

# IN THE NAME OF LOVE

**SCENERY**

Suggestive set pieces  
and/or projections to enhance each scene.  
There are vaudeville-type signs on both sides of the stage.

**COSTUMES**

Actors wear one basic outfit, adding a piece or two  
to establish their characters in each scene.

**TIME & ACTION:**

From 65,000 BC to the Present.  
Various locations around the globe.

**(MUSIC: #1 IN THE NAME OF LOVE) << Track 1 >>**

(One by one THE CAST appears when they first sing)

W1: YOU THERE,  
SNUG IN YOUR CHAIR,  
YOU BETTER PREPARE FOR TONIGHT'S EXCURSION.

M1: I'LL BET  
YOU THINK YOU'RE ALL SET.  
YOU THINK ALL YOU'LL GET IS SOME LIGHT DIVERSION.

W1 & W2: NOTHING THAT CUTS TOO DEEP.

W2: (IT'S JUST A MUSICAL.)

W1 & W2: NOTHING THAT HITS TOO CLOSE TO HOME.

M1 & M2: NOTHING EXHAUSTING,  
JUST SPRINKLES AND FROSTING,

M2: MAYBE A SHOWTUNE OR TWO.

THE FOUR: WELL, BUDDY YOU'D BEST BUCKLE UP,  
BECAUSE THIS LITTLE REVUE...  
IS ALL ABOUT YOU!

W3: IT'S ALL ABOUT LOVE,  
AND THE CRAZY THINGS YOU'VE DONE  
IN THE PURSUIT OF IT.

M1: LOVE...  
HOW IT HUMBLER EV'RYONE.  
WHAT'S AT THE ROOT OF IT?

W1: WE GO OUT OF OUR MINDS.

W2: WE GO HEAD OVER HEELS.

W3: WE GO DOWN FOR THE COUNT  
WITH A CASE OF THE FEELS.

M2: AND WE FAIL, AND WE FALL.

ALL 5: WE DO ALL OF THE ABOVE...  
AND HAVEN'T YOU DONE THE SAME  
IN THE NAME OF LOVE?

M1: WE GOT STORIES OF HOW LOVE STARTS,  
AND HOW IT DEPARTS,  
OSHATTERING HEARTS OR WARMING UP THE COCKLES.

W1: SWEET TALES,  
THAT GO OFF THE RAILS,  
COMICAL FAILS AND AMOROUS DEBACLES.

M2 & W3: "I'D NEVER GO THAT FAR."  
M1, W1, W2: (WE HEAR YOU SAYING IT.)  
M2 & W3: "I'VE NEVER BEEN A FOOL FOR LOVE."  
M1, W1, W2: WELL YOU'RE PROBABLY LYING,  
BUT IF PASSIONATE SIGHING  
IS SOMETHING YOU'VE NEVER GONE THROUGH,  
THEN— SPOILER ALERT— GUESS WHAT?

W3: IT'S GONNA HAPPEN TO YOU!  
M1: IT'S GONNA HAPPEN TO YOU!  
W1: IT'S GONNA HAPPEN TO YOU!  
M2: IT'S GONNA HAPPEN TO YOU!

W2: YOU'RE GONNA GET TO KNOW LOVE,  
AND THE DANGEROUS EXTREMES  
THAT WE ARE DRIVEN TO.

M1 & W1: LOVE, AND THE ACHING, WAKING DREAMS  
THAT WE ARE GIVEN TO.

W3: YOU'LL BE OUT ON A LIMB,  
OR AT THE END OF YOUR ROPE.

W2: YOU'LL HAVE THE WORLD ON A STRING,  
OR YOU'LL BE CLINGING TO HOPE.

ALL: YOU'LL BE JOINING THE CLUB  
THAT WE'RE ALL A PART OF...

3 WOMEN: AND THAT'S WHEN YOU'LL UNDERSTAND THE ACCLAIM OF IT.  
2 MEN: THAT'S WHEN YOU'LL KNOW WHAT ACCOUNTS FOR THE  
FAME OF IT,  
ALL: 'CAUSE WHO HASN'T DONE THE SAME  
IN THE NAME OF...

W1: YOUNG LOVE—  
ECSTATIC, EMPOWERING.

M1: OLD LOVE—  
GROWING RIPER OR SOURING.

W2: FIRST LOVE— BLUSHING SO BRIDALLY.  
M2: LAST LOVE— THAT ENDS HOMICIDALLY.  
W3: MAGICAL LOVE— WITH WITCHES AND POTIONS.  
M1: TRAGICAL LOVE— WITH TEARFUL DEVOTIONS.  
W1: SUSPICIOUS LOVE,

M1: AMBITIOUS LOVE,  
W2: HISTORIC AND FICTITIOUS LOVE,  
M2: SHAKESPEAREAN LOVE,  
W3: ASSYRIAN LOVE,  
M1 & W3: COUPLES WHO GROW WEARY IN LOVE.  
W2: TRUE OR TRICKY,  
M2: QUEER OR QUICKIE,  
W3: SAPPY,  
M1: SWEET,  
W1: OR HOT AND STICKY...

ALL: LOVE,  
AND THE LENGTHS TO WHICH WE GO  
BENEATH THE SPELL OF IT.  
LOVE  
MAY BE HEAVEN-SENT BUT, OH...  
WE MAKE A HELL OF IT!

3 WOMEN: 'CAUSE WE FRET AND WE FIGHT,  
AND WE FEAR THAT WE MIGHT  
NEVER FIND MISTER RIGHT,

2 MEN: SO WE PRAY EV'RY NIGHT:  
"LET THE THUNDERBOLT HIT!

ALL: SEND ME LOVE THAT'LL FIT ME LIKE A GLOVE!"

W1: 'CAUSE HAVEN'T WE ALL BEEN BURNED BY THE FLAME OF IT?

M1: HAVEN'T WE LIVED AND LEARNED FROM THE GAME OF IT?

W2: AND HAVEN'T YOU DONE THE SAME

ALL: IN THE NAME OF LOVE?

WHY DO WE DO WHAT WE DO  
IN THE NAME OF LOVE?  
IN THE NAME OF LOVE  
IN THE NAME OF LOVE  
IN THE NAME OF LOVE  
IN THE NAME OF LOVE  
IN THE NAME OF LOVE

(Blackout)

VAUDEVILLE SIGNS CHANGE TO:

A Cave in Eurasia  
65,000 years BC  
(give or take a few months)

**(MUSIC: #2 WE NEED TO TALK) << Track 2 >>**

(Caveman OGG is working on a Lascaux-style cave painting.  
A cavewoman—whose name we will never hear but let's call her  
OODA—watches him. Music vamps.)

OODA

Ogg... Ogg...! OGGG... !!  
(music stops)

I'm talking to you.

(OGG pays her no mind and continues his work throughout the song.)

OODA

ARE YA HEARIN' THIS SOUND, OGG...?  
IT'S A VERY BIG DEAL.  
IT'S A METHOD I'VE FOUND, OGG,  
TO EXPRESS HOW I FEEL.  
YOU'VE BEEN ROLLIN' AROUND, OGG,  
ON YOUR NIFTY NEW WHEEL,  
AND YOU PAY ME NO ATTENTION.  
WELL, I'VE GOT MY OWN INVENTION...

I'M CALLIN' IT "SPEECH", OGG.  
THIS IS SOMETHING BRAND NEW.  
IF YOU LISTEN I'LL TEACH, OGG.  
YOU CAN TRY IT OUT TOO.  
THIS PARTICULAR SCREECH—"OGG,"  
THAT'S REFERRING TO YOU.  
AND THERE'S ANOTHER ONE CALLED "US"  
THAT I AM DYING TO DISCUSS...

OODA (cont'd)

WE NEED TO TALK.  
WE NEED TO SPEAK.  
WE NEED TO EXPLORE  
THIS ORATORICAL TECHNIQUE.  
BECAUSE, TO WORK THE WAY I PLANNED IT,  
I NEED YOU TO UNDERSTAND IT WHEN I SQUAWK.  
WE NEED TO TALK.

(Speaks)

It would make life so much easier. Like these paintings you're always working on... it's because you want to tell people you killed a mammoth, right? But it takes you four days... and I just said it in four words!

(A pause. Music vamps. No response from OGG. She sighs. And sings)

WHEN YOU'RE OFF ON A HUNT, OGG,  
DO YA KNOW WHAT I GATHER? (Dust!)  
WHEN YOU GREET ME WITH A GRUNT, OGG,  
THAT'LL GET ME IN A LATHER.  
'CAUSE YOU'RE ALWAYS SO BLUNT, OGG.  
CAN'T YA SEE THAT I'D RATHER HAVE SOME BLATHER?  
THAT'S JUST MY STYLE, OG.  
I NEED A DIALOGUE!

WE NEED TO TALK.  
WE NEED TO SHARE.  
WE NEED TO GAB  
BEFORE YOU GRAB ME BY THE HAIR.  
I NEED SOME SWEET-TALK SO THAT I KNOW  
I AM NOT SOME WOOLLY RHINO THAT YOU STALK.  
WE NEED TO TALK.

WHENEVER THAT LONE WOLF  
GETS LONELY,  
SHE HOWLS...  
(OWOOO!)  
WHENEVER THAT CAVE BEAR  
CAN'T BEAR IT,  
SHE GROWLS...  
(GRRRR!)  
AND WHENEVER YOU IGNORE MY WANTS,  
WHEN YOU'RE GIVIN' ME NO RESPONSE,  
I'M GONNA EMPLOY MY CONSONANTS AND VOW'LS!  
—OOOGGGG....!!

OODA (continued)

WE NEED TO TALK.  
WE NEED TO YAK.  
WE NEED TO RANT,  
OR BETTER YET BANTER FORTH AND BACK.  
COULD YOU JUST ONCE SAY SOMETHING WITTY?  
WON'T YOU TELL ME THAT I'M PRETTY — NOT JUST GAWK?

WE NEED TO TALK.  
WE NEED TO CHITCHAT.  
BECAUSE IT'S YOU  
I WANNA COO ABOUT OR BITCH AT!  
AND I NEED TO MAKE A WORD UP  
FOR THIS SENTIMENT YOU'VE STIRRED UP,  
THAT HAS SENT MY SPIRIT SOARING LIKE A HAWK:

IT'S LIKE “LLLUH” — I WANT TO LICK YOU.  
IT'S LIKE “VVUH” — I WANNA BITE.  
IT'S LIKE “LLLUH” — I WANNA PLAY NICE.  
BUT THEN “VVVUH” — I WANNA FIGHT.  
IT'S LIKE I “LUH” YOU.  
I “VUH” YOU.  
I “LUH” AND I “VUH” YOU.

LUH, VUH, LUH, VUH,  
LUH, VUH, LUH, VUH, LUH,

LUH,  
VUH,  
LUH,  
VUH,  
LUH,  
VUH,  
LUH,  
VUH,  
LUH,  
VUH,

I'M IN  
LOVE.

(Saying it again to savor the word)

Love...

And we need to talk!

(Blackout)



VAUDEVILLE SIGNS CHANGE TO:

A Far-away Kingdom  
Not so long ago

“PRINCE AMILEC”

**(MUSIC: #3 PRINCE AMILEC OPENING) << Track 3 >>**

NARRATOR

In a palace by the sea lived a beautiful princess. She had eyes as green as apples, long red hair and a very nasty temper indeed. One day, her father, the king, said—

KING

Now, dear, you’re of an age, and it’s time that you think about getting married.

PRINCESS

You just want me out of your hair. Well, I don’t want to get married. And I won’t!

KING

(To himself)

I’ve put in my time in battle. I really must get her married off. Then her husband can deal with her.

NARRATOR

The king sent his messenger to the neighboring kingdoms with a portrait of the comely princess to tempt available Princes. Including one—

PRINCE AMILEC

—named Amilec.

NARRATOR

—who immediately fell in love with the Princess in the picture because the princess in the picture was the princess he had pictured he would surely fall in love with—but it wasn’t merely the princess in the picture, it was what the princess represented—a virtual inventory of qualities—all of which he felt certain must be possessed of such a beauty. Fueled by this belief, Amilec grabbed his cloak and rode full speed up the road toward the sea.

But when he reached the palace he found a good many suitors there already, waiting for a glimpse of the Princess, who was supposed to wave at them graciously from a high window.

PRINCESS

Go away!!!

KING

My dear, couldn't you just try? All those nice young men have come such a long way.

PRINCESS

I should try? Did I ask them to come?

(A beat)

I'll meet you halfway, Father. Let them try. I shall set them a series of tasks.

KING

Um. Fair tasks, I trust? Nothing too impossible?

NARRATOR

When all the suitors were assembled, the Princess made a grand entrance—and a public service announcement.

**(MUSIC: #4 THE FIRST CHALLENGE) << Track 4 >>**

PRINCESS

IF YOU KNOW WHAT'S GOOD FOR YOU,  
BETTER KNOW WHAT'S GOOD FOR ME.  
AND THAT'S A HUSBAND WHO IS BEST  
UP TO THE CHALLENGE.

NOW I DON'T KNOW WHO YOU ARE,  
AND I WON'T TAKE TIME TO LEARN,  
SO I'VE DEVISED A TELLING TEST.  
UP FOR A CHALLENGE?

I'VE THROWN MY RUBY BRACELET  
OUT THE TOWER WINDOW—  
THE ONE THAT LOOKS OUT TO THE SEA.  
HIGH TIDE, SWIFT CURRENT,  
AND I'M TOLD A WHIPLASH UNDERTOW.  
NOT TOO DISSIMILAR TO LIFE WITH ME, SO—

IF YOU CARE TO WIN MY HAND,  
BETTER KNOW HOW DEEP YOU'RE GETTING.  
I'LL ASSUME THE METAPHOR IS CLEAR.  
MY HAND—THIS WRIST—THAT BRACELET BACK AROUND IT.  
IF YOU KNOW WHAT'S GOOD FOR YOU,  
RETURN IT OR GET OUT OF HERE

NARRATOR

None of the suitors felt like eating their dinner after that. Some packed and left immediately. Others flew into a rage. Only Prince Amilec, in a corner, heaved the quiet sigh of the truly lovelorn.

(AMILEC sighs)

Now the Princess had a page. As a servant he was used to being bossed around, but the visiting Princes had been particularly officious and condescending to him. All but Amilec who had treated him as a man of equal worth. Thus, the Page took pity on Amilec. And in a whisper, returned the favor.

NARRATOR (as the Page)

“The ones who fled had the right idea. If I were you I should forget about the Princess. She’s frightful!”

PRINCE AMILEC

I can’t. I shall have to look for her bracelet. Even if I drown in the attempt.

NARRATOR (as the Page)

“...Let’s call that Plan B.”

PRINCE AMILEC

(Faint hope)

Have you a Plan A?

NARRATOR (as the Page)

“Farther up the beach lives a witch in a cave. Nobody’s ever seen her, but she’s supposed to be very clever. She might help if you ask politely.”

PRINCE AMILEC

I’m not so sure how keen I am on visiting a witch.

NARRATOR

“What’s one more?” said the Page—but Amilec didn’t seem to hear or understand. Instead, he set off down the path and at last came to a cave with a door covered by seaweed. He raised his hand to knock. Then paused to think.

PRINCE AMILEC

The witch will probably be horribly ugly, with three eyes and a wart on the end of her nose. But I mustn’t let her see that I’m not completely used to people with three eyes and warts, or she may be offended and refuse to help me. So—

NARRATOR

The door opened before Amilec’s fist could connect with it.

(A very pretty GIRL holding a lantern appears.)

GIRL

Can I help you?

PRINCE AMILEC

Oh! Er, ahh... I was looking for the witch.

GIRL

I am the witch. Do come in.

(PRINCE AMILEC moves into the cave, looks around.)

PRINCE AMILEC

Why, this is positively cozy. Fire in the hearth, lace cushions...

THE WITCH

When you live in the woods, it's all about nuance.

PRINCE AMILEC

I thought that witches were old and ugly and lived in ruined castles full of bats.

THE WITCH

Well, I do have one bat. Basil. But let's you and I speak. Tell me what the trouble is.

NARRATOR

And Amilec did. But when he was done, the Witch wondered—

**(MUSIC: #5 AMILEC & THE WITCH 1) << Track 5 >>**

THE WITCH

Why, though, work so hard to win such an unlikely prospect? There must be many other women—

PRINCE AMILEC

But they wouldn't be her.

I'M AFTER A BEAUTY  
COMBINED WITH A WIT  
ENCASED IN A WOMAN WHOSE INTELLIGENCE  
WOULD BE AN EQUAL FIT  
THAT I CAN KEEP UP WITH,  
TO KEEP UP WITH ME,  
THERE'S NOT A LOT OF THAT OUT THERE.  
NOT FOR A PRINCE. E.G.:

PRINCE AMILEC (cont'd)

ADD MUTUAL INT'RESTS,  
A DOLLOP OF SASS,  
AND ALTHOUGH I PRIZE A CLASSIC CLASSINESS,  
I DON'T MEAN SOCIAL CLASS—  
BUT HELL, IF SHE HAS IT—  
AND DAMNED IF SHE DOESN'T—  
WELL, ISN'T IT MEANT TO BE?  
HOW IS SHE NOT MEANT FOR ME?

EV'RYTHING IDEAL!  
EV'RYTHING TO ORDER!  
EV'RYTHING I WANT THAT COULD EXIST!  
MY HEARTBEAT'S POPPING!  
SHE'S ONE-STOP SHOPPING!  
THE WOMAN OF MY DREAMS—  
WHICH IS TO SAY THE WOMAN OF MY LIST!

THE WITCH

My!

WELL, SHE'D BE LUCKY TO HAVE YOU,  
THAT PRINCESS YOU LOVE.  
THERE WOULDN'T BE ANY CONTEST  
IF SHE KNEW  
JUST HOW LUCKY TO HAVE YOU  
SHE'D NEED TO DISCOVER;  
FOR WORTHINESS SUCH AS YOURS  
IS MORE TO FEEL THAN VIEW.

BETTER THAN ANY FEATURE WE AUDITION  
IS WHAT WE CAN SENSE THROUGH CREATURE INTUITION.  
ASK BASIL...

YES, LUCKY TO HAVE YOU.  
IF NOT, SHE WOULD BE MAD.  
IF SO, THOUGH, YOU WOULD BE SO VERY HAD.

PRINCE AMILEC

Eh—?

THE WITCH

I'LL SEE WHAT I CAN DO.  
TAKE CARE OF BASIL.

NARRATOR

Amilec watched the witch head toward the sea, change into a dolphin and leap forward into the water—where she found, and retrieved, the bracelet.

THE WITCH

(Handing AMILEC a ruby bracelet)

Sorry I was so long, but a sea serpent had his tail stuck in it, and I had to pull him out.

PRINCE AMILEC

How can I ever thank you?

THE WITCH

Don't give it a second thought. I haven't had an excuse to change into a dolphin for ages.

NARRATOR

Next morning, the princess called all the suitors into a big room.

PRINCESS

(Purely as a matter of form)

Have any of you had any luck?

NARRATOR

Of course, none of them had, although some of them had been swimming about since dawn, and most of them had caught bad colds. Just then Amilec came in.

PRINCE AMILEC

(Walks up to the princess, bows, hands her the bracelet)

Your bracelet, Your Highness.

PRINCESS

No! No no no! This can't be the right one.

KING

(Inspects the bracelet:)

Oh yes, my child, see where I had the latch engraved when I gave it to you? That couldn't be duplicated, much less forged overnight. It's yours, indeed. Well done, my boy!

**(MUSIC: #6 THE SECOND CHALLENGE) << Track 6 >>**

PRINCESS

(SHE couldn't be less happy.)

Right. Well done!

(To the “others”)

Everybody else is disqualified!

(To AMILEC)

IF YOU KNOW WHAT'S GOOD FOR YOU,  
DON'T ASSUME YOU'RE CLOSE TO THROUGH.  
SUCK IT UP FOR CHALLENGE TWO.

Wait here.

(SHE steps behind a convenient screen, seems to be disrobing. Her head pops up. Then her arm dangling a girdle. SHE whistles the NARRATOR, as a ROYAL ARCHER, strides forward to take it, and—)

SEE HERE: MY GOLDEN GIRDLE;  
SEE THERE: MY ROYAL ARCHER;  
HE TIES IT TO AN ARROW SHAFT.  
HE AIMS INTO THE FOREST,  
HE DRAWS THE BOW AND SHOOTS!  
AND OFF IT FLIES TO GALES OF ROYAL LAUGHTER.  
AND I DON'T HAVE TO TELL YOU WHO GOES AFTER IT...

IN A WINDING WOOD SO THICK  
THAT THE TREETOPS BLOCK ALL SUNLIGHT.  
AND WITHIN HAVE VANISHED MANY SOULS.  
AND YET—MY WAIST—MY GIRDLE BACK AROUND IT.  
IF YOU KNOW WHAT'S GOOD FOR YOU,  
CHASE IT DOWN...OR CHASE MORE MODEST GOALS

NARRATOR

Prince Amilec ventured into a forest of thick fern. He searched till dusk, and then he sat down on a stone, worn out.

AMILEC

I'll never find it. I'll be lucky if I can find my way home.

NARRATOR

Just then the Witch appeared.

THE WITCH

(Holding a lantern, with Basil on her shoulder)

You look unhappy. Is it that Princess again?

(HE nods)

I think you're being awfully indulgent you know.

**(MUSIC: #7 AMILEC & THE WITCH 2)**

**Not recorded — substantially the same music as MUSIC: #5**

PRINCE AMILEC

IF YOU'RE AFTER A BEAUTY  
COMBINED WITH A WIT  
YOU HAVE TO ACCEPT THAT SHE'LL PROTECT HERSELF  
NOT WHIMSIC'LY SUBMIT.  
I MEAN, SHE'S A PRINCESS.  
SHE HAS EXPECTATIONS.  
AND IF I CAN BEAR A LITTLE FLACK  
SHE'LL KNOW THAT I'LL BE THERE AT HER BACK.

AND ISN'T THAT IDEAL?  
ISN'T THAT IN ORDER?  
FAIR ENOUGH SHE TOO SHOULD HAVE A LIST.  
SHE'S RIGHT TO BE DEMANDING.  
SHE GETS MY UNDERSTANDING.  
HOW PRINCELY WOULD I BE TO GET ALL—

THE WITCH

—AND SHE WOULD BE LUCKY TO HAVE YOU,  
WHO HAS HER ASSESSED.  
SO LUCKY TO KNOW YOUR PATIENT, GENTLE SOUL.  
MORE THAN LUCKY TO HAVE YOU:  
OUTRAGEOUSLY BLESS-ED  
TO MOTIVATE SUCH PERSPECTIVE AND CONTROL.

PASSION IS OFT CONFUSED WITH EXCITATION,  
WHEN PASSION THRIVES MOST ON COMFORT  
AND RELAXATION.

YET WHO IN THE GRIP OF PASSION  
CAN EVER BE SO WISE?  
BUT LUCKY FOR YOU THAT I HAVE OWL'S EYES...  
FOR TAKING TO THE SKIES.

Watch Basil. He gets sad when I fly without him.  
(Gives Basil to AMILEC)

NARRATOR

One by one the stars came out, and the sea sounded very drowsy, as if it were going to sleep. Prince Amilec closed his eyes and dreamed that he had won the hand of the princess and she had just thrown her crown at him. He woke up with a start and found an owl sitting on the ground, a golden girdle in its beak. The bird morphed back into the witch.



THE WITCH

Sorry I was so long, but some doves had it tangled up in their nest; I had to get it out and put the nest back for them afterward.

(Hands AMILEC the girdle, AMILEC returns Basil to her)

PRINCE AMILEC

How can I ever repay you?

THE WITCH

Come and have a cup of tea with me.

NARRATOR

And the next morning Amilec brought the girdle back to the Princess.

THE PRINCESS

There's no need to say anything. Just take your things and go home. Of course, if you'd care to send me a golden girdle to replace the old one, I might give you a kiss.

(AMILEC holds out the girdle.)

No! No no no! It can't be mine. It isn't!

KING

Oh yes it is! See the Royal Laundry Tag that must not be removed on pain of death? It's yours all right.

(To AMILEC)

Well done, my boy!

**(MUSIC: #8 THE THIRD CHALLENGE)**

**Not recorded — A nightmare version of the previous Challenges**

THE PRINCESS

(Seething)

IF YOU KNOW WHAT'S GOOD FOR YOU,  
BETTER KNOW WHAT'S GOOD FOR ME.  
YOU FACE A THIRD CHALLENGE—

NARRATOR

(As KING, a new sternness coming out)

THIRD AND FINAL!

PRINCESS

FINE! THIRD AND FINAL!

(A beat)

THE HELL'S THE FINAL CHALLENGE?

(A desperate pause. Suddenly:)

PRINCESS (cont'd)

YOU SEE THIS STRING OF PEARLS?  
HUNDRED AND FIFTY PEARLS.

(SHE rips it off her neck, some of the pearls go flying;  
SHE throws the rest wide in a tantrum.)

FIND THEM!  
ONE HOUR!

(Points a warning finger, scanning the Court)  
ANYONE WHO HELPS HIM GETS THE TOWER!  
RIGHT?

(And SHE stalks off.)

PRINCE AMILEC

Now what am I to do?

NARRATOR

Amilec looked out the window, and who should be walking along the seashore below the palace, gathering seaweed in a basket, but the witch, shouldering her bat.

THE WITCH

How's it going with the Princess?

PRINCE AMILEC

(Sighs)

Beaded necklace.

(He pantomimes pulling it off his neck and scattering the beads)  
Hundred and fifty pearls. Less than an hour.

THE WITCH

Wouldn't it be simpler to forget all about it and go home? No, I know...

**(MUSIC: #9 AMILEC & THE WITCH 3)**

**Not recorded — Substantially the same as their previous music**

THE WITCH (cont'd)

(Sings)

YOU'RE AFTER A BEAUTY  
COMBINED WITH A WIT.

PRINCE AMILEC

YES, RIGHT.

THE WITCH

AND BEING A PRINCESS, SHE  
IS VERSED IN BEING  
IN A ROYAL SNIT.

IT COMES WITH THE PACKAGE...  
YOU'VE SAID IT YOURSELF...

PRINCE AMILEC

AND SHE'D BE LUCKY TO HAVE ME.  
(I KNOW.)  
AND THAT'S WHY I STAY.

THE WITCH

A HUNDRED AND FIFTY BEADS FROM NOW?  
POOR YOU.

PRINCE AMILEC

NO, I THINK HER FATHER HAS HAD IT.  
SHE'LL HAVE TO OBEY HIM.  
A HUNDRED AND FIFTY BEADS WILL MAKE IT TRUE.

THE WITCH

(Shrugs amicably)  
I'LL SEE WHAT I CAN DO.  
WATCH BASIL

NARRATOR

And she changed into a mouse and ran through the palace gate. About half an hour later, the witch came back as herself and handed Amilec a velvet bag.

THE WITCH

You said one hundred and fifty pearls, but I found one hundred and fifty-one, so your princess can't count.

PRINCE AMILEC

I can never thank you enough.

THE WITCH

That's all right. Come down and tell me what happens.

(AMILEC turns to face the PRINCESS, hands her the bag)

PRINCESS

(Immediately hands the bag to the NARRATOR)

Count them!

KING

This is the happiest day of my life. At last you can marry her.

NARRATOR (as the PAGE)

One hundred and fifty-one.

PRINCESS

Very well, I'm yours, you pest, but before I marry you I want a splendid wedding dress, and if I don't like it, I shall change my mind.

PRINCE AMILEC

(Bows)

I'll do my best.

(AMILEC turns to face the WITCH)

She wants a wedding dress now.

THE WITCH

Oh does she? Well, how would you like me to make her a special magic one?

PRINCE AMILEC

You're marvelous. How can I ever thank you?

WITCH

Oh...you'll think of something.

NARRATOR

The next morning, the whole court gathered ... worriedly.

PRINCESS

Where is it?

PRINCE AMILEC

A friend of mine is bringing it. She'll be here any minute.

NARRATOR

Just then the doors opened and in came the most beautiful girl the prince had ever seen. The court sighed with wonder, the secretary dropped his pen, and even the princess forgot to be mean.

THE WITCH

Here is the dress. I thought it would look better with someone wearing it. It's made of moonlight and star-glow, and the glitter on a mermaid's tail. I hope you like it.

PRINCE AMILEC  
But who are you?

THE WITCH  
I am the witch.

**(MUSIC: #10 LUCKY (reprise)) << Track 7 >>**

PRINCE AMILEC  
(Breathless. Then:)  
I'm a fool, aren't I?

THE WITCH  
You? A fool? No. No. No. No. A little.

PRINCE AMILEC  
How can I have been so blind? You are the most beautiful girl I have ever met.  
(THE WITCH reacts)  
Because your beauty comes from within.

THE WITCH  
Better. And would you say as much if I really had looked like...what you at first expected a witch to look like?

PRINCE AMILEC  
I like to think so, but I fear not. Nevertheless I have seen you as an owl, a dolphin and a mouse. And you have a bat. None of which puts me off. Can we start there?

THE WITCH  
Start?

PRINCE AMILEC  
Yes, For aside from being the most beautiful girl, you are also the kindest. May I humbly ask you to be my wife?

(Sings)  
I'D BE SO LUCKY TO HAVE YOU  
IF YOU WOULD HAVE ME  
AND OVERLOOK HOW OBTUSE I HAD TO SEEM.

WITCH  
YES, YOU'D BE LUCKY TO HAVE ME.  
BUT LUCKY WE'D BE.  
AND ANYONE CAN BE BLINDED BY A DREAM.

PRINCE AMILEC

STILL—IF YOU KNEW,  
WHY HELP ME SO CONSENTUALLY?

WITCH

SIMPLY HAD FAITH YOU’D FIGURE THINGS OUT  
EVENTUALLY.  
LIKE BASIL.

PRINCE AMILEC

And I’ll help look after Basil, too. I’ll even live in the cave, if it will make things easier.

THE WITCH

Basil also loves you very much. Dear Amilec! We’ll be delighted to accept.

BOTH

SO MUCH FOR LOVE  
THAT HEWS TO A LIST  
THAT DOESN’T FORESEE  
WHAT WE MIGHT HAVE MISSED.

PRINCEAMILEC

WHY HAVEN’T WE KISSED?  
(THEY do. And sigh.)

BOTH

MMM. LUCKY...

NARRATOR

So Amilec and the witch got married and lived happily ever after—with Basil.

(Blackout)

**VAUDEVILLE SIGNS CHANGE TO:**

A Busy Restaurant  
Los Angeles  
Yesterday

**(MUSIC: #11 ANOTHER FIRST DATE) << Track 8 >>**

CASSANDRA

(Comes rushing in and joins CHARLIE,  
already sitting at a table for two.)

HELLO!  
YOU MUST BE CHARLIE.  
I'M CASSANDRA.  
WHAT A DARLING LITTLE PLACE.  
SO NICE TO MEET YOU.  
YES, FINALLY.  
FACE TO FACE.  
OH RED IS FINE.  
OR WHITE IS FINE.  
OR PINK IS FINE.  
I LOVE THE WINE.  
I MEAN.  
I DON'T HAVE A DRINKING PROBLEM.  
ANYMORE.  
THE REHAB WAS FOR EXHAUSTION.  
I NEEDED A BREAK.  
AND IT WORKED.  
I'M AWAKE!  
(WAITER comes over to take their order)  
I'LL HAVE THE STEAK.  
(SHE gestures to the ladies' room.)

(ANOTHER FIRST DATE.  
ANOTHER DISASTER.  
ANOTHER FIRST DATE.  
ONE MORE FOR THE BOOKS.  
ALL OUT OF KILTER,  
WHERE IS MY FILTER?  
I SHOULD RELY ON MY LOOKS.  
BUT INSTEAD I WOULD RATHER  
GET LIT AS I BLATHER  
LIKE ONE OF THOSE DESPERATE SCHNOOKS.  
OH HOW I HATE  
ANOTHER FIRST DATE.)

I'M BACK!  
SO DID YOU MISS ME?  
I'M JUST KIDDING.  
YOU CAN TELL ME IF YOU DID.  
OKAY YOU DIDN'T.  
I'M LEAVING.  
HOW I KID!  
I LOVE TO KID.  
I'D LOVE A KID.  
LET'S HAVE A KID.  
I LOVE MADRID.  
I MEAN.  
I DON'T HAVE A NESTING PROBLEM.  
I LOVE SPAIN.  
THEY HAVE THE BEST RIOJA.  
I LIKE TO DRINK IN BED.  
JUST AT NIGHT.  
WHEN I'M FED.  
(Gestures to WAITER.)  
WE NEED MORE BREAD.

(ANOTHER FIRST DATE.  
ANOTHER FIASCO.  
ANOTHER FIRST DATE.  
ONE MORE FOR THE LIST.  
THINGS ONLY WORSEN.  
WHO IS THIS PERSON,  
THE GIRL EVERY MAN CAN RESIST?  
PERHAPS IT'S GENETIC  
BUT NO LESS PATHETIC.  
I'D SETTLE FOR SOME TAWDRY TRYST.  
I MISS MY PLATE.  
ANOTHER FIRST DATE.)

IF PRACTICE MAKES PERFECT,  
I SHOULD BE A FIRST DATE PRO.  
I'VE BEEN HERE ENOUGH TO KNOW  
WHAT TO WEAR,  
HOW TO FLIRT.  
WHEN TO SHARE MY DESSERT.  
THEN IT ENDS  
WE'LL BE FRIENDS  
BUT IT'S ME  
ALL AT SEA,  
FEELING HURT.  
IF PRACTICE MAKES PERFECT...



YOU'RE CUTE.  
WHY NOT BE HONEST?  
NO DEFENSES.  
JUST TWO PEOPLE EATING FOOD.  
YOU'RE VOTING TRUMP?  
DONALD TRUMP?  
OH I'M SCREWED.  
YOUR EX IS NUTS?  
YOUR MOM IS NUTS?  
YOUR SHRINK IS NUTS?  
YOU SURE HAVE GUTS.  
I MEAN.  
YOU DON'T HAVE A SHARING PROBLEM.  
THAT'S FOR SURE.  
WE ALL HAVE A DOG ON PROZAC.  
I HAVE A PRETTY NECK?  
HOLD THAT THOUGHT.  
WHAT THE HECK.  
JUST A SEC.  
(Gestures to WAITER)  
WE'LL TAKE THE CHECK.

(ANOTHER FIRST DATE.  
HE MAY BE UNSTABLE.  
BUT ISN'T THAT GREAT  
'CUZ, HEY SO AM I.  
NO SENSE DISMISSING  
SOME MUCH NEEDED KISSING  
HE SEEMS LIKE A PASSIONATE GUY.  
WE'LL SMOOCH AND CANOODLE  
THE ROMANTIC MOOD'LL  
DIE OUT AS WE BID OUR GOOD-BYE  
AND THEN I'LL AWAIT ...

CHARLIE

(Spoken)

Can I see you again NEXT Friday night?

CASSANDRA

(Sings)

MY FIRST SECOND DATE.)

(Blackout)

VAUDEVILLE SIGNS CHANGE TO:  
A Marriage Counselor's Office  
Chicago  
2010

**(MUSIC: #12 DO I LOVE YOU ENOUGH ... ?) << Track 9 >>**

MAN: LOVE IT SEEMS IS NEVER FREE, I WONDER WHAT THE PRICE IS?

WOMAN: LOVE IN ALMOST EVERY CASE REQUIRES SACRIFICES

M: AND, MY LOVE, I'VE PAID THE TOLL ALTHOUGH AT TIMES IT'S  
TOUGH

BOTH: WHICH MAKES ME WONDER: DO I LOVE YOU ENOUGH?

M: I LOVE YOU ENOUGH, ALTHOUGH I ABHOR IT, TO JOIN YOU FOR  
INDIAN FOOD.

W: I LOVE YOU ENOUGH TO NOT HAVE A HEADACHE WHENEVER I'M  
NOT IN THE MOOD.

M: I LOVE YOU ENOUGH TO LAUGH AT THE ONE RATHER UN-FUNNY  
JOKE THAT YOU KNOW.  
BUT DO I LOVE YOU ENOUGH TO LET YOU GO?

W: I LOVE YOU ENOUGH TO SMILE WITH NO TENSION WHENEVER YOU  
MENTION MY WEIGHT.

M: I LOVE YOU ENOUGH TO NOT SAY A WORD WHEN YOU  
CONSTANTLY EAT OFF MY PLATE.

W: I LOVE YOU ENOUGH TO TRY NOT TO NOTICE I NO LONGER GIVE  
YOU THAT GLOW  
BUT DO I LOVE YOU ENOUGH TO LET YOU GO?

BOTH: MAYBE YOU'RE BETTER OFF WITHOUT ME.  
MAYBE YOU'RE BETTER ON YOUR OWN.

M: WHEN DID YOU FIRST BEGIN TO DOUBT ME?

W: WHEN DID YOU LONG FOR THE UNKNOWN?

M: MAYBE YOU'RE NOT WHO I BELONG WITH.

W: ARE YOU A ROAD I SHOULDN'T TAKE?

BOTH: MAYBE, IN TRUTH, THERE'S SOMETHING WRONG WITH  
NURSING A HABIT I CAN'T BREAK.

W: I LOVE YOU ENOUGH TO SMILE WHEN YOUR MOTHER PRETENDS  
TO LIKE SOMETHING I WEAR.  
I LOVE YOU ENOUGH TO SAY WHEN I SEE HER “I LOVE WHAT  
YOU'VE DONE TO YOUR HAIR.”

M: I LOVE YOU ENOUGH TO NOTICE I BORE YOU THOUGH YOU TRY TO  
NOT LET IT SHOW.  
BUT DO I LOVE YOU ENOUGH TO LET YOU GO?

W: I LOVE YOU ENOUGH TO BORROW YOUR IPHONE AND SECRETLY  
READ EVERY TEXT.  
I LOVE YOU ENOUGH TO POUR THROUGH YOUR DATEBOOK AND  
WONDER IF I'M UNDERSEXED.  
I LOVE YOU ENOUGH TO ACHE THAT YOUR NEW SPECIAL  
SOMEONE IS SOMEONE I KNOW.

BOTH: BUT DO I LOVE YOU ENOUGH TO LET YOU GO?

M: MAYBE YOU'RE BETTER OFF WITHOUT ME.

W: MAYBE YOU'RE BETTER OFF WITH HER.

M: WHAT DID YOU CEASE TO LIKE ABOUT ME?

W: WHAT ABOUT HER DO YOU PREFER?

M: MAYBE I'M BETTER OFF WITHOUT YOU.

W: MAYBE MY LOVE HAS HELD ME BACK.

BOTH: MAYBE THE THINGS I LOVE ABOUT YOU  
MADE ME LOSE TRACK OF ALL YOU LACK.

M: I LOVE YOU ENOUGH TO LIE THROUGH MY TEETH WHEN I TELL  
YOU THAT I'LL BE OK.

W: I LOVE YOU ENOUGH TO NOT GET AN AK 4 7 AND BLOW YOU  
AWAY.  
I LOVE YOU ENOUGH WHEN I'M WITH MY SISTER TO ACT LIKE I  
REALLY DON'T KNOW.

BOTH: BUT DO I LOVE YOU ENOUGH TO LET YOU GO?

NO.

RATHER THAN BE HAPPIER  
ON THE WHOLE I'D MUCH PREFER  
JUST TO MAKE YOU MISERABLE WITH ME.

(Blackout)

VAUDEVILLE SIGNS CHANGE TO:

London  
May 19, 1536

**(MUSIC: #13 KNOCKTURN) << Track 10 >>**

(ANNE BOELYN is discovered standing in a traditional early 16<sup>th</sup> century dress with long, wide sleeves. There is a ruffle at the neck. Above the ruffle is nothing. NOTHING. Her head, which we'd expect to be there is held under her left arm. This head sings:)

ANNE

HE ASKED FOR MY HAND  
I GAVE HIM MY HAND  
WITH ONLY A FEW HESITATIONS  
THE PLANS WERE ALL LAID  
THE ENGAGEMENT WAS MADE  
BUT A FEW FRIENDS EXPRESSED RESERVATIONS  
WHEN THEY R.S.V.P'D THEIR ENGRAVED INVITATIONS.

THEY SAID "ANNE SWEET AND PURE  
DO BE SURE YOU ARE SURE  
BEFORE YOU GO THROUGH WITH THE WEDDING.  
ERE YOU MURMUR 'I DO'  
THINK IT THROUGH  
THINK IT THROUGH  
AS TO WHERE THIS AFFAIR COULD BE HEADING."

(No pun intended)

NOW EV'RY NIGHT AT THE MIDNIGHT HOUR  
I WALK AROUND THIS BLOODY TOWER  
THOUGH I KNOW I SHOULD GO TO MY FINAL REWARD  
AND I WILL  
YES, I WILL  
BUT NOT UNTIL  
I  
FIND  
MY  
LORD.

MY LORD CAN BE VULGAR  
MY LORD CAN BE LEWD  
A GLUTTON FOR MUTTON, HIS MANNERS ARE CRUDE  
BUT HE CAN BE CHARMING WHEN HE'S IN THE MOOD  
OH YES, I ASSURE YOU HE CAN  
MY LORD, MY MASTER, MY MAN.

MY LORD IS A GIANT  
MY MASTER IS STRONG  
ALL HOWLING AND GROWLING IF SOMETHING GOES WRONG  
WHENEVER HE HIT ME IT NEVER HURT LONG  
AND I WAS NOT EVER BORED  
WITH MY MAN, MY MASTER, MY LORD.

HE DIDN'T MEAN IT  
I KNOW HE DIDN'T MEAN IT  
DEEP DOWN INSIDE HE IS GENTLE AND GOOD.  
YOU DIDN'T MEAN IT  
I KNOW YOU DIDN'T MEAN IT.  
YOU WERE JUST DOING THE BEST THAT YOU COULD

MY LORD IF YOU'LL ONLY  
FORGIVE ME, I SWEAR  
I KNOW I'LL GET BETTER BEGETTING AN HEIR  
THERE'S NO KIND OF PROBLEM OUR LOVE CAN'T REPAIR  
NOTHING THAT WE CANNOT FACE  
MY LORD, YOUR HIGHNESS, YOUR GRACE.

Where are you? I search and search ...

(Passes her head to the other side of her body, around the back)

... and search. But I locate not my lord. I'm not afraid of you.

You've already cut off my head, what else could you possibly do to me?

THERE ARE SO MANY THINGS WE'D BE CAPABLE OF  
WITH MY NOW UNTRADITIONAL  
YET UNCONDITIONAL LOVE  
I WILL ALWAYS BE WITH YOU ...

THERE ARE VOICES INSIDE ME  
I TRY TO IGNORE  
THE MORE I IGNORE THEM THE MORE THEY IMPLORE:  
"THE MAN THAT YOU WORSHIP, OBEY AND ADORE  
IS A PIG.  
HE'S A PIG.  
NOTHING LESS, NOTHING MORE."

Forgive me. I must have been bewitched to even think such a thought.

I PROMISE TO GIVE ALL THE BEST THAT I CAN  
TO MY LORD, MY MASTER, MY MAN.  
YOUR WIFE ONCE REMOVED  
EVER FAITHFUL,  
YOUR ANNE.

(Blackout)

VAUDEVILLE SIGNS CHANGE TO:

New York City

October, 1933

(Blackness. Hot light smashes up, intense on  
BERNIE in a police interrogation room chair.)

BERNIE

You wanna get that damn light outta my eyes?

(It dims. A little.)

I tole you my name. Bernie Baggs. G-G-S. "Funny is in the bag."

(Beat)

Whattaya mean real name? S'da name everyone knows me, c'n you show me realer'n  
that?

(Beat. Dispiritedly:)

Bernard Bagdasarian.

(Beat. Mirthless smile)

**(MUSIC: #14 GREAT) << Track 11 >>**

BERNIE (cont'd)

My relationship to the deceased.

Nope. No lawyer. Nothin' to hide.

(Music under)

Sure I'll tell ya. I'll tell ya everything. You know what they say, ossifer: It's funny  
because it's true.

(Sings)

NINETEEN-TWENTY-FIVE,  
AND I'M WORKIN' THE FOLLIES.  
AND I'M AT AN AUDITION,  
WATCHIN' ZIG WATCHIN' DOLLIES.  
SOME BAD, SOME GOOD, NOTHIN' UNEXPECTED.  
A GIRL NAMED VERONICA ROSSI GETS REJECTED.  
SEVEN-TWENTY-THREE — IT'S A REALLY COLD NIGHT OUT,  
AND I'M SHRUGGIN' MY COAT ON  
SET TO GRAB A QUICK BITE OUT.  
THAT'S WHEN I SEE 'ZACTLY AS I'M LEAVIN'  
GUESS WHO IN THE DARK, HER SHOULDERS HEAVIN'.  
JUST ONE MORE HAPLESS DAME.  
A TEXTBOOK KIND-A CASE.  
THESE BROADS ARE ALL THE SAME, I THINK,  
BUT THEN SHE LIFTS HER FACE...



AND IT WAS GREAT.  
OH, NOT JUST GOOD TO SEE,  
I MEAN LIKE "FATE."  
LIKE: HERE'S THE ONE FOR ME!  
AND I GO, WAIT —  
THIS REALLY COULDN'T BE,  
I'M SUCH A GNOME.  
YET I CALL ZIEGFELD AND I SAY,  
"TAKE ON THIS GIRL, OR I QUIT."  
HE SAYS OKAY.  
BUT WITH A CATCH: TO WIT:  
HE'LL CUT MY PAY.  
WELL, WHAT THE HEY...  
I TOOK HER HOME.

NINETEEN-TWENTY-EIGHT:  
WE'RE A COUPLE YEARS WED NOW.  
DON'T FORGET SHE'S A GENTILE,  
SO TO MOTHER I'M DEAD NOW.  
GUILTY? YOU BET. I DON'T LET IT SHOW  
AS I TEACH VERONICA EV'RYTHING I KNOW.  
SHE LEARNS VERY FAST.  
AND I GOT IT ON PA-PER:  
I DON'T WORK WITHOUT SHE WORKS.  
SO A COUPLE JOBS TAPER...  
ONE DAY — PHONE RINGS — WIFE PICKS UP THE LINE.  
SAYS HI TO SOME PRODUCER FRIEND OF MINE.  
AND THEN SHE STARTS TO SHAKE.  
AND THEN COMES SOMETHING NEW.  
SHE SAYS SHE JUST CAN'T TAKE THE JOB  
UNLESS THEY HIRE ME TOO.

WELL, SHE WAS GREAT.  
YEAH, SHE WAS GREAT. SHE WAS.  
I TELL YOU STRAIGHT:  
PERFORMED LIKE NO ONE DOES.  
AND ME HER MATE.  
SO THERE WAS JUST NO MUZZLEING MY PRIDE.  
SHE PROMISED WE WOULD HAVE A KID  
ONCE HER CAREER WAS FIRM.  
WE NEARLY DID.  
IT DIDN'T GO TO TERM.  
YOU SEE, THE KID...  
WELL, SHE GOT RID...  
I LET IT RIDE.

NINETEEN-THIRTY-TWO —  
SO YOU KNOW THAT IT'S RECENT.  
SHE'S BEEN KEEPIN' WEIRD HOURS.  
AND I'M SURE IT AIN'T DECENT.  
BIG FIGHT. ONE SLAP.  
TELL 'ER THAT SHE OWES ME.  
THAT'S WHEN SHE GAVE ME A LOOK —  
AND BOY, IT FROZE ME.  
THEN SHE TOLD ME  
I'M SO NAIVE THAT IT'S FUNNY.  
THAT SHE PAID ME WITH INT'REST  
'CAUSE SHE NEVER CHARGED MONEY.  
SHE USED TO CRY WHENEVER SHE'D AUDITION...  
I WAS JUST THE PUTZ WHO BOUGHT THE EXHIBITION.  
AND HAVING DROPPED HER BOMB,  
SHE HINTED AT DIVORCE.  
YOU'D BE AMAZED HOW CALM I FELT.  
"OF COURSE," I THOUGHT, "OF COURSE."  
STILL... SHE... WAS...

GREAT. THE FACT SHE STUCK AROUND,  
I THINK THAT'S GREAT.  
AND EV'RY TIME I CLOWNED, SHE WAS SO GREAT.  
SHE NEVER MADE A SOUND.  
SHE JUST WENT ON. AND ON.  
AND ON AND ON AND ON.  
AND ON MY LIFE  
I DIDN'T HAVE A CLUE  
SHE WAS MY WIFE  
AND THAT WAS ALL I KNEW.  
I THOUGHT WE FIT  
LIKE HAND IN GLOVE  
SHE LET ME DREAM  
IT FELT LIKE LOVE  
WE RAN FOR EIGHT LONG YEARS SO WHAT'S TO HATE?  
SHE WAS GREAT.  
GREAT.  
JUST GREAT.

(Speaks)

I think I'll see that lawyer now.

(Blackout)

VAUDEVILLE SIGNS CHANGE TO:

Paris

1885

“MOONLIGHT”

(The home of Monsieur and Madam Louis Salabert in Paris, 1885. It is a simple drawing room, spare but handsome. Seated at a small desk in the room is JULIE SALABERT, a young woman with blond hair, who is writing a note. The front doorbell rings. JULIE looks up.)

JULIE

(Calling off)

Henriette?

(SHE rises from the desk.

MARIE, her maidservant, enters.)

MARIE

No, madame. It was a messenger.

(SHE hands a note to JULIE)

JULIE

(SHE reads the note and sighs)

Hmmph. Marie, please tell cook that there will only be two for dinner this evening.

MARIE

Oui, madame.

JULIE

I certainly hadn't planned on hearing about Henriette's travels through Switzerland alone. Oh, well.

MARIE

(Pointing to the letter in JULIE'S hand)

Do you wish to respond, madame? The messenger is waiting.

JULIE

Send him away. Wait, give him this.

(SHE pulls a coin out of her apron.)

And, Marie, please show my sister in the moment she arrives.

(MARIE exits. JULIE crosses back to the desk. SHE looks at the letter in her hand. MUSIC starts. SHE sings sections of the note, but with a touch of sarcasm.)

**(MUSIC: #16 THE SANDS OF LOVE) << Track 12 >>**

JULIE

SORRY, MY DARLING,  
A DIFFICULT CASE...  
LA LA LA LA LA...  
I SHALL BE DETAINED...

PORING THROUGH LAW BOOKS  
SO, DON'T SET MY PLACE...  
LA LA LA LA LA...

I'M SURE HENRIETTE  
IN HER INFINITE GRACE  
WILL FORGIVE ME FOR NOT BEING PRESENT...  
I DO HOPE THAT YOUR EVENING IS PLEASANT...  
LA LA LA LA LA...  
PLEASE DON'T WAIT UP...  
YOURS,  
LOUIS..."

(JULIE tosses the letter onto a table)

PERHAPS MY SISTER CAN EXPLAIN TO ME  
HOW SHE MAINTAINS HER POISE AND DIGNITY  
ATOP THE EVER SHIFTING SANDS OF LOVE...

WOULD SHE ACCUSE A HUSBAND OR RETREAT  
IF SHE SUSPECTS HE'S BEING INDISCREET?  
THE SANDS KEEP SHIFTING,  
CAN I LEARN TO STAY ABOVE...?

AS THE ELDER SIBLING, I'M SURE SHE KNOWS  
HOW TO RIDE THE HIGHS,  
SURVIVE THE LOWS  
SURMISE EACH QUESTION I POSE  
HENRIETTE CAN ALLAY MY FEARS...  
SHE'LL KNOW WHICH RULES SHOULD APPLY...  
SHE'S LIVED SO MUCH LONGER THAN I,  
TWO WHOLE YEARS...

JULIE (cont'd)

IF I HAVE DOUBTS ABOUT A SPOUSE WHO STRAYS,  
I KNOW SHE'LL COMFORT ME WITH JUST THE PHRASE  
THAT SAYS THESE THOUGHTS  
ARE NOT WORTH THINKING OF...  
I NEED HER SPECIAL TALENTS  
IF I'M TO KEEP MY BALANCE  
ATOP THE EVER SHIFTING SANDS OF LOVE...

(MARIE re-enters with HENRIETTE LETORE.  
HENRIETTE is dressed in travelling clothes  
and is wearing a huge bonnet. She is slightly  
older than JULIE, and is much more modestly dressed.)

HENRIETTE

Dear sister!

JULIE

Henriette!

(JULIE runs to her and they embrace. )

Oh, my dear, it is so good to see you once again.

HENRIETTE

Five weeks! Is it possible?

JULIE

Where is Robert? Why isn't he with you?

HENRIETTE

He went directly back to Calvados. Some business to attend to.

JULIE

(With a snort)

Men and their professions. As if they had nothing else in their lives.

HENRIETTE

Speaking of that, where is my brother-in-law?

JULIE

Detained at the office. He will not be joining us for dinner.

HENRIETTE

Ah, no, Julie...

JULIE

No matter. More for us, then.

(HENRIETTE laughs.)

Come, *ma chere*, we'll sit. In truth, I have a great many questions regarding the much absent Louis, for which I hope you may provide some answers.

HENRIETTE

Answers? I'm hardly an authority on marriage.

JULIE

Wiser than I, dear sister. Give Marie your coat and hat.

HENRIETTE

I.. I would like to keep them on, if you don't mind.

JULIE

I certainly do. I'm feeling warm just looking at you.

HENRIETTE

A few more minutes, then.

JULIE

As the elder sister, you're supposed to be less of a goose. Come, I'll help you.

HENRIETTE

No, no... I... oh, very well then. Here, Marie.

(HENRIETTE removes her cloak and bonnet, revealing HENRIETTE's fabled raven hair but with two patches of white streaking down either side.)

JULIE

(Startled)

Henriette!

HENRIETTE

(Innocently)

Oui?

JULIE

Your hair.

HENRIETTE

I know.

JULIE

But, what is it? You're not ill, are you?

HENRIETTE

No, no, I... oh... how do I begin?

JULIE

(Getting MARIE out of the room)

Marie, s'il vous plait.

(MARIE exits.)

Now, tell me. Did something happen between you and Robert?

HENRIETTE

No. Nothing like that. We're fine.

JULIE

Henriette, I know you. I can tell when you're lying to me.

HENRIETTE

No, I...

(SHE starts to cry)

JULIE

Tears as well? *Mon dieu*, this is serious.

HENRIETTE

No, no... It's...

JULIE

Did he strike you?

HENRIETTE

This hasn't anything to do with Robert. It's... someone else.

JULIE

Someone else?

HENRIETTE

I... (A beat) I have a lover.

JULIE

Henriette...!

(MARCEL suddenly appears out of the darkness. HE is a handsome young man and very nattily dressed. HE removes his top hat.)

MARCEL

*Bon soir*, Madame.

HENRIETTE

His name is Marcel.

JULIE

(Still in disbelief)

A lover...

MARCEL

Aren't the mountains beautiful?

(The lights go out on MARCEL.)

HENRIETTE

I met him during our travels.

JULIE

A villager?

HENRIETTE

Heavens no. He was also there for the rest cure. I had no intention of going to Switzerland to procure a lover.

JULIE

Of course not. For that, one needs to go to Italy.

(HENRIETTE starts to cry again)

Forgive me, *cherie*, if I'm making light of this, but... I simply don't understand.

HENRIETTE

Perhaps if you knew Robert better, you might.

(ROBERT now enters from the darkness. He is an attractive, older gentleman with a slightly pinched expression on his face. HE wears the clothes of an austere man.)

ROBERT

Henriette, I would gladly take you anywhere your heart desired. Even to the moon. But forgive me, my sweet, if I say that Switzerland is most disappointing. One mountain looks exactly like the other.



(MUSIC: #17 PERFECT) << Track 13 >>

HENRIETTE

ROBERT IS KIND,  
ROBERT IS SWEET,  
ROBERT IS PERFECT.  
ROBERT IS NICE  
TO PEOPLE WE MEET  
ROBERT IS PERFECT  
ROBERT'S A GENTLEMAN  
ONE TO ADMIRE  
ALWAYS SO DIGNIFIED  
AND WHEN WE RETIRE  
ROBERT DOES NOT SHOW  
ONE FLICKER OF FIRE  
ROBERT IS PERFECT  
ALWAYS SO PERFECT  
BUT I WISH HE WERE ONLY A MAN...

(HENRIETTE enters into the action with  
ROBERT, who is writing in a journal.)

HENRIETTE

Robert, you have been writing in that journal for the past two hours.

<b>Boldface dialogue is not on the demo recording</b>
---

**ROBERT**

**Forgive me, my pet, but I am just trying to get a few letters drafted before our return to Paris.**

HENRIETTE

**Honestly, how can you think about the office at this moment?**

**ROBERT**

**It is precisely the office that allows me to take you to sumptuous mountain retreats.**

HENRIETTE

**I know, I know. But I would be much happier if you only thought of the two of us being here together.**

ROBERT

(Putting away the journal)

**Very well, *ma chere*. Instead, what would you have me do?**

HENRIETTE

Take me in your arms and kiss me.

ROBERT

Nothing would make me happier... once we're back at the chalet.

HENRIETTE

No, Robert, I mean here...now... in front of these mountains.

ROBERT

**It is not the mountains that concern me. Henriette, you and I are people of a certain strata. With** [You and I have] reputations to uphold. We don't conduct our intimacies in public. You know that. It is almost nightfall and I find that I am suddenly fatigued. Come, let us retire.

HENRIETTE

You go on ahead. I will join you shortly.

ROBERT

Have I said something wrong?

(HENRIETTE shakes her head)

I will be waiting in the room.

(HE exits)

HENRIETTE

ROBERT IS WEARY  
PART OF HIS BREED  
"PERFECT" IS TIRING...  
ROBERT'S IMMUNE TO  
ALL THAT I NEED  
NEVER INQUIRING  
WHAT I'M DESIRING  
DAYLIGHT IS FADING...  
SHOULD I BUT GO OR STAY?  
THIS NIGHT IS PERFECT  
CLOUDLESS AND PERFECT  
EXCEPT I MUST VIEW IT... ALONE...

(MARCEL appears out of the surrounding darkness)

MARCEL

Bon soir, madame.

HENRIETTE

(Nodding her head in greeting)

Monsieur.

MARCEL

The mountains... they're very beautiful, aren't they?

HENRIETTE

Very.

(She starts to exit.)

MARCEL

Please don't go. We're in the same boat, it would seem. I am at the spa with my mother, who, at this moment, has opted for the comfort of her room. Just like your husband, no?

HENRIETTE

I do not know you well enough, Monsieur, to talk of such intimate matters...

MARCEL

That situation can be easily remedied. Marcel Barbier.

HENRIETTE

(Unsure of whether to continue, then)

Madame Henriette Letore.

(He kisses her hand)

MARCEL

Would you mind, Madame Letore, if I offered a slight observation? Your husband, it would seem, is a bit of a fool.

HENRIETTE

(Taken aback)

*Monsieur...*

MARCEL

Well, he is. Leaving you here alone in all of this glorious moonlight.

HENRIETTE

*Bon soir, monsieur.*

(SHE starts to exit.)

MARCEL

Why? Where are you going? We're not doing anything improper. We're merely in the gathering dusk, admiring the magnificent vista before us. Confining ourselves to the accepted etiquette of small talk.

HENRIETTE

Besmirching my husband's character is beyond the bounds of small talk, monsieur.

MARCEL

Then, we'll simply discuss the view. I'm sure you can wax rhapsodically about it, can't you?

HENRIETTE

You are mocking me, monsieur.

MARCEL

Call me Marcel. And, on the contrary. I am most eager to hear your observations on all of this.

**(MUSIC: #18 MOONLIGHT) << Track 14 >>**

HENRIETTE

(Looking around, sings tentatively at first)

NATURAL BEAUTY

STUNNING TO SEE

EVERYTHING

(Looks at MARCEL's face)

PERFECT...

BOLD AND MAJESTIC

NOBLE AND PROUD

NEVER REQUIRING

MORE THAN ADMIRING...

SPRINKLES OF MOONLIGHT

DOTTING THE SEA

IT'S SIMPLY PERFECT

MORE THAN I DREAMED IT COULD BE

MARCEL

NATURE IS PALLID

NEXT TO THE VISTA STANDING BEFORE ME...

HERE IS A VISION

BRIGHTER THAN MOON GLOW

RAVEN HAIR SHINING

HAZEL EYES BEAMING

YOU KEEP THE MOUNTAINS

I'M BUSY DREAMING

OF SOMETHING MORE BEAUTIFUL...

HENRIETTE

MONSIEUR...

MARCEL

TWICE AS ASTONISHING...

HENRIETTE  
YOU ARE WAY TOO BOLD...

MARCEL  
THREE TIMES MORE HEAVENLY...

HENRIETTE  
I MUST GET MY SHAWL...

MARCEL  
ENDLESSLY RAVISHING...

HENRIETTE  
IT IS GROWING COLD...

MARCEL  
MOONLIGHT...  
STAY WITH ME HERE IN THE MOONLIGHT...  
DARLING, REMEMBER TOO SOON, LIGHT  
OF DAY...  
WILL DISPEL THIS ILLUSION  
LET'S SAVOR THIS MOMENT,  
THERE'S JUST ONE CONCLUSION  
FOR SOMEONE I KNOW MEANT  
FOR MOONLIGHT  
CHERISH THAT WE'RE IN THE MOONLIGHT  
WHY PRETEND TO BE  
COLD AND UNFEELING,  
OR SKITTISH AND FRAZZLED  
LET'S CEASE THIS CONCEALING  
AND TELL ME YOU'RE DAZZLED  
BY NATURE  
AND ROMANCE  
AND DANGER  
ALONE WITH A STRANGER  
IN MOONLIGHT...

MARCEL  
MOONLIGHT...  
STAY WITH ME  
HERE IN THE  
MOONLIGHT...  
DARLING,  
REMEMBER TOO  
SOON, LIGHT  
OF DAY...  
WILL DISPEL THIS  
ILLUSION  
LET’S SAVOR THIS  
MOMENT,  
THERE’S JUST ONE  
CONCLUSION  
FOR SOMEONE I  
KNOW MEANT  
FOR NATURE  
AND ROMANCE  
AND DANGER  
ALONE WITH A  
STRANGER IN  
MOONLIGHT...

HENRIETTE  
MY HUSBAND GETS  
WORRIED  
WHEN I’M NOT  
THERE  
HE’LL CALL THE  
PREFECT  
THEN, HE’LL BE  
FRANTIC  
WRACKED WITH  
DESPAIR  
SAVE FOR ONE  
DEFECT  
ANTI ROMANTIC,  
HE IS A GOOD  
MAN  
IF TOO PEDANTIC  
  
ROBERT IS NICE  
PERFECTLY  
NICE...  
EVEN IN  
MOONLIGHT...

(MARCEL suddenly grabs HENRIETTE  
and kisses her passionately. The music soars.  
MARCEL vanishes into the darkness as  
HENRIETTE crosses back to JULIE.)

JULIE

And?

HENRIETTE

I don’t remember the rest of that evening. It was like some fever dream... mad,  
intoxicating, all consuming.

JULIE

I have known such evenings. What happened then?

HENRIETTE

I didn’t see him again until his very last day. He bowed and discreetly gave me his card...  
said I should contact him the next time I was visiting Paris.

JULIE

And...?

HENRIETTE

And that was it. Until today. I went to his office before coming to see you. Robert was on his way to Calvados. It seemed as perfect a moment as any to discover the true nature of his intentions.

JULIE

So, tell me, what did you discover?

HENRIETTE

Worse than I feared. He wouldn't even see me.

JULIE

The brute!

HENRIETTE

His assistant told me that I must have confused him with another barrister who happened to be visiting Switzerland recently. Oh, Julie, what shall I do?

JULIE

You are asking me? (She laughs) And here I was wanting to seek advice from you over the very same thing. Well, well, well..

HENRIETTE

I'm glad you are so amused by my misery.

JULIE

Oh, no, *ma chere*, I am not amused. I am... enlightened.

HENRIETTE

Enlightened?

**(MUSIC: #19 MOONLIGHT (reprise)) << Track 15 >>**

JULIE

I think I actually understand Louis better because of this.

I FEARED THAT LOUIS MIGHT BE BORED WITH ME  
BUT MEN AREN'T ALWAYS WHAT THEY SEEM TO BE  
ATOP THE EVER DRIFTING SANDS OF LOVE...  
YOU MAY WANT MORE, BUT DON'T IGNORE THE ONE  
WHO'S THERE BESIDE YOU WHEN THE DAY IS DONE  
HE'S NOT A BRIGHTLY BURNING FLAME...  
BUT HE'LL PROTECT YOU JUST THE SAME...

HENRIETTE

Julie, I just told you, he wouldn't see me.

JULIE

No, not Marcel. That is over. I'm referring to your husband.

HENRIETTE

Robert?

JULIE

Yes. Robert. He's not a Marcel. But, perhaps, he's something far more precious. He's real. You thought you have fallen for romance... But you had...

MERELY FALLEN FOR MOONLIGHT...

HENRIETTE

MOONLIGHT...

JULIE

YOU WERE BEGUILED BY THE MOONLIGHT  
DEAREST, REMEMBER THAT SOON, LIGHT...  
OF DAY...

WILL DISPEL ALL ILLUSION  
AS MORNING COMMENCES,  
ADIEU TO CONFUSION  
RETURN TO YOUR SENSES  
FOR MOONLIGHT  
LOVE THAT SEEMED MILD IN THE MOONLIGHT  
MIGHT TURN OUT TO BE  
BRIMMING WITH FEELING,

HENRIETTE

NOT COLD AND UNCARING

JULIE

THE DAYLIGHT REVEALING  
A SOUL MEANT FOR SHARING...

HENRIETTE

A HUSBAND  
WHO NEEDS YOU...

JULIE

DEVOTION UNSPARING...  
IS WORTH MORE THAN ONE NIGHT  
OF MOONLIGHT...

HENRIETTE

MOONLIGHT...

JULIE and HENRIETTE

MOONLIGHT...

(Blackout)



VAUDEVILLE SIGNS CHANGE TO:  
Philadelphia  
1962

**(MUSIC: #20 THE FIRST TIME) << Track 16 >>**

MAN

I REMEMBER...  
PEGGY PARKER...  
WAS THE FIRST GIRL...  
THAT I EVER  
IN THE BACK SEAT  
THE FIRST TIME

I WAS FOURTEEN  
ALMOST FIFTEEN  
SHE WAS SIXTEEN AN' A HALF  
SO I TOLD HER  
I WAS SIXTEEN  
I WAS SCARED THAT SHE WOULD LAUGH

BUT SHE DIDN'T  
YEAH SHE BOUGHT IT  
THINGS WERE REALLY GOIN' FINE  
BY THE MIDDLE  
OF A BOTTLE  
OF BOONE'S FARM APPLE WINE

IN A DUSTER  
BY A DUMPSTER  
IN THE DIM RED NEON LIGHT  
FROM THE SIGN OUT  
ON THE HIGHWAY  
SAYIN' "DEW DROP INN" "NEXT RIGHT"

I UNBUTTON  
SEV'RAL BUTTONS  
SHE SAYS "PLEASE SAY I LOVE YOU"  
SO I SAY IT  
'CAUSE THE GUYS TOLD ME  
THAT'S ALL I HAD TO DO  
AND PEGGY WOULD COME THROUGH

AN' SHE'S READY  
AN' I'M READY  
SO I KISS HER KINDA SWEET  
THEN SHE SLOWLY  
TAKES HER TOP OFF  
WHICH SURPRISED ME, WHICH WAS NEAT

"DO YOU LIKE THEM?"  
I SAY "OOOOOH YEAHHH!"  
"WANT TO KISS THEM?"  
I SAY "PLEEEEEZ!!!"  
SHE DOES SOMETHIN' WITH HER FINGERS  
AND MY JEANS GO TO MY KNEES

AND I'M SHAKIN'  
LIKE I'M SPASTIC  
SHE SAYS "EASY  
- EASY KID"  
WHEN SHE TOUCHED ME I EXPLODED  
I TRIED NOT TO BUT I DID

I SAY "SORRY"  
SHE SAYS "SORRY"  
"HERE'S A KLEENEX"  
"THANKS A LOT"  
"GOT ANOTHER?"  
"YEAH I THINK SO."  
IT'S THE LAST ONE THAT I GOT"

"Thanks." "Anytime."  
(A pause.)

LOOK MY 'BAD BOY' STILL IS STANDIN' AT ATTENTION  
STILL AN INTERESTED GUY  
SHE SAYS  
"IF YOU SAY YOU LOVE ME, IF YOU WANT TO,  
WE CAN TRY ANOTHER TRY"  
SO I TOLD HER THAT I LOVED HER  
CROSS MY HEART 'N' HOPE TO DIE

SO MY FIRST TIME  
AND MY SECOND  
KINDA BALLED UP INTO ONE  
AND I DID THINGS  
AND SHE DID THINGS  
THINGS I ALWAYS WANTED DONE

BY THE THIRD TIME  
I HAD KINDA  
GOT THE HANG OF HOLDIN' BACK  
BY THE FOURTH TIME  
I HAD NAILED IT  
YEAH, I FIN'LLY GOT THE KNACK

NOW I THINK OF PEGGY PARKER  
WHEREVER SHE MAY BE  
WONDER HOW SHE IS  
WITH WHOM SHE IS  
'N' THEN I WONDER  
IF SHE EVER THINKS OF ME

(Puts on tuxedo)

AND TODAY I'M  
GETTING' MARRIED  
AND I'M JUST A LITTLE SCARED  
IT'S MY FIRST TIME  
BUT I TELL YA'  
IN THE BEDROOM I'M PREPARED

HERE'S TO ALL THOSE  
EASY WOMEN  
TO THE FAST GIRLS WE ALL KNEW  
DON'T REJECT THEM  
PLEASE RESPECT THEM  
'CAUSE THEY TEACH US WHAT TO DO

NOW I THINK ABOUT THE FIRST TIME  
FUNNY, SCARY AND SUBLIME  
AND "I LOVE YOU" PEGGY PARKER  
AND I THANK YOU  
FOR YOUR PATIENCE  
AND THE FEELING  
AND THE WONDER  
OF  
THE FIRST TIME.

(Blackout)

VAUDEVILLE SIGNS CHANGE TO:

Verona, Queens  
1995

**(MUSIC: #21 WHAT'S IN A NUMBER?) << Track 17 >>**

NARRATOR

THIS IS A TALE OF A FATEFUL COLLISION  
'TWIXT LOVERS OF TWO DIFFERENT STRIPES,  
AND HOW THEY WERE TORN BY THE HATEFUL DIVISION  
'TWIXT IRRECONCILABLE TYPES.  
STAR-CROSSED FOOLS, THEY SUFFERED SOCIETY'S WRATH.  
THEY FELL IN LOVE, BUT THEY HADN'T DONE THE MATH...

ROMEO WAS CHISELED.  
ROMEO WAS RIPPED.  
JULIET WAS SHORT,  
AND SORTA NON-DESCRIPT.  
ROMEO, HE SIZZLED.  
ROMEO WAS HOT.  
AND EV'RYTHING THAT HE WAS,  
JULIET WAS NOT.  
IT WAS PERFECTLY PLAIN  
THAT NEVER THE TWAIN SHOULD MEET.  
BUT ONE MIDSUMMER'S EVE,  
FATE WOULD ACHIEVE THAT FEAT...

IT HAPPENED IN VERONA,  
AT A BIG EVENT,  
SOMEONE THREW A DO,  
AND THE TWO BOTH WENT.  
EACH OF THEM ALONE, A-  
-CROSS A CROWDED ROOM,  
SHARED A PASSING GLANCE  
BY CHANCE—AND BOOM!  
I SHOULD PROBABLY ADD  
THAT EACH OF THEM HAD ON A MASK.  
SINCE JULIET DOESN'T SEEM  
LIKE THE SORT THAT A DREAMBOAT WOULD ASK:

ROMEO

(Taking off his mask)

Can I have your number?

JULIET

(Taking off her mask)

I’m—I’m... a Four!

NARRATOR

WHAT’S IN A NUMBER?

WHAT’S IN A SCORE?

ROMEO

WHY SHOULD IT MATTER

WHO’S LESS AND WHO’S MORE?

JULIET

WHAT’S IN A NUMBER,

NARRATOR

AND WHAT’S IN STORE

FOR ROMEO THE NINE

AND JULIET THE FOUR?

(Enter MERCUTIO and NURSE.

Split scene—MERCUTIO with ROMEO, NURSE with JULIET.)

MERCUTIO

Juliet...? Juliet?! You can’t be serious!

ROMEO

Good Mercutio, why do you rail thus against her?

MERCUTIO

Because she’s a Four!

ROMEO

To me, she’s a perfect Ten.

MERCUTIO

Dude—how high was that balcony? Because up close...

ROMEO

So what if she is Four? A rose by any other number would smell as sweet.

MERCUTIO

I’m not talking about how she smells!

NURSE

This cannot end well, my child. The beautiful people only go with other beautiful people. It has always been thus. Look at Antony and Cleopatra... Lancelot and Guinevere... Brad and Angelina.

JULIET

Sweet Nurse—he loves me. I am certain of it!

NURSE

You cannot trust a boy like that. One of your own kind... stick to your own kind.

JULIET

But when I'm around him... I feel pretty.

NURSE

Oy.

MERCUTIO

ROMEO, I DIG YOUR  
WHOLE ROMANTIC ACT,  
BUT BRO, LOOK AT HER FIGURE,  
AND FACE THE FACT.  
ROMEO, YOU'RE SLUMMING.  
DUDE, YOU'VE GOT A SIX-PACK.  
CAN'T SEE YOU BECOMING  
PART OF THAT PLAIN CHICK'S PACK. .

NURSE

I FEAR FOR YOU, CHILD.  
MY DEAR, DOES THE DIFF'RENCE NOT TROUBLE YOU?  
YOU'RE JUST A FOUR—  
AND HIS SCORE COULD MORE THAN DOUBLE YOU!

ROMEO & JULIET

WHAT'S IN A NUMBER?  
WHY SHOULD WE CARE?  
WHAT'S MORE IMPORTANT  
THAN WHAT WE SHARE?  
WE'LL ALWAYS BE TRUE  
TO THE LOVE WE SWORE...

NARRATOR

...SAID ROMEO THE NINE  
AND JULIET THE FOUR.

MERCUTIO

ROMEO, OH ROMEO,  
TELL ME THE WHY AND WHEREFORE...  
HOW CAN IT BE YOU CARE FOR  
SOMEBODY LIKE THAT THERE “FOUR”...??

NURSE

JULIET, OH JULIET,  
HE SAYS HE LOVES YOU TRULY, YET,  
THE FACT IS IRREFUTABLE...

MERCUTIO

THE POINT IS INDISPUTABLE...

NURSE

IT SIMPLY ISN’T SUITABLE...

MERCUTIO

THE MATH OF IT’S IMMUTABLE...

BOTH

IT DOESN’T ADD UP.  
AS A COUPLE, YOU’LL NEVER SURVIVE!)

NARRATOR

ONE SMALL DETAIL I NEGLECTED TO MENTION,  
IN DOING MY NARRATING TASKS:  
THE TWO OF THEM MET AT A COMIC BOOK CONVENTION.  
THAT’S WHY THEY WERE WEARING THE MASKS.  
SO YOU SEE, THIS PERFECT ROMANCE OF THEIRS  
WAS MEANT TO BE, SINCE THEY WERE BOTH PERFECT SQUARES!

ROMEO & JULIET

WHAT’S IN A NUMBER?

NARRATOR, MERCUTIO, NURSE

NOW IT COMPUTES!  
THE LOVE THAT THEY SHARE,  
IT WAS THERE AT THEIR ROOTS!

ROMEO & JULIET

WORLDS APART,  
BUT AT HEART WE WERE MEANT TO ALIGN!

NARRATOR  
AND LAST THAT I HEARD, THEY WERE LIVING THEIR LIVES,

ROMEO & JULIET  
GETTING ALONG LIKE A COUPLE OF FIVES.

NARRATOR, ROMEO, JULIET  
ISN’T IT LOVELY HOW TRUE LOVE SURVIVES  
FOR JULIET THE FOUR...

MERCUTIO  
(I CAN’T BELIEVE HE’D SETTLE...)

ALL BUT NURSE  
FOR JULIET THE FOUR...

NURSE  
(THE GIRL SHOULD GET A MEDAL...)

ALL  
FOR JULIET THE FOUR...  
AND ROMEO THE NINE!

NURSE  
He is fine!

(Blackout)



VAUDEVILLE SIGNS CHANGE TO:

A Big City  
Today

“THE CHASER”

(A bell rings over a door as a young man, ALAN AUSTEN, enters a shop. HE seems startled by what he sees: It’s tiny, containing a plain kitchen table, a rocking chair and an ordinary chair that all seem as if they’ve been rescued from the curb before rubbish collection. On a dirty, buff-colored wall is a single shelf containing not much more than a dozen or so bottles and jars total. On the table is what appears to be a small, portable, office-type water cooler with a plastic spigot. It’s about three-quarters full. There are no cups nearby. An OLD MAN, seated in the rocking chair, reading a newspaper, looks up upon the sound of the bell.)

ALAN AUSTEN

I’m sorry. I must have the wrong address.

(Quick beat)

I thought I was entering a pharmacy.

(Makes to go)

I’ll just—

THE OLD MAN

(Rising)

Hold there, young lad. If it’s a pharmacy you seek, it’s a pharmacy of which I have proprietorship. I assume you were given a card?

(ALAN AUSTIN reaches into his pocket as he approaches the counter, hands over a small card, which the OLD MAN inspects.)

ALAN AUSTEN

Uh, yes. Here.

THE OLD MAN

(Inspects it and chuckles softly to himself.)

Ahhh, yes. Yes indeed.

(Looks up at ALAN AUSTEN)

And you are—?

ALAN AUSTEN

Austin. Alan Austen.

THE OLD MAN

A fine sounding name. I bet it irks you when people say it’s alliterative because of the two As, doesn’t it? When in fact *true* alliteration would come from—

ALAN AUSTEN

—two identical vowel sounds, yes.

THE OLD MAN

*Aah Aah* or *Aw Aw*.

ALAN AUSTEN

Yes.

THE OLD MAN

Both of which sound rather judgmental, don’t they. Well, I’m happy to say, you’ll incur no judgment here. State your need.

ALAN AUSTEN

Sir, I don’t mean *myself* to sound, as you say, judgmental, but—I’ve never seen a pharmacy quite so—

THE OLD MAN

Meager? Indeed, in the sense that you won’t find laxatives or teething mixtures or...

(Delicately:)

...prophylactics. No, we specialize here.

**(MUSIC: #22 THE CHASER) << Track 18 >>**

THE OLD MAN (cont’d)

MY STOCK IS SLIGHT, SELECTIONS FEW,  
BUT NOTHING THAT THESE POTIONS DO  
CAN BE PRECISELY LABELED ORDINARY—  
THE WARES OF A UNIQUE APOTHECARY.

THEY’RE COLORLESS AND TASTELESS ALL,  
THE DOSAGES REQUIRED ARE SMALL.  
BUT THEY COME THROUGH IN WAYS THAT NEVER VARY.  
NO I’M NOT THE AVERAGE APOTHECARY.

THE OLD MAN (cont'd)

I SOMEHOW NEVER NEED TO ADVERTISE...  
NOT A FACEBOOK PAGE NOR SO MUCH AS A TWEET.  
CUSTOMERS WILL FIND ME, THOUGH;  
IN DUE COURSE, YES, THEY FIND ME.  
BEING RECOMMENDED KEEPS ME ON MY FEET.  
PLUS, THE FACT IS, WHAT I SELL  
SERVES A SPECIAL CLIENTELE...  
WERE IT POPULAR, COULD IT, THEN, BE DISCREET?

ALAN AUSTEN

I see.

THE OLD MAN

(Smiles)

Of course you do.

THERE REALLY ISN'T MUCH TO BROWSE;  
THERE'S JUST THIS SHELF ON WHICH I HOUSE  
ALL MERCHANDISE YOU MIGHT FIND NECESSARY.  
DON'T LET TIMIDNESS UNNERVE YOU.  
SPEAK RIGHT UP—I'M HERE TO SERVE YOU.  
AS YOUR OFF-THE-BEATEN-PATH APOTHECARY.

ALAN AUSTEN

RATHER GLAD TO HEAR THAT.  
FOR THE FACT IS—

THE OLD MAN

(Holds a vial aloft, between them at eye level)

—For example!

THIS ONE,  
SOLD TO VERY SPECIAL CLIENTS,  
ADD TO COFFEE, SAY, OR WINE.  
INSTANT.  
AND THERE'S NO FORENSIC SCIENCE  
THAT CAN FIND IT.

ALAN AUSTEN

IS IT POISON?

THE OLD MAN

THIS ONE  
IS A CLEANER, IF YOU LIKE.  
A KIND OF LOVE CLEANER.

ALAN AUSTEN

WHAT?

THE OLD MAN

LET’S CALL IT GLOVE CLEANER.  
THOUGH LIVES NEED CLEANING TOO, OH YES.

THIS ONE—WHEN AT LENGTH YOU MUST DISCRIMINATE—  
THIS ONE—OH, THE STAIN YOU CAN ELIMINATE—  
THIS ONE—

ALAN AUSTEN

I WANT NOTHING OF THAT SORT.

THE OLD MAN

JUST AS WELL, I GUESS.  
BUT IS THE PHIAL NOT QUITE NICE?

ALAN AUSTEN

IT SPARKLES.

THE OLD MAN

YES INDEED.  
WOULD YOU CARE TO KNOW THE PRICE?

ALAN AUSTEN

MUCH?

THE OLD MAN

DEPENDS HOW MUCH YOU NEED IT.  
TEN THOUSAND.

ALAN AUSTEN

DOLLARS?

THE OLD MAN

NOT A PENNY LESS.

ALAN AUSTEN

I hope all your mixtures are not as expensive.

THE OLD MAN

Oh dear, no. It would be no good charging that sort of price for...a love potion...for example. Young people who need a love potion seldom have ten thousand dollars. After all, if they had, they wouldn't need a love potion, would they?

(The OLD MAN laughs easily. ALAN AUSTEN laughs a little less easily.)

ALAN AUSTEN

REALLY GLAD TO HEAR THAT.  
YOU ARE VERY WISE.  
I COULD NOT GO NEAR THAT.  
THAT HIGH.  
NOT I.  
AS YOU DOUBTLESS REALIZE.

THE OLD MAN

I look at it like this:

THE FIRST SALE IS JUST ONE PARTICLE  
OF THE LIFE OF A SPECIALTY STORE.  
PLEASE A CUSTOMER WITH ONE ARTICLE,  
HE'LL RETURN TO ACQUIRE ONE MORE.  
OFTEN IT CAN BE MORE COSTLY,  
BUT ALWAYS WHEN THE NEED IS GRAVE,  
HE'LL COME BACK TO BUY WHAT HE KNOWS YOU CAN SUPPLY.  
EVEN IF HE HAS TO SAVE.

ALAN AUSTEN

EXCELLENT PHILOSOPHY.  
BOTH CREDO AND PROMOTION.  
IT PUTS ME MORE AT EASE  
THAT THERE ARE Milder FEES...  
YOU SAID YOU HAD ... A POTION?

THE OLD MAN

If I did not sell love potions, I should not have mentioned the other matter to you. It is only when one is in a position to oblige that one can afford to be so confidential.

ALAN AUSTEN

And these potions... they are not just... just...

THE OLD MAN

Temporary? Oh, no. Their effects are permanent, and extend far beyond the mere casual impulse. But they include it. Oh, yes they include it. Bountifully, insistently. Everlastingly.

...WHAT SHE'LL WANT IS YOU, MY LAD, YOU ONLY.  
AS IF IN YOU SHE'S BEEN REBORN.  
THE POLAR OPPOSITE OF LONELY,  
YOU'LL HAVE PERMANENT LOVE.

WHERE THERE WAS INDIF'RENCE, FIND DEVOTION;  
PUT ADORATION IN FOR SCORN.  
YOU'LL SOON BE SWIMMING IN AN OCEAN  
OF HER PERMANENT LOVE.

SHE'LL DECLINE THE GIDDY WORLD FOR HOME LIFE:  
SOLITUDE WITH YOU IN SOME RETREAT.

ALAN AUSTEN

SHE LIVES FOR CLUBS AND PARTIES, THOUGH.

THE OLD MAN

NO MORE—AS SHE'LL FEAR THE PRETTY GIRLS  
THAT YOU MAY MEET.

ALAN AUSTEN

SHE'LL ACTU'LLY BE JEALOUS?

THE OLD MAN

YOU'LL BE HER ONLY INT'REST IN LIFE.

ALAN AUSTEN

THEN...SHE MIGHT BE MY WIFE?

THE OLD MAN

NO CHOICE.

SHE'LL WANT TO KNOW YOUR THOUGHTS AND FEELINGS ALWAYS,  
EV'RY THING YOU'VE DONE ALL DAY (TO) BE TOLD.  
QUESTIONING EACH FROWN AND SMILE WILL (IN)FUSE HER STYLE  
OF PERMANENT LOVE.

OBSESSIVELY SHE'LL TEND TO YOU IN SMALL WAYS,  
SO YOU'RE NEVER HUNGRY, TIRED OR COLD.  
AND IF YOU SHOULD...FRATERNIZE,

ALAN AUSTEN

I would never—

THE OLD MAN

Just in theory.

SHE’LL LEARN TO RISE ABOVE.  
FOR SHE WOULD BE HURT, BUT OH, MY FRIEND—

ALAN AUSTEN

(Caught up in it now)  
—O-O-OHHHH—

THE OLD MAN

—SHE WOULD SO FORGIVE YOU IN THE END—

ALAN AUSTEN

—O-O-OHHHH—

BOTH

AS IF THERE COULD EVER BE AN END  
TO HER PERMANENT LOVE.

ALAN AUSTEN

And how much is this wonderful mixture?

on the demo recording  
is not  
Boldface dialogue

THE OLD MAN

**It is not as dear as the, um, glove-cleaner, as we agreed to call it. No. That is ten thousand dollars, never a penny less. One has to be older than you are, to indulge in that sort of thing. One has to save up for it.**

ALAN AUSTEN

*But the love potion?*

THE OLD MAN

**Oh, that.**

(HE opens a drawer in the table, pulls out a small, empty jar that might once have held jelly or peanut butter. With the quick, efficient casualness of unromantic routine, HE almost bangs it on the table, unscrews the lid, slides it to the water cooler, opens the spigot, fills the jar, replaces the lid, slides the jar across the table to ALAN AUSTEN.)

One dollar.

ALAN AUSTIN

Only one!?

THE OLD MAN

(Off ALAN AUSTEN’s surprised expression:)

Oh, I assure you, you’ll find it very effective.

ALAN AUSTEN

(Suddenly taking it and handing over a dollar)

I can’t tell you how grateful I am!

THE OLD MAN

(As the bill goes into a pocket)

I like to oblige.

PLEASE A CUSTOMER WITH ONE ARTICLE—

ALAN AUSTEN and THE OLD MAN

—HE’LL RETURN TO ACQUIRE ONE MORE—

ALAN AUSTEN

—YES—

THE OLD MAN

—YES.

ALAN AUSTEN

Thank you again.

THE OLD MAN

Au revoir.

(ALAN AUSTEN leaves. And—)

USUALLY IT IS MORE COSTLY.

THOUGH BY THEN THAT’S SECONDARY.

(Settling back down with his newspaper)

DUM-DE-DUM-TE-DA-DUM.

BUM-DE-BUM-TE-BUM.

AT YOUR OFF THE BEATEN PATH APOTHECARY...

(The paper obscures his face.)

(Blackout)



VAUDEVILLE SIGNS CHANGE TO:

The City of Kadesh  
In the Land of the Philistines  
2000 years BC

“FOR THE LOVE OF GOD”

**(MUSIC: #23 WHAT? HOW? WHO?) << Track 19 >>**

(In the dark comes the stentorian voice of a prophet)

ABRAHAM

JEHOVAH! JEVHOVAH!  
HEAR MY VOICE.  
IT IS I, YOUR DEVOTED SERVANT ABRAHAM...  
ABRAHAM...  
THE ONE FROM THE BIBLE  
JEHOVAH! JEHOVAH!  
THY WILL BE DONE!

(There’s a Jehovah-sized flourish, followed by a flash of white light, revealing the hot desert sun shining on an ancient ABRAHAM and SARAH in ancient-times clothing. They each have a gnarled staff to assist their gnarled bodies.)

SARAH

YOU WANT TO WHAT?

ABRAHAM

MAKE A BABY.

SARAH

MAKE A BABY?

ABRAHAM

I WANT TO MAKE A BABY.

SARAH

ABRAHAM...  
ABIE...

...you’re a hundred years old!

ABRAHAM

So?

SARAH

And I'm ninety. Do the math. How many times does a hundred go into ninety?

ABRAHAM

Less than once.

SARAH

Exactly. You haven't had an erection since Sodom and Gomorrah.

THIRTY-FIVE YEARS WE TRIED...  
THREE OR FOUR TIMES A WEEK...

ABRAHAM

(Proudly)  
SOMETIMES MORE!

SARAH

(Realistic)  
SOMETIMES LESS.  
THIRTY-FIVE YEARS WE TRIED.  
HOW MANY TIMES IS THAT?

ABRAHAM

HUNDREDS?

SARAH

THOUSANDS!

ABRAHAM

THAT'S RIGHT, I GUESS.

SARAH

THIRTY-FIVE YEARS WE TRIED  
WITHOUT SUCCESS.  
AND IF WE COULDN'T MAKE A BABY  
WHEN WE WERE YOUNG,  
HOW ... HOW ... HOW  
CAN WE DO IT NOW?

Stop talking nonsense. I've got to set up the tent.

ABRAHAM

IMPOSSIBLE AS IT SEEMS,  
NEVERTHELESS WE CAN --  
AND WE WILL!

SARAH

IT'S TOO LATE!  
FORTY-FIVE YEARS TOO LATE.

ABRAHAM

AH, BUT HE SAID WE CAN

SARAH

WHO SAID?

ABRAHAM

JEHOVAH!

SARAH

OH, HIM!

ABRAHAM

DON'T SAY IT LIKE THAT!

SARAH

SAY WHAT LIKE WHAT?

ABRAHAM

“OH, HIM!”

SARAH

What? I used a capital H.

ABRAHAM

He spoke to me, Sarah.

SARAH

Abe, in seventy-five years of marriage, what has Jehovah ever done for you besides sending us schlepping all over the desert? First He sends you to Schechem, then Bethel, then Egypt, then back to Bethel, Hebron, Damascus... The minute I found somebody to play Mah Jongg with, I had to fold up our tent and leave. But did I complain?

ABRAHAM

Constantly.

SARAH

With good reason! Did you ever listen? Never mind. I know the answer: no.

ABRAHAM

I must follow the will of Jehovah!

SARAH

This would be the same Jehovah who told you to slice off your foreskin?

ABRAHAM

Our descendants need to be a cut above the rest.

SARAH

What descendants? I have no descendants.

ABRAHAM

Exactly. That’s why we’re going to make a baby. Not only that...it’s gonna be a boy.

SARAH

Of course it is. Jehovah spoke to you

ABRAHAM

He did speak to me He said: “Abraham, believe in me! Follow my will! In return, your descendants will be as numerous as the grains of sand in the desert. They will populate the land of the Canaanites, the Kadmonites, the Amorites and much of South Florida.

SARAH

What’s South Florida?

ABRAHAM

Jehovah said it’s where our people will go to die. Three great religions will descend from our lineage: the Jews, the Christians and the Muslims. And they will all live together in peace and harmony.

SARAH

Jehovah told you that?

ABRAHAM

I heard His voice as clear as I hear yours.

SARAH

You know who also hears voices? Crazy people. Crazy people who are also insane.

ABRAHAM

You are going to bear a child.

SARAH

Enough, enough! If you want to delude yourself with fantasies, fine. But don't drag me into it.

**(MUSIC: #24 OUR BABY) << Track 20 >>**

SARAH

I'M DONE HOPING.  
I'M DONE PRAYING.  
I'M TOO OLD AND I'M TOO TIRED.  
FOR THIRTY-FIVE YEARS MY HOPES WERE HIGH  
BUT BY AND BY THEY EXPIRED.

DAY AFTER DAY,  
NIGHT AFTER NIGHT,  
I HAD A BEAUTIFUL DREAM...  
OUR BABY.

MONTH AFTER MONTH,  
YEAR AFTER YEAR,  
ALWAYS THE SAME  
BEAUTIFUL DREAM...  
OUR BABY.

OH, HOW I PRAYED...  
AND, OH, THE PROMISES I MADE:  
JEHOVAH, MAKE MY DREAM COME TRUE  
AND THERE IS NOTHING  
I WON'T DO FOR YOU!

I begged Jehovah that a seed you planted would bloom in me, as pink and sweet as a blossom in spring. But Jehovah never spoke to me, He didn't even listen.

DAY AFTER DAY,  
NIGHT AFTER NIGHT,  
MONTH AFTER MONTH,  
YEAR AFTER YEAR,  
NOTHING BUT DISAPPOINTMENT  
AND MANY A BITTER TEAR.  
FOR I KNEW... I KNEW  
THAT MY DREAM WOULD NEVER COME TRUE.  
I GREW OLD... SO OLD,  
KNOWING I WOULD NEVER, EVER HOLD  
OUR BABY...  
OUR BABY

ABRAHAM

But now your dream will come true! Believe me!

SARAH

Abraham, how can I believe something that’s beyond belief?

ABRAHAM

What about faith?

SARAH

Faith who? She the one with the camel and the big humps?

ABRAHAM

What are you talking about?

SARAH

You’ve never understood my sense of humor. I just told you Jehovah has forsaken me and you tell me to have faith.

ABRAHAM

In me.

SARAH

Uch, you.

ABRAHAM

Do you have it make me sound so ridiculous?

SARAH

Maybe. Maybe I do. Maybe after Schechem, Bethel, Egypt, Hebron, Damascus, yes, Maybe I find you and your voices a bit ridiculous.

ABRAHAM

You think I liked wandering the desert? Do you really think I schlepped across nations in the blistering heat because I wanted to? I made a covenant with Jehovah.

SARAH

You made one with me first. But I have always come in second.

ABRAHAM

What was I supposed to do, deny His will because you had no one to play Mah Jongg with? I know it’s been hard but I can’t say I’m sorry. Not because I’m not. But because it won’t change anything. I can’t un-live seventy-five years of marriage. And, yes, I put Jehovah before you, but in seventy-five years, never not once have I put the needs of another human being before yours. For seventy-five years it’s been Sarah – and then everyone else. No one has ever come close. You are the love of my life.

(SARAH is moved, but not used to expressing it.)

SARAH

So who needs a baby?

ABRAHAM

You do. C’mon, let’s go shake the tent.

(SARAH hesitates.)

ABRAHAM

Don’t you want to?

SARAH

Abraham... dolling...

**(MUSIC: #25 AT OUR AGE) << Track 21 >>**

SARAH

AT OUR AGE,  
IF WE DO OR IF WE DON’T,  
FOR ME IT’S UNIMPORTANT.  
IT’S NOT THAT BIG A DEAL.  
BELIEVE ME:  
IT’S ENOUGH TO HAVE YOU HERE  
SAYING THE BLESSING  
EACH TIME WE SHARE A MEAL.

ABRAHAM

AT OUR AGE,  
I REMEMBER WITH A SMILE  
THE THINGS WE DID IN BED  
THAT MADE MY SENSES LEAP.

SARAH

BUT THESE DAYS,  
MY SENSES BARELY CREEP  
AND WHEN I GO TO BED  
I WANT TO SLEEP.

SARAH (cont'd)

THESE DAYS...  
WHAT MATTERS...  
IS THE WAY YOU BRING ME BLANKETS  
WHEN I HAVE A CHILL.  
WHAT MATTERS IS THE WAY  
THAT YOU TAKE CARE OF ME.  
YOU ALWAYS HAVE.

ABRAHAM

I ALWAYS WILL.  
AT OUR AGE,  
IT'S THE LITTLE THINGS THAT COUNT:  
THE LOVING WORDS AND LOOKS  
THAT GET US THROUGH THE DAY.

WE'VE TRADED THE STORMS OF PASSION  
FOR CALM AND FRIENDLY WEATHER.  
AND NOW WHAT MATTERS MOST  
IS KNOWING WE'LL BE TOGETHER  
COME WHAT MAY.

SARAH  
OF COURSE, WE'LL BE TOGETHER

BOTH  
COME WHAT MAY.

SARAH  
(SHE clutches her belly)

Oh.

ABRAHAM  
What is it?

SARAH  
Oh. Oh.

ABRAHAM  
What is it?

SARAH  
Something's happening. Something very peculiar. Something gastro-intestinal.

(HER belly begins to expand)



ABRAHAM  
No! It’s begun.

SARAH  
Oh!

ABRAHAM  
Don’t be scared.

SARAH  
Woo-hoo!

ABRAHAM  
How does it feel?

SARAH  
Actually, I feel fine. It’s like I’m floating on the sea. I’m a lotus bobbing on the water. A blossom on the waves...

We’re going to have a baby!

ABRAHAM  
What did I tell you? It’s a miracle!

(Falls to his knees)

SARAH  
Abe, what are you doing?

ABRAHAM  
I’m thanking Jehovah.

SARAH  
Thank him standing. You’ll hurt yourself.

**(MUSIC: #26 WE’RE HAVING A BABY / A LIFETIME TOGETHER)**  
**<< Track 22 >>**

SARAH  
I’M NINETY  
AND I’M HAVING A BABY!

ABRAHAM  
OUR VERY OWN BUNDLE OF JOY!

BOTH  
SO WHO COULD BELIEVE  
WE’RE HAVING A BABY BOY!?

SARAH  
AT OUR AGE  
CAN WE HANDLE A BABY?  
THE ANSWER IS PROBABLY NOPE!

ABRAHAM  
WE’RE GONNA BE FINE  
‘CAUSE HEAVEN WILL HELP US COPE!

SARAH  
He better.

ABRAHAM  
WE’LL BE A FAMILY:  
YOU AND ME  
AND OUR LITTLE LAD.  
SARAH, I’M GONNA BE A PATRIARCH!

SARAH  
FINE! BUT FIRST  
YOU GOTTA BE A DAD.

ABRAHAM  
A BABY  
NEEDS A LOT OF ATTENTION.

SARAH  
BUT HERE’S SOMETHING NICE THAT’S IN STORE:  
HE’LL BRING US CLOSER  
THAN WE’VE EVER BEEN BEFORE!

ABRAHAM  
CLOSER THAN WE’VE EVER BEEN BEFORE?

I’m not so sure about that.

SARAH  
What?

ABRAHAM

For seventy-five years we've been as close as two people can get.

WE'VE SPENT  
A LIFETIME TOGETHER.

SARAH

A LIFETIME. THAT'S TRUE.

ABRAHAM

I'VE BEEN INCREDIBLY LUCKY.

SARAH

ME, TOO.

BOTH

WE'VE SPENT  
A LIFETIME OF SHARING  
OUR HIGHS AND OUR LOWS.  
IT HASN'T BEEN EASY,  
GOD KNOWS.

THERE WERE TIMES  
YOU DROVE ME CRAZY  
BUT THOSE TIMES WERE RARE;  
AND EVERY TIME I NEEDED YOU...  
YOU WERE THERE.

WE'VE SPENT  
A LIFETIME TOGETHER...

ABRAHAM

THROUGH THICK

SARAH

AND THROUGH THIN

BOTH

AND WHAT AN ADVENTURE IT'S BEEN!

SARAH

THO' AT TIMES YOU WERE A TYRANT,

ABRAHAM

AND AT TIMES YOU WERE A SHREW,

BOTH  
STILL, I’M GLAD I GOT TO SPEND  
MY ONE AND ONLY LIFE  
WITH YOU!

ABRAHAM  
MY SARAH...

SARAH  
MY ABIE...

BOTH  
AND NOW WE’RE HAVING A BABY!  
I’M SO GLAD I GOT TO SPEND  
MY ONE AND ONLY LIFE  
WITH YOU!

(THEY exit holding one another, facing the setting sun –  
and their sunset years – together.)

(SLOW FADE)