

COME TAKE MY HAND

ACT I, SCENE 1

AT RISE:

The interior of a small cottage studio in the rear yard of a house. Set on the other side of the stage is the simple interior of a kitchen. It is a Saturday morning. JAROD is sitting in the studio at the piano playing, working on his newest song DREAMERS.

(Cell phone rings)

(JAROD picks up the phone, looks at the screen and answers.)

JAROD

Hey Kathy, what's up? Out in the studio finishing up a harmony chart for you. Ya, just come on back. Hey will you bring some donuts? Chocolate long john, cinnamon swirl. Cool, see you soon.

(The band members are gradually lighted in the background, and play as Jarod sings.)

DREAMERS ARE LOOKED UPON AS IF THEY'RE CRAZY
BUT ALL YOU HAVE TO DO IS LOOK IN THEIR EYES,
WATCH THEM SMILE, FEEL THEIR HEART BEAT FASTER

DREAMERS KNOW LOVE IS JUST
THE ANSWER TO ALL QUESTIONS
THEY KNOW THAT IF YOU SHARE THE GOODNESS INSIDE,
LIFE COMES ALIVE, FEEL THEIR HEART BEAT FASTER
FEEL THEIR HEART BEAT FASTER
NEVER STOPS BEATING, ALWAYS BEATING
HEART KEEPS ON BEATING FASTER

IT'S DREAMERS WHO ALWAYS LOOK TO THE HEAVENS,
SHOUT FROM THE MOUNTAINS, SING FOR REDEMPTION
FOR DREAMERS HAVE ALWAYS SOUGHT NEW CREATIONS,
FOUGHT FOR THE FREEDOM, CRIED WITH ELATION

JAROD (cont'd)

DREAMERS FIND WAYS TO MAKE THE WORLD MUCH BETTER
THEY LIVE AND GIVE AND STRIVE TO MAKE THINGS
RIGHT, COLORS SO BRIGHT,
FEEL THEIR HEART BEAT FASTER

DREAMERS ARE LOOKED UPON AS IF THEY'RE CRAZY
BUT ALL YOU HAVE TO DO IS LOOK IN THEIR EYES,
WATCH THEM SMILE,
FEEL THEIR HEART BEAT FASTER
FEEL THEIR HEART BEAT FASTER
NEVER STOPS BEATING, ALWAYS BEATING
HEART KEEPS ON BEATING FASTER

IT'S DREAMERS WHO ALWAYS LOOK TO THE HEAVENS,
SHOUT FROM THE MOUNTAINS, SING FOR REDEMPTION
FOR DREAMERS HAVE ALWAYS SOUGHT NEW CREATIONS,
FOUGHT FOR THE FREEDOM, CRIED WITH ELATION

DREAMERS ARE LOOKED UPON AS IF THEY'RE CRAZY

(Lights fade out on the band. Jarod
continues working as lights dim on him.)

LAURA

What do you mean?

TONY

I thought that after he got his degree, he'd find a real job.

LAURA

I know honey, that's what all of us parents wish, but . . .

(Lights up on Jarod in the studio)

JAROD

YOU WOULD THINK THAT WITH TALENT
AND YOUTH AND HARD WORK
OH THE WHEELS WOULD START TURNING
I'D STOP SHOVL'ING THE DIRT

WHAT DOES IT TAKE
TO REALIZE A DREAM
BIG AS IT IS
BIG AS IT SEEMS

I WANT TO GIVE THE PEOPLE I LOVE WONDERFUL THINGS
LET OTHERS KNOW THEY'RE NOT ALONE
AND LOOK PAST DECEIT, AND START TO BELIEVE
I NEED TO SHOW I COULD BE THE SON
MY FATHER WANTS ME TO BE

(Lights fade on Jarod, UP on Tony and Laura)

TONY

He's such a dreamer.

LAURA

Like many people.

TONY

I watch some of those crazy kids on those talent shows - -
they think they can sing or dance or whatever the hell they
think they can do - - and they are oblivious to reality.
They are horrible!

LAURA

But Tony, he is good, and making money - - with his band.

TONY

I know he's good. I just want him to have a plan for a more secure life.

LAURA

Like us.

TONY

Damn right! Hell we've made a good life for the family.

LAURA

I don't think we have an answer for any of the kids.

TONY

I try to understand, I do.

LAURA

It's not about us. We've had our day. We've hovered for too long and we need to let him live his life.

(Lights up on Jarod and stay up)

JAROD

NOW IS THE TIME TO MAKE THE CHOICE
COMBINE MY PASSION, DESIRE IN TO ONE VOICE

TONY

I'll be back to finish my coffee with you. I'm going to go out back and see what Jarod's up to.

(HE enters Jarod's studio.)

Hi sonny boy.

JAROD

Hey dad, how's it going?

TONY

Another workweek over . . . closer to retirement.

(They both laugh)

TONY

Seems like you were up all night. Accomplish anything?

JAROD

Totally. Laid down a new song and just need Kathy to add some vocals. I've been working on it for a while and I'm glad it turned out so good.

TONY

Then what?

JAROD

Add it to one of the band's sets.

TONY

Jarod, you giving your future much thought?

JAROD

All the time. I'm making decent money, but I just need to break out of the local scene. It's just damn hard.

TONY

I can imagine. I've been worrying about you for a long time. Don't you think you need to get a stable job?

JAROD

Like yours?

TONY

I've been there over thirty years - - not many people can say they worked at the same company for that long.

JAROD

And that's a good thing? Dad that job stresses you out so bad. You really want that for me? Along with your two heart attacks?

TONY

Jarod, do you know what your doing?

JAROD

You and mom used to tell me "I'm as good as the best and better than the rest." I took that to heart. And it helped me get through tough times, especially after I got out of rehab. You and mom were going through so much then, yet you always were there for me. I doubted my self, but you guys made sure I stayed off drugs.

TONY

We live for you children. Sure we make mistakes and we may overprotect, but there's so many singers out there trying to make it. I don't know where you fit in.

JAROD

I don't either, but I'm not going to give up on myself.

TONY

I never had the chance to go to college like you. My father got sick, so I had to take care of the family. I didn't mind. It's just what I did.

JAROD

Dad, this is what I do and will always do. Come on, I'm not going to teach band for a bunch of high school kids.

TONY

I always wanted to own a restaurant, but it didn't happen. I know what it's like to want something badly, but life sometimes gets in the way or you realize that your dream isn't what's good for you or you're not good for it.

JAROD

I wish I could give you the answers you want, but that's not happening.

TONY

Why you?

JAROD

Why not me?

TONY
It's just not what I expected.

JAROD
Not what you expected?

TONY
God damn Jarod how many singers . . .

(KATHY knocks on the studio door)

JAROD
It's Kathy.

TONY
I didn't come out here to piss you off.

JAROD
Could have fooled me.
(JAROD opens the door)
Come on in Kath.

KATHY
Morning Mr. Cross.

TONY
Hi Kathy.

JAROD
Dad was just leaving.

KATHY
Oh, ok. Nice to see you.

TONY
(To Jarod)
We can talk later.
(TONY leaves)

(Silence)

So what's up?

KATHY

Nothin'

JAROD

O . . . kay. You remember I was coming by this morning to lay down some harmonies?

KATHY

Sure.

JAROD

Ok, what the hell is going on?

KATHY

I just had a thing with my dad.

JAROD

What about?

KATHY

He thinks that I'm wasting time with my music. There's no future for me.

JAROD

Jesus JC, you've been pulling in your biggest crowds ever and writing your best songs.

KATHY

I disappoint him.

JAROD

Parents expect to be disappointed by their children. It's what we're supposed to do.

KATHY

Why is it we need to be what they want us to be? As if they know better.

JAROD

KATHY

Forget what he thinks. Do what you want to do. Get it together and snap out of it!

(THEY playfully sing)

KATHY

SOME PEOPLE ARE DRIVEN BY MONEY

JAROD

SOME PEOPLE ARE DRIVEN BY LOVE

KATHY

SOME PEOPLE HOLD TIGHTER TO DREAMS

JAROD

SOME PEOPLE ARE FIGHTERS IT SEEMS

JAROD

KATHY

IT ALL HAS TO DO WITH INTENSITY
A FEVER FOR WINNING IT'S CLEAR TO SEE
IT ALL HAS TO DO WITH INTENSITY
HIGH ENERGY LIVING AND POSITIVITY

JAROD

LOOK AT THAT GIRL WITH THE BODY
SHE'S GOT ALL THAT IT TAKES
YOU CAN TELL SHE'S NEAR TO PERFECTION
WITH EVERY MOVE THAT SHE MAKES

JAROD

KATHY

IT ALL HAS TO DO WITH INTENSITY
A FEVER FOR WINNING IT'S CLEAR TO SEE
IT ALL HAS TO DO WITH INTENSITY
HIGH ENERGY LIVING AND POSITIVITY

INTENSE, INTENSE, INTENSITY
INTENSE, INTENSE, INTENSITY
IT'S LIKE THE FEELING OF POWER
IT'S LIKE THE PASSION OF LUST
IT'S LIKE THE CRY OF HUNGER
IT'S LIKE STEEL AGAINST RUST

KATHY
JAROD'S IN LOVE WITH HIS MUSIC
NOTHING CAN HOLD HIM BACK
HE CAN HOLD TIGHTER TO HIS DREAMS
JAROD'S A FIGHTER IT SEEMS

KATHY
JAROD
IT ALL HAS TO DO WITH HIS INTENSITY
HIS FEVER FOR WINNING IT'S CLEAR TO SEE
IT ALL HAS TO DO WITH INTENSITY
HIGH ENERGY LIVING AND POSITIVITY
INTENSE, INTENSE, INTENSITY
INTENSE, INTENSE, INTENSITY

IT'S LIKE THE FEELING OF POWER
IT'S LIKE THE PASSION OF LUST
IT'S LIKE THE CRY OF HUNGER
IT'S LIKE STEEL AGAINST RUST

(KATHY plays a guitar solo)

IT ALL HAS TO DO WITH INTENSITY
A FEVER FOR WINNING IT'S CLEAR TO SEE
IT ALL HAS TO DO WITH INTENSITY
HIGH ENERGY LIVING AND POSITIVITY
INTENSE, INTENSE, INTENSITY
INTENSE, INTENSE, INTENSITY
INTENSE, INTENSE, INTENSITY

(THEY collapse together on the sofa)

KATHY
I arranged an interview with a writer from The Music Times.

JAROD
An interview?

KATHY
Yes, in a few minutes.

JAROD
What? Really?

KATHY

I was at Lyn Steinem's gallery open last night, and she introduced me to Madeliene Spencer, ever hear of her?

JAROD

Yah, sure!

KATHY

We hit it off, she gave me a ride back to Lyn's house and I played some of your songs in the car. I gave her your CD.
(Knock on the door)

There she is.

JAROD

Thanks for all the advance notice.

KATHY

Relax.

JAROD

I didn't even brush my teeth or comb my hair . . .

(KATHY opens the door)

KATHY

Madeliene, hello. So glad you came.

MADELIENE

I'm a bit early, hope that's not a problem.

JAROD

(HE adjusts his hair with his fingers and shows initial attraction to her)

Welcome. I'm Jarod Cross. JC to most people.

MADELIENE

Madeliene - -

JAROD

Spencer. Welcome, how about some coffee?

MADÉLIENE

No thanks. I just wanted to stop by and talk to you a bit before I head to the airport. It's a quick turn around. I was only in town for the gallery show.

KATHY

Please sit down.

JAROD

Yes, make yourself comfortable. Your accent, British? Cool, my sister just moved to London.

MADÉLIENE

I wish I got back more often. Work keeps me away longer than I'd like. I listened to your music last night and I must say you have a real sound. What I mean is that it is real, no gimmicks. There's maturity in your songs; Confidence without being pretentious.

JAROD

That's me - - no pretensions, humble as they come.

KATHY

Oh brother!

JAROD

(To Kathy)

What?

MADÉLIENE

Would you mind if I asked you a few questions?

JAROD

I'm all yours. I mean . . .

MADÉLIENE

How did you settle in to your style?

JAROD

Well I, I . . .

MADÉLIÈNE

Where do you get your inspiration?

JAROD

Well, I think . . .

MADÉLIÈNE

When did you realize that you . . .

(They sing as if taken out of the scene)

JAROD

I AM TAKEN BY HER BEAUTY
BY HER SMILE
BY HER LAUGHTER

MADÉLIÈNE

WHAT COULD BE THE MATTER WITH HIM
HE'S NOT LIST-'NING
TO MY QUESTIONS

JAROD

MADÉLIÈNE

SHE/HE IS SPECIAL
SHE/HE DOES TOUCH ME
LOOKS RIGHT AT ME
WHAT COMES AFTER
OH PLEASE GIVE ME
STRENGTH I NEED IT
JUST KEEP FOCUSED
BUT HER/HIS EYES SHINE

I AM TAKEN BY HER/HIS SMILE

(Directly after the song as if the interview
did not stop)

JAROD

So I just figured that people will either like the songs or
not. I have to believe in what I do.

MADÉLIENE

I think your truthfulness comes through. So many songs are written with the intent to just be a hit - -

JAROD

Having a hit isn't so bad.

MADÉLIENE

True, but I hope it's a while until you start writing just for a hit song.

JAROD

I'll let you know after the first platinum album.

(They both laugh)

I think I have a groove that gives people what they want, while still saying what I want - - having that balance and I just figure that . . .

YOU'VE GOTTA TAKE THE BAD WITH THE GOOD
WHETHER YOU LIKE IT OR NOT
YOU'VE GOT TO SHOW THEM THAT YOU COULD
EVEN IF YOU CAN'T

YOU GOT TO BE WHO YOU ARE
AND NOT WHAT YOUR NOT
YOU'VE GOTTA GIVE 'EM HELL
YOU'VE GOTTA SHOUT
YOU'VE GOTTA YELL

PEOPLE PLAY GAMES WITH YOUR LIFE
THEY DON'T REALLY CARE
THEY ALWAYS WANT TO RUN THE SHOW
BUT WHEN YOU NEED THEM
THEIR NOT THERE

YOU'RE RUNNING AWAY YOU WANT TO GET SOMEWHERE
YOU WANT TO BE SET FREE
THERE IS A PLACE THE WAY IS CLEAR
COME ON WITH ME

STAND UP AND START
PUT YOURSELF IN GEAR, YAH
MAKE YOURSELF A PART OF LEAVING ALL YOUR FEARS

JAROD(cont'd)

YOU DON'T HAVE TO LISTEN TO LIES
THEY ONLY TURN YOUR HEAD
IF YOU GIVE INTO THEM
YOU MIGHT AS WELL BE DEAD
YOU'VE GOT TO HOLD TIGHT TO YOUR DREAMS
NEVER LET THEM GO
YOU'VE GOTTA GIVE 'EM HELL
YOU'VE GOTTA SHOUT
YOU'VE GOTTA YELL

YOU'VE GOTTA TAKE THE BAD WITH THE GOOD
WHETHER YOU LIKE IT OR NOT
PEOPLE PLAY GAMES WITH YOUR LIFE
THEY DON'T REALLY CARE
YOU DON'T HAVE TO LISTEN TO LIES
DON'T LISTEN TO LIES

YOU'VE GOTTA GIVE 'EM HELL
YOU'VE GOTTA GIVE 'EM HELL
YOU'VE GOTTA GIVE 'EM HELL
YOU'VE GOTTA TAKE THE BAD WITH THE GOOD
WHETHER YOU LIKE IT OR NOT

(Lights Out)

ACT I, SCENE 3

AT RISE:

It is the next day,
Sunday afternoon. Laura
is in the kitchen
cooking lunch.

(JAROD enters)

JAROD

Thought I smelled bacon. You make the best BLT'S ever.

LAURA

It's my magic mayonnaise mixture.

JAROD

Ah, so that's it.

LAURA

Besides me, only your sister knows the ingredients.

JAROD

You hear from Patty yet?

LAURA

Just this morning. Thought she'd never call me. She got settled in a small apartment outside London, about a twenty-minute *TUBE* ride to work.

JAROD

Wow, living in London by herself.

LAURA

Always on the go diving into life!

JAROD

That's for sure, sometimes too much.

LAURA

I can't believe I gave birth to you two. You were both so different. Wow, what a terror she was in her adolescence. She was so boy crazy. And I couldn't get you to stop listening to music. You could play a song just by listening to it a couple of times. You charmed your grandmother by singing her favorite songs all of the time.

JAROD

She was the best. I miss her very much.

LAURA

(Gives JAROD a blt)

She's the one who started to call you JC. That's ok for your friends to call you JC, but I named my oldest son Jarod and that's what I'm going to call you.

JAROD

Where's dad? He coming down for lunch?

LAURA

He got a call from the treatment plant a few hours ago. Some kind of emergency.

JAROD

That sucks, he wanted to watch the playoffs this afternoon.

LAURA

I know, but when you're the boss . . .

JAROD

They expect too much from him. He can't be on call every minute of the day.

LAURA

We've been talking about our future and we think he should

LAURA (cont'd)

retire soon, in a year or so. He'll be eligible for his pension then.

JAROD

That's so cool! I can't believe I'm going to have parents old enough to retire?

LAURA

Hey, hey . . . He's taking an "early" retirement . . . Don't you forget that mister.

JAROD

Oh sure, whatever you say.

(They both laugh)

JAROD

Dad tell you about our talk?

LAURA

Yes.

JAROD

I think I sounded ungrateful.

LAURA

You're our son, who we love, who we care - - and worry about, even though you're twenty-four and too determined to get what you want. Your father and I are a bit anxious. You kids are growing up to be the independent people we want you to be, but it's just a little too real now. It seems only a short while ago when you would sit in the bathroom and watch dad shave.

JAROD

He'd put shaving cream on my face and then act like he was shaving me, even though there wasn't a blade in the razor.

(Silence)

JAROD (cont'd)
Mom will you trust me? Trust me with what I want to do?

LAURA
(SHE hugs JAROD from behind)
More than myself.

JAROD
I love you mom.

LAURA
I want you to be happy. That's all.

JAROD
What did you want to do with your life?

LAURA
You don't think I have a happy life?

JAROD
No, just the opposite, you're one of the happiest people I know.

LAURA
I like to think I am. But to answer your question, I thought I'd be a figure skater. When I was a kid I would always go to the park and skate for hours and hours.

JAROD
Wow, that is so cool. So why didn't you pursue it?

LAURA
I did for a while. I loved it and got very good, but I also knew that I could never be good enough to compete. So, I just kept skating because I loved it so much. That's how I met your dad - - at the skating rink. He fell down and I helped him get up; fate would have it.

(TONY walks into the kitchen)

TONY

I can smell the bacon half way down the block.

JAROD

We didn't hear come in.

TONY

I've perfected being stealth. At work I like walking up on my men without them knowing I'm standing behind them. It scares the hell out of them.

JAROD

I'm going to head out back.

LAURA

You haven't finished eating.

JAROD

I'll take it with me.

TONY

I'm sure your mom would like for you to eat with us in the kitchen for once.

JAROD

Sure.

LAURA

I was just telling Jarod how we met.

TONY

You were, were you? It's good for a laugh. I was bruised for a week. But you did teach me how to skate. And best of all we started to date and the rest is history.

(TONY kisses LAURA at she works at the stovetop)

LAURA

How about a BLT?

TONY

Don't have to ask me twice. I'm glad I made it home in time for lunch; work was a big pain in the ass. It will be the death of me yet.

JAROD

You sure it won't be from the bacon?

LAURA

There's worst ways to go.

TONY

The play off game is on in a few minutes, but I need to shower first or your mother won't let me make out with her on the sofa later.

LAURA

Oh, Tony . . . yes you better.

(There's a series of very loud knocks on the kitchen door. JAROD sees Kathy through the glass kitchen door and opens it.)

JAROD

Hey Kathy, what's with all the noise?

(SHE walks right in)

KATHY

(Very excited)

Hi Mr., Mrs. Bales. JC, Madeliene's article about you came out yesterday. There are over 600,000 hits of the bands YouTube videos.

JAROD

What the hell?

TONY
What are you guys talking about?

LAURA
Who's Madeleine?

JAROD
It's a long story.

KATHY
She's big in the music business and she wrote an article
about Jarod.

LAURA
About Jarod?

TONY
Why would she do that?

KATHY
She likes his songs . . .

TONY
One lady likes his songs and then all of these people
suddenly listen to them?

KATHY
She's that influential.

TONY
Man, I should have her write an article about me and see if
she can influence my next raise.

LAURA
No ones that influential.

TONY
(To Jarod and Kathy)
I don't understand. It all seems too simple.

JAROD

Damn Kathy, that's so cool!

KATHY

I think this might be the start Jarod.

TONY

What the hell are you two blabbing about? You just don't get famous so quickly.

JAROD

Dad I worked for this - - every day for years. I worked for this in clubs at night after going to school. I worked for this after I helped you with the weekend chores. I worked for this after I took Patty to her classes and sports and dance lessons because you were at the plant. I worked for this because I want to make you and mom proud of me. I

JAROD (Cont'd)

know you have your view of how things need to go, but I need you to just let me . . .

TONY

Now Jarod.

JAROD

(To Kathy)

What do we do now?

KATHY

I'm just along for the ride. What do you do now? It seems to me that . . . I think you're going to be an . . .

(Light change. Overhead spot on Jarod. CAST forms a small choral group.)

THE CAST
OVERNIGHT OVERNIGHT SENSATION
DAY AND NIGHT
THE REALIZATION
WITHOUT DOUBT
HE WOULD BE A TRUE SENSATION

HE HAS VISIONS
OF PLAYING GUITAR
SINGING HIS SONGS
BEING A STAR
HE HAS VISIONS
OF BEING ON STAGE
UNDER THE LIGHTS
HE'S ALL THE RAGE

WAS A MATTER OF TIME
CLEAR IN HIS MIND
IT NEVER HAS WAVERD
RIGHT FROM THE START
THIS WAS HIS PART
FOR HE IS THE FAVORED

ISN'T IT GREAT
OH CANT YOU WAIT
OPEN THE GATE

FOR HE IS THE
OVERNIGHT
OVERNIGHT
SENSATION

(Lights out)

ACT I, SCENE 4

AT RISE:

Full band is upstage, facing upstage as if performing to a stadium audience.

There are very short vignettes of Jarod and his band performing *in motion*. *Light changes* on stage represent the different cities they tour. Each vignette has recorded rapturous applause as Jarod yells out each city's name.

JAROD

Hello Chicago! It's great to see you Detroit! We're going to give you a good time Madison, Wisconsin! Bloomington's going to be rockin' tonight! Thank you Omaha!

(Lights out)

ACT 1, SCENE 5

AT RISE:

Few months later. The band has been on their first leg of a tour of mid-size towns and universities. Members and roadies are done with a show and are backstage. There is joyful, playful banter and some drinking.

(JAROD leads MADELIENE into the dressing room door)

JAROD

Hey everyone I want you to welcome again the wonderful lady who's responsible for the last few months of our lives.

KATHY

Madeliene!

(THEY hug)

MADELIENE

Some great guitar licks Kathy. Another wonderful show, you guys were on top of it.

SCOTT

Hello sexy.

(HE gives her a kiss on the cheek)

MADELIENE

Hi Scott. Looking good.

ROBBY

Good to see you Madeliene. Glad you could catch up with us on tour.

SCOTT

Man, twenty-five cities, a week off, then we're back for twenty more. Not bad for being unknown six months ago.

JAROD

Who would have thought?

(To Madeliene)

And she's the one who had the wisdom to see not only our great talent, but also our natural beauty and brilliant charm.

KATHY

And bullshit.

ROBBY

Manager, agent, publicist, roadies, buses, trucks . . .

(To Jarod)

Glad you made me a part of your high school garage band.

SCOTT

A miracle we've made it this far. Boy, we pulled some crap back then.

JAROD

Come on, that was you guys. I was the good kid.

KATHY

Really? You're going to go there?

ROBBY

Yah, you were the one that had all those parties at your parents house where the cops crashed it every weekend.

SCOTT

Wow, all the chicks we'd get.

JAROD

You got, and you're still getting them . . . especially now . . . A pure smorgasbord of the female species.

KATHY

Well you never got me.

ROBBY

Keep me out of this. My wife doesn't want me near you guys, let alone travel the country with you.

SCOTT

She never did trust me.

KATHY

Would you? You invented sex, drugs, and . . .

MADELIENE

Well I'd love to stay and listen to the charming stories, but I have to go. It was wonderful to catch the concert. I'll have a follow-up story on the band in my column a few days out. So give it a read. Continued success.

KATHY

Bye, come see us when we're in New York.

SCOTT

Yes! Give us a heads up.

ROBBY

See ya Madeliene.

JAROD

Let me walk you out. Will you come to one of our New York shows? That's if you're not sick of us by then. Let me take you to lunch too. Let's get together - - just you and me. I could use a break from the band. Promise?

MADELIENE

Sounds very nice. Keep in touch.

JAROD

Ok, sure, sure.

(HE gives HER a quick awkward kiss on the cheek)

(JAROD closes the door behind her and leans against it. MADELIENE is on the other side and leans against the door)

JAROD
MADELIENE

I AM TAKEN BY HER/HIS BEAUTY
BY HER/HIS SMILE
BY HER/HIS LAUGHTER

SHE/HE IS SPECIAL
SHE/HE DOES TOUCH ME
LOOKS RIGHT AT ME
WHAT COMES AFTER

OH PLEASE GIVE ME
STRENGTH I NEED IT
JUST KEEP FOCUSED
BUT HER/HIS EYES SHINE

I AM TAKEN BY HER/HIS SMILE

(JAROD'S phone rings)

JAROD
Hi Peter. O.k. sure, I'll tell them.

(HE walks back to the others)
Hey everyone, Peter said they'd be ready for us to leave in ten minutes. He'll come and get us.

ROBBY
JC, we're still talking about Scott's amorous ways.

JAROD
Amorous? Is that what he's calling it?

SCOTT
Ok already, I get it. Damn, I have a different girl a week and all of a sudden I'm the bad guy. I can't help it if they like the handsome muscle stud drummer.

JAROD

And I thought the lead singer got all the girls.

ROBBY

Not in this band - - Remember, you're the good one in the group. Too busy writing and rehearsing, signing autographs - - and calling back home to mom.

JAROD

I can't help it if I have a mother who worries about me.

SCOTT

So Jarod, watcha going to do now that the money's going to be rolling in.

JAROD

Haven't given it much thought.

SCOTT

Hell, I have!

ROBBY

Me too.

(To Jarod)

Your load of cash is going to be way bigger than ours.

JAROD

Robby, remember a short while ago you mentioned a manager, agent, buses - - I don't think the money's going to be rolling in anytime soon.

KATHY

Come on JC, you've always wanted to do things when you got money. Stop being so coy.

JAROD

All right already.

(Thinks for a few seconds)

If I had a gazillion dollars, let's see . . .

JAROD(cont'd)

I'VE GOT A MANSION IN THE CITY
TWENTY-THREE ROOMS AND AN EIGHT CAR GARAGE
SO PLEASE DON'T GIVE ME ANY PITY
I DRINK THE BEST OF WINES AND
EAT THE FINEST FROMAGE

I GO SAILING ON SUNDAYS
I LIVE THE GOOD LIFE, OH OH!
ONCE A WEEK I TAKE AN EARLY FLIGHT
SO BY NIGHT I COULD WATCH THOSE BROADWAY LIGHTS

IT'S TRUE CRAB PATE IS MY FAVORITE
ENGLISH SQUIRRAL AND CHOCOLATE MOUSSE
PLEASE POOR ME MORE CHAMPAGNE WAITRESS
BEEF BOURGINON AND A LITTLE AU JUS

I'VE GOT CEZANNES A PLENTY
A PICASSO, MONET OR TWO
I WEAR ALL THE LATEST DESIGNER CLOTHES
WHERE IT ALL WILL END I DON'T REALLY KNOW

THIS IS THE GOOD LIFE
WHAT I'M ACCUSTOMED TO
CAN IT BE WRONG OR RIGHT?
WHAT IF IT WERE YOU?
WHAT IF IT WERE YOU?

I DRIVE A PORSCHE, A JAG AND BENTLEY

ROBBY

FIVE OTHER CARS AND HAVE A CHAUFFER TOO

SCOTT

I LIKE TO SLEEP LATE IN THE MORNING
AND I MAKE LOVE IN THE AFTERNOON
WITH AN ARM FULL OF LOVERS
I HAVE A GOOD TIME, OH OH!

JAROD

SCOTT

ROBBY

KATHY

WE LIE BY THE POOL AND TIME GOES BY
WITH ME HOLDING YOU TIGHT AND AWAY WE'LL FLY

JAROD
SCOTT
ROBBY
KATHY

THIS IS THE GOOD LIFE
WHAT I'M ACCUSTOMED TO
CAN IT BE WRONG OR RIGHT?
WHAT IF IT WERE YOU?
WHAT IF IT WERE YOU?

JAROD
I'VE GOT A MANSION IN THE CITY
TWENTY-THREE ROOMS AND AN EIGHT CAR GARAGE

(PETER enters)

PETER
Ok boys, and girl - - let's head back to the hotel and
crash - - we've got a long haul to Tulsa tomorrow; press
meet and greet, and an early sound check. Our ride is out
back. There's staff waiting to guide us.

JAROD
Let's move!
(EVERYONE leaves with arms around each other
joking. JAROD stays.)

JAROD
(In softer voice)
Peter, Peter.

PETER
Ya, what's up?

JAROD
You get to talk to the doctor?

PETER
Oh hell, I forgot to give you this. He said it should help
take the edge off.

PETER(cont'd)

(HE reads the script and hands it to JAROD)

Take one tablet as needed. Drink plenty of water.

JAROD

Thanks man.

(Peter exits)

(JAROD swallows one pill, then a second with
bottled water)

OFF STAGE VOICE

Nashville, Little Rock, Tulsa, Kansas City, St. Louis,
Dayton, Ohio

(Lights out)

ACT 1, SCENE 6

AT RISE:

After many weeks of touring Jarod and his band members have finished a show in Dayton, Ohio. They are hanging around the stage areas. Everyone is tired, less energetic. There are a few *hanger-ons*, etc. Jarod and Peter are talking privately.

ROBBY

Damn, those college kids were crazy out there. It's like they've never been to a concert before.

SCOTT

You'd be crazy too, if you went to school in Dayton, Ohio. The closest strip club is in Newport, Kentucky - - The Brass Ass.

KATHY

How the hell do you know?

SCOTT

My brother went to school here and when I'd visit him, we'd go there.

KATHY

(A little disgusted)

Really.

SCOTT

There was a girl who danced there - - that was hot for me.

ROBBY

(To KATHY)

It was harmless! She just wanted Scott for his body. It was a 'mutual use' agreement.

KATHY

Oh brother, I can't grasp that concept.

(To Scott)

Are those girls standing over there your "local" strippers?

SCOTT

Fans. I told a stagehand to ask them back. I could use some companionship.

(Scott exits)

KATHY

Dear god, I think a STD should be named after him - - like Scott's Rot.

ROBBY

Drummer's Hummers

(A platform rolls out with Scott and his drums. HE plays as if he is having foreplay and ends with orgasm. Lighting and music is as dramatic as the sexual gyrations.)

(After the drum solo SCOTT reenters the stage.)

SCOTT

(To ROBBY and KATHY)

I gotta go put on another show now - - can't keep my fans waiting. See you tomorrow.

(SCOTT exits with the girls)

KATHY

I'm just glad my room isn't next to his.

ROBBY

My wife is so pissed at me. She wants me to "get your ass back home now!"

KATHY

Why don't you ask her to meet us somewhere, one more person on the road isn't going to make a difference.

ROBBY

You think the guys would mind?

KATHY

Who cares - - I'd at least have someone around who is sane. You guys are starting to make me crazy.

ROBBY

You know what? I'm going to call her.

(HE exits excitedly talking on cell phone).

Hi honey, how you doing? What do you think about . . .

(JAROD walks past ROBBY as he leaves.)

JAROD

What's up with Robby?

KATHY

He's calling Carol - - to ask her to join us.

JAROD

Join us?

KATHY

Ya, on the road for a few days.

JAROD

You do know that Scott and her are like oil and water?

KATHY

Sure, but it would make Robby happy, and me.

JAROD

Break out the extinguishers, because you're going to be putting out some pretty damned big fires.

KATHY

That's if it even happens, she's got the kid at home. I'm so glad we only have a short while before we get a break in the schedule.

JAROD

Not quite. I just had a talk with Peter. The promoters want us to add eight more cities and another two shows in New York. That's almost another three weeks to this segment of the tour before we get some time off.

KATHY

Really? I was hoping to set up a new rental back home during the break.

JAROD

Sorry babe, we have to strike while we're hot. Did you know that Scott and Robby asked for more money?

KATHY

Because of the additional gigs?

JAROD

No, they asked Peter a while ago. He just told me.

(Disappointed)

They didn't even run it by me first.

KATHY

I didn't know anything about it. That sucks. I don't understand . . . we all knew what we were getting into . . . well sort of. Oh JC, I'm sorry the guys did that.

JAROD

I'm pissed, but it's a lot tougher than we all thought huh?

(HE sits next to KATHY and puts his arms around HER)

We've never done anything as hardcore as this . . . Even though we thought we'd be ready.

KATHY

No shit. Scott and his crazy-ass chicks . . .

JAROD

And their jealous boy friends, bodyguards, life-sucking hangers-on, . . .

KATHY

Surprisingly ungrateful friends. Just keep it together kiddo. There's a lot of butt-heads counting on you. Becoming famous isn't for everyone. See you at the hotel?

JAROD

Sure, I'll catch up with you.

(KATHY kisses him on the cheek and exits)

(JAROD makes a phone call to Madeliene.)

Hello Madeliene, it's Jarod. Great, great! I hope you remembered that the band's going to be in New York next week. You up for doing dinner before a show and then watch it from the wings? Really? All week in L. A.? I was hoping we could hook up and see each other. You know Madeleine, I . . . I really like you. I know I never really told you, but things just happened so fast and got so crazy . . . that I, well hell I was just hoping to see you, that's all.

(Lights up on Madeliene at side of stage)

MADELEINE

I'm sorry Jarod, I just can't. You know I really like you too. You're a special man. I hope I haven't led you to believe . . . you see, after my Los Angeles visit, I go back home to London - - to be with my husband.

JAROD

Your husband?

MADELEINE

Yes, it's been a couple of months since I've seen him.

JAROD

I feel like a jackass.

MADELEINE

No reason to. How were you to know?

JAROD

Yah, we never really discussed too many personal things.

MADELEINE

Always music.

JAROD

Yah, music. I apologize for . . .

MADELEINE

It's all right Jarod. I appreciated the attention you gave me. I actually fancied it.

JAROD

Hell, I finally meet a real person and she's married. I guess you can't have everything.

MADELEINE

Not at one time. You've got a lot riding on this tour -- it's best you stay on path and not have any distraction.

JAROD

You're not the first to give me that advice.

MADELEINE

We'll stay connected. I promise. Take care and be safe.

JAROD

Oh yah, yah sure.

(THEY hang up)

Married. Am I an idiot or what?

(HE downs a couple of pills)

(The lights are dimmed. The CAST is seated on bleacher seats observing in the shadows while JAROD sings his lament.)

JAROD

EVERYONE KEEPS SAYING I'VE GOT TO MAINTAIN
KEEP UP THE IMAGE SO I CAN HAVE ALL THE FAME
BUT THEY DON'T KNOW THE PRICE OR THE PAIN

EVERYONE KEEPS SAYING I'VE GOT TO GO ON
LIVE WITH THE PASSION SO I CAN LIVE IN MY SONGS
BUT I DON'T KNOW IF I CAN GO ON

IT'S A HARD LIFE NOBODY SAID IT WAS EASY
IT'S A HARD LIFE WHEN EVERYONE'S
CALLING YOUR NAME
BUT I DO IT WITH OUT SENSE OF THE REASONS
AND I DO IT WITHOUT GUILT OR SHAME

DO YOU KNOW THE ANSWERS TO WHAT WE ALL ASK
CAN YOU TELL THE FUTURE BY THE DAYS OF THE PAST
CAN SOMEONE SAY HOW LONG THIS WILL LAST

I AM GIVEN PLEASURE WHEN I AM WITH YOU
IT IS ALL I TREASURE ALL THAT I WANT TO DO
IF ONLY YOU'D WANT ME TOO

IT'S A HARD LIFE NOBODY SAID IT WAS EASY
IT'S A HARD LIFE WHEN EVERYONE'S
CALLING YOUR NAME
BUT I DO IT WITH OUT SENSE OF THE REASONS
AND I DO IT WITHOUT GUILT OR SHAME

YOU KNOW THAT I NEVER ASKED FOR MUCH
ALL THAT I WANTED WAS A GENTLE TOUCH
THEY ALL ASSUME I'M IN CONTROL
ABSENT OF FEELINGS THAT THEY HOLD
BUT I'M A MAN LIKE ANY MAN
NEEDING PLEASURE TO WITHSTAND, OH

IT'S A HARD LIFE NOBODY SAID IT WAS EASY
IT'S A HARD LIFE WHEN EVERYONE'S
CALLING YOUR NAME
BUT I DO IT WITH OUT SENSE OF THE REASONS
AND I DO IT WITHOUT GUILT OR SHAME

IT'S A HARD LIFE NOBODY SAID IT WAS EASY
IT'S A HARD LIFE WHEN EVERYONE'S
CALLING YOUR NAME

(JAROD exits as a small group of fans and
paparazzi swarm him.)

ACT I, SCENE 7

AT RISE: A week later in Los Angeles. There are street level doors that read *MUNY RECORDS*. Peter and Jarod are exiting those doors arguing. Jarod is furious and can be overheard.

JAROD

Goddamn Peter! It's seems that you're on their side. You didn't agree with one thing I said.

PETER

It's simple. You either have a career or you don't. It's too early for you to start demanding things.

JAROD

Bull shit! I know what's right for my album.

PETER

And they know what sells.

JAROD

Peter, no one knew me when I put out the first album, so this next album has to be perfect and making me write a bunch of Barry Manilow-like shit isn't me.

PETER

Stop it. You're over reacting. Go meet the guys for dinner. I'll talk to you in the morning.

JAROD

Don't walk away from me. We should have signed with the record company Madeleine suggested.

PETER

Yah, sure.

JAROD

If there's anyone who knows the business, it's her.

PETER

Well it's too late for that, besides there's only so much she can control.

JAROD

What's that supposed to mean? If it wasn't for her . . .

PETER

Jarod, I know that story. I've heard it over and over again. See you tomorrow.

(Yells after Peter as he leaves.)

JAROD

That's if I still want you as my manager.
(HE takes a couple of pills)

(STASH enters out of the shadows)

STASH

Man you're wound-up tight.

I CAN GET YOU HIGH AT HALF THE PRICE

JAROD

What?

STASH

EASE THE PAIN, MAKE THE ANXIETY GO AWAY

JAROD

You go away.

STASH

COME ON MAN
IT JUST TAKES A MINUTE
NO FUSS, NO MUSS
SO EASY SO HIGH

JAROD

Who are you? What are you selling?

STASH

HAVE YOU HEARD THE PREACHER SAY
"YOU'RE GOING TO HEAVEN?"
HAVE YOU HEARD THE PREACHER SAY
"YOU'RE GOING TO HEAVEN?"

That's just the start of it.

YOU EVER PICNIC IN THE PARK ON THE FOURTH OF JULY
WATCH THE NIGHT'S ENDING

JAROD

FIREWORKS IN THE SKY

STASH

You're getting it now.

HAVE YOU EVER FELT THE RUSH OF A
ROLLER COASTER RIDE
MAN, THE THRILL, THE FEELING INSIDE
Yes, there's ups and downs.
BUT YOU'LL SURVIVE

JAROD

YOUR NOT TELLING ME A THING

STASH

Man, you're impatient, sonny boy! I can't show you my goods
WITHOUT A BUY

JAROD

WHAT IF I AM IN'TRESTED
WHO'S TO SAY THAT YOU'RE TO BE TRUSTED
DO YOU KNOW ME

STASH

Sure.

JAROD

I CAN'T BE SEEN.
WHAT IF I AM IN'TRESTED
WHO'S TO SAY THAT YOU'RE TO BE TRUSTED

STASH

THERE'S NO GUARANTEE
BUT YOU WILL SEE
PURE ECSTASY

TRY JUST A LITTLE
TRY JUST A BIT
YOUR TROUBLES ARE GONE
WITH JUST ONE HIT

MY PRODUCT IS PURE
THE QUANTITY ABUNDANT
SO IF YOU DON'T MIND
DON'T BE REDUNDANT

Trust me!

I'D GIVE YOU MY CLIENT'S NAMES
SO YOU COULD CHECK MY REF'RENCES
BUT MOST ARE LIKE YOU
NOT WANTING THE IN'FRENCES

NOW HERE IS MY CELL NUMBER
AND HERE IS YOUR FREE SAMPLE
NOW STARTS A ROMANCE
OF WHICH THERE IS AMPLE

YOU'RE A LUCKY MAN
TO HAVE MET ME
I HAVE HOOKED YOU UP
TO THE BEST LOVER ON EARTH

JAROD

YOU CAN GET ME HIGH
(Takes a hit of cocaine)

STASH

AT HALF THE PRICE

JAROD

STASH

EASE THE PAIN
MAKE THE ANXIETY GO AWAY
COME ON MAN
IT JUST TAKES A MINUTE
NO FUSS, NO MUSS
SO EASY SO HIGH

JAROD

STASH

COME ON MAN

IT JUST TAKES A MINUTE

NO FUSS, NO MUSS

SO EASY SO HIGH

SO HIGH

(JAROD takes another hit of cocaine)

STASH

Of course you can trust me!

End of ACT I

ACT II, SCENE 8

AT RISE:

The tour is over. The band is back in L.A. for a rest. Jarod has been non-stop partying for a couple of weeks and ignoring the band. There are numerous short scenes throughout the song to represent Jarod's increasing drug use. (He buys more drugs, he is in a night club taking drugs, he is with Stash and other people he does not know in his hotel room.) At the end of the song he is passed out alone in the hotel room.

(About Jarod)

WOMEN

HE'S A COCAINE JUNKIE

MEN

WITH SPOONS OF GOLD

WOMEN

HE'S GOT CLOUD NINE AIR WAVES

MEN

AND GROWING OLD

(About Stash)

AND HE DRESSES IN A BUSINESS SUIT

WOMEN

HE'S GOT THE RIGHT CONNECTIONS

MEN

THAT'S HOW HE HAULS IN HIS LOOT

(Cont'd about STASH)

WOMEN
HE'S HIS OWN CONFECTION

WOMEN
MEN
HE'D SELL IT TO HIS MOTHER, HIS LOVER, HIS
BROTHER

STASH
AND THE KID NEXT DOOR

WOMEN
MEN
HE'S GOT THE PERFECT DISGUISE WITH HIS BABY BLUE
EYES

STASH
THEY ALL COME BACK FOR MORE

(About Jarod)

WOMEN
HE'S GOT THE WORLD TO PLEASE

MEN
HE'S GOT NO PLACE TO HIDE

WOMEN
USE TO SING WITH EASE

MEN
BUT HE'S LOST HIS STRIDE

MEN
WOMEN
AND HE'D LOVE TO SEE YOU
ALL TURNED ON
IT BRINGS HIM SATISFACTION
COME BE HIS PUPPET HIS PAWN
YOU'RE HIS MAIN ATTRACTION

STASH
AND I'D LOVE TO SEE YOU
ALL TURNED ON
IT BRINGS ME SATISFACTION
COME BE MY PUPPET MY PAWN
YOU'RE HIS MAIN ATTRACTION

JAROD
(To Stash)
KNOWS THE PLEASURE OF MONEY

STASH
IT'S SWEETER THAN HONEY

JAROD STASH
MAKES HIM ALL THE RAGE MAKES ME ALL THE RAGE

STASH
(To Jarod)
HIS LIFE IS ILLUSION

JAROD
I'M FILLED WITH CONFUSION

STASH
JAROD
LIKE A CAT IN A CAGE

JAROD
HE'S THE BIG DRUG DEALER

STASH JAROD
I LIVE LIKE A KING HE LIVES LIKE A KING

MEN
WOMEN
HE'S THE BIG DREAM STEALER

MEN/WOMEN	JAROD	STASH
YOU'RE WRAPPED IN HIS STRING	I'M WRAPPED IN HIS STRING	HE'S WRAPPED IN MY STRING
YOU FEEL LIKE YOU'RE HIS ONLY FRIEND	I FEEL LIKE HE'S MY ONLY FRIEND	I KNOW THAT I'M HIS ONLY FRIEND

MEN
WOMEN
JAROD
STASH
YOU CAN BET THAT YOU'RE WRONG

(Drugs kick in. Psychedelic Instrumental)

MEN

(TO JAROD)

HE'S GOT THE MEANS TO YOUR END

(ABOUT STASH)

HE PLAYS FOR KEEPS

(ABOUT JAROD)

HE'S INTO DEEP

WOMAN

(Angelic voice)

BREAK AWAY FROM HIS HOLD

MEN

WOMEN

YOU'VE GOT TO STOP, YOU'RE GONNA DROP

GIVE IT UP, LET IT GO

WOMEN

IT'S NOT THE WAY TO LIVE

WOMAN

(Angelic voice)

WAS NEVER IN YOUR PLANS

MEN

WOMEN

YOU'RE A BETTER MAN

COME ON AND TAKE MY HAND

REACH OUT AND TAKE MY HAND

HE'S A COCAINE JUNKIE

MAN 1

It's too bad.

MAN 2

He has it all.

MAN 3

Man he's down for the count.

CAST

(Reprise)
RIGHT FROM THE START
THIS WAS HIS PART
FOR HE IS THE FAVORED
FOR HE IS THE
OVERNIGHT, OVERNIGHT
OVERNIGHT SENSATION

(Lights out)

ACT II, SCENE 9

AT RISE: The next morning in the hotel room. Jarod is passed out on the sofa from the night before. The room is a mess. Everyone else is gone. His cell phone is ringing, but there is no movement.

(KATHY knocks on the door long and hard.)

KATHY

JC, I know you're in there. Open up. Come on dammit. *Open up Jarod!*

(SHE continues knocking)

JAROD

Holy Shit! Stop the banging!
(He gets up and fumbles to the door)
What is your problem?

KATHY

(SHE barges in)
If you'd answer your phone every now and then.

JAROD

(Still hung over)
I've been busy.

KATHY

(As SHE looks around the room)
Yah, it looks like it.

JAROD

Dad just got out of the hospital a couple days ago. Mom and I have been pretty crazy.

KATHY

Yes, I know. I told you to call me when he went home so that I could help. How's he doing?

JAROD

He's cranky and tired - - and forgetful, but the old man survived another heart attack. You would think the third would be the charm. Hell, he needed to quit his damned job a long time ago.

KATHY

Easier said than done when it's been his life. He's worked hard.

JAROD

For sure.

KATHY

Sound familiar?

JAROD

Whadda you mean?

KATHY

You're just like him.

JAROD

Ya, sure.

KATHY

You're the proverbial apple JC.

JAROD

You're nuts. So why did you come here - - to wake me up and then irritate the shit out of me?

KATHY

(Looks around the room)

I thought you could use a maid . . . and a bath.

JAROD

Now you're pissing me off.

KATHY

Oh chill. I was wondering how the new songs are coming.

JAROD

If you mean . . . will they be ready for the final tracks in a couple of weeks? Don't think so. But I don't know if I care.

KATHY

Wasn't it you who said how important this album is to follow-up the DREAMERS album?

JAROD

No shit?

KATHY

I don't want to rag you. I wouldn't do that. People have been asking - - that's all.

JAROD

Like who?

KATHY

Well the guys . . .

JAROD

Oh hell, they just need to care about what their supposed to play - - what I give them to play.

KATHY

Hey, I'm just saying JC, as long as the songs are good, that's all I care about. I've always trusted you.

JAROD

(With aggravation)

How come you didn't tell me Madeliene is married?

KATHY

Married? I didn't know she's married.

JAROD

Really.

KATHY

Yes, really. How was I supposed to know she was married?
What's up with you, you're so frigin' paranoid?

JAROD

I talked to Madeliene before we went to New York, because I thought we'd get together. She told me she was going to visit her husband back home in London. I thought we connected . . . then she tells me she's married.

KATHY

Why didn't you tell me then?

JAROD

I already felt like an idiot. I wasn't going to tell you and feel like a *giant* idiot. I have to get moving. The home nurse is coming by my folk's house this morning. I need to help mom set up for that.

KATHY

Ok. Let me know if I can do anything - - take the pressure off of you and your mom.

JAROD

Sure.

KATHY

Jarod, I wish you would talk to me more. We've gotten out of the habit of crying on each other shoulders. Now, call housekeeping before you leave to get this place cleaned up. Give my love to your dad.

(SHE exits)

JAROD

My dad - - where does she get the idea that we're alike?

(HE looks in the mirror)

I am handsome. I suppose we have that in common, but maybe not today. I look like shit.

(HE laughs to himself. HE calls home.)

(Lights up on TONY lying in bed)

TONY

Hello.

JAROD

Dad? I thought I called mom's phone.

TONY

You did. She's in the shower. I saw it was you, so I thought I'd pick up. You up for talking to your old man even though you're still pissed at me?

JAROD

Why do you say that? I'm not pissed at you.

TONY

Well, you shouldn't be - - you're proving me wrong.

JAROD

I'm not proving anything, especially that you're wrong.

TONY

I just figured being that we haven't talked in a while - -

JAROD

Dad, I just saw you a couple of days ago in the hospital.

TONY

Oh yah? I'm still out of it. Damned heart attack really has taken me down a notch this time.

JAROD

You'll get your act together. I'm coming by today to talk to mom and the homecare nurse.

TONY

Good, good. Why aren't you staying with us?

JAROD

I would really like to, but I've got business stuff and people coming in and out all of the time. You wouldn't get the rest you need.

TONY

You sound tired, you getting rest?

JAROD

Sure, doing good - - really good. I haven't had my coffee yet.

TONY

Listen to me Jarod, don't go racing through life. Hey sonny boy . . . I'm proud of you. I'm glad you're doing what you want.

JAROD

Thanks dad.

TONY

Jarod?

JAROD

Yah.

TONY

Do you think you could give me a shave when you come over? I'm still not steady and your mom's not that good at it. But don't tell her I said that.

JAROD

Sure, sure. Now tell her that I'll be there soon.

TONY

Will do.

JAROD

(Walks around the room with anxiety looking for his keys, eating leftover food from the night before.)

Where the hell are my keys? Damn!

(Finds the keys and ready to exit when he realizes he doesn't have his shoes on. As he looks for them, HE again catches a look at himself in the mirror.)

JAROD(cont'd)

I AM MY FATHER'S SON
I LOOK, I WALK,
I TALK LIKE HIM

I AM MY FATHER'S SON
I'M TALL, I'M STRONG,
I HAVE DESIRES WITHIN

WE ARE ONLY SEPARATED
BY THE YEARS BETWEEN US
WE HAVE HAD OUR DISAGREEMENTS
THAT HAVE COME BETWEEN US

BUT I'M MY FATHER'S SON
I JOKE, I SWEAR,
I CRY WITHIN

I AM MY FATHER'S SON
I CARE, I GIVE,
AND THEN RESENTMENT SETS IN

I JUST LOOK IN THE MIRROR
AND HE'S STARING AT ME
IT'S REFLECTION OF A LIFE IMPORTANT,
BUT CAN'T BE SEEN

I AM MY FATHER'S SON
I'M AMAZED
I LAUGH LIKE HIM

I AM MY FATHER'S SON
I AM THE MAN
I AM THE CHILD WITHIN

HE HAS GIVEN ME VISION CLEAR
AND FREE TO SEE ME
I AM MY FATHER'S SON,
I COULD NEVER BE THE MAN HE IS
I COULD NEVER BE THE MAN HE IS
BUT I'M GLAD THAT I'M MY FATHER SON

(HE sobs quietly, then takes a couple pills
and cocaine.)

(Lights out)

ACT II, SCENE 10

AT RISE: Same day a short time later.
Laura and Tony's bedroom.
Laura is walking TONY out of
the bathroom to their bed.)

(JAROD enters looking disheveled from the
night before)

JAROD

Hello boys and girls. What's up dad, can't take a piss
without mom?

TONY

Jarod my boy, don't be such a smart-ass and come over here
and help me to bed.

LAURA

He's stepped on my toes five times on his way to the
bathroom.

TONY

Well damn, it's not like I did it on purpose.

(JAROD takes TONY)

LAURA

Thanks honey, just in time. I'm glad the home nurse is
coming soon. This guys wearing me out.

TONY

Don't go talking about me like that when I'm in the same
room as you.

LAURA

You hungry, I'll make some sandwiches?

JAROD

I brought food for all of us. I stopped at Better Burger
on the way over. You can have a burger can't you dad?

TONY

You bet, sounds great.

JAROD

Can we eat in here?

LAURA

Sure, we'll have a picnic on the bed.

JAROD

I'll get the bag from the kitchen.

(JAROD leaves and takes a bump of cocaine)

TONY

He looks horrible. What's going on?

LAURA

He's been pushing himself too hard. He says he can't sleep at night.

TONY

He looks like he's been living on the streets.

LAURA

I know. I just don't know what to say . . .

(JAROD enters)

JAROD

Ok, here we go, dad here's your favorite burger minus the cheese and fries and chocolate shake.

TONY

You've made your old dad a happy man. So what's next for the band?

JAROD

We head out for a European tour. We have one last show here in the city before we leave, but I'll be around 'til

Jarod (cont'd)
then. The doctor says your doing better; you'll be back to normal in no time.

LAURA
(To JAROD)
You catch a cold honey?

JAROD
Don't think so. Why?

LAURA
You're like a snively little kid - - wiping your nose.

JAROD
My allergies suck.

TONY
Ok, I'm just going to say it. You look like shit, like *you* had the heart attack. What's going on?

JAROD
Under pressure to finish the new album. Nothing I can't handle. I was supposed to have it done before we left for Europe. Everybody's just been after me - - the band, Peter, the record company . . .

TONY
You tell them that they'll have to answer to your old man if they keep it up.

JAROD
(A bit comical)
Sure, will do. Don't worry about me - - you concern yourself with getting better so you can come to the concert.

LAURA
I'm so excited! I'm getting goose bumps already. And I'll have to buy some new clothes - -
(To Tony)
So I'm counting on you to get better like Jarod said.

JAROD

You won't even have to drive. I'll send a car for you.

TONY

Hot damn! You'll get us good seats?

JAROD

Sure, right in front of the speakers so you and mom won't have to hear each other for a week.

TONY

Just like in the old days honey. You remember coming home from those concerts? We couldn't fall asleep because of the damned ringing in our ears. It was so miserable.

LAURA

We're lucky we're not wearing hearing aids now.

TONY

We saw all those great bands - - The Eagles, Fleetwood Mac . . .

LAURA

I had such a crush on Lindsay Buckingham.

JAROD

I listened to your records over and over. They were a big inspiration to me.

(PATTY enters the bedroom)

PATTY

Can I play in this party?

JAROD

Patty!

PATTY

Hi, big brother.

JAROD

When did you get here?

PATTY

Yesterday morning. I told mom not to tell you I was coming home.

JAROD

Wow, that's a first for her - - keeping a secret.

TONY

It's good to see you two back home together. Too bad it takes your old man to have a heart attack.

(PATTY kisses TONY on the forehead)

PATTY

Hi dad. A hamburger - - living on the edge.

TONY

This is a treat. Your mom's been feeding me nothing but limp vegetables.

LAURA

Why don't you kids go out back and catch up on things. I've got some vegetables to boil for your father.

TONY

Oh, you think you're so funny.

PATTY

You two behave yourself.

(PATTY and JAROD exit)

JAROD

I'm glad you could come home. I just happened to be back on break from the tour when he had the heart attack at work.

PATTY

I know. Mom would have been a mess without you. I miss you all so much - - I love London and made a few friends, but I'm still a fish out of water.

JAROD

The band is going to be there soon.

PATTY

I know. I can't wait to see you. I know you guys are doing well, but you're frickin popular. I've told everyone I know in London that you're my brother.

JAROD

I hope that's a good thing. How about we spend some time together, and you could show me around London.

PATTY

I'd love too. I can't wait.

JAROD

How long are you in town?

PATTY

Only a couple more days. As a newbie that's all I can get.

JAROD

What's going on with your job?

PATTY

When you're at the bottom, there's no way but up. The folks at the American embassy are so smart. It's the perfect place to put my International Studies to work.

(A few silent moments. JAROD has lost focus.)

So Jarod, how long have you been using?

JAROD

What do you mean?

PATTY

What are you using?

JAROD

I don't know what you're talking about.

PATTY

What drugs?

JAROD

I'm not taking any drugs. No way.

PATTY

Jarod, you're fooling mom and dad, but not me. I've seen you like this way too many times before. Now what are you using?

JAROD

Come on sis, I wouldn't do drugs again.

PATTY

I knew it as soon as I looked at you.

JAROD

Just been working my ass off, ok? No privacy, no time to myself. It's constantly crazy!

PATTY

Get off the cross JC. I know you've been treating people badly and arguing with everybody. You're late for shows, don't hang with the band. I read the blogs.

JAROD

What are you talking about? It's not true.

PATTY

I was hoping it wasn't, but mom worried sick and Kathy's so freaked, she doesn't know what to do.

JAROD

Bullshit! All I do is give and nobody cares . . .

PATTY

You just took something before you came here didn't you?

JAROD

Some pills. What's it to you?

PATTY

You're going to screw up everything you worked for.

JAROD

Wow, little princess is going to tell me about my screw-ups? It seems to me that you're the supreme screw up. If it weren't for you, I never would have OD'ed.

(Yells out)

Hey mom, dad . . . come on out.

PATTY

Jarod stop it. What is your problem? Leave them alone.

JAROD

(Yells again)

Mom, dad. I have to ask you a question.

(To Patty)

I'm a screw up?

(TONY and LAURA are at the kitchen door)

LAURA

Quite down, what's wrong?

JAROD

Your daughter was just telling me how I'm screwing up my life. Is that what you think?

PATTY

His drugs have kicked in.

TONY

What are you talking about? Jarod, what's she talking about?

JAROD

Oh, I took a few drugs and she thinks I'm screwing up everybody's life. When she's the one who screwed up our lives.

PATTY

Don't do this.

JAROD

Skipper would still be alive.

LAURA

Jarod, please don't. Don't upset your dad.

TONY

Jarod, why in the hell are you bringing up Skip?

JAROD

Because Patty said I screwed up my life. And we all know she's the one . . .

LAURA

(Agonizing)

STOP IT, STOP IT NOW! Why are you like this?

JAROD

We all just went on with our lives . . . as if nothing happened.

LAURA

That's all we could do . . . You kids had school, your father had to work . . . we, we all needed to get on with . . . without your brother . . . Skip was gone!

JAROD

All because she had to see her stupid drunk boyfriend - - that piece of shit. I'm glad he died too.

PATTY

You're so damned mean. What is your problem?

TONY

I don't understand why he's like this.

LAURA

Come on honey; let's go back in. I'll talk to him and figure things out.

PATTY

Wow, some performance. Don't you think it's a stupid time to bring this up? And yes, you are screwing up your life and everyone else's.

JAROD

Get the hell out of my way.

(HE brushes past PATTY and exits)

PATTY

Jarod, you come back here.

(LAURA comes back outside)

LAURA

Where's your brother?

(Sound of a car screeching away)

PATTY

That's him.

LAURA

Did you know he was using drugs?

PATTY

Kathy told me.

LAURA

I wish someone had told me.

PATTY

He's not a kid anymore. He wouldn't listen to you anyway.

LAURA

How could he have gotten this bad?

PATTY

Mom, please tell me you don't hold me responsible for Skip dying.

LAURA

No, no honey. I'm just so numb right now. Please let him be safe.

(PATTY holds LAURA close to her as LAURA
cries)

(The BAND plays)

FULL CAST

IN A HURRY GOIN' NO WHERE
GOT YOUR FOOT TO THE FLOOR
DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE
WITH YOUR FINGER ON THE TRIGGER OF A GUN
AND A SPOON UP YOUR NOSE

THE CLOCK IS TICKING TIME IS RUNNING OUT
TIME TO REAP WHAT YOU SOW
YOU'RE SO FAR DOWN YOU HAVE
NO WHERE ELSE YOU CAN GO
YOU HAVE TURNED YOUR BACK ON ALMOST EVERYONE
LOST YOUR HEART
LOST YOUR SOUL

TOO LATE TO STOP
NO TIME TO FIT IN
YOU'RE GONNA DROP
YOU HAVE TO GIVE IN
AND THE END IS NEAR
YOU LIVE IN FEAR OF IT ALL
AS YOU STARE IN THE AIR
YOU JUST CAN'T WAIT FOR THE FALL

IN A HURRY GOIN' NO WHERE
GOT YOUR FOOT TO THE FLOOR
DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE
WITH YOUR FINGER ON THE TRIGGER OF A GUN
AND A SPOON UP YOUR NOSE
DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE

TOO LATE TO STOP
NO TIME TO FIT IN
YOU'RE GONNA DROP
YOU HAVE TO GIVE IN

AND THE END IS NEAR YOU
LIVE IN FEAR OF IT ALL
AS YOU STARE IN THE AIR
YOU JUST CAN'T WAIT FOR THE FALL

FULL CAST(cont'd)

IN A HURRY GOIN' NO WHERE
GOT YOUR FOOT TO THE FLOOR
DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE
WITH YOUR FINGER ON THE TRIGGER OF A GUN
AND A SPOON UP YOUR NOSE
DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE

TOO LATE TO STOP
NO TIME TO FIT IN
YOU'RE GONNA DROP
YOU HAVE TO GIVE IN

AND THE END IS NEAR
YOU LIVE IN FEAR OF IT ALL
AS YOU STARE IN THE AIR
YOU JUST CAN'T WAIT FOR THE FALL

IN A HURRY GOIN' NO WHERE
GOT YOUR FOOT TO THE FLOOR
DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE
WITH YOUR FINGER ON THE TRIGGER OF A GUN
AND A SPOON UP YOUR NOSE

DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE
DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE
IN A HURRY GOIN' NO WHERE

(Lights out)

ACT II, Scene 11

AT RISE:

The same day, hours later.
Darkened bar at the Ritz
Hotel. Jarod is sitting at
an out-of-the-way table.
Patrons are seated at the bar
and tables drinking in
conversation.

WAITER

(HE serves a drink to JAROD)

Here you go Mister Cross. Let me know if there's anything
else I could do for you.

JAROD

How about in a few minutes Kenny, you bring another of
these.

(Holds up his drink)

And one of your chicken croissants, with extra mayonnaise
and pickles.

WAITER

My pleasure.

JAROD

(HE calls Peter on his cell and leaves a
message)

Hey Peter, it's JC, where the hell are you? What's the
latest with our London gig? Call if you can spare me a
minute - - I'm sure you can.

(HE makes a call to Kathy and leaves a
message)

Hi Kath, it's JC. Calling to see if you wanted to meet me
at the hotel bar. I screwed up big time tonight.

(STASH walks up to Jarod's table without
JAROD knowing)

STASH

Hello JC, could I have an autograph?

JAROD

Sure, what's your name . . . Damn! How the hell you know I was here?

STASH

Small world I guess. You look like shit.

JAROD

(Not happy with seeing Stash)

Really, thanks for the update.

STASH

Mind if I sit?

JAROD

If you have to.

STASH

Be nice. How's life treating you?

JAROD

Doesn't get any better.

STASH

How's your father?

JAROD

What? How do you know?

STASH

You're Jarod Cross - - of course I know.

JAROD

I thought I told you to never be around me in public.

STASH

Saw you and thought you could use a friend - - not me, you know what I mean. Save you a call.

JAROD

Always thinking of your clients.

STASH

Keep the customer satisfied.

WAITER

May I, Mr. Cross?

JAROD

Sure, sure. Thanks Kenny.

(Waiter serves another drink and the sandwich)

WAITER

(To STASH)

May I offer you something sir?

STASH

No, I'll be leaving soon.

JAROD

Yes, He'll be leaving real soon. Kenny, charge it to my room.

WAITER

Yes, sir.

STASH

Know the bar staff by name, huh?

JAROD

Just leave.

STASH

Hear the bands heading to London soon. You don't want to get caught with anything on you at the airports. I can give you a connection over there that is trustworthy. How are your supplies now?

JAROD

I'm good. If I need you, you'll know.

STASH

Sure, just asking. I'll let you enjoy your evening. Give me a call when you get back.

JAROD

(Sarcastically)

You're first on my list.

STASH

That's what they all say.

(STASH exits the table)

KATHY

Hi JC.

JAROD

Can't a guy eat in peace?

(SHE sits at HIS table.)

KATHY

Hey, you called me kiddo, remember?

JAROD

Sorry. I thought you were a fan.

KATHY

Who was that guy?

JAROD

Wanted an autograph.

KATHY

So, what's going on?

JAROD

I was such a prick tonight at my parents.

KATHY

Now they know how the rest of us feel. Your sister called me. She said your mom is out of her mind with worry. She thought you were going to kill yourself driving.

JAROD

Left in a hurry. My poor dad was so confused by it all. It was bad.

KATHY

Patty calmed them down once they knew you called me and I was coming to see you. I was just down the block at Duff's with Liz Steinam when I got your message.

JAROD

Sorry to break up your party.

KATHY

You didn't, we finished eating. You know her gallery became a hit when people knew you bought a couple of her paintings.

JAROD

Nice to hear I did something good. Patty said that you called her while we were on tour.

KATHY

Ya, I called her. I didn't know what was going on with you. I started to get crazy and needed to talk to someone.

JAROD

How sadly cliché, huh?

KATHY

What do you mean?

JAROD

The whole music scene. Me.

KATHY

You know it's not worth it -- nothing is. Not if you're going to play drug addict again.

JAROD

I have what most people would kill for. I think after the London shows, we should stay a few more weeks and hang and chill.

(Lights fade on KATHY)

But right now I'm just a guy who's hold up in a hotel, hiding in the back of a bar - - losing his family and friends.

BAR PATRONS

TOO LATE TO STOP, NO TIME TO FIT IN
AND THE END IS NEAR YOU LIVE IN FEAR OF IT ALL
AS YOU STARE IN THE AIR,
YOU JUST CAN'T WAIT FOR THE FALL

YOU'RE GONNA DROP, YOU HAVE TO GIVE IN

IN A HURRY GOIN' NO WHERE
GOT YOUR FOOT TO THE FLOOR

DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE

DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE

DOIN' SIXTY IN A TWENTY MILE AN HOUR ZONE

(Lights out)

ACT II, Scene 12

AT RISE: London. Weeks later. A concert hall dressing room. There are open bottles of champagne and glasses scattered. Jarod is being interviewed.

KIM GOSFORD

This is your first concert in London . . .

JAROD

Hell, it's my first time in London. My sister lives here. She's promised to show me the city.

KIM GOSFORD

Then welcome and thank you for giving me this interview. You are currently one of the most talked about artist . . .

JAROD

Really?

KIM GOSFORD

Came from unknown, now to....

JAROD

Known?

KIM GOSFORD

Right. How do you feel about your quick popularity?

JAROD

There have been too many great music makers who never got a real chance. I want my chance to mean something.

KIM GOSFORD

Your lyrics are of justice and fairness - - how will you meld those ideals now that your life has changed so much?

JAROD

So, you actually listened to my music. I've always imagined beautiful things in my life and to be able to share them. If I do get rich . . . I'm really only as good a person as to what I do with it.

KIM GOSFORD

Your first popular song was *Dreamers*. Certainly having a dream isn't anything new. Why did it resonate with so many people?

JAROD

Kim, I come from a *working to make ends meet* family. It was touch and go many times for my parents.

(Chokes up)

Those experiences connect with other people out there. My songs might be the catalyst for someone else to see his or her dream as attainable . . . whatever it is.

KIM GOSFORD

JC, can you elaborate on something very personal? If I may, can I ask you about your family tragedy some years ago . . . the death of your younger brother?

JAROD

Sure. You're the first interviewer to bring that up. It *is* very personal and haunts me every day. He was the youngest of us kids. My sister and I we're only a couple of years apart. Skip was ten years younger than me. So you can imagine the dynamic he added to our family. We had so much fun. He was better than a puppy. He'd do whatever we'd say, and followed Patty and me wherever we went. He was always happy and the family would laugh our selves sick with his silliness.

(HE pours himself a glass of champagne)

He always liked older kids - - so when my sisters' boyfriend asked him to go for a ride, it wasn't out of the ordinary. They ended up hitting a utility pole at sixty miles per hour. He was only eight. We were devastated.

You don't know how you'll react to something like that, until it happens to you. And we all reacted differently. I was the one who found self-pity and made everyone else's life worse by taking every drug I could get my hands on. If it weren't for my cousin stopping by the house one afternoon, my parents would have had another dead child.

JAROD (cont'd)

Like most kids, I didn't think how what I did would affect others.

(PATTY knocks on the door)

JAROD

Yes.

(PATTY sticks her head in)

PATTY

Hi, am I interrupting?

JAROD

Hey sis, come on in. This is Kim Gosford. He's from the London Times. This is my sister Patty.

KIM GOSFORD

Pleasure. I hear you'll be playing tour guide while JC is in town.

PATTY

Yes, but there's a lot of British history to fit in.

KIM GOSFORD

Yes, we've had so many Royals the British Museum has a difficult time keeping things in order. Poor chaps. I will leave and connect with you later in the week JC as planned. Nice to meet you Ms. Cross. Please have a wonderful time with your brother.

PATTY

Thank you.

JAROD

See you later Kim.

(KIM exits)

PATTY

He seemed like a nice man.

JAROD

Yes, very much. He's been covering the music world for a while - - straight shooter. I hope I came across ok and didn't sound like an idiot.

PATTY

I'm sure you did. I mean that you came across ok, not that you're an idiot. Why do you think other wise?

JAROD

I can be an ass, as you know.

PATTY

Can't we all. I've been looking forward to this. It's been a long time since I've seen you on stage.

(HE hands PATTY a glass of champagne)

JAROD

I've had a while to grovel in my stupidity. I'm just happy you accepted all of my apologies . . .

PATTY

And the flowers . . . and jewelry.

JAROD

Ya, you made out pretty good.

PATTY

I wish you would talk to me more about what's going on with you - - your feelings.

JAROD

I have all kinds of feelings, but you and the folks were not the people to take it out on. I'm glad I calmed them down during my remaining time at home. After you left, we had time to talk things over. I didn't know I had so much drama in me.

PATTY

We all have our meltdowns.

JAROD

Here's to meltdowns.

(THEY tap glasses)

PATTY

I hear you're sold out tonight.

JAROD

Yes, 4000 people all waiting for their hero.

PATTY

Gosh, and I thought you're just my brother.

(Knock on door)

JAROD

Come on in.

(Madeleine enters)

Aah, the beautiful Madeliene!

MADELIENE

You're full of yourself tonight.

(THEY embrace)

JAROD

Patty, Madeliene. Madeliene, Patty. My sister, my discoverer.

PATTY

So you're responsible for my brother's success.

MADELIENE

If I have to claim it . . .

JAROD

Yes, you do have to claim me.

(JAROD hands HER a glass of champagne and kisses her on the cheek)

MADÉLIENE

(To Patty)

Jarod's told me about your Embassy work. How's London sticking to you?

PATTY

I'm still trying to learn the way of the Brits.

MADÉLIENE

Good luck with that. We can be a bit distant. It takes us time to warm up to people. But once we do . . .

JAROD

You make them super stars - - then bring them down by being married.

PATTY

Am I missing something here?

JAROD

I've tried to get her interested in me, but out of nowhere she tells me she has a husband.

PATTY

Ooh, that's not good.

MADÉLIENE

I think we may need to discuss that.

JAROD

Children too?

MADÉLIENE

Now stop it. No, no children and apparently . . . soon to be no husband.

JAROD

Things are looking up. I mean, I'm sorry. You ok?

MADIELIENE

Yes, still sorting things out, but it's difficult competing with an eighteen year-old model when I'm away from home as much as my job demands.

JAROD

Wish I could take the hurt away.

(PETER opens the door)

PETER

JC, you've got five minutes. Madeliene, Patty I've been looking for you. Come on ladies, you can stand with me back stage. It's a great perspective to see the magic happen.

JAROD

Go ahead Patty - - let Peter show you the way. Madeleine, will you hang back for a minute?

PATTY

Have a good show. I love you JC.

(SHE gives JAROD a kiss on the cheek. PETER and PATTY exit.)

JAROD

Madeliene, I really am sorry about your marriage.

MADIELIENE

It was difficult for us to admit it was sour for a long time.

JAROD

Well, if I can help sweeten things up . . .

MADIELIENE

I expect you to.

(THEY embrace and start to dance)

JAROD

IT FEELS SO GOOD AT TIMES
ESPECIALLY WHEN YOU HOLD ME
I KNOW I'M GOING CRAZY IN LOVE WITH YOU

AND WHEN YOU TELL ME THINGS
THAT MAKE ME LAUGH AND SING
I KNOW I'M GOING CRAZY IN LOVE WITH YOU

BECAUSE WHEN I FIRST SAW YOU
IT WAS LIKE THE START OF A THOUSAND STARS
AND NOW I KNOW I WANT YOU
THERE'S NOONE TO HOLD ME FROM YOU

MADÉLIÈNE

I'M HOPING YOU WANT ME TOO
AND I'M ALWAYS ON YOUR MIND
I HOPE YOU'RE GOING CRAZY IN LOVE WITH ME

BABY IF I TELL YOU THINGS
THAT GIVE YOU CAUSE TO SING
I KNOW YOU'RE GOING CRAZY IN LOVE WITH ME

BECAUSE WHEN I FIRST SAW YOU
IT WAS LIKE THE START OF A THOUSAND STARS
AND NOW I KNOW I WANT YOU
THERE'S NOONE TO HOLD ME FROM YOU

JAROD

MADÉLIÈNE

IT FEELS SO GOOD ALL THE TIME
NOW THAT WE'RE TOGETHER
COULD WE BE GOING CRAZY IN LOVE WITH LOVE, BABY

BECAUSE WHEN I FIRST SAW YOU
IT WAS LIKE THE START OF A THOUSAND STARS

IT FEELS SO GOOD AT TIMES
ESPECIALLY WHEN YOU HOLD ME
COULD I BE GOING CRAZY IN LOVE WITH YOU?

MADÉLIÈNE

Knock them dead Jarod.

(SHE exits)

(JAROD sits at the dressing table, readying himself. He takes some pills and a hit of cocaine)

(Lights dim on Jarod)

MADELEINE

(MADELIENE makes her way back stage)

I'm as high as a kite.

WHO WOULD HAVE THOUGHT
I COULD BE SO HAPPY
MY HEART CAN SHOW
ALL THE JOY IM FEELING

IT'S IN THE STARS
PAINTED 'CROSS THE SKYLINE
THE WHOLE WORLD KNOWS
ALL THE JOY IM FEELING

I KNOW I'M LOSING ALL CONTROL
JUST LET IT BE, JUST LET IT GO

I FEEL SO FREE
LIKE A BIRD IM FLYING
HIGH AS CAN BE
CATCH THE BREEZE I'M SOARING

HIS TOUCH IS SOFT
UNLIKE MEN BEFORE HIM
I FEEL HIS WARMTH
FEEL HIS STRENGTH SURROUND ME

I KNOW I'M LOSING ALL CONTROL
JUST LET IT BE, JUST LET IT GO

THIS ISN'T ME
DOESN'T FEEL FAMILIAR
IT'S ECSTASY
THIS THE JOY I'M FEELING

MADALIENE (cont'd)

STRANGE AS CAN BE
I THINK HE CAN FEEL IT
HE FEELS MY WARMTH
FEELS MY STRENGTH SURROUND HIM

I KNOW HE'S LOSING ALL CONTROL
JUST LET IT BE, JUST LET IT GO
JUST LET HIM BE, JUST LET HIM GO
OH NO, OH NO, OH NO

(Sounds of an "audience" chanting
JC, JC, JC)

(PETER rushes in the room)

PETER

Get your ass out here JC.

(He sees JAROD takes another hit of cocaine)

PETER

What in the hell are you doing man? Holy shit . . . You
can't mix alcohol and cocaine . . .

JAROD

And Adderall?

PETER

I'm not letting you go out on stage like that.

JAROD

I'm fine. Come on; let's give these sycophants something
to yell about.

(Lights out)

ACT II, SCENE 13

AT RISE:

The stage is dark except for a smattering of background lights. The band is on stage. There is continued "audience" chanting and cheers as the band entices the audience with loud electric guitar chords and drumming. There is a scattering of theatrical lights that shows the outline of the band on stage. The "audience" goes crazy. Theatrical lights and strobe light effects get brighter.)

(JAROD starts to take HIS clothes off as he heads out on the stage with the intention of being naked)

(PETER AND JAROD tussle)

PETER

Stop this crazy shit JC and put your clothes on. You can't do this. God damn it Jarod!

JAROD

If they want me, they can have *all of me*.

PETER

Get it together man.

(JAROD is caught in a CS spot standing still with his shirt off and his leather pants to his ankles. All sound and theatrical lights stop. HE stands there for a few moments like a deer in the headlights. HE falls onto the stage floor in what seems like slow motion caught in a strobe light)

(A short Black out)

(Lights up slowly)

(The stage is bare. There is no band and no audience noise. JAROD is alone fully clothed in the same CS spot with a mic and stand.)

JAROD

THEY ALL MADE ME, NOW THEY WANT ME
THEY ALL THINK THAT I'M THEIRS
THEY PLAY MY MUSIC ON THE FM
IT GIVES THEM PLEASURE AS IF I CARE

I'M JUST A FIGMENT OF THEIR IMAGINATION
A SUPER-HERO IN LEATHER JEANS
I'M SUCH A BONIFIDE RE-CREATION
A PSEUDO-GOD WITH HIGH TECH MEANS

THEY ALL LOVE ME THEY ADORE ME
THEY ALL WANT TO BE ME
THEY STRETCH THEIR ARMS OUT, JUST TO TOUCH ME
TO REACH TO FEEL ME, TO BE SET FREE

I'M JUST A FIGMENT OF THEIR IMAGINATION
A SUPER-HERO IN LEATHER JEANS
I'M SUCH A BONIFIDE RE-CREATION
A PSEUDO-GOD WITH HIGH TECH MEANS

AND I'VE GOT THE MEANS TO SHOW
ALL THERE IS TO SHOW
WITHOUT PREJUDICE OR CARE
I JUST LIVE TO DARE
ALL THE STANDARDS THAT WE BARE
LIFE JUST ISN'T FAIR
YOU GO LIVE YOUR SIMPLE LIFE
LIFE JUST ISN'T FAIR
AND I'LL LIVE MY TORTURED LIFE
LIFE JUST ISN'T FAIR

YOU ALL MADE ME, YOU ALL WANT ME
IF YOU KNEW THE SAD MAN
I'M SO PATHETIC, JUST LIKE YOU ARE
YOU'RE SO DAMNED SIMPLE, LIKE I AM

JAROD (cont'd)

I'M JUST A FIGMENT OF THEIR IMAGINATION
A SUPER-HERO IN LEATHER JEANS
I'M SUCH A BONIFIDE RE-CREATION
A PSEUDO-GOD WITH HIGH TECH MEANS

THEY ALL MADE ME
THEY ALL WANT ME
THEY ALL THINK THAT I'M THEIRS

(Lights out)

ACT II, SCENE 14

AT RISE:

A London hospital room. Jarod is in a hospital bed sleeping. The band, Patty and Madeliene are scattered sitting on the bed, chairs, and at the window ledge. The television on the wall is turn on.)

VOICE ON THE TELEVISION

It has happened again. Another celebrity has overdosed. Last night at the Hammersmith Apollo the 4000 audience members were treated to the center stage collapse of Jarod Cross before he even sang a word. Besides his band, two women: one identified as his sister, who is a U.S. Embassy employee and Madeliene Spencer, the popular Music Business insider attributed with introducing JC and his band mates to the pop world followed the ambulance to Chelsea and Westminster Hospital. It is rumored that Ms. Spencer is separated from her husband and is the love interest of JC. His drug use has been quietly known, but like many celebrities his family and friends were not able to come to his aid. The latest report is that he is expected to make full recovery.

PATTY

How do they know all of that?

MADALIENE

It's British news. They know everything.

SCOTT

Those bastards.

KATHY

Well they got everything right - - especially the part about his friends not being able to come to his aid.

PATTY

Count me in on that.

ROBBY

You haven't been around him for a while Patty. We spent everyday with him for a year now . . . If we couldn't see it . . .

SCOTT

Maybe we just didn't want to.

PETER

I didn't know the prescription pills I gave him, way back when we started our touring, would lead to this. I feel so responsible for this mess.

PATTY

Don't blame yourself Peter.

ROBBY

Yah man.

SCOTT

I didn't think he'd combine everything all at once. What was he thinking?

KATHY

I don't think he was, at least thinking about himself.

MADELIENE

What do you mean?

KATHY

He's always covering the bases for everyone, especially us. He does it all - - the songs, the promoters, the press, always willing to please his fans . . .

ROBBY

We didn't help either by asking for things behind his back. We didn't mean anything by it.

KATHY

It hurt him a lot. He started to feel that we weren't grateful.

SCOTT

That's not true, we just didn't want to bother him with that shit. It's Pete's job to keep us in our place.

PETER

I can only baby-sit you guys so much and keep peace on the planet at the same time. Christ, I wish I didn't tell him things he didn't need to know.

PATTY

It wasn't just you guys. When dad had his heart attack, Jarod started to really melt down. They've been butting heads for a long time and Jarod felt guilty that he added pressure on my dad.

MADELIENE

When I told him I was married - - I know that hurt him, but I thought that the many times we talked after that helped him understand my situation.

KATHY

So if we're part of the problem, we all need to pull it together for him. We owe that to him.

PETER

The rest of the tour is out.

SCOTT

For sure.

ROBBY

Totally.

KATHY

Patty did you call your parents?

PATTY

Yes. I didn't want them to find out some other way. I just wanted them to know he's going to be ok. They wanted to fly over, but I told them there was no need.

(DR. GRAHAM walks in. He takes notice of everyone in the room)

DR. GRAHAM

Seems that Mr. Cross had his full entourage follow him all the way to his hospital room. Mmm . . . packed full. Hope all of you are all right. Wretched evening, huh?

SCOTT

You can say that again.

DR. GRAHAM

I'm Dr. Graham. May I pass and take Mr. Cross's vitals?

(KATHY is in the way at the bed and SHE moves)

KATHY

Sure, Sorry.

(DOCTOR checks JAROD)

ROBBY

So what's up Doc?

DR.GRAHAM

Well, Doc thinks that when he regains his wits, he is going to feel like crap - - overall he should feel like a dust cart hit him - - I believe you call it a garbage truck. He's going to be a sorry chap whose arse has been kicked. Now, who is his sister?

PATTY

I am. Patty Cross

DR. GRAHAM

Pleasure Ms. Cross. I understand that his drug use is not new. How about we make sure he stays well? If I can make a suggestion, I think he should admit to a rehab facility in London as soon as possible. If you'd like we can make sure he is scheduled without the press having knowledge of it - - at least at present. Experience finds it is best if everyone would remain in his recovery process,

(accusatory)

because I'm sure that he did not become addicted to his drugs of choice by himself. Miss Cross, would you like to

DR. GRAHAM (cont'd)
come with me? I will introduce you to our special consultant who can inform you of the rehabilitation programs.

PETER
Patty would you mind if I went with you?

PATTY
I'd really like that.

DR. GRAHAM
Come along then, we'll have a splendid time.
(To the others)
I don't understand why people who have everything . . . work hard to achieve a dream . . . then work hard to destroy everything and everyone else along the way. The *Best of British* to you.

(DR. GRAHAM, PATTY and PETER exit)

SCOTT
(Mimicking the doctor with British accent)
Ta Ta, cheerio,
(In his normal voice)
Go screw yourself. What a tool! And what the hell is "Best of British to you?"

MADELEINE
He wished us good luck.

ROBBY
Why didn't he just say so?

KATHY
What's the game plan here? Any suggestions?

SCOTT
I guess to wait and hear what Patty and Peter have to say, and hopefully get him help so he doesn't join the long list of other singers who overdosed, but died.

KATHY

I don't even want to think about that happening.

MADELEINE

The doctor was correct. Jarod worked hard for his achievements - - for the bands - - and then to see him like this. I wish there were answers.

ROBBY

I'm just so fringing sad of the whole mess. Damn!

MADELEINE

It seems that we might be here awhile, how about we bring some food to the room?

KATHY

Great idea, tell me what you guys want and I'll go get it.

SCOTT

Whatever they eat over here that's like a pastrami or beef sandwich.

ROBBY

Sounds good. Same for me, but with mustard and onions.

MADELEINE

It might be better if we call the hotel - - have them take care of it, that way you can avoid the paparazzi. Let me make this easy, I will order for everyone. I'm sure you'll love it.

(MADELEINE picks up her cell)

Let's see - - the Savoy. Concierge please. Hello William, this is Madeleine Spencer. Will you take care of something? I'm sure you're aware of the mishap with Jarod Cross last night. Yes, he is well. So nice of you to ask. Will you be gracious to take a food order and have it delivered to Chelsea and Westminster Hospital? We want to avoid the press and other distractions outside the hospital. You can choose the particulars, but we would like a full breakfast for eight very famished, tired people. Yes, tea and coffee as well. And William, please use discretion. Forty-five minutes will be fine. I will have a hospital valet downstairs. Please keep the bands' hotel rooms as reserved. If there are any changes we will contact you. Thank you William. Thank you very much.

SCOTT

All right, grub is on its way. You're the best Madeleine!

(JAROD wakes up)

JAROD

(Slurring)

Hey what's going on?

(HE lifts his head up and immediately lays
back down)

What the hell . . . I feel like a truck hit me!

ROBBY

The doctor said you'd say that. Hey man. Welcome back to
reality . . .

JAROD

(HE coughs)

Shit! My side! Why are all you guys here? Where am I?

SCOTT

In the hospital. You overdosed man. Passed out and slammed
the stage like a world wrestling star. Freaked out a lot
of people. We've been hanging vigil here all night long
watching your ass.

KATHY

You broke a couple of ribs, have a concussion and cut your
pretty little face, but besides that you're going to be
fine.

SCOTT

Ya, we're all here for you bud. You just need to chill.

JAROD

Wasn't Patty at the concert? Where is she?

ROBBY

With the doctor. So is Peter. He's taken them to the look
at the rehab facility.

JAROD

Rehab facility? For what?

MADÉLIENE

The doctor wants you to go into recovery.

JAROD

What doctor? I don't need a smarmy doctor telling me what to do . . .

ROBBY

It's ok man; we can talk about this later. You just need to get some rest. We wanted to be here when you woke up so that we could explain what's happened.

JAROD

Ok you told me, now let's get the hell out of here.
(HE tries to sit up and immediately falls back with pain)

MADÉLEINE

(SHE holds JAROD'S HAND)

Hey, just settle. You're not going anywhere any time soon.

KATHY

If you're up for it, we've ordered some food that should be delivered soon.

JAROD

I am so sorry guys. I'm such an ass.

SCOTT

Hey, you don't have to apologize to us.

ROBBY

We're the ones who are sorry. We've should have been there for you.

JAROD

I hope I didn't ruin things for the band.

KATHY

We'll deal with it. It will be ok.

SCOTT

It's all about you right now.

JAROD

Madeleine, I'm so embarrassed.

MADELEINE

Stop.

(SHE puts her finger over his mouth)

It's ok. We'll get through this.

SCOTT

JC you need to know that we're a family first and a band second. Things are going to turn around.

KATHY

And all of us will be better for it. You'll see.

IT'S NEVER TOO LATE
TO START OVER
A SECOND CHANCE
YOU SHOULD NEVER PASS BY

KATHY

ROBBY

SCOTT

IF YOU'RE LAST OUT THE GATE
THE RACE IS NOT OVER
THERE'S STILL TIME TO DANCE
YOU SHOULD NEVER ASK WHY

MADÉLIENE

LOVE IS THE REASON TO CARE
AND IF YOU SHOULD DOUBT
COME TAKE MY HAND

KATHY

MADÉLIENE

IT'S NEVER TOO LATE
TO LET IT OUT
TO CRY THE TEARS
THAT WERE HELD THERE INSIDE

SCOTT

ROBBY

IT'S ALL UP TO FATE
TO FIND IT OUT
LET GO OF THE FEARS
THAT YOU HELD THERE INSIDE

JAROD
LOVE IS THE REASON TO CARE
AND IF YOU SHOULD DOUBT
COME TAKE MY HAND

JAROD
MADELIENE
I REMEMBER THE DAYS
ALL OF THE MANY WAYS, YOU GAVE
STILL I WONDER IF I SHOULD STAY
KNOWING THE FEARS
IF YOU STILL CARE
WHY IS THERE DOUBT

MADELIENE
IT'S NEVER TOO LATE

JAROD
NEVER TOO LATE

MADELIENE
TO START OVER

JAROD
START OVER

MADELIENE
A SECOND CHANCE
YOU SHOULD NEVER PASS BY

JAROD
A SECOND CHANCE
NEVER PASS BY

MADELIENE
IF YOU'RE LAST OUT THE GATE

JAROD
THE RACE IS NOT OVER
THERE'S STILL TIME TO DANCE

MADELIENE
YOU SHOULD NEVER ASK WHY

ALL
LOVE IS THE REASON TO CARE
AND IF YOU SHOULD DOUBT
COME TAKE MY HAND

JAROD
I'm the luckiest damn drug addict there is. I love you guys. I never wanted to let you down. I just expected everything to be perfect. We got our big break and then all hell broke loose.

ROBBY
From now on JC, it's all about you bud.

KATHY

Ya, it's about *you* listening to us. It's about *you* doing what the smarmy doctor's tell you. It's about *you* being you. Because we can't be us without you.

MADELEINE

You heard the lady. Seems like you have your work cut out. I'll be there to help - - if you'd have me.

JAROD

Your accent - - British?

(Lights out)

CAST

(Sings during curtain call)

DREAMERS ARE LOOKED UPON AS IF THEY'RE CRAZY
BUT ALL YOU HAVE TO DO IS LOOK IN THEIR EYES,
WATCH THEM SMILE,
FEEL THEIR HEART BEAT FASTER

DREAMERS KNOW LOVE IS JUST THE ANSWER
TO ALL QUESTIONS
THEY KNOW THAT IF YOU SHARE THE GOODNESS INSIDE,
LIFE COMES ALIVE
FEEL THEIR HEART BEAT FASTER
FEEL THEIR HEART BEAT FASTER
NEVER STOPS BEATING
ALWAYS BEATING
HEART KEEPS ON BEATING FASTER

IT'S DREAMERS WHO ALWAYS LOOK TO THE HEAVENS,
SHOUT FROM THE MOUNTAINS, SING FOR REDEMPTION
FOR DREAMERS HAVE ALWAYS SOUGHT NEW CREATIONS,
FOUGHT FOR THE FREEDOM, CRIED WITH ELATION

DREAMERS FIND WAYS TO MAKE THE WORLD MUCH BETTER
THEY LIVE AND GIVE AND STRIVE TO MAKE THINGS
RIGHT,
COLORS SO BRIGHT, FEEL THEIR HEARTS BEAT FASTER

CAST (cont'd)

DREAMERS ARE LOOKED UPON AS IF THEY'RE CRAZY
BUT ALL YOU HAVE TO DO IS LOOK IN THEIR EYES,
WATCH THEM SMILE,
FEEL THEIR HEART BEAT FASTER

FEEL THEIR HEART BEAT FASTER
NEVER STOPS BEATING
ALWAYS BEATING
HEART KEEPS ON BEATING FASTER

IT'S DREAMERS WHO ALWAYS LOOK TO THE HEAVENS,
SHOUT FROM THE MOUNTAINS, SING FOR REDEMPTION
FOR DREAMERS HAVE ALWAYS SOUGHT NEW CREATIONS,
FOUGHT FOR THE FREEDOM, CRIED WITH ELATION

DREAMERS ARE LOOKED UPON AS IF THEY'RE CRAZY

CURTAIN

