY

Dorian, I got here as soon as I could.

DORIAN

Get out of here, you bastard!

HENRY

Look, I know you're upset, but there's something we need to discuss. Did anyone... anyone else know of your relationship with Sybil?

BESSIE

Henry, this is not the time!

HENRY

We can't afford a scandal.

BESSIE

This is the last thing he needs right now. If you're going to stay, stay as a friend.

DORIAN

No, really. You two go.

BESSIE

Are you sure?

DORIAN

Yes, I... I need to be alone.

BESSIE

Okay. If you change your mind, please call me.

HENRY reaches into his pocket, and takes out a small vial of pills. He places them on the table.

HENRY

Here, take a couple of these, mate. They'll help you sleep.

HENRY and BESSIE exit.

#14b. THE CHANGE, PART TWO.

DORIAN:

HOW CAN EVERYTHING CHANGE IN A MOMENT?

WHY HAS FATE INTERCEDED TONIGHT?

IT ISN'T FAIR

IT ISN'T RIGHT

HOW COULD SHE DO THIS TO ME?

SHE WAS THE KEY TO MY SALVATION

ALL THAT I HOPED I WOULD BE

LEFT ON THE TRACKS OF A SUBWAY STATION

He turns to the picture.

DORIAN: (cont'd.)
AND, ALL ALONG, YOU KNEW
WHAT OTHER SECRETS LIVE INSIDE OF YOU?

HOW CAN YOU KNOW
WHAT I DON'T KNOW?
YOU SEE MY SOUL BETTER THAN I DO
YOU'RE OUT TO DESTROY
THIS INNOCENT BOY
I'M LOSING CONTROL, HOW CAN I DEFY YOU?
I'VE GOT TO BREAK FREE
IF IT'S YOU OR ME
THEN I GUARANTEE YOU'LL DIE TONIGHT!

DORIAN grabs a bar knife and approaches
the photograph. He stops short.

HOW CAN I KILL A PART OF MYSELF?
STRIKE AT THE VERY HEART OF MYSELF?

IF I'M WITHOUT REDEMPTION
I'LL SAVOR EVERY KIND OF VICE
YOU'LL GRANT ME MY EXEMPTION
YOU'LL BE THE ONE WHO PAYS THE PRICE!

BLACKOUT.

SCENE 15

DORIAN's townhouse - continuous from
1965 to 1978.

#15. DOWN, DOWN, DOWN

FIRST SINGER:
TASTING EVERY NEW SENSATION

SECOND SINGER:
BLINDED BY OUR APPETITE

THIRD SINGER:
GIVING IN TO SWEET TEMPTATION

ALL THREE:
WE'RE GONNA DANCE WITH THE DEVIL IN THE DEAD OF NIGHT

DORIAN AND ENSEMBLE:
WE'RE GOIN' DOWN, DOWN, DOWN
INTO THE FIRE
GOIN' DOWN, DOWN, DOWN
WE'RE FLYING BLIND
DOWN, DOWN, DOWN

DORIAN:
COME ALONG WITH ME
AND BUCKLE UP 'CAUSE WE'RE GOIN' DOWN

MUSIC continues UNDER as HENRY
introduces DORIAN to AL DI CAMPO, a
young, Italian man. It is now 1967.

HENRY
Dorian, I'd like you to meet Al Di Campo. He's from one of the
better families in New York.

AL (Brooklyn accent)
Yeah, one of the five families. Hey, I'm a big fan.

DORIAN
Thanks, Al.

BESSIE
Dorian, come here. Andy Warhol wants to meet you!

AL
Listen, if you ever need anything of, uh, substance, you know what I
mean? You talk to me.
(pulls a joint out of his shirt pocket)
Hey, how would you like to sample some of my wares?

DORIAN
Sure!

DORIAN takes the joint and lifts it
high over his head in celebration.

DORIAN AND ENSEMBLE:
WE'RE GOIN' DOWN, DOWN, DOWN
SO TAKE ME HIGHER
GOIN' DOWN, DOWN, DOWN
JUST BLOW MY MIND
DOWN, DOWN, DOWN

DORIAN:
TAKE A TRIP WITH ME
AND LIGHT ME UP 'CAUSE I'M GOIN' DOWN

LIGHTS turn psychedelic as AL, now with long hair and in a caftan, "trips" with DORIAN. HENRY enters, excitedly waving a thick contract. It is 1970.

HENRY
Great news, Dorian! Just put your "John Hancock" right here and you will be the highest-paid recording artist of nineteen-seventy!

DORIAN
Hey, man. Don't bum me out with that money shit. Why don't you drop some acid with us?

HENRY
No thanks. If I want to trip out, I can always look at my wife's credit card bills. Signature, please?

AL
Hey, Captain Culo! Can't you see he's communing with the cosmos?

HENRY exits with the contract.

DORIAN:
FREE YOUR MIND
AND LET YOUR BODY FOLLOW

FEEL THE COLORS
FALLING FROM THE SKY

DRINK AS MANY DREAMS
AS YOU CAN SWALLOW

DORIAN AND ENSEMBLE:
AND OUR FEARS WILL FLY
AS THE YEARS FLOAT BY

ENSEMBLE:
WE'LL FOLLOW ANYWHERE YOU GO

IF YOU'LL JUST TELL US
WHAT YOU KNOW

SHOW US THE ANSWER

The pulse of the MUSIC quickens to a disco beat. It is 1978.

ENSEMBLE:

WE'RE GOIN' DOWN, DOWN, DOWN
WE'RE GONNA DISCO
GOIN' DOWN, DOWN, DOWN
INTO THE NIGHT
DOWN, DOWN, DOWN
WE'RE GONNA HUSTLE
KEEP THE MUSIC BLARIN'
YEAH, WE'LL RAISE THE FAHREN-HEIT
PARTY!

DORIAN is the center of the party, high and dancing, laughing, and flirting with everyone. AL now in a white suit (a la "Saturday Night Fever"), comes up to DORIAN with a large silver bowl of cocaine.

AL

Yo, paisan! I got some primo coke for you...

ENSEMBLE:
PARTY!

AL

...and you can keep the bowl!

DORIAN takes the bowl as BESSIE enters.

DORIAN

Bessie, you made it!

BESSIE

Dorian, I need to speak to you.

DORIAN

What's up?

BESSIE

Alone.

DORIAN

Aw, not now, babe. The party just started.

BESSIE

Look, I really need to talk with you!

DORIAN

All right, all right.

(hands the bowl of cocaine to another partygoer)

I'll be right there. Don't start without me.

(to BESSIE)

So what's up, babe?

BESSIE

Bill's gone. He left a note on the kitchen table and took off. This is going to kill Annie. The poor thing's only twelve.

DORIAN

Wow. Well, what can I do?

BESSIE

Can we get out of here... go for a walk or something? Just talk?

DORIAN

I'd like to, Bess, but I got a house full of people.

AL enters looking for DORIAN.

AL

Hey, D, the babes are stewing in the hot tub. They're getting overcooked!

DORIAN

Yeah, I'll be right there. Bess, lemme call you later. This is a bad time.

BESSIE

Tell you what - don't call me at all! Goodbye, Dorian.

Bessie exits.

DORIAN

Bessie, wait! Bessie!

DORIAN is surrounded by PARTYGOERS and pulled back into the party bedlam.

ENSEMBLE: (whispering at first)

GOIN' DOWN, DOWN, DOWN, DOWN, DOWN

GOIN' DOWN, DOWN, DOWN, DOWN, DOWN

GOIN' DOWN, DOWN, DOWN, DOWN, DOWN

GOIN' DOWN, DOWN, DOWN, DOWN

FOREVER

DORIAN rises above the crowd singing to his adoring fans.

DORIAN:

HIT ME WITH A BURNIN' SPOTLIGHT
LET ME HEAR YOU SCREAM MY NAME
HEY, WE'RE GONNA HAVE A HOT NIGHT
AND THIS EVER-LOVIN' WORLD
WILL NEVER BE THE SAME
'CAUSE WE'RE GONNA
ROCK AND ROLL FOREVER
EVERY NIGHT AND EVERY DAY

ENSEMBLE:
ROCK AND ROLL

EVERY NIGHT AND DAY

YEAH, WE'RE GONNA ROCK AND ROLL FOREVER
AND I'M NEVER GONNA STOP

ROCK AND ROLL
AND HE'S NEVER
GONNA STOP

ENSEMBLE:

THE WORLD BELONGS TO DORIAN GRAY!

The party continues as DORIAN takes the photograph off the wall and carries it offstage.

BLACKOUT.

END OF ACT ONE

ACT TWO

SCENE 1

The Vietnam War Memorial, Washington,
D.C. - Veterans Day, 1999.

A crowd gathers at the memorial,
leaving ribbons, medals, flowers.

JAMES VANE, now in his fifties and
obviously strung-out, enters.

#16. FORGOTTEN MEN

JAMES:
THESE SILENT STONES
THAT BLEED THE NAMES OF FALLEN MEN
COLD AS THE BONES
OF THOSE WHO WILL NOT RISE AGAIN
AND I HEAR THEIR SCREAMS

VET #1, a paraplegic in a wheelchair,
joins in.

JAMES & VET #1:
IN MY DREAMS

VET #1:
I CAN FLY AWAY
LEAVE THIS BROKEN SHELL BEHIND
I WALK THE VALLEYS OF SERENITY THAT I CAN ONLY FIND
DEEP INSIDE MY MIND

VETERANS:
FOR THOSE OF US WHO FOUGHT AND DIED WITHOUT A REASON
WE LIGHT THE FLAME OF MEMORY
WE KNEW OUR INNOCENCE FOR FAR TOO SHORT A SEASON
WE ARE THE FORGOTTEN MEN

VET #2 walks up to the Memorial wall.

VETS #1 & #2:
I SERVED MY TOUR
PROUD TO OBEY MY COUNTRY'S CALL
NOW I'M NOT SURE
THERE WAS A MEANING TO IT ALL
WAS IT JUST A LIE?

JAMES & VETS #1 & #2:
TELL ME WHY

JAMES:
I CAN'T FLY AWAY

OTHERS:
HELP ME FLY AWAY

FROM THE HELL MY LIFE'S BECOME

THIS TORTURED HELL
MY LIFE'S BECOME

I WASTE MY DAYS
WITHIN A HALF-REMEMBERED HAZE OF OPIUM
BUT I CAN'T GET NUMB

ALL:
FOR THOSE WHO CAME BACK WITH THEIR LIVES FOREVER SHATTERED
PLEASE LIGHT A FLAME IN SYMPATHY

VETERANS:
WE ARE THE VICTIMS OF A WAR THAT NEVER MATTERED
WE ARE THE FORGOTTEN MEN

JAMES:
SOMETIMES I HARDLY KNOW MY NAME

VET #1:
I HAVE DANCED MY FINAL DANCE

VET #2:
HUNTED BY AN UNSEEN ENEMY
WE NEVER HAD A CHANCE

WOMAN #1:
PAWNS IN SOMEONE'S TWISTED GAME

WOMAN #2:
CHILDREN SENT AWAY TO DIE

JAMES:
AND ONLY GOD KNOWS WHY

ENSEMBLE:
ONLY GOD KNOWS WHY

ENSEMBLE 1:
THE FALLEN HAVE THIS WALL TO SHOW
HOW MUCH WE'VE MISSED THEM
THEIR NAMES ENGRAVED ETERNALLY

BUT LIVING MARTYRS
HAVE NO MONUMENT TO LIST THEM

VETERANS:
WE ARE THE FORGOTTEN MEN

WE ARE THE FORGOTTEN MEN

VETERANS:
WE ARE THE FORGOTTEN MEN

ALL:
AND WE NEVER WILL FORGET!

ENSEMBLE 2:
WE CONSECRATE
THEIR MEMORY
AND RENDER HONOR
TO THEIR NAMES

HAVE NO MONUMENT TO LIST THEM

OTHERS:
GOD BLESS THE FORGOTTEN MEN

JAMES:
GOD HELP THE FORGOTTEN MEN

OTHERS:
WE'RE HERE TO CONSECRATE
THEIR MEMORY

AND RENDER HONOR

The crowd moves off. JAMES pulls a flask from his pocket and takes a long swig. DOCTOR KRAMER approaches.

KRAMER

That's one way to stay warm.

JAMES

Huh? Oh, yeah.

KRAMER

When were you over?

JAMES

Sixty-five to sixty-nine.

KRAMER

Two tours?

JAMES

I had nothing to come home to.

I was with the 101st. You?

KRAMER

Third Infantry.

JAMES

KRAMER extends his hand. After a beat,
JAMES shakes it.

Frank Kramer.

KRAMER

James Vane.

JAMES

You know, I might be able to help you with that problem.

KRAMER

I got no problem.

JAMES

(pulling a card from his pocket)
I'm a doctor. I run a clinic for vets who... never quite made it
home.

KRAMER

My trouble was never over there.

JAMES

Either way, if you decide you don't want to feel like this anymore,
give me a call.

KRAMER

KRAMER exits. JAMES looks at the card.

CROSS FADE.

SCENE 2

DORIAN'S life and career are reflected through the eyes and words of the media, his entourage, and his assistant, VICKI BLAIR, in a collage of sounds and images. The following speeches overlap, creating a cacophony of noise.

MASON

Hi, I'm Mason Trent. Welcome to this special Y2K edition of "Royalty of Rock." When you talk rock, you're talking Elvis, the Beatles, and Dorian Gray (*VOICE #1 starts*). Dorian has been at the top of his game since the sixties. Lyndon Johnson was President, and Ronald Reagan was still kicking it in Death Valley. I guess the burning question on everyone's mind is "Why the hell does he still look like he's in his twenties?" Is he sleeping in vinegar? Has he discovered the fountain of youth? Only his plastic surgeon knows for sure!

VOICE #1

Mister Gray, Jerry wants a lunch to discuss your Seychelles Islands deal. (*VOICE #2 starts*) There are three other bids on the property, but Jerry thinks this is, without question, a great addition to your portfolio. He suggests you pursue it aggressively. We're emailing you the photographs. It's an absolute paradise and as a tax shelter, you can't beat it. The prime minister is a big fan of yours, but you know how it is... money talks. If you get it, please invite me down! I could use a vacation.

VOICE #2

Dorian, I've got great news! You're on a very short list of celebrities NASA's considering (*VOICE #3 starts*) for the next shuttle flight. Regarding your question, Dan Golden has assured us that they've dealt with all of the safety issues. If you're still interested, they need a complete medical and psychological history to make sure you qualify as a candidate. Oh, they're also making everyone take a trial run in the centrifuge, so hang on to your cheeks, pal!

VOICE #3

Dorian! It's Jenny. Suzie and I want to party with you again. (*VICKI starts*) Remember the stuff that came in from Holland? Well, I got some more, dude, and the buzz is rockin'! We were thinking of maybe getting together again, like all three of us, like last time. That was so hot, and I'm not talking about the Jacuzzi!

VICKI:

Mr. Gray, today's schedule is lunch at Tavern on the Green, then you have your Tai Chi meditation session at three, and then this evening is the fundraiser...

DORIAN appears, silencing everyone.

DORIAN (exasperated)

Total fucking bullshit!

SCENE 3a.

LIGHTS UP on DORIAN's living room.
VICKI and DORIAN are alone in the room.
The PHONE RINGS (SFX). VICKI answers.

VICKI

Gray residence. Vicki Blair speaking.

LIGHTS UP on BESSIE's apartment. BESSIE
is now in her fifties.

BESSIE

This is Bessie Hallward. May I speak with Dorian?

VICKI

One moment, please.

(presses the hold button)

Mr. Gray, it's Bessie Hallward.

DORIAN (disbelieving)

Who?

VICKI

Bessie Hallward.

DORIAN

Bessie... Jesus, it's been... twenty years.

VICKI

What should I tell her?

DORIAN

I can't... Tell her I can't talk to her.

VICKI (into phone)

I'm sorry, Miss Hallward. Mister Gray can't come to the phone right now. Would you like to leave a message?

BESSIE

No, that's all right. Thank you.

DORIAN hangs up the phone. VICKI picks up her coat and heads toward the front door.

VICKI
I'm heading out to Jersey, Mr. Gray. If you need anything, call my cell. I'll be back late tonight.

DORIAN
Have a nice time with your family.

VICKI
Thank you, Mr. Gray. Merry Christmas.

VICKI exits. DORIAN sits at his desk, BESSIE hangs up the phone.

#18. THINGS I NEVER SAID (Play Demo cue #5)

BESSIE:
COME AND WALK WITH ME FOR A WHILE
FILL ME WITH THE WARMTH OF YOUR SMILE
YOU'RE THE DREAM THAT I HOPED WOULD COME TRUE
THINGS I NEVER SAID

KISS AWAY THE TEARS FROM MY EYES
SEE THE GIRL THE YEARS CAN'T DISGUISE
FEEL THE LOVE IN MY HEART SHINING THROUGH
THINGS I NEVER SAID TO YOU

I WATCHED THE WORLD INTERFERE
WITH THE LOVE AND THE LIFE THAT I WANTED
I SAW MY DREAMS DISAPPEAR
NOW I SPEND EVERY NIGHT ALONE
AND YEARN FOR WHAT I MIGHT HAVE THROWN AWAY

DORIAN:
I PUSHED
HER AWAY

DORIAN:
WHY WAS THE TIMING NEVER RIGHT?

BESSIE:
WHY DO I RUN TO YOU TONIGHT?
WHEN EVERYTHING INSIDE ME SAYS
IT'S TOO LATE

DORIAN:
IT'S TOO LATE

DORIAN AND BESSIE:
NOW, IN THE AUTUMN OF OUR YEARS
BEFORE THE SUNLIGHT DISAPPEARS
SHOW ME HOW TO LOVE YOU

BESSIE puts on her coat and scarf.

TIME IS SHORT, AND WHO CAN SAY WHEN
WE WILL HAVE THIS MOMENT AGAIN
BUT WHATEVER TOMORROW MAY BRING
I'LL TELL YOU EVERYTHING I'M LONGING TO
ALL THE THINGS I NEVER SAID TO YOU

DORIAN:
THE THINGS I NEVER SAID

BESSIE:
ALL THE THINGS I NEVER SAID

BESSIE AND DORIAN:
TO YOU

SCENE 3b.

BESSIE arrives at the front door of
DORIAN'S townhouse. DORIAN opens the
door.

DORIAN

Oh, my God!

BESSIE

I knew you'd be here. Can I come in?

DORIAN

Of course, yes, come in.

They enter DORIAN'S living room.

BESSIE

Jeez, I can't believe I'm actually nervous.

DORIAN

Yeah, me too. How 'bout a drink?

BESSIE

Great.

DORIAN
Still scotch neat?

BESSIE
You got it.

DORIAN crosses to the bar and begins
fixing the drinks.

DORIAN
You look wonderful.

BESSIE
I look old.

DORIAN
Not to me.
(a beat)
How's Annie?

BESSIE
Would you believe my little baby's teaching at Oxford? She's turning
into a real Brit.

DORIAN
Incredible. Last time I saw her she was just discovering boys.
That's a long time ago.

BESSIE
Time flies.

They toast.

BESSIE (cont'd.)
I have a confession to make... I have every CD you've ever made!

DORIAN
And I have all your photography books. Who knew we'd both
become rich and famous?

BESSIE
Famous, maybe.
(looking around)
This is rich.

They laugh.

DORIAN

I've missed you, Bess.

BESSIE

I've missed you too.

They embrace. After a moment, she pulls away, studying DORIAN's face in the light.

BESSIE (cont'd.)

It's amazing! You really haven't changed at all. Not a wrinkle! You look exactly like you did that day in the park, when I took your picture. Remember?

DORIAN

I remember.

BESSIE

(indicating the wall)

Didn't you used to have the photo up on that wall?

DORIAN

Yeah. Yeah, I used to.

BESSIE

Where is it?

DORIAN

It was... defaced.

BESSIE

Really? Maybe I can have it restored.

DORIAN

No. I'm afraid it's beyond repair.

BESSIE

Aw, that's too bad. That was a magical picture.

DORIAN

If you only knew.

BESSIE

What do you mean?

DORIAN

(after a long beat)

I never wanted there to be any secrets between us, Bess. Come with me.

DORIAN puts both drinks on the table, takes BESSIE'S hand and leads her to his basement recording studio. He turns on a light, revealing a lot of high-tech recording equipment, including a set of huge monitor speakers. In a corner, the covered photograph sits on an easel.

BESSIE

Wow. Impressive.

DORIAN

I wasn't completely honest with you upstairs. There's the picture.

BESSIE

Why is it covered up?

DORIAN

Take a look.

BESSIE lifts the cover from the picture.

BESSIE (disbelieving)

That's not my photograph.

DORIAN

Look at the inscription.

She does.

BESSIE

My God. Dorian, what happened to my picture?

DORIAN

Remember the day you gave it to me?

BESSIE

Sure.

DORIAN

I made a wish that I'd stay young forever and the picture would grow old.

BESSIE

Come on, that's not poss...

DORIAN (interrupts)

Do I look any older than I did thirty-five years ago? That wish came true, Bessie.

BESSIE

Dorian, you're... you're scaring me!

DORIAN

Don't you understand? This...

(indicating himself)

...is the illusion.

(pointing to the photo)

That is the real Dorian Gray.

BESSIE

Dorian, that can't be you.

DORIAN

That picture captured a lot more than my image, Bessie. It captured my soul. Everything I've done, every sin I've committed, is right there. That photograph is a constant reminder of what I've become, and I hate it.

DORIAN moves toward her. He grabs her arm and forces her to look at the picture.

DORIAN (cont'd.)

Would you want that? Could you love that?

BESSIE

Dorian, you're hurting me!

DORIAN

(releasing her)

I'm sorry.

She runs past him toward the door.
DORIAN runs after her, grabs her and spins her around.

DORIAN (cont'd.)

No! Bessie, please. Please don't leave. You're the only one who can help me.

DORIAN overwhelmed, falls to the floor.

BESSIE

Dorian, come upstairs.

She crosses to the picture to cover it up.

DORIAN

No, don't touch it!

DORIAN pulls BESSIE away from the picture. She loses her balance and falls out of sight behind the monitors.

DORIAN (cont'd.)

Bessie!

DORIAN disappears behind the monitors. He rises after a moment, his hands dripping with blood.

DORIAN (cont'd.)

My God... No...!

He goes to the telephone and dials "911". Before there is an answer on the other end, DORIAN deliberately hangs up the phone. FADE TO BLACK.

SCENE 4

The bar at the Palm Restaurant - a few hours later. HENRY and SEVERAL GUESTS are at a table. HENRY is talking on his cell phone. MUSIC BEGINS.

HENRY

(into phone)

Bessie, darling, where the hell are you? Did you forget about tonight? Call me when you get this, hey? Bye, luv.

#18. WHERE'S BESSIE?

FIRST GUEST:
WHERE'S BESSIE?

SECOND GUEST:
RUNNING TWO HOURS LATE

HENRY:
SHE WAS SUPPOSED TO HAVE BEEN HERE BY A QUARTER TO EIGHT

FIRST GUEST: (looking at watch)
I'M GETTING WORRIED

SECOND GUEST:
YOU THINK WE SHOULD WAIT?

HENRY:
THIS IS NOT LIKE HER

TWO GUESTS:
WHERE CAN SHE BE?

CROSS FADE to DORIAN'S townhouse.
DORIAN is talking to AL DI CAMPO, now
fat and almost completely bald.

DORIAN

Hello, Al.

AL

Fuck you, Dorian. What's with all this "matter of life and death"
bullshit? I shouldn't even be talking to you. You hurt me. Deep
down, in my gut of guts, you hurt me.

DORIAN (interrupts)

Al, I need your help.

AL (angry)

You need my help? The Feds take me in for the one lousy murder I
didn't do, and you couldn't even come forward to say I was with you
that night. Luckily, my barber was willing to...

DORIAN (interrupts)

Al, downstairs, in my studio, there's a woman.

SOLO 1:
WHERE'S BESSIE?

AL

So what else is new?

DORIAN

She's dead.

AL

Oh. That is new.

DORIAN

It's Bessie Hallward.

SOLO 2:
WHERE'S BESSIE?

AL

Bessie? Jesus.

DORIAN

It was an accident. She fell... and hit her head. If the press catches wind of this, they'll have a field day.

AL

And this concerns me how?

DORIAN

You're the only one I know who can clean it up.

AL

What do I look like, a fuckin' janitorial service? You clean up your own mess. I'm going back to my family. It's Christmas, for Christ's sake.

DORIAN

Hang on, pal. There's something else you should see.

DORIAN picks up a videotape from the coffee table.

AL

What, home movies?

DORIAN

Remember the DeLido Hotel? 1981?

AL

Oh, shit.

AL puts the video in the VCR. CROSS
FADE to the bar. HENRY is again
talking on the cell phone.

HENRY:

HEY, ANNIE

HAVE YOU HEARD FROM YOUR MOM?

WE WERE EXPECTING HER TO JOIN US FOR DRINKS AT THE PALM

SHE NEVER SHOWED UP AND... NO, NO, STAY CALM

THREE GUESTS:

IT'S JUST NOT LIKE HER

HENRY:

HAVE HER CALL ME

CROSS FADE to DORIAN'S living room. AL
watches the videotape.

AL

You had to show me this, you prick.

(a long beat)

Look at all the hair I had back then.

(back to business)

I presume this is not the only copy of the tape.

DORIAN

That's right. One of them is addressed to your wife and another to
the Don.

AL

Yeah, you always were the type to dot your "T"s and cross your "I"s
Look, I gotta get Gino to bring the van. It's got all the equipment
in it.

DORIAN

All right. Have him park around the corner on sixty-first and take a
cab home.

AL

I can't do this alone!

DORIAN

I'll help you.

AL

Okay, scumbag. Show me the stiff.

DORIAN and AL cross toward the basement recording studio. AL takes the videotape. CROSS FADE.

ENSEMBLE:
DISAPPEARED
THIS IS THE THIRD DAY
REALLY WEIRD
COULD IT BE FOUL PLAY?
NO ONE SEEMS TO KNOW WHERE SHE'S GONE

HENRY:
WHERE HAS SHE GONE?

One of the ensemble steps out front holding a microphone. She is now CHRISTINA RAINES, a TV news reporter.

CHRISTINA

This is Christina Raines reporting from One Police Plaza. We're waiting for Lieutenant John Mayfair, who's heading up the investigation into the disappearance of world-famous photographer, Bessie Hallward, missing now for three days. Oh, here he comes. Lieutenant, can we have a word with you?

JOHN MAYFAIR, a middle-aged detective approaches. The ensemble become reporters at a press conference. HENRY stands to the side.

ENSEMBLE:
WHERE'S BESSIE?

MAYFAIR:
WE DON'T KNOW, GIVE US TIME
RIGHT NOW WE'RE NOT EVEN SURE THAT SHE'S A VICTIM OF CRIME

CHRISTINA:
BUT SEVEN DAYS WITH NO REASON OR RHYME?

MAYFAIR

Look, Christina. The investigation's just getting started. We've got some of NYPD's best and brightest working on this. The only promise I can make you is that as soon as I know something, you'll know something.

HENRY:
SHE'S BEEN AWAY
FOR FAR TOO LONG

ENSEMBLE 1:
WHERE'S BESSIE?

ENSEMBLE 2:
DISAPPEARED
RAN INTO FOUL PLAY

THERE MUST BE SOMETHING
TERRIBLY WRONG

WHERE'S BESSIE?

LIKE I FEARED
DON'T KNOW WHAT TO SAY

MY HOPES FOR HER ARE FADING TO BLACK

HENRY AND ENSEMBLE:
I'VE GOT THIS FEELING THAT SHE'S NOT COMING BACK

WHERE'S BESSIE?
VANISHED INTO THE AIR
JUST GOES TO SHOW YOU THAT SOME THINGS IN LIFE AREN'T FAIR
CAN'T FIND HER ANYWHERE
TIME TO SAY A PRAYER...

ANNIE HALLWARD walks up to MAYFAIR.
She's 35, the spitting image of Bessie
(the same actress) but with auburn
hair.

ANNIE

Lieutenant Mayfair? I'm Annie Hallward. Where's my
mother?

HENRY AND ENSEMBLE (cont'd.):
...FOR BESSIE!

SCENE 5

LIGHTS UP on the outer office of the
Detective Bureau at One Police Plaza,
immediately following. HENRY joins
ANNIE.

MAYFAIR

We're doing everything we can, Ms. Hallward.

ANNIE

I'm sure you are, but...

MAYFAIR

Look, sometimes people - especially famous people - go missing and show up weeks later. Turns out they were in the Bahamas or something.

ANNIE

Lieutenant, my mother is not the type of person to just disappear without telling anybody.

HENRY

She's right. I've known Bessie Hallward for almost forty years. I never met a more reliable individual.

MAYFAIR

Try not to think the worst, okay?

ANNIE

But, Lieutenant...

Detective MAUREEN SELBY, an African-American woman, enters, with DORIAN.

HENRY

Dorian? What the hell are you doing here?

(to Selby)

Why is Mister Gray being dragged into all this?

SELBY

I already explained it to him, sir.

DORIAN

(to Henry)

It's okay. It's not a problem.

HENRY

But you haven't seen Bessie in over twenty years.

DORIAN

Henry, please. I'm happy to cooperate in any way I... Whoa...

DORIAN stops mid-sentence when ANNIE turns around. He's stunned by the resemblance to Bessie. HENRY runs over to ANNIE and hugs her.

HENRY

Dorian, you remember Annie?

DORIAN (still stunned)

But you look exactly like...

HENRY (interrupts)

An amazing resemblance, isn't it?

CAPTAIN (O.S.)

Mayfair! Selby! In my office!

SELBY

Right away, Captain.

MAYFAIR

Excuse us, will you?

DORIAN

(still in shock)

Sure.

MAYFAIR and SELBY exit.

DORIAN (to ANNIE)

How long are you here?

ANNIE

I've taken an indefinite leave of absence from my teaching post till we find Mum. I'm staying with Uncle Henry.

HENRY

At my insistence.

ANNIE

Dorian, do you have any idea where she could have gone?

DORIAN

I'm sorry, Annie. I wish I could help, but I just don't know.

ANNIE

It's funny. When she called me on Christmas Eve, we talked for the longest time, mostly about you.

DORIAN

Really?

HENRY

Look, Dorian, as long as you're here, do you mind giving Annie a lift back to my place? I've got a meeting with the shareholders that I simply can't miss.

(he kisses Annie on the cheek)

See you for dinner, luv.

He exits.

ANNIE

You remember the last time we saw each other, you and me? It was when Mum took me to your concert in Central Park - just before I left for boarding school. I still have that awful picture she took of us backstage. I wouldn't smile because of my braces, and she kept...

ANNIE breaks off in tears and impulsively hugs DORIAN like a child.

ANNIE (cont'd.)

Dorian, I'm so worried. Please tell me everything's going to be okay...

DORIAN tentatively puts his arms around ANNIE as the LIGHTS FADE.

SCENE 6

LIGHTS UP on a rehab clinic in Bethesda, Maryland - a month later. JAMES is packing a duffel bag. DOCTOR KRAMER enters the room.

KRAMER

How you doing, buddy?

JAMES

I'm fine. Good to go.

KRAMER

I wish I could get you to reconsider.

JAMES

I told you yesterday, Doctor, I don't need to be here anymore. I've been clean almost three months now. I got that sales job lined up in Baltimore and I'm ready.

KRAMER

Well, if you change your mind, you know where we are.

KRAMER exits, JAMES continues packing.
REVEREND VANE, now in his early eighties, enters the room.

REVEREND VANE

Hello, son.

JAMES freezes at the sound of his father's voice.

JAMES

Daddy...

REVEREND VANE

It's been a long time. So, how you been keeping?

JAMES

What are you doing here?

REVEREND VANE

Doctor Kramer gave me a call yesterday. Said you were thinking of checking out of the clinic. He thought I might be able to talk some sense into you, so I flew on up here.

JAMES

Yeah, well, you can fly right back down. I don't need you or anybody else telling me what to do.

REVEREND VANE

The doctor has some concerns about your leaving here so soon, James. He told me you're still having violent thoughts.

JAMES

He's damn right! I can't stop thinking about what I'll do if I ever catch up with that son of a bitch.

REVEREND VANE

James, you've got to let go of the past. That all happened such a long time ago.

JAMES

For you maybe. But I still live it... every night... in my dreams. Seeing her sitting at that piano in that yellow dress, singing that song. Always that song.

REVEREND VANE

Come home with me, son. Let me take care of you. You're my child.
The only child I have left in this world.

JAMES

And whose fault is that? You're the one who drove her away. You
were everything to me. I loved you so much. Now, I can't even look
at you!

REVEREND VANE

Son, please...

19. GONE IS THE LIGHT (Play Demo cue #6)

JAMES:

GONE IS THE LIGHT
ALL THAT'S LEFT IS AN EVERLASTING NIGHT
THAT DARKENS EVERY DAY
YOU TOOK THE SUN AWAY FROM ME FOREVER

REVEREND VANE:

GONE IS THE LIGHT
FROM A MAN WHO BELIEVED THAT HE WAS RIGHT
BUT COULDN'T SEE THE COST
NOW BOTH OF YOU ARE LOST TO ME FOREVER

REVEREND VANE AND JAMES:

OH, GOOD GOD IN HEAVEN
WON'T YOU HEAR MY PRAYER?
HELP ME FIND THE WILL TO LIVE
ANGEL IN YOUR YELLOW DRESS
PLEASE COME BACK DOWN TO EARTH AND BLESS ME
COMFORT ME WITH YOUR FORGIVENESS

GONE IS THE LIGHT
LIKE A CANDLE THAT BURNED SO WARM AND BRIGHT

JAMES:

THEN SUDDENLY WAS GONE

BUT HOW CAN I GO ON

REVEREND VANE:
OH GOD

MY GOD

WHEN I CAN'T FIND THE DAWN
TO END THIS COLD AND FRIENDLESS NIGHT
GONE IS THE LIGHT

JAMES

Daddy, I think you'd better go now.

REVEREND VANE

(reaching out his hand)

But son...

JAMES

Please. Just go.

REVEREND VANE exits.

JAMES:

GONE IS THE LIGHT

BLACKOUT.

SCENE 7

LIGHTS UP on DETECTIVE MAYFAIR's office at ONE POLICE PLAZA - a week later. MAYFAIR is interviewing HENRY. SELBY sits nearby, taking notes.

MAYFAIR

Let me level with you, Mister Wotton. We've been at this two months now. We got a little piece here, a little piece there, but we're really no closer to solving this case than when we started. So we're trying to learn as much about Bessie Hallward as we can, and you probably know her as well as anybody does.

HENRY

Yes. We've been close for a very long time.

MAYFAIR

Wasn't Dorian Gray also friends with Ms. Hallward back in the day?

HENRY

That's right.

MAYFAIR

But not anymore. Can you tell us what happened between them?

HENRY

They had a falling out right around the time Bill ran off. That was over twenty years ago and they haven't spoken since.

MAYFAIR

So why do you think she made that phone call?

HENRY

What phone call?

MAYFAIR

You don't know.

HENRY

Know what?

MAYFAIR

(to Selby)

Tell him, Mo.

SELBY

According to her phone records, Mister Gray's residence was the last place Ms. Hallward called.

MAYFAIR

The night she disappeared, Mister Wotton.

HENRY

Dorian never said anything about talking to Bessie.

SELBY

Well, according to his assistant, they didn't actually speak. But he was home when the call came in and wouldn't take the call. Any idea why he wouldn't talk to her?

HENRY

I told you, Detective, they weren't speaking. That's all I know. You want to find out what's going on in someone else's mind, call the Psychic Friends Network.

SELBY

Tell him about the eyewitness.

MAYFAIR

Oh, yeah. We talked to someone in the neighborhood who says she saw a lady who may have been Miss Hallward walking in the direction of Mister Gray's townhouse.

HENRY

"Someone who may have been", "in the direction of". Come on, you know as well as I that there have been hundreds of sightings of Bessie since her disappearance. Christ, I thought I saw her last week at the Carnegie Deli, scarfing down a Woody Allen.

MAYFAIR

Mister Wotton, understand we haven't reached any conclusions yet.

HENRY

Well, in the event that you do, I believe your next questions should be directed to Mister Gray's attorneys. Now, if you have no further need of me, I'll be on my way.

MAYFAIR

We thank you for your time.

HENRY leaves and stands outside the office door for several moments, deep in thought. Then he exits.

SELBY

So what do you think?

MAYFAIR

Why doesn't Gray tell his manager, his long-time friend and confidante, about the phone call? I'm telling you, Mo, Gray's hiding something. I just got a feeling about this.

SELBY

Yeah, maybe. But without any hard evidence, you ain't got shit.

MAYFAIR

All right. Who died and left you reality sheriff?

BLACKOUT.

SCENE 8

HENRY's office - the next day. HENRY talks on the phone. He has an empty pill container in his hand.

HENRY (into phone)

Yes, that's right. It's prescription number...

(holding the container at a distance, trying to read)

...one-four-five-seven-two-nine-zero. Uh-huh... uh-huh... right.

Oh, and tell Doctor Schwartzman to call it in immediately. I've got a date tonight. No, thank you!

(he hangs up, to himself)

...and thank God for Pfizer.

JANET (O.S.,

filtered)

Mr. Wotton, Annie Hallward is here to see you.

HENRY

Send her right in.

ANNIE walks into the office.

HENRY (cont'd.)

Annie! Welcome to the Bat Cave. Nothing like a beautiful young woman to brighten a place up.

ANNIE

I'm not that young.

HENRY

Darling, to me, Nancy Reagan is young. So what brings you here?

ANNIE

I just dropped by to say "hi".

HENRY sits on the corner of his desk.

HENRY

That's what my wife said just before she handed me a very thick stack of divorce papers. Come on, spill it.

ANNIE

Henry, Dorian and I have been spending a lot of time together. He's been so wonderful to me, seeing me through all this. I don't know how I'd be keeping it together without him.

HENRY

And?

ANNIE

Well, I'm starting to have... feelings for him.

HENRY

Uh-oh. You've been thinking with your nether parts.

ANNIE

No, I mean it. I'm really starting to care for him.

HENRY

Annie, you're going through a lot. You're very vulnerable right now.

ANNIE

I know. I've said that to myself. But I can't help it. I think I'm falling in love with him.

HENRY

Look, Dorian is a very attractive, very charming man. But you don't know him the way I do. Everyone has secrets, and Dorian's certainly no exception.

ANNIE

Oh, I've heard all the rumors.

HENRY

That's not what I'm talking about. I'd just hate to see you get hurt.

ANNIE

Henry, I appreciate your concern but everything inside me says this is real.

HENRY

There is nothing real about Dorian Gray! He's a fantasy, he's every little schoolgirl's wet dream. What's real is your life in England, your friends, your teaching career. Best thing for you is to cart yourself back to Blighty. You'll be much happier in the long run.

ANNIE

Y'know, when Mum called on Christmas Eve, she said if I ever found the man I wanted to spend the rest of my life with, I shouldn't let anything stand in the way. That was the last time we...

She breaks down.

HENRY

Annie, I'm sorry. I didn't mean to... It's just that I'm worried for you.

ANNIE

It's been so hard... not knowing... and nobody seems to...

HENRY

God, I feel awful. What would cheer you up?

(a beat)

I know! I'll strip down to my man thong and give you a lap dance. If this body doesn't get you to laugh, nothing will.

He goes for his belt.

ANNIE

Henry, please... I just ate. You're a crazy, adorable, dirty old man.

HENRY

That would have been a lovely compliment without that third adjective thrown in there. But you're right, I am old. I'm as old as the fucking trees. But that's life, isn't it? And it's not like I didn't have my share of fun. Of course, after a while... it gets old.

#20. IT GETS OLD (Play Demo cue #7)

HENRY:

LIKE THE MOLD ON A TEN YEAR OLD BRIE
THERE'S NO WAY TO ESCAPE THE ENNUI
YOU TAKE IT FROM ME

OH, IT GETS OLD
LIKE THE GOLD-PLATED WATCH THAT TURNS GREEN
IT'S AS BORING AS NOUVELLE CUISINE
CAN YOU DIG WHAT I MEAN?
IT GETS OLD

WELL, I'VE HAD ALL THE WOMEN
DRANK ALL THE BOOZE
DID EVERY FOREIGN SUBSTANCE THAT A MAN COULD ABUSE
NOW THE COGNAC GIVES ME HEARTBURN
THE HIGHS DON'T SEEM TO LAST
AND LADIES WON'T SALUTE YOU WHEN YOUR FLAG'S AT HALF-MAST

IT GETS OLD
TILL THEY'VE ROLLED YOU AWAY IN A HEARSE
IT'S A PROCESS YOU JUST CAN'T REVERSE
AND IT ONLY GETS WORSE

HENRY: (cont'd.)
WELL, THE NEW WAVE'S NOW OLD-FASHIONED
THE AVANT GARDE'S PASSÉ
AND EVERY FAD WE THOUGHT WAS "RAD"
BECOMES TODAY'S CLICHÉ
YOU GET STALE, UNINSPIRED
BUT WHAT YOU MOSTLY GET IS TIRED
IT GETS OLD, WHOA

YOU GET SLOW, YOU GET SLACK
YOU'D DIE TO GET YOUR MOJO BACK
IT GETS OLD

I'LL SAY IT AGAIN, CHILD

YOU GET STUCK IN A TROUGH
WHEN ALL YOU WANT TO GET IS "OFF!"
IT GETS OLD
BLEEDIN' OLD
SO FRIGGIN' OLD

HENRY

Lemme just grab my dentures and we'll go for a bite!

HENRY:
IT GETS OLD!

SCENE 9

DORIAN's townhouse - the next evening.
LIGHTS UP on DORIAN playing his guitar.
There is a KNOCK at the front door.

DORIAN

Vicki, would you get that?
(no response)
Vicki!

DORIAN puts down his guitar and opens
the door. ANNIE enters.

DORIAN (cont'd.)

Hi. I thought you weren't coming over till eight.

ANNIE

I know. I needed to see you. I spoke to Lieutenant Mayfair this afternoon and I'm so frustrated. After all this time... nothing.

DORIAN

Annie...

ANNIE

I think I'm just going to back to England.

DORIAN

What do you mean?

ANNIE

Everything made sense there. I have a life, a job... there's no reason to stay here.

DORIAN

I'd miss you if you went away, Annie.

ANNIE

God. What am I to you, Dorian? Am I like a sister, a friend? A what? Certainly not a lover. I may be the only woman in this hemisphere you haven't slept with!

DORIAN

Don't believe everything you read in the papers.

ANNIE

I'm not joking. Don't you understand? I'm in love with you.

DORIAN

And I'm in love with you.

ANNIE

So... what's the problem?

DORIAN

It's not that simple.

ANNIE

Of course it is.

DORIAN

No, you can't possibly understand! There are things... I wish I'd done differently... terrible things. I can't just go back and change them.

ANNIE

No, you can't. But we've all made mistakes. You have to learn to forgive yourself.

DORIAN (to himself)

Forgive myself...

#21. SECOND CHANCE (Play Demo cue #8)

ANNIE:

SECOND CHANCE
I'LL BE YOUR SECOND CHANCE
TAKE THE LOVE I'M HERE TO GIVE YOU
AND BEGIN AGAIN
SECOND CHANCE
MAKE ME YOUR SECOND CHANCE
AND FLY AWAY FROM YESTERDAY
IN MY ARMS

I KNOW THAT YOU'RE HURTING

IT'S THERE IN YOUR EYES

THE PAIN YOU TRY
DESPERATELY TO HIDE

TAKE OFF YOUR DISGUISE
AND SHOW ME THE MAN INSIDE

SECOND CHANCE
I'LL BE YOUR SECOND CHANCE

TAKE THE REST OF MY TOMORROWS
AND BEGIN AGAIN

SECOND CHANCE

MAKE ME YOUR SECOND CHANCE
AND FLY AWAY FROM YESTERDAY
IN MY ARMS

DORIAN:

GIRL, YOU KNOW NOTHING
OF MY LIFE

YOU CAN'T IMAGINE
WHAT I'VE DONE

MY PAIN WILL NEVER END
THE WOUNDS THAT SCAR THIS
SOUL WILL NEVER HEAL

I'M NOT THE MAN
YOU THINK I AM
I CAN'T BE ANYTHING TO YOU

THERE'LL BE NO SECOND CHANCE
FOR ME

I CAN'T ESCAPE MY DESTINY
NO PRAYER IS STRONG ENOUGH
FOR MY SALVATION
I'M CURSED AND I CAN'T TELL
YOU WHY

HOW COULD I EVER HOPE
TO FLY AWAY FROM YESTERDAY
IN YOUR ARMS

DORIAN

Annie, you deserve better. I'm sorry.

ANNIE

Then there's nothing more to say. I'll always love you, Dorian.

She exits. The MUSIC swells. DORIAN runs to his basement studio and removes the cover from the photograph.

DORIAN:

YOU! WITH YOUR DEMON EYES
YOU! WITH YOUR BLOOD-STAINED HANDS
YOU! WHO CORRUPT MY LIFE
AND DISRUPT MY LIFE WITH YOUR CRUEL DEMANDS
YOUR REIGN IS OVER!

CAN'T YOU SEE I NO LONGER AM
YOUR SACRIFICIAL LAMB
AND I DON'T GIVE A DAMN ABOUT THAT OATH I SWORE
I WANT BACK WHAT YOU STOLE
RETURN TO ME MY SOUL
I DON'T NEED YOUR UNHOLY BARGAIN ANYMORE

I'LL OVERCOME THIS HOLD YOU HAVE ON ME
I'LL FIND A WAY TO BREAK THE SPELL
YOU'RE NOT GONNA WIN THIS GAME
SO GO BACK FROM WHERE YOU CAME
YOU GO TO HELL
STRAIGHT BACK TO HELL
GO TO HELL!

The ghost of SYBIL appears.

SYBIL:

YOU SAID THAT YOU LOVED ME
BUT YOU THREW ME AWAY
AND NOW YOU'RE FEELING FORSAKEN
AND SHAKEN BY DOUBT

YOUR LIFE IS A PRISON
MISTER DORIAN GRAY
AND YOU'RE NOT GETTING OUT

BESSIE's ghost appears.

BESSIE:
YOU SEALED YOUR FATE
FOR ALL TIME

SYBIL:
YOU LEFT ME ALL ALONE TO DIE

ON THE TRACKS OF A SUBWAY STATION

WHEN YOU ENDED THE LIFE
THAT I TREASURED
NOW YOU MUST PAY
FOR YOUR CRIME

SYBIL AND BESSIE:
THE GUILT WILL SOON DRIVE YOU INSANE
YOU'RE CURSED TO LIVE YOUR DAYS IN PAIN ALONE!

THE DIE IS CAST, YOU'VE SET YOUR COURSE
SPARE US YOUR FALSE CRIES OF REMORSE
YOU'LL FIND NO SYMPATHETIC EAR
THERE IS NO MERCY
THERE IS NO MERCY
THERE IS NO MERCY HERE

DORIAN:
I'M NOT THE ONE WHO IS TO BLAME
IT WAS THE DEVIL IN THIS FRAME
I SHOULD HAVE KILLED HIM LONG AGO
NO! NO!...
(spoken) No!

As DORIAN wails, the ghosts disappear.

DORIAN:
I GRIEVE FOR ALL THE PAIN I'VE CAUSED
REPENT FOR ALL THE THINGS I'VE DONE
IS THERE SOME WAY I CAN ATONE
OR IS MY FATE NOW SET IN STONE?
PLEASE SHOW ME THE WAY

SECOND CHANCE
GIVE ME A SECOND CHANCE
HELP ME RESURRECT THE GOOD MAN
THAT I USED TO BE

SECOND CHANCE
SHE'LL BE MY SECOND CHANCE
WE'LL FLY AWAY FROM YESTERDAY
IN EACH OTHER'S ARMS

BLACKOUT.

SCENE 10

JAMES VANE's apartment in New York City
- early August.

JAMES enters carrying a bag of
groceries. He sets the groceries on
the countertop and switches on a boom
box sitting on a side table. DORIAN'S
VOICE (SFX) is heard.

#22. WHITE KNIGHT (Recorded)

DORIAN:

I'LL BE YOUR WHITE KNIGHT STANDING BESIDE YOU

James sits up, disbelieving.

I'LL BE THE WHITE LIGHT LEADING YOU ON

JAMES

God damn! It's that song!

DJ (V.O.)

That was "White Knight." He wrote that one all the way back in
nineteen-sixty-five.

JAMES

Who is it?! Tell me his name! Tell me the bastard's name!

DJ (V.O.)

That one's never been released before...

JAMES

(over the DJ's voice)

Tell me, you son of a bitch!

DJ (V.O.)

...and it's included as one of the two bonus tracks on Dorian Gray's
newest and probably his last album, "An Ordinary Guy."

JAMES (incredulous)

Dorian Gray?

DJ (V.O.)

You're listening to an "All Dorian, all the time" weekend here on
WNYR, New York's classic rock.

JAMES

Dorian Gray!

DJ (V.O.)

We're just getting started, so plan to be with us right up until the simulcast of Dorian's farewell concert tomorrow night at Madison Square Garden. You are not gonna want to miss that one! I'm Mark MacIntyre with you till...

JAMES turns off the radio.

JAMES

Damn it! I've got you now!

JAMES rummages through a kitchen drawer, finding his .45 service automatic and a clip of bullets. He's a portrait of rage and confusion.

#23. GONE IS THE LIGHT (Reprise #1)

GONE IS THE LIGHT
YOU KILLED THAT LIGHT
AND NOW YOU'RE GONNA PAY
FOR TAKING HER AWAY
FROM ME

BLACKOUT.

SCENE 11

LIGHTS UP on the backstage area of Madison Square Garden. MASON TRENT is in the midst of his interview with DORIAN. ANNIE waits for DORIAN in his dressing room.

DORIAN

...our music was changing, our values were changing, the whole world was changing. But, in many ways, it was a much simpler time.

HENRY

All right, that's all for now. Give him five minutes on the Gatorade I.V. and he'll be right back out.

FOREVER

DORIAN goes into the dressing room where ANNIE sits on a couch. HENRY stays behind to talk with reporters.

MASON (to camera)

We'll check back with Dorian after he's hydrated and before he jets off to his chateau in Switzerland. Till then, sending it back to you, Kelly!

DORIAN

Hey, lady, groupies are not allowed in the star's dressing room.

ANNIE

You were amazing tonight.

They kiss. ANNIE notices the covered picture on the couch.

ANNIE

What's that?

DORIAN

Nothing. I'll tell you later.

ANNIE

Please don't spend too much time with the press. There's a helicopter waiting to take us to Kennedy.

HENRY enters.

HENRY

I must warn you, mate. They're unusually hungry tonight.
(to Annie)

By the way, they want to chat with you, too.

ANNIE

Oh, no. I'm getting out of here before the feeding frenzy starts!

DORIAN kisses her tenderly.

DORIAN

I never thought I'd ever say this line, but, see you at the helipad.

ANNIE

Don't be long!

ANNIE blows HENRY a kiss, then opens the door and exits into the backstage area. Simultaneously, JAMES enters, pushing a dolly with a large piece of crated audio equipment on it. He unloads the equipment and hides behind it, unnoticed by the security guards.

HENRY

Are you sure you want to do this?

DORIAN

It's time, Henry. I'm tired.

HENRY

That's nothing that a week at the Bangkok Oriental couldn't cure.

DORIAN

No, you're not hearing me. I'm tired... of all of it.

HENRY

But you've so much left to do! What about your autobiography? You only wrote two pages. They were good, but...

DORIAN (interrupts)

Henry, the decision is made. I'm out.

HENRY

Come on. I know you. I've seen you. The noble Dorian, the decadent Dorian, and now you're the "I'm giving it all up" Dorian? It's a phase. It's weather. It'll all blow over. Take a couple of weeks with Annie, go climb an Alp or two, and we'll discuss your future when you get back.

DORIAN

Not this time. When we get to Switzerland, Annie and I are getting married.

HENRY (stunned)

Married? But... she would have said something to me.

DORIAN

I asked her not to.

HENRY

Do you know what you're doing? Annie's not something you can trade in when you're bored like, like... one of your Maseratis.

DORIAN

It'll be different this time.

HENRY

It will never be different! Tell me, Dorian, what happens in twenty years, in thirty years...

DORIAN

I don't...

HENRY (interrupts)

...in fifty years when death is waiting around the corner for her and you are exactly as you were the day you and I met?

DORIAN

This is ridiculous. I don't know what you're talking about.

HENRY

Don't you? Let's lay all our cards on the table, shall we? As I said, I've seen you.

HENRY suddenly whips the quilting off the picture. DORIAN gasps as HENRY stares at the picture.

DORIAN

Don't!

HENRY

Oh, my. You really have been a naughty boy, haven't you? Whatever happened to that sweet kid in the coffee house?

DORIAN

You knew?

HENRY

Remember who gave that camera to Bessie on that fateful day in the park? Those cameras aren't exactly flying off the shelves at Crazy Eddie's.

#24. SHOWDOWN

DORIAN:

HOW COULD YOU DO THIS TO ME?

I NEVER WANTED THE LIE YOU SOLD ME

YOU FUCKED WITH MY DESTINY

THEN LOOKED AWAY AS THAT THING CONTROLLED ME

DORIAN: (cont'd.)
AND ALL ALONG, YOU KNEW
I CURSE MYSELF FOR EVER TRUSTING YOU

HENRY:
I NEVER TWISTED YOUR ARM
YOU WANTED THIS JUST AS MUCH AS I DID
YOU WERE A KID OFF THE FARM
WHO ATE UP EVERYTHING I PROVIDED
IT'S STRANGE, I NEVER HEARD YOU BITCH
ABOUT YOUR BEING FAMOUS, YOUNG AND RICH?

DORIAN:
THAT THING INFECTED MY SOUL!

HENRY
Now don't let's get all Faustian on my ass.

HENRY:
TIME IS THE GIFT I GAVE YOU
IMMORTALITY AND NOTHING MORE
AND I SET YOU FREE
FROM LIFE'S RELENTLESS DECLINE

DORIAN:
YOU CAN'T IMAGINE THE PRICE I PAID

HENRY:
THAT PICTURE HAS NO POWER TO ENSLAVE YOU
IT ONLY SHOWS A TRUTH YOU CAN'T IGNORE
THAT BEAST YOU SEE
WAS FASHIONED BY YOUR OWN DESIGN

DORIAN:
AND I BLAME IT ALL ON...
YOU ENDED SYBIL'S LIFE
YOU HANDED ME THE KNIFE
YOU TAUGHT ME WHAT TO SAY
WITH YOUR HATEFUL WORDS, I DROVE HER AWAY

HENRY:
I WAS PROTECTING YOU
YOU HAD A JOB TO DO
I NEVER KILLED THAT KID
DON'T GO BLAMING ME FOR THE THINGS YOU DID

DORIAN:

THE THINGS I DID YOU CAN'T CONCEIVE
THE WORST WAS ON THAT CHRISTMAS EVE
BLOOD ON MY HANDS WHILE I STOOD BY
AND SCREAMED HER NAME AS I WATCHED BESSIE DIE

HENRY:

I KNEW IT WAS YOU
I DIDN'T WANT TO BELIEVE IT
AND AS THE DOUBT IN ME GREW
I DIDN'T WANT TO PERCEIVE IT
YOU KILLED MY DEAREST FRIEND
THIS NIGHTMARE HAS TO END
I'LL FIND A WAY TO SEND YOUR BLOODY SOUL TO HELL!

DORIAN

And how are you going to do that, old man? I'm going to talk to the press now. Then Annie and I have a plane to catch. Goodbye, Henry. Thanks for everything, man.

DORIAN opens the dressing room door.
JAMES rushes forward and shoots DORIAN.
DORIAN falls to the ground. The
BODYGUARDS rush in. They shoot and
kill JAMES.

HENRY

(to the bodyguards, referring to JAMES)
Get him out of here! Jeff, call 911 and get Annie to a secure place!
Seal off this area! Go!

The guards drag JAMES'S body out of the room.

HENRY

Dorian...

DORIAN sits up seemingly unharmed by the bullets. HENRY picks up the gun and gently shuts the door behind him.

DORIAN

They can't kill me... They can't kill me!

HENRY points the gun at Dorian.

HENRY

Wrong target.

HENRY shoots the photograph, killing
DORIAN.

BLACKOUT.

SCENE 13

Central Park - the following evening.

MASON

I'm standing here in Sheep's Meadow in Central Park amid the thousands of people saying goodbye to Dorian Gray, who was gunned down last night after his farewell concert at Madison Square Garden. There has been no official statement yet, but even in death, rumors continue to plague the memory of one of music's greatest superstars. This is a sad day for rock 'n' roll. Dorian Gray - dead at the age of fifty-seven. I'm Mason Trent. Goodnight.

#25. "TRIBUTE/YOU CAN'T KILL A LEGEND"

ENSEMBLE:

WE KNOW YOU'RE PLAYING YOUR GUITAR ON SOME SHINING STAR
BURNING BRIGHT AS THE LIGHT OF DAY
AND FROM FAR BEYOND THE CLOUDS
WE'LL HEAR YOUR SOULFUL SINGING
WITH YOUR SILVER VOICE
THE HEAVENS WILL BE RINGING
YOUR SONG WILL NEVER DIE
WE'LL ALWAYS LOVE YOU, DORIAN GRAY!

MASON, RUSTY LAKE, DAN FOX and
CHRISTINA RAINES come downstage and
step into spotlights.

CHRISTINA:

WE MAKE BELIEVE THAT WE CONTROL OUR DESTINY
BUT IN THE END, THE FATES WILL HAVE THEIR WAY

RUSTY:

OF A MILLION WHO WILL FALL
THERE IS ONE TO RISE ABOVE THEM ALL

CHRISTINA AND RUSTY:

AND WHO THAT ONE WILL BE NO ONE CAN SAY

MASON:
WHEN THE OTHER STARS HAVE LOST THEIR GLOW
AND VANISHED IN THE NIGHT

MASON AND DAN FOX:
YOU WILL BURN FOREVER IN THE SKY

ALL FOUR:
'CAUSE YOU CAN'T KILL A LEGEND
YOU CAN'T DESTROY A MEMORY
THOUGH YOU LEAVE THE WORLD BEHIND YOU NOW
YOU ARE ALWAYS GONNA BE
A BRIGHT SHINING LEGEND
ON THE ROAD TO IMMORTALITY
NO MATTER THAT THE LIGHT OF LIFE HAS FADED FROM YOUR EYES
A LEGEND NEVER DIES

SYBIL, JAMES, BESSIE and AL appear in spotlights.

SYBIL:
WE MAKE BELIEVE THAT WE KNOW HOW THE STORY GOES
BUT FAIRY TALES ALL HAVE THEIR SHADES OF GRAY

JAMES:
THE SECRETS THAT WE HIDE
ONLY SERVE TO FEED OUR DARKER SIDE

SYBIL AND JAMES:
AND LEAVE US WITH TOO HIGH A PRICE TO PAY

BESSIE:
WHEN THE TRUTH IS BURIED WITH YOUR BONES
THE IMAGE THAT REMAINS

BESSIE AND AL:
IS SOMETIMES JUST AN EVERLASTING LIE

The four continue as HENRY comes
onstage.

ALL FOUR:
AND YOU CAN'T KILL A LEGEND
YOU CAN'T ERASE A FANTASY
IF YOU DARE TO LOOK BEHIND THE MASK
YOU MAY NOT LIKE WHAT YOU SEE

HENRY:

SO WHY KILL A LEGEND
WHEN IT'S BETTER THAN REALITY?
AND WHO CARES IF OUR HEROES ARE JUST DEVILS IN DISGUISE?
'CAUSE A LEGEND NEVER DIES

DORIAN appears.

DORIAN:

I DIDN'T WANT TO BE A SUPERSTAR
NO, THAT NEVER FIGURED IN MY PLANS
I DIDN'T KNOW THAT THINGS WOULD GO THAT FAR...

I WAS TRAPPED IN THE ARMS OF LADY FORTUNE
RODE ME SO HARD, I COULDN'T BREAK AWAY
THE LIGHTS WERE INSANE, THE HEAT WAS SCORCHIN'
CAUGHT IN A DREAM I COULDN'T SHAKE AWAY
NOW, AT THE ENDING OF THE STORY
I REALIZE THAT ALL THE MONEY AND THE GLORY
SHOULDA NEVER MEANT A DAMN TO ME

I DIDN'T WANT TO BE A SUPERSTAR

The entire ensemble, except for the
principals, begin to sing softly,
gradually growing louder.

ENSEMBLE:

ROCK 'N' ROLL FOREVER
ROCK 'N' ROLL FOREVER
ROCK 'N' ROLL FOREVER
ROCK 'N' ROLL FOREVER

DORIAN:

ROCK 'N' ROLL FOREVER BUT IT WAS ALL ABOUT THE MUSIC
ROCK 'N' ROLL FOREVER YES, ALL ABOUT THE MUSIC
ROCK 'N' ROLL FOREVER NOTHING BUT THE MUSIC
ROCK 'N' ROLL FOREVER SWEET, SWEET MUSIC

ROCK 'N' ROLL FOREVER ALL I NEEDED WAS THE MUSIC
ROCK 'N' ROLL FOREVER IN MY SOUL, THERE WAS MUSIC
ROCK 'N' ROLL FOREVER IN MY HEART I FELT THE MUSIC
ROCK 'N' ROLL FOREVER ROCK AND ROLL MUSIC

PRINCIPALS:
YOU CAN'T
KILL A LEGEND
YOU CAN'T
KILL A LEGEND
YOU CAN'T
KILL A LEGEND
YOU CAN'T
KILL A LEGEND

FOREVER

ENSEMBLE:	DORIAN:	PRINCIPALS:
ROCK 'N' ROLL FOREVER	AND I'M LEAVING YOU THE MUSIC	YOU CAN'T
ROCK 'N' ROLL FOREVER	I'M LEAVING YOU THE MUSIC	KILL A LEGEND
ROCK 'N' ROLL FOREVER	I'M LEAVING YOU THE MUSIC	YOU CAN'T
ROCK 'N' ROLL FOREVER	AND I'M LEAVING YOU...	KILL A LEGEND
		YOU CAN'T
		KILL A LEGEND

Dorian disappears as the guitar plays
the riff from the opening of the show.

EVERYBODY:
A LEGEND NEVER DIES!

BLACKOUT.

THE END