

Your Name on My Lips

an original new musical



book, music & lyrics
by
Eric B. Sirota

True art. True love.

A young artist fights to hold on to the love of his life . . .

Where the lyrics in the recording and the script differ, it is the script that is correct (and noted in **bold**).

Revision 9.6

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Your Name on My Lips

Can be performed with a unit set with implied locations

Setting

Small town and a college;

Before today's instant electronic communication; (i.e. late 1970's - early 80's)

CAST 4 men, 3 women

Sam (male)	bari-tenor
Suzanna (female)	mezzo
Fantasy-Suzanna / guest / girl / nurse (female)	soprano (or mezzo)
Phil / Officer / boy (male)	tenor (or bari-tenor)
George / Joe / Art Dealer / Doctor (male)	tenor
Mother / Beth / Kate (female)	mezzo
Father / Jack / Lawyer (male)	bari-tenor

Character Breakdown:

- Sam** Male, college-age (younger in one scene)
 Passionate, intense, emotional.
 Idealistic artist with a deep-rooted love for Suzanna;
 Orphaned as a young child.
 Sam is 14 in the birthday party scene (13 in the hospital prologue).
 He is 19 in Scene 3; having just finished high school the previous Spring;
 The show ends almost 3 years later, where he is 21-22.
- Suzanna** Female, college-age (younger in one scene)
 Sam's girlfriend, two years younger. High achieving student.
 Suzanna is 12 in the birthday party scene (11 in the hospital prologue).
 She turning 17 in Scene 3; at the beginning of her Senior year of high school.
 The show ends almost 3 years later, where she is about 19 1/2.
 (Sam and Suzanna are one grade apart, but almost 2 years age difference.)
- Fantasy-Suzanna** Female, college-age
 Conjured by Sam in Suzanna's absence; His "idée fixe".
 Played by another actress; (looks similar to Suzanna).
 Her age is that of Suzanna, when she went to college.
 Sam's thinking about Suzanna; not someone different or better than her.
 Her presence acts to keep Sam true to Suzanna when they are apart.
- Phil** Male, college-age (age 18 when we meet him; 20 at end)
 A college student from a well-to-do family in New York.
- Kate** Female college age, nursing student, in Westburgh.
 Sexy and not afraid to show it to get Sam's attention (but not "slutty")
 Suzanna's grade; but almost a year older. (ranges 17-20)

Mother Female, adult
Suzanna's mother; Values education, wealth and security.
Mid 30's when Suzanna is young; about 40 by the end. They had Suzanna young.

Father Male, adult
Suzanna's father; A warm-hearted hard worker. He works at the bank.
Mid 30's when Suzanna is young; about 40 by the end. They had Suzanna young.

Beth Female, college-age
Suzanna's college roommate and friend.
Sweet, cute.

Jack Male, college age
Sam's friend; Works at a family owned hardware store.
Jack is Sam's age. 19-22.

George Male, college-age (younger in one scene)
Arrogant and spoiled son of a banker, in Westburgh.
George is almost 13 in the birthday party scene; Then ages 17-19.

Joe Male, college-age (ages 18-20)
A college student from California. Sings in rock band.

+ **assorted minor roles**

Minor characters;

Members of band: Female and Male

Officer Male, adult, Policeman in Westburgh. (At least as old as Suzanna's parents; not specified.)

Art Dealer Male, adult (Age unspecified.)

Lawyer Male, adult, Public defender in Westburgh (Age unspecified.)

Doctor Female or male adult (Adult; age unspecified.)

Nurse Female adult (Younger adult.; age unspecified.)

Guest Female adult

Girl Female, 18

Boy Male, 18

+

“Your Name on My Lips” – Description

Without the benefit of art education in high school, Sam, a gifted painter, now struggles to get into an art institute; while fighting to hold onto the love of his life, as the materialist world tugs at her.

Sam, an artist, learned to love by loving Suzanna. Their childhood friendship turned to romance. Their bond has strong roots, but for Sam it goes even deeper. As they get older, Suzanna and Sam’s image of her, evolve along different paths. It is that “*idée fixe*”, Sam’s image of Suzanna, which inspires him as an artist, and as a person, and allows him to achieve what he desires. But to actually get it, he must give up believing in the truth he holds most dear.

The “world view” of many shows often treat the feelings and romantic problems of younger people as trivial; good for a coming of age comedy, as we look back at them often with a weathered and cynical view. The “world view” of this show is that the young characters’ feelings are real, powerful and valid, and warrant the soaring music; because that is what, in those moments, these characters actually feel; And for an older audience, that may be still what we feel, or at least remember feeling.

This is a story you have never seen before.

“Your Name on My Lips” – Short Synopsis

Lights up: An art studio; A 21-year-old artist on the verge of success, is immobilized. Back 7 years . . . Sam, an artistically talented boy, is enamored with young Suzanna. Their relationship matures and blossoms into intense romance. But she goes away to college, while Sam, cannot. He never had formal training as an artist, since the arts program was cut in his high school. Initially content with a job as a house-painter and making art in his spare time, Sam puts himself on a path to get into an art institute.

Catalyzed by her college experience (including a growing relationship with a wealthy student,) Suzanna’s “wants” change;

Sam’s focus and feelings are steadfast, even in the face of setbacks.

With visions of his future with Suzanna propelling him upward, and a Fantasy-Suzanna, played by another actress, present with him as his muse in Suzanna’s absence, Sam’s art reaches new heights, becoming truly inspired.

Then, in the climax, just when his career gets its big break, Sam learns he has lost Suzanna, forever. She’s made a choice that excludes Sam from her future no matter how much she still loves him.

Sam is immobilized in spite of his opportunity. Yet Fantasy-Suzanna re-appears once more, to tell him . . . actually a self-realization, that the woman he desires has not really been Suzanna for years; she lives in someone else “out there”. He heads out, to achieve success as an artist and to meet the true love of his life.

Detailed Synopsis (listing song placement)

(Small working class town and college. Before today's instant electronic communication; i.e. late 1970's - early 1980's)

ACT I – In his studio, Sam, a 21-year-old artist on the verge of success, is immobilized as his dreams for the future have been shattered. (*“Right Past That Door”*)

8 years earlier: We see Sam visiting sleeping Suzanna in a hospital.

Later that year: At Suzanna's 12th birthday party, we meet George, an arrogant rich kid, and Sam (14), an orphan living with his great-aunt, down the block. Suzanna wishes for simple things, but also that she will end up with her favorite boy, Sam. Her mother's wishes for her daughter are first health, a college education which she herself did not have the opportunity for, and a successful career; as well wealth and the more of the material things that her own husband could not provide. (*“Birthday Wish”*) Sam's gift is a portrait of Suzanna. As Suzanna plays the cello, for which she has a passion, her father is moved by the way Sam has portrayed his daughter. (*“Father's Eyes”*)

5 years later: Not college-bound, Sam is a housepainter, while his passion is art. Due to lack of arts funding in his high school, the possibility of a career as an artist was not on his horizon. Suzanna is a high school senior. Her classmates, succumbing to stereotypes of artists, assume that Sam drinks and does drugs. Sam proclaims that he needs no such help to create a spark inside himself; Suzanna creates that spark inside him. (*“True Art”*) Sam kisses Suzanna. Their relationship had been platonic till then, as Sam had been afraid to risk their friendship by taking that step. Suzanna responds, “My heart is yours”, as they finally recognize and act on their mutual desire and passion for one another. While Suzanna doesn't want to go “all the way” at this time, their love is real and they pledge to fall asleep with *“Your Name on My Lips”*.

Suzanna graduates high school and is excited about college. On the day before leaving, she gives Sam the portrait he had painted of her. (*“Each Night”*) She is not taking her cello, as she has all but given it up. She plans to spend the night with Sam; and lied to her parents about her whereabouts, but assures Sam that she is not ashamed of him. They spend a passionate night together. In the morning, watching her still asleep, Sam recalls that when she was seriously ill as a young child, it was then he realized that he could not bear to live his life without her. Motivated by Suzanna's excitement about school and still feeling the need to be worthy of her, he makes up his mind to apply to art schools, for which he'd need a scholarship. (*“Still an Angel”*) Suzanna wakes. To prevent the winds of fate from pulling them apart while she is away, they renew their pledge to fall asleep with “Your Name on My Lips”.

Arriving at college, Suzanna pines for Sam, as her roommate, Beth, suggests she should drop her high school boyfriend who is beneath her. (*“Wondering”*) Beth gets Suzanna to come to a campus party, where she meets Phil, a wealthy sophisticated student, in whom she has no interest. A band made up of students from a science/engineering fraternity, and functioning as a “Greek Chorus”, is performing *“Magnetic Moment”*. Later, Suzanna becomes intrigued, as Phil, who has a general aviation pilot license, describes the technicalities involved in flying and his exhilaration in taking to the air and Suzanna takes him up on an invitation. (*“Flying”*)

As Sam writes to Suzanna about his dreams for the future, Fantasy-Suzanna appears to him. She picks up the cello that Suzanna left behind, and Sam begins to paint her; Simultaneously at college, Suzanna goes to a party with Phil and others, and experiments with drugs. (*“Fantasy”*) Suzanna feels conflicted, having Sam at home waiting for her, and the possibility of a relationship with someone like Phil; (*“Sam is There”*) Just then, Sam makes a

surprise visit and tells her about his plans to apply to school; she is delighted, and they spend some time alone together.

As the year progresses, Phil has another girlfriend. Suzanna has become very excited by economics and has been writing to Sam less often. He sends Suzanna a painting for her dorm room, as he senses her distance. (*“Like a Seagull”*) Sam gets accepted to an art program, but without a scholarship, so he can’t attend; He is upset and Fantasy-Suzanna appears and calms him, encouraging him to redouble his efforts for the following year; She asks Sam to love her; but he is aware that she is only a fantasy and tells her to leave. She says she’ll return when he needs her. Suzanna has a good summer job at school and won’t be back for the summer. Jack can’t understand Sam’s total commitment to Suzanna. (*“I Don’t Get Him”*);

Sam is writing to Suzanna, frustrated over her absence when she walks through the door. At the last minute she got a summer job as a personal assistant to George’s father, at his bank. Her relationship with Sam seems to have cooled somewhat and things are a little tense; But she assures him that they are still together. Suzanna’s boss needs his house repainted, and she brings the work to Sam. Sam is able to start that job sooner than expected, and while painting a bathroom on the upper floor, dreams he is *“Painting a Cathedral”*. He is excited about the income this extra work will bring, which would allow him to put away money so he could attend art school even without a scholarship; and especially that Suzanna is home for the summer and they can get their relationship back on track.

After a work lunch, George stops home to pick up something, accompanied by Suzanna. They do not realize that Sam is upstairs. She expresses her passion for finance, and in helping society. George asks about her relationship with Sam, and she says that they are “just friends”. Sam is hurt by Suzanna’s words, and mistakes her passionate talk about work with an interest in George. George expresses his lust for her and tries to kiss Suzanna, and is aggressive when she rebuffs him. Sam storms down the stairs confronting him, and George punches Sam. Sam tells Suzanna to leave and then beats up George, who tells Sam he’ll never get work in this town again. Suzanna’s father wants to pummel George, but his wife reminds him that George’s father is his employer. Suzanna returns to campus for the rest of the summer, taking another job there. Sam declares that he will not give up on his art, or Suzanna. (*“Act-I Finale”*)

ACT II - Suzanna sends a gift of expensive brushes to Sam, along with a letter apologizing for what she said, and reassuring him. (*“Dear Sam”*) Kate, who went with Sam as his date to his art exhibit opening, (because Suzanna was not around during the summer), stops by Sam’s place, and almost seduces him, but is interrupted by an art dealer at the door. The art dealer buys some of Sam’s paintings and gives him some career advice. While preparing his paintings to go, he says goodbye to his “friends”, his “children”, recognizing that as a professional he must sell his work and paint anew. (*“Farewell, My Paintings”*) Kate wants Sam and intends to get his affection. (*“If He Paints Me”*)

Back at school, Phil, who has only been friends with Suzanna, gives Suzanna an expensive necklace for her birthday, and she reluctantly removes the necklace Sam had given her for graduation, as the fraternity band plays “Joules/Jewels”. Simultaneously, Kate is trying to seduce Sam, but Fantasy-Suzanna appears and thwarts her. Kate recognizes that she was up against Sam’s fantasy of Suzanna.

On Thanksgiving weekend, Suzanna and Sam go for a walk; (*“Just Walk With Me”*) Their relationship is uneasy. Sam becomes upset with her when her purse drops and a bag of cocaine falls out. A police officer arrives and when asked whose it is, Sam claims that it is his, not

wanting Suzanna's college career to be put in jeopardy. He is reluctantly arrested by the officer, who knows Sam and suspects the truth. George, who alerted the police, gloats. Suzanna's parents forbid her to ever see Sam again. When Suzanna tells her parents that the drugs were hers, her mother tells her to remain quiet. The officer and public defender try to convince Sam to tell the truth. (*"No Girl is Worth It"*) In his cell, Sam calls out to Suzanna who is not there. Suzanna, feels guilty, and now Fantasy-Suzanna appears to Sam in her stead. (*"Summoning Suzanna"*)

Sam gets released on a "Miranda" technicality. Sam is frenzied and impassioned as he paints. (*"The Night Is Burning"*) He impulsively makes a trip to see Suzanna at school, but she is away for the weekend, and Beth gets to know Sam before he leaves. Beth tells Suzanna she would treasure *"A Love Like That"*. Suzanna becomes increasingly focused on a career in finance and the acquisition of wealth (*"I Know What I Want"*), while partying with Phil, but with Sam always on her mind.

As Sam is getting his applications ready, his painting is even more inspired. He tells Jack he's certain that in a few years Suzanna and he will be together; Spending his life without her would be *"Unimaginable"*. Fantasy-Suzanna is now with Sam as his model and muse. Jack, who didn't quite understand Sam, finally "sees" Fantasy-Suzanna. Questioning whether it is good to remain with Sam, as she is only an illusion; she notes that Sam's paintings are real, and his art is reaching new heights with her as his muse. (*"Painting His Fantasy"*)

The "Greek Chorus" science fraternity band plays *"Gravity (is pulling me down)"* as Phil and Suzanna go back to her room, drunk. Phil has fallen in love with Suzanna, and even though she is with him, he wonders if he will ever have the place in her heart that Sam has. (*"Your Eyes Light Up"*)

Suzanna is upset about her parents' impending divorce. In a soliloquy, Suzanna angsts over the choice she must make. (*"My Choice"*)

Sam learns he has received a full scholarship to an important art institute in NY. (*"True Art Reprise"*) While Fantasy-Suzanna pleads with him not to go to her, Sam rushes to Suzanna at school to tell her the news and ask her to join him, at least for the summer. But Suzanna, has headed to the airport with Phil at night; and Joe realizes that the plane may not be air-worthy.

In a hospital, Suzanna is calling Sam's name. She tells Sam that she is dying, and begs his forgiveness, saying she never stopped loving him, and asks that he never forget her. Her eyes close with Sam's name on her lips. He cries out, bringing in the doctor. (*"Hospital Scene"*)

The doctor says she's only resting, and has been delirious, since being shaken in a rocky landing. Sam sees a ring on her finger. Her parents return to the room as Suzanna awakens. Sam learns Suzanna is pregnant. She had decided to marry Phil with whom a relationship has developed, albeit sooner than she might have otherwise have done. Suzanna's deep feelings for Sam are clear, but so are her choices. Although Suzanna begs him not to, Sam knows he must leave and is embraced by her father, as he departs. (*"Hospital Scene"*)

Returning to the opening scene, Sam is despondent. He cannot imagine a future without Suzanna. To Sam's surprise, Fantasy-Suzanna appears again. She tells him that as a child she was Suzanna; but she has for some time been someone else. Suzanna has grown into a woman different than Sam had imagined her to be. His own dreams, which are still inside him, may yet be fulfilled. She bids him to continue on, pack his bags and go to NY to pursue his career. The woman of whom he dreams, lives in someone else - someone real - out there. Then Fantasy-Suzanna vanishes. With his bags packed, Sam begins to take the portrait of Suzanna with him, but stops and leaves it behind, as he heads out the door, to achieve success as an artist and to meet the true love of his life. (*"Finale"*)

Scenes and Musical Numbers

Act I

Scene 1 (Prologue) – Sam’s Studio

(Track #1) Right Past That Door (*Sam*)

(Track #2) Hospital Prologue (*underscoring*)

Scene 2 - Suzanna’s 12th Birthday

(Track #3) Birthday Wish (*Suzanna, Mother, Sam*)

(Track #4) Father’s Eyes (*Father*)

Scene 3 - First Day of Suzanna’s Senior Year

(Track #5) True Art (*Sam*)

(Track #6) Hold Me (*Suzanna*)

(Track #7) Your Name on My Lips (*Suzanna & Sam*)

Scene 4 - Suzanna’s Graduation – Leaving for College

(Track #8) What Will I Choose (*Suzanna & Sam*)

(Track #9) Each Night (*Suzanna & Sam*)

(Track #10) Still an Angel (*Sam*)

Scene 5 - Autumn

(Track #11) Wondering (*Suzanna, Beth, Sam*)

(Track #12) Magnetic Moment (*Joe & ensemble*)

(Track #13) Flying (*Phil*)

(Track #14) Fantasy (*Sam, Suzanna, Fantasy-Suzanna*)

(Track #15) Sam is There (*Suzanna & Beth*)

Scene 6 - Spring

(Track #16) Like a Seagull (*Sam*)

(Track #17) Fantasy Appears (*underscoring*)

Scene 7 – Late Spring

(Track #18) I Don’t Get Him (*Jack*)

Scene 8 - Summer

(Track #19) Painting a Cathedral (*Sam*)

(Track #20) Act-I Finale (*Suzanna, George, Sam, Mother, Father*)

Act II

Scene 1 – Late Summer

(Track #21) Dear Sam (*Suzanna & Sam*)

(Track #22) Farewell, My Paintings (*Sam*)

(Track #23) If He Paints Me (*Kate*)

Scene 2 - Fall

(Track #24) Joules / Jewels (*Joe & ensemble*)

Scene 3 - Thanksgiving

(Track #25) Just Walk With Me 1 (*Suzanna, Sam*)

(Track #26) Just Walk With Me 2 (*Suzanna, Sam*)

Scene 4 – Later Thanksgiving weekend

(Track #27) No Girl Is Worth It (*Officer & Lawyer w/Sam*)

(Track #28) Summoning Suzanna (*Sam, Suzanna, Fantasy-Suzanna*)

Scene 5 – Winter

(Track #29) Night is Burning (*Sam, Fantasy-Suzanna*)

Scene 6 – Winter / Dorm

(Track #30) A Love Like That (*Beth*)

(Track #31) I Know What I Want (*Suzanna*)

Scene 7 – Later in Winter

(Track #32) Unimaginable (*Sam*)

(Track #33) Painting His Fantasy (*Fantasy-Suzanna w/ensemble*)

(Track #34) Gravity (*Joe w/ensemble?*)

(Track #35) Your Eyes Light Up (*Phil*)

(Track #36) Higher (*Fantasy-Suzanna*)

Scene 8 – Spring - Dorm and Outside

(Track #37) My Choice (*Suzanna*)

Scene 9 - Spring

(Track #38) True Art - Reprise (*Sam*)

Scene 10 - Hospital

(Track #39) Hospital Scene part 1 (*Suzanna & Sam*)

(Track #40) Hospital Scene part 2 (*ensemble*)

Scene 11 - Studio

(Track #41) Finale (*Sam, Fantasy-Suzanna*)

ACT I

ACT I - SCENE 1

(PROLOGUE)

(In the small working class town of Westburgh;
Circa. very early 1980's.)
(Sam's studio. A portrait of a girl holding a
cello, is on the wall or easel.
SAM is depressed.)

(SAM is inebriated, holding a bottle of vodka.)

[Track #1: Right Past That Door]

[solo: SAM]

SAM

I PAINT.
THAT'S WHAT I DO.
I'M AN ARTIST.
NOW I KNOW, THAT'S WHAT I AM.
MY BRUSH IS AN EXTENSION OF MY HAND!

BUT NOW I CAN'T PAINT.
I CAN'T DRAW.
THOUGH OPPORTUNITY IS RIGHT PAST THAT DOOR.

ON CANVAS,
I PUT MY THOUGHTS, HOPES AND DREAMS.
BUT IT STAYS BLANK.
THERE IS NOTHING TO IMAGINE.

BECAUSE
I CAN'T DREAM.
I CAN'T PACK.
I CAN'T MOVE.
I CAN'T SEE THE FUTURE ANY MORE.
THOUGH THE CHANCE OF A LIFETIME IS RIGHT PAST THAT DOOR.

(blackout)

ACT I - SCENE 1A

(About 8 years earlier.)

(A hospital room. 11 year old SUZANNA is lying in bed, asleep.)

[**Track #2:** Hospital Prologue]

(SAM enters. He goes over to SUZANNA, kneels by her side.)

SAM

Please get better!

(SAM leaves a teddy bear by her bed.

He might kiss her hand.

Then leaves quickly, as he hears people coming.

Her parents enter and go to her side.

They might notice the teddy bear.)

(end scene)

ACT I - SCENE 2

(About 1 year later.)
(Suzanna's house. Her 12th birthday party.
She recently had a serious health scare.)
(FATHER, MOTHER, SUZANNA,
GUEST(S))

(GEORGE is at the door.
He is a clean cut boy and very nicely dressed in expensive clothes.)
*{Optional element: SUZANNA might tend to bite her nails.
MOTHER will give her a look, or pull her hand away when she
sees it.}*

MOTHER

Hi George!
I'm so glad you could come.
Suzanna, it's George. Daddy works with his father.

GEORGE
(smugly)

He works, *for* my father.

MOTHER

His father owns the bank.

SUZANNA

I know that mother.

(to GEORGE)

Hi.

GEORGE

Happy Birthday. This is for you.
(handing her a small, but fancy gift-wrapped box.)

SUZANNA

Thank you.

(SUZANNA opens it to finds a gold bracelet.)

A bracelet. It's beautiful. Thank you, George.

MOTHER
(to FATHER)

That cost a pretty penny.

(SUZANNA sees the door open and SAM come in. *Looking straight to the door SUZANNA hands her mother the bracelet, not looking at her,* and goes straight to SAM who has just entered.)
(SAM is carrying a big flat package in brown paper wrapping, behind him.)
(SAM has more unruly hair, and is dressed simply, in jeans.)

(SAM is 14; a couple of years older than Suzanna; One grade ahead in school.)

SUZANNA
(with a big smile)

Sam!

(Runs over to him.)

I'm so glad you came.

SAM

For you, Suzanna.

(Hands her the gift.)

MOTHER

Hello, Sam.

FATHER

Don't stand by the door; Come on in.

(SAM extends his hand to shake Father's, who responds with a warm hug.)

GUEST

Who's that boy?

MOTHER
(to GUEST)

Suzanna's friend; Lost his parents as an infant, 'cause of a drunk driver. Lives with his aunt, down the street.

Sweet, although dirt poor. Reminds me of my own childhood.

SUZANNA
(to SAM, while looking at the package and shaking it)

Let's see . . . it's too big to be an album.

MOTHER

Here comes your birthday cake.

FATHER

Suze really gave us a scare this year.

(GUESTS nod)

MOTHER

But back in perfect health. And she's still first in her class.

(gives her a kiss)

(SUZANNA is standing in front of her cake.)

[**Track #3**: Birthday Wish]
[solos: SUZANNA, MOTHER then SAM & SUZANNA]

MOTHER

Darling, make a wish.

SUZANNA

THIS IS WHAT I WISH FOR;
ALL I REALLY WISH FOR;
A BICYCLE THAT'S PRETTY PINK AND WHITE.

I'D ALSO LIKE SOME MUSIC,
(OH,) A KIT FOR BEADING BRACELETS,
AND A DIARY, IN WHICH I COULD WRITE.

THESE ARE THINGS I WISH FOR.
BUT THEY'RE BEHIND THAT CLOSET DOOR;
SO WHAT ELSE DO I WISH WOULD BE?
TO MAKE MUSIC WITH MY CELLO;
BE SECURE, CALM AND MELLOW,
AND HAVE A FRIEND TO HANG AROUND WITH ME.
(steals a glance at SAM)

MOTHER

I WISH YOU HEALTH.
FIRST I WISH YOU HEALTH.

COLLEGE ONE DAY,
WHICH WILL PAVE YOUR WAY,
TO A SUCCESSFUL CAREER.
PERHAPS AN ENGINEER.

I WISH YOU HEALTH.
AND I WISH YOU WEALTH.
(glancing at her husband)

WITH A MAN WHO'LL ALSO STRIVE,
TO ECONOMICALLY THRIVE.

A LUXURIOUS HOUSE, AND CLOTHING,
TRIPS AROUND THE WORLD, AND JEWELRY.
EVERYTHING I CAN'T ACCRUE.
EVERYTHING, I WANT FOR YOU!

[Track #3 continues . . .]

(SUZANNA blows out the candles.)
(MOTHER takes the cake to serve.)

ALL

Happy birthday!

(SUZANNA picks up Sam's present. SAM goes over to her.)
(unwraps it)

SAM

I painted it myself.

SUZANNA

Oh Sam! It's me! It's beautiful . . . I mean, it's such a good painting. Oh, thank you so much!

(SUZANNA gives SAM a big kiss on his cheek.)

I didn't know you could paint so well.

SAM

I didn't either,

MOTHER

This is really nice, Sam.

GUEST

It's a shame, they eliminated art in the high school.

MOTHER

That's always the first thing cut when budgets are tight.

GUEST

Music was on the chopping block too, but the mayor's wife is the music teacher.

FATHER

(to SUZANNA)

Suze, why don't you play cello for everyone?

SUZANNA

Do I have to?

SAM

Please...

SUZANNA

(responding to SAM)

Okay.

(MOTHER hands SUZANNA the cello and takes the painting from her hand.)

(GEORGE does not appear interested in her playing.

SAM sits up close, attention totally on her.)

(SUZANNA passionately plays the cello.)

SAM

THIS IS WHAT I WISH FOR.
ALL I REALLY WISH FOR.

SUZANNA & SAM

WHAT WOULD MAKE ME TRULY FULL OF JOY?

SAM

TO WATCH SUZANNA PLAY,
HEAR HER EVERY SINGLE DAY,
AS I PAINT,
THAT WOULD BRING ME JOY.

SUZANNA

SAM. . .

. . . MY VERY SPECIAL, FAVORITE BOY.

(Applause for SUZANNA)

SUZANNA

Sam, help me open my presents.

I'll-be-your-best-friend.

(SUZANNA hands her mother the cello and goes off with SAM.

MOTHER gives the painting to FATHER.

Everyone else disappears as FATHER begins the next song,
transitioning forward in time in a continuous way.)

[Track #4: Father's Eyes]
[Solo: FATHER]

FATHER

(Holding the painting in his hand, admiring it.)

LOOK AT THIS PAINTING!
I CAN'T BELIEVE MY EYES.
WHAT DOES HE SEE IN HER THAT NO ONE ELSE SEES.
AS LOVELY TO HIM, AS SHE IS TO ME?

THE GIFT OF THIS PAINTING,
MORE THAN A GOLDEN SURPRISE.
THIS PORTRAIT OF SUZANNA.
AS BEAUTIFUL AS TO A FATHER'S EYES.

HOW HE PAINTS MY SUZE;
THAT LUMINESCENT GLOW IN HER EYES.
HOW HE VIEWS . . . HER,
AS BEAUTIFUL AS TO A FATHER'S EYES.

THE FRIENDSHIP WHICH THEY NOW CONFER.
MAY IT STAY STRONG, AS THEY GROW.
WHAT I WISH FOR HER,
ONCE UPON A TIME, I TOO, DID KNOW.

HER CHEEKS HE COLORS WITH A LITTLE RED;
MAKES HER HAIR BLOSSOM FROM HER HEAD.
HIS GENTLE SOFT STROKES OF PAINT,
MAKE HER FACE RADIATE.

HOW HE PAINTS AND CAPTURES,
HER BRILLIANCE SHINING FROM HER HAZEL EYES.
YET SHE CANNOT BE,
MORE BEAUTIFUL THAN TO THIS FATHER'S EYES.

(Time has passed. It is now 5 years later.)
(Continuously transition into next scene.)

ACT I – SCENE 3

(5 years later. First day of Suzanna’s senior year. On the street, after school.)
(SUZANNA and other classmates are present.)

GEORGE

Suzanna . . . What’s a smart girl like you doing hanging out with that Sam, the drugged up artist?

SUZANNA

He’s not like that!

KATE

She gets high with him.

SUZANNA

Kate, you know we don’t!

GIRL

Can’t blame him; He’s an “artiste”! But you, Suzanna?

GEORGE

You’re at the top of your class. He’s just a housepainter and isn’t even going to college.

SUZANNA

He’s better read than you; and you’ve never even had a job! He’s making a living and has his own pad.

GEORGE

Yea . . . in a warehouse!

KATE

I don’t understand why you’re into him.

GEORGE

She acts like a “good girl”, but you know they’re “doing it”.

(KATE is upset with that comment.)

SUZANNA

George, you’re such an ass.

(SUZANNA walks away irritated.)

GIRL

(to KATE, giggling)

Kate, you’re just jealous because you have a crush on Sam.

(JACK passes by.

JACK is Sam’s age, and his friend.)

Hi Jack!

SUZANNA

Hi Suzanna. Heading to Sam's?

JACK

Yea. He's fixed it up quite a bit.

SUZANNA

I've been real busy at the hardware store lately; Say hi for me,
... and

JACK

(pointing at the other kids)

... ignore those jerks!

SUZANNA

Thanks Jack.

(They go in opposite directions.)

(lights up on SAM in his studio)

ACT I - SCENE 3 (continued)

(Sam's studio, immediately after.)

(SAM, two years older than SUZANNA, had graduated high school and recently moved from his great-aunt's small apartment into a warehouse space loft he rented. He has no telephone. He reads and has books around. He has classical record albums. SAM earns a living as a house painter, and has time for his art. He has both house-painting clothes and supplies visible; as well as art supplies.

SUZANNA is now a senior.

Suzanna's cello is in Sam's place. He had been painting it. She would often practice at Sam's, as well as study.)

(SAM is painting; The Elgar cello concerto is playing on a phonograph.)

[music: Elgar Cello Concerto theme]

(SUZANNA opens door and enters with her school-books. She doesn't knock.)

SAM

Hey, Suzanna!

SUZANNA

Hey! First day, senior year! Oh, here's the book we were talking about;

(hands him book she was holding)

Cool . . . you're playing the album I gave you. Jacqueline du Pré.

SAM

I'd much rather hear you play. I'm glad you keep your cello here.

SUZANNA

You've really made this space much more cozy.

By the way, Jack say's hi.

SAM

I need to stop in for some supplies. The Reid's hired me to repaint their nursery, pink this time. But today is for art.

(SAM turns off the phonograph.)

SUZANNA

Oh don't turn it off.

SAM

(pointing to cello)

Won't you play, while I paint? Come on. . .

What's orchestra playing this year?

SUZANNA

Nothing. The music teacher retired, and to save money they're not hiring anyone.

SAM

(upset)

First art, then music. That sucks!

SUZANNA

But I'll keep playing anyway.

SAM

I hope so; It's your passion.

SUZANNA

Although, I'll never be a Jacqueline du Pré.

SAM

You are, to my ears, Suzanna.

SUZANNA

You're so sweet.

(touches Sam's ears and caresses his cheek.)

But maybe you need to get your ears checked.

SAM

Well I am going to be another Matisse, or Rembrandt . . .

But I won't end up like Van Gogh.

(holding his ear)

SUZANNA

Yea, I don't doubt it, Sam.

SAM

Sit here and play while I finish this still-life.

SUZANNA

(more seriously)

Sam, I need to ask you something.

SAM

Shoot.

SUZANNA

People talk about you. They say things about you.

SAM

Like what?

SUZANNA

"Look at his hair. See what he wears." Ya- know.

SAM

I don't give a damn what they say.

SUZANNA

Well I do, when they talk about you. I love your hair,
(running her hands through it)
and love your look, Sam.

SAM

Thanks. So that's a big deal?

SUZANNA

Okay. . . Everyone thinks you do drugs.

SAM

You know that's not true! Don't you?

SUZANNA

Of course, Sam. But ya-know, almost all the artsy types do.

SAM

You mean the wannabes? I'm not "artsy", Suzanna. I am an artist. That stuff doesn't make them creative; Just makes them think their work isn't crap.

SUZANNA

You're legal now; You don't party with older . . . ?

SAM

Party? You remember how my parents were killed . . .

SUZANNA

(caresses his cheek)

I know Sam; I'm sorry.

(pause)

At least annoying boys don't bother me, since they think, ya know, I'm with you.
But I have to say that my mom's not thrilled we hang out so much.

SAM

No comment.

SUZANNA

But my dad likes you. He trusts you.

SAM

I know. He's cool; treats me well.

SUZANNA

And there are some girls who'd just love to be here with you, but they think . . .

SAM

Think what?

SUZANNA

Hanging out at your place. That I'm your . . . you know;
Me here with you. All alone; No parents.
Oh, Sam. I'm sorry. I didn't mean . . .

(SAM nods like he understands.)

(SUZANNA notices a wine bottle.)

Aha! So what's this?

*(Wine bottle may be positioned as part of the still life,
by the end of the song/scene.)*

[Track #5: True Art]

[Solo: SAM]

SAM

MIGHT HAVE SOME WINE, IF I DINE;
BUT I DON'T CARE FOR BEER,
OR BOOZE, THAT WOULD JUST MAKE ME SNOOZE.

DON'T NEED POT; DON'T NEED DOPE.
JUST YOU AND MY PAINT, AND NO RESTRAINT.

I DON'T NEED A FIX, TO CREATE A SPARK INSIDE OF ME.
IT COMES FROM YOU,
AND THEN MY HAND WILL GUIDE ME.
THOUGH I'VE UNRULY HAIR,
MY MIND SEES CLEAR.
AND I KNOW TRUE ART IS PURE.
TRUE ART IS PURE.

IT SHOULDN'T TAKE AN ALTERED MIND TO CREATE OR APPRECIATE.
I DON'T NEED HELP TO CONJURE OR HALLUCINATE.
JUST IGNORE THE TRENDS,
FOR IN THE END,
TRUE ART ENDURES.
TRUE ART IS YOURS.

FASHIONS **WILL** FADE AWAY.
FADS COME AND GO.
GIMMICKS ARE EVANESCENT,
TRENDS **WILL** SLOW.

I'VE A NEED TO PAINT,
IT'S MY PASSION, MY PROCLIVITY.
WORK OF THE MASTERS,
AND YOU, SUZANNA, INSPIRE ME.
WHILE THERE ARE MANY LURES,
OF THIS I'M SURE.
ONLY TRUE ART ENDURES.

(SAM paints)

I MUST PAINT;
IT'S A PASSION BURNING INSIDE OF ME.
FROM THIS I'LL NOT BE LURED.
I WANT TO KEEP IT PURE.
TRUE ART ENDURES.

(tenderly)

I NEED ONLY YOU AND MY BRUSH TO TOUCH THE SKY.
PAINTING MAKES ME HIGH.

(SAM kisses SUZANNA on the lips.)

SAM

I'm sorry . . . I didn't mean . . .

[Track #6: Hold Me]

[solo: SUZANNA]

SUZANNA

Yes you did mean.

It's okay Sam . . .

HOLD ME.

MY HEART HAS TOLD ME,
TO BE WITH YOU IS RIGHT.

MY HEART IS YOURS.

(SAM takes her close and they kiss again, holding a long kiss.)

SUZANNA

Wow! Why didn't you make a move; all this time?

SAM

I've been afraid that I might freak you out, drive you away.

Afraid you'd say no.

SUZANNA

How could I say no. You are my . . . everything.

SAM

And you, mine.

(SUZANNA puts her arms around him.)

[Track #7: Your Name on My Lips]

[duet: SAM & SUZANNA]

SUZANNA

(short pause)

Sam, how do I say this? I want you . . .

But I'm not ready to . . .

SAM

I CAN WAIT AS LONG AS YOU NEED,

FOR A LIFETIME WITH YOU.

I WON'T PLEAD TO DO THE DEED.

I WON'T PRESSURE YOU.

BUT YOU'LL BE WITH ME IN BED EVERY NIGHT.

I HOPE YOU DON'T MIND.

FOR I'LL FALL ASLEEP EVERY NIGHT,

WITH YOUR NAME ON MY LIPS, FOR YOU'LL BE ON MY MIND.

SAM & SUZANNA

WITH MY NAME ON YOUR LIPS, FOR I'LL, BE ON YOUR,

NAME ON YOUR LIPS, FOR I'LL BE ON YOUR,

NAME ON MY LIPS, FOR YOU'LL BE ON MY MIND.

SAM

I GUARANTEE IT.

US, COMBINED. SUZANNA

YES, I CAN SEE IT. SAM

HEARTS ALIGNED. SUZANNA

I DO BELIEVE IT. SAM

INTERTWINED. SUZANNA

I CAN FORESEE IT. SAM

SAM & SUZANNA

AS I STAND BEFORE YOU.
KNOW THAT I ADORE YOU.
I CAN SAY I LOVE YOU;
DREAM ONLY OF YOU.

SUZANNA

I'LL STAND BESIDE YOU.
IGNORE THOSE WHO DERIDE YOU.
STAND UP TO THOSE WHO CHIDE YOU.
INSPIRE WHAT'S INSIDE YOU.

SAM & SUZANNA

AND NONE WILL MISCONSTRUE,
JUST HOW MUCH I LOVE YOU.
WITH MY LIPS RENEW.
AND IT WILL BE TRUE.

SUZANNA

AND WHEN YOU WANT ME,

SAM

I'LL BE NEAR.

SUZANNA

AND WHEN YOU NEED ME,

SAM

I'LL BE THERE.

SUZANNA

THEN YOU WILL HAVE ME.

SAM

WE WILL SHARE.

SUZANNA

RIGHT THERE **BESIDE** THEE.

SAM

BESIDE ME.

SUZANNA

RIGHT HERE INSIDE ME.

SAM

INSIDE ME,
YOUR LOVE TO GUIDE ME.

SUZANNA

WITH LOVE TO GUIDE ME.

SAM & SUZANNA

NOTHING DENIED THEE.

YOU ARE MY CLOSEST FRIEND.
I DON'T WANT THAT TO END.
AND YET WE CAN'T PRETEND,
FRIENDSHIP WE DON'T TRANSCEND.

AS I STAND BEFORE YOU.
KNOW THAT I ADORE YOU.
THAT OUR LOVE WILL KEEP;
THAT I'LL FALL ASLEEP,
WITH YOUR NAME ON MY LIPS, FOR YOU'LL BE ON MY . . .
NAME ON YOUR LIPS, FOR I'LL BE ON YOUR . . .
NAME ON MY LIPS, FOR YOU'LL BE ON MY MIND.

(end scene)

ACT I - SCENE 4

[Underscoring: Pomp and Circumstance-like vamp]

(8 months later;
Suzanna's high school graduation.
SUZANNA is wearing a graduation gown.)

MOTHER

We're so proud of you! University-bound now!

FATHER

So proud, Suze! Number three in your class.

MOTHER

And a scholarship too!

(SUZANNA kisses them both, then goes to SAM.)

SUZANNA

How do I look in my gown?

SAM

Like a Greek goddess!

[underscoring: "Hold Me" theme]

(They kiss each other passionately; MOTHER grimaces; FATHER looks away, but smiles slightly.)

MOTHER

Look at her with him; I can't stand it. He's not even in college.

FATHER

He has a steady job.

MOTHER

And George is with Lucinda. What does she have?!

FATHER

Maybe Lucinda likes George!

SAM

I've got something for you.

(SUZANNA opens the box. It is a simple gold necklace.)

SUZANNA

Oh, Sam! It's gorgeous!

SAM

Like you.

SUZANNA

It's expensive Sam, you shouldn't have!

SAM

I'm earning a living now. If you weren't going to college, I'd have . . .
(*would have said . . . "asked you to marry me"*)

SUZANNA

(interrupting . . . she kisses and hugs him, and he doesn't finish the sentence.)

Thank you Sam! Can you put it on me?

(She turns around.
He opens her collar, and puts on the necklace.)

(Her parents approach.)

SAM

Your parents are waiting.

(SUZANNA turns to her parents.)

SUZANNA

Look! Look what Sam gave me!

FATHER

It's lovely, Suze!

MOTHER

Tell her.

FATHER

We have a surprise for you.

SUZANNA

What is it?

MOTHER

Daddy saved up his vacation time,

FATHER

And do you remember about the trip we always talked about taking. . .

SUZANNA

Are we going to fly?!

MOTHER

We'll be driving cross-country together.

SUZANNA

(slight disappointment)

Oh.

FATHER

To San Francisco, Las Vegas . . . we have it all planned out.

SUZANNA

The Grand Canyon?

MOTHER

Of course.

FATHER

We'll get to visit your cousins along the way, in Chicago, Madison and L.A.

SUZANNA

Cool! I'm psyched! Thank you Daddy! Thank you Mommy!
(kisses them both)

MOTHER

We'll be leaving in just over a week, and be back in time so we can go shopping for college.

SUZANNA

Wait . . . What about Sam?

I thought we'd, ya know, get to spend lots of time together this summer.
(to MOTHER)

You did this to keep me away from him?!

MOTHER

No, darling. We want to spend time you.

SUZANNA

This stinks!

FATHER

I know, Suze. But this is probably our last time to travel as a family before you're off on your own.

You could have your whole lifetime to travel with Sam.

MOTHER

. . . or someone else.

SUZANNA

(sadly)

I know . . .

But we have to get postcards at every place. I'm going to write him every day!

FATHER

You have some time now, and when we get back.

MOTHER

Go, now. Hang out with your friends.

SUZANNA

(running off)

Sam! . . .

[Pomp and Circumstance-like vamp]

ACT I - SCENE 4 (continued)

(Sam's Studio. At the end of the summer.)
SUZANNA is about to depart for college.)

(SAM is reading; SUZANNA enters excitedly, without knocking;
She leaves something just outside the door, out of Sam's view.
She is wearing Sam's necklace.)

[Track #8: What Will I Choose]
[solo: SUZANNA, Sam speaks]

SUZANNA
WHAT WILL I CHOOSE? HOW WILL I CHOOSE?

SAM
Hey Suzanna!

SUZANNA
SO MANY CHOICES, WONDERFUL CHOICES.
I CAN LEARN ABOUT ANYTHING IN THE WORLD.

SAM
Anything?

SUZANNA
I CAN STUDY ANYTHING IN THE WORLD.
(shows him the catalogue)

Look at this course catalogue.
What do you think I should take?
(SAM is looking at the course catalogue.)

SAM
If it was me; I'd take art.
Wow . . . I wish I was in your shoes!
Well, in addition to music, try a few different things your first year, see what you like.

Look here, micro-economics. It says it uses lots of math. You're good at math. That might be interesting.

SUZANNA
Hmmmm.

SAM
Wow, art history! You should take that if you can fit it in.
I'll miss you. Gwendale is far. Won't be able to just walk over.

SUZANNA
Here's my mailing address.
(hands him a sheet of paper.)
If you don't write me I'll kill you.

SAM

You bringing your stereo?

SUZANNA

No my roommate's bringing hers.

SAM

Lots of these albums are yours. I love this kind of music, all because of you.

SUZANNA

I can only fit one box. My Dvorak is here. Can I take it? You can keep the rest for now.

(looking through some albums)

Hey, maybe you can get work as an artist, instead of painting people's houses. What about Benson's Art?

SAM

That's trendy crap. I'd rather paint walls solid beige, and not pretend it's art.

(picking up a wide brush)

I have steady work with this brush. . .

(picking up an artist brush)

and still time for my art.

With you by my side, what else could I want?

I have everything . . . had everything.

(pause)

I'll put your cello in its case, so you can take it. I'll miss you playing.

SUZANNA

Sam, I'm not going to be studying cello in college. And I don't think I'll have time to play it, my first semester. I'll leave it here for now.

SAM

But it's in your soul. You can't just leave that behind.

SUZANNA

Take care of it for me.

I'll come back for it.

(pause, changing subject)

I've brought you a present, to remember me by, while I'm gone.

[underscoring: "Father's Eyes" theme]

(SUZANNA gives SAM the portrait he painted of her.)

SAM

This will hardly replace you.

How long can you stay? I'll treasure every minute I have left to spend with you.

(caresses her cheek)

[**Track #9:** Each Night]

[SUZANNA & SAM]

SUZANNA

I can stay till morning, if it's okay with you.

HOLD ME.
UNFOLD ME.
CARESS ME.
POSSESS ME.
DON'T BE TOO POLITE.
PASSION I INVITE.

[Track #9 continues]

SAM

You know your mom will never let you!

SUZANNA

My parents think I'm staying at Maureen's.
Please never say that I was here, tonight.

SAM
(holding his heart)

I promise.

Are you ashamed of me, not going to college and all?

SUZANNA

No, Sam! How could you think that!?
But my mother would kill me!

SAM

Yea, she would.

You were always such an . . . angel,
You said we had to wait for the right time.
Now, that you're about to leave me, how can this be the right time?

SUZANNA

I'm going to college. I'm not leaving . . . you.
But my first night away from home, it should be at your side.

SAM

Now I'm tempted to refuse.

(turns his head, almost teasing)

Just promise, that you won't change, that I'll never lose you.

SUZANNA

You'll never lose me.

[Track #9 continues]

SUZANNA & SAM

(BUT) WINDS OF FATE MAY REARRANGE SOME THINGS FOR ME AND YOU.

SAM & SUZANNA

WHAT LIES AHEAD,
I KNOW YOU CAN'T ANSWER.
BUT SWEAR WHEREVER YOU'RE LED
YOU'LL ALWAYS BE TRUE.

SUZANNA

EACH NIGHT AS I FALL ASLEEP,
THINK OF ME,
AS I WILL DO OF YOU.

SAM (& SUZANNA)

THEN NO MATTER WHAT FATE HAS PLANNED,
THERE WILL BE NO WIND WE CAN'T WITHSTAND.

SUZANNA

YOU HAVE ALWAYS SEEN ME AS AN ANGEL;
WILL THAT CHANGE, WHEN THIS NIGHT IS THROUGH?

SAM

I WILL ONLY THINK OF YOU LIKE THIS.
(indicating portrait of her)
THAT WILL NEVER CHANGE, NO MATTER WHAT YOU DO.

SUZANNA

(turning him towards her, and then pulling him closer)

BEHOLD ME.
AND MOLD ME.
AGAINST YOU WHEN YOU HOLD ME;
YOUR TOUCH MAKES ME IGNITE.

SUZANNA / SAM

HOLD ME.
UNFOLD ME.
MY HEART HAS TOLD ME,
TO BE WITH YOU IS RIGHT.
TAKE ME. MAKE ME YOUR LIGHT.
... TONIGHT.

(Stage darkens.
They make love, using protection.)

[Track #10: Still An Angel]
[solo: SAM]

(Morning light. SAM and SUZANNA intertwined in bed together,
having made love.
SUZANNA is still asleep. SAM awakens first.)

SAM

WHAT A MORNING SUN,
LIGHTING UP A BEAUTIFUL NEW SKY,
SHINES ON MY BELOVED,
ONE MORE DAY BEFORE WE SAY GOODBYE.

(SAM indicates painting)

A YEAR BEFORE I PAINTED THIS,
HEARD ADULTS WHISPER THAT YOU WERE ILL;
AND NOT A SIMPLE FEVER;
A VIRUS IN YOUR HEAD, THAT COULD KILL.

THEN SOMETHING CHANGED INSIDE MY YOUNG HEART.
TOOK TILL NOW FOR ME TO BE AWARE.
THE THOUGHT OF LIVING OUT MY LIFE WITHOUT YOU.
WAS A THOUGHT I COULD NOT BEAR.

I SLIPPED INTO THE CHILDREN'S WARD.
SAW YOU SLEEP, I PRAYED THAT YOU WOULD LIVE.
AND PROMISED MYSELF, IF YOU WERE RESTORED,
I'D GIVE YOU EVERYTHING, THAT I COULD GIVE.

BUT IS IT ENOUGH?
YOU SAY YOU'RE NOT ASHAMED OF ME.
BUT AM I ASHAMED OF ME?
YOUR COLLEGE SEEMS SO EXCITING.
FOR ME, ART SCHOOL WOULD BE INVITING.

I AM AN ARTIST!
WHAT AM I DOING HERE?!
HOUSE PAINTING IS A GOOD JOB;
BUT IT CANNOT BE MY CAREER.

I'LL APPLY FOR NEXT YEAR,
GET MYSELF IN GEAR.
I'LL NEED A SCHOLARSHIP TO GO.
BY SPRING I COULD KNOW.

(SUZANNA begins to wake.)

STILL AN ANGEL,
MORE RAVISHING THAN A MONET SUNRISE.
STILL AN ANGEL,
YOU'LL STILL ALWAYS BE THAT IN MY EYES.

(SUZANNA seductively pulls him back to bed.)

(end scene)

ACT I - SCENE 5

(Suzanna and Beth's dorm room at college.
First week of classes.)
(SUZANNA is wearing the necklace from
SAM. She is sitting at her desk, writing. The
others are in the hall. PHIL is dressed very
nicely; designer shirt.
If portrayed, SUZANNA has classical albums
and posters, and BETH has popular music, but
rock, not disco.)

[intro music: Magnetic Moment]

JOE

Orientation week was a blast, but now we've gotta start studying.

PHIL

What's up with your roommate?

BETH

Suzie? Boyfriend at home.

PHIL

Oh. . . . Serious?

BETH

Don't know. She's here. He's there.

JOE

We're all hangin out later. And my rock band from the engineering frat is playing;
People say we're totally awesome.

BETH

I'll be there.

PHIL

Get your roommate to come?

JOE

If she'll listen to anything that's not classical.

BETH

I'll try.

(JOE and PHIL leave. BETH enters room.)

BETH

Watcha doing?

SUZANNA

Writing a letter.

BETH

To whom, if I may ask?

SUZANNA
(shows BETH a picture of SAM)

Sam.

[Track #11: Wondering]
[trio: SUZANNA, BETH, SAM]

BETH
O.K. he's *like* really cute; But didn't you just write him yesterday?!

(SUZANNA is writing a letter to SAM;
Lights up on SAM in his studio is reading it.)
(SUZANNA would be caressing her necklace.)

SUZANNA
WONDERING, WHEN WILL I NEXT GET TO SEE YOU?
WHEN WILL I NEXT HEAR YOUR VOICE AND FEEL YOUR HAND IN MINE?

BETH
PLEASE DON'T PINE.

SUZANNA
EVERYTHING REMINDS ME JUST HOW MUCH I MISS YOU.

BETH
IT'S ONLY BEEN A WEEK.

SUZANNA
WISHING THAT I COULD JUST KISS YOU,

BETH
It's only been a week!

SUZANNA & SAM
FEELING RHYTHMS OF OUR HEARTS COMBINE.

BETH
LEAVE YOUR HIGH SCHOOL LIFE BEHIND.

SUZANNA
IF YOU COULD ONLY BE HERE WITH ME.

BETH
END IT WITH YOUR HOMETOWN BOYFRIEND.

SUZANNA
WITHOUT YOU ALL THE COLORS ARE LOOKING GRAY.

BETH
He seems so far beneath you.

SUZANNA
ENRAPTURED, IS HOW I WOULD BE FEELING IF YOU WEREN'T SO FAR
AWAY.

BETH

YOU CAN'T EXPERIENCE COLLEGE, IF YOUR MIND IS SO FAR AWAY.

SUZANNA

IT'S ME WHO'S SO FAR AWAY.

BETH

You're such a cliché.

SUZANNA / SAM

DREAMING. / DREAMING.

DREAMING OF A LIFE TOGETHER. / TOGETHER.

DREAMING OF THE BLISS THAT FILLS MY BODY AND SOUL.

/ BLISS THAT FILLS MY BODY AND SOUL.

SUZANNA

TRYING.

TRYING TO FULFILL MY OWN AMBITION.

BETH

DENYING THIS TRANSITION.

SUZANNA

I LEFT OF MY OWN VOLITION;

LEFT IN MY LIFE A GAPING HOLE.

BETH

DO WHAT YOU CAN CONTROL NOW.

SUZANNA

HOPING FOR YOU TO BE HERE, NEAR ME.

BETH (& OTHERS?)

COME, TO THE PARTY WITH US.

SUZANNA

BUT KNOWING THAT YOU CAN'T BE HERE, NEAR ME.

BETH (AND JOE & PHIL OFFSTAGE?)

COME, TO THE PARTY WITH US.

SUZANNA

BUT IF YOU COULD BE HERE, I COULD LOOK INTO YOUR EYES

AND SAY "I LOVE YOU."

BETH

I'm gagging. I'm puking.

SUZANNA & SAM

I LOVE YOU.

[music "Magnetic Moment" vamp in middle of "Wondering"]

BETH

Barf me out! Won't you ever get over him! Uuuuugh!

SUZANNA

You don't know what it's like to be in love like me!

BETH

You're not the first girl to fall in love.

Come on. Don't be a drag. Wipe off those tears, and let's go to the party.

They've got a keg. Have a beer or two and you'll be happier.

You can always *like* split if you don't want to stay.

SUZANNA

(Exasperated at Beth's insistence)

Okay, Okay, I'll go.

SUZANNA & SAM

HOPING FOR SOME TIME TOGETHER.

HOPING FOR THAT PASSION IN ME THAT YOU ALWAYS IMBUE.

(BETH can't believe she is still going on.)

BETH

pew!

SAM

HOPING . . .

SUZANNA

HOPING I WON'T ALWAYS HAVE SUCH FRUSTRATION,

SAM (& BETH)

FRUSTRATION . .

SUZANNA

SACRIFICING LOVE FOR EDUCATION.

I NEED YOU SO, BUT NEED THIS TOO.

SAM

SOON I'LL BE IN SCHOOL, LIKE YOU.

(Lights down on Sam's studio.)

[Track #12: Magnetic Moment]
[JOE & ensemble]

(Scene transitions to campus club/pub or frat house. The band GRAND CANONICAL ENSEMBLE with JOE as the lead singer is performing.

They are a band made of science/engineering students.*)

(Later in the song, BETH pushes SUZANNA towards PHIL and they dance for a short time together, rock, not making contact. But she goes back to BETH and leaves.)

JOE

EVERYONE ON CAMPUS IS HERE
AT MAXWELL'S PUB TONIGHT.
TALKING, DRINKING AND DANCING
UNDER THE DIMMED AND PULSING LIGHT.
THEN I SAW YOU OFF TO THE SIDE.
IT WAS THEN I CAUGHT YOUR EYE.
THE POTENTIAL WAS THERE;
YOU ATTRACTED ME NEAR,
AND WHEN WE DANCED I FELL UNDER YOUR SPELL.

IT WAS A MAGNETIC MOMENT,
A MAGNETIC MOMENT;
A MAGNETIC MOMENT;
WE WERE ALL CHARGED UP,
DANCING, SPINNING AROUND.

IT MADE A MAGNETIC MOMENT.
A MAGNETIC MOMENT BROUGHT YOU NEAR.
A MAGNETIC MOMENT;
WE WERE ALL CHARGED UP,
DANCING, SPINNING AROUND,
BUILDING A FORCE THAT BROUGHT US NEAR.

WHEN THE MUSIC SLOWED,
YOUR SWEET EYES GLOWED,
AND WE DANCED TOGETHER MOVING NOW AS ONE.

BETH

Suzie, he's cute.

SUZANNA

Sure; I have a boyfriend.

(SUZANNA and Phil are pushed to dance together.)

JOE (w/ensemble)

IT WAS A MAGNETIC MOMENT,
A MAGNETIC MOMENT;
A MAGNETIC MOMENT;
WE WERE ALL CHARGED UP,
DANCING, SPINNING AROUND.

IT MADE A MAGNETIC MOMENT.
A MAGNETIC MOMENT BROUGHT YOU NEAR.
A MAGNETIC MOMENT;
WE WERE ALL CHARGED UP,
DANCING, SPINNING AROUND,
BUILDING A FORCE THAT BROUGHT US NEAR.

(SUZANNA has already gone back to BETH, by this
point.)

WHEN THE MUSIC SLOWED,
YOUR SWEET EYES GLOWED,
AND WE DANCED TOGETHER MOVING NOW AS ONE.

[“Magnetic Moment” theme scene change music.]

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*** Author’s notes:*

It is not necessary for the audience to know this, but if they happen to get it, so much the better.

The band serves sort of as a “Greek Chorus”. Being that they are supposed to be members of a science/engineering fraternity, then they are literally a “Greek” chorus; although maybe a “Geek” chorus.

The name I gave them, “Grand Canonical Ensemble” is actually a term coming from theoretical statistical physics.

The song “Magnetic Moment” is about attraction and full of references to Electro-magnetism.

Maxwell equations are the main equations of electricity and magnetism. Famous t-shirt (was there in the 1970s and still around) that says: “And God said (equations) and there was light”).

The “magnetic moment” is a particles propensity to respond to a magnetic field.

References to electromagnetic potential (Voltage) and “potential wells”.

Spinning charged particles cause magnetism. And forces which attract.

References to rotation and angular momentum.

“Jewels/Joules” in Act II, is full of references to Thermodynamics. Joules are a measure of heat or energy, very much like calories.

And “Gravity (is pulling me down)” from later in Act II, should be obvious.

ACT I - SCENE 5 (continued)

[“Magnetic Moment” fades out as we return to the dorm]

(Suzanna and Beth's dorm room.
A few weeks later.)

(BETH is looking at papers.)

BETH

I can't figure out this parking permit stuff.

(pause)

By the way, Joe told me, that Phil thinks you're hot.

SUZANNA

That's nice.

(smiling, caressing her necklace)

I'm concentrating on classes; and besides I have a boyfriend.

BETH

Yea.

(JOE knocks, as he walks in the open door.)

SUZANNA

Why, come in Joe.

BETH

I need to find out about on-campus parking;
Think I might bring my car up after Thanksgiving.

SUZANNA

What kind?

BETH

An old Dodge. But it drives. You?

SUZANNA

No, I don't have one;

JOE

What about lover-boy at home;

SUZANNA

He doesn't have wheels. But he's actually trying to save up for a pickup truck.
(she says proudly)
(Lights down on Sam's studio.)

JOE

A pickup? Okay.

BETH

And you, Joe? California is *like* a little far to drive.

JOE

For sure; and it's a beat up piece of junk; but my roommate has a Camaro. Beth, you should ask Phil. He's got a parking space in the lower quad lot.

(SUZANNA is not distracted or interested.)

(PHIL walks in; He has some papers in his hand.)

BETH

What do you have there? More registration stuff?

PHIL

No, just paperwork from the local airport. Should be able to fly from there soon.

SUZANNA

(expressing some interest)

Fly?

PHIL

General aviation. I hold a pilot's license.

SUZANNA

Wow! That's cool. How long have you been flying?

PHIL

About a year.

SUZANNA

I've never even flown anywhere.

Do you have your own plane?

(JOE and BETH exit, talking.)

PHIL

I wish!

Just have to pay to sign one out from the Gwendale airport.

Wanna come up with me one day?

SUZANNA

Far out!

Is it safe?

[Track #13: Flying]
[solo: Phil]

PHIL

The airport mechanics maintain the planes. But then . . .

I HAVE TO LOOK, CHECK AND VERIFY,
F.A.A. COMPLY.
BEFORE I CAN FLY.
BEFORE I CAN TAKE TO THE SKY.

MUST CHECK EACH LINKAGE;
SEE THAT THERE'S NO FLAW.
SO I CAN CONTROL HER PITCH, ROLL AND YAW.

CHECK EACH GAUGE.
LOOK FOR WEAR OR AGE.
FILE A FLIGHT PLAN.
CHECKLIST CAREFULLY SCAN.

(looking over SUZANNA.)

BUT FIRST I WALK AROUND HER;
ANY FAULTS BEST NOW EXPOSE.
CHECK HER WINGS; CHECK HER TAIL;
CHECK HER BELLY; CHECK HER NOSE.

(having looked over Suzanna's figure)

Perfect.

SUZANNA

Thanks.

PHIL

DO YOU WANT A RIDE?

SUZANNA

I sure do!

PHIL

THEN CLIMB INSIDE.

I'VE NOW LOOKED, CHECKED AND VERIFIED.
I CALL THE TOWER.
AND START THE POWER.
FEEL THE THRUST!
FEEL THE RUSH!

I AM FLYING;
CLIPPED MY TIES TO THE GROUND, AND HEAD WAY UP HIGH.
I AM FLYING.
BREAK MY BOND TO THE EARTH, AND POINT TO THE SKY.

NOW I AM FLYING.
I FEEL SO LIGHT.
I AM FLYING.

FEELS SO RIGHT.
I AM FLYING.
KISS TERRA-FIRMA GOODBYE.

I AM FLYING;
SAILING UP THROUGH THE AIR.

I AM FLYING.
UP TO A MUCH HIGHER SPHERE.

YOU'D HAVE ME SOARING;
AND EUPHORING;
AND ADORING
YOU, AS WE FLY.
I LOVE FLYING,
WOULD LOVE TO SHARE THE VIEW.
 SHARE IT WITH YOU.

WHEN SHE'S FLYING
SHE'S BETTER BALANCED WITH TWO.
 COULD BE BALANCED WITH YOU.

I LOVE FLYING,
I'M IMPLYING.
I COULD BE FLYING WITH YOU.

(SUZANNA is interested in flying, not in Phil.)

(Transition back to the dorm room, a few weeks later.)

ACT I - SCENE 5 (continued)

(Back in Suzanna and Beth's dorm room.
BETH is going through the mail.)
(A few weeks later.)

SUZANNA
Can I borrow an outfit?

BETH
Uuuh

SUZANNA
(I'll)-be-your-best-friend.

BETH
Yea, sure. But it's just a dorm room party. Doesn't really seem like you.
Trying to impress Phil?

SUZANNA
No way.

BETH
Right.
It's okay. You're not (*like*) married.
And he's much better off than Sam; and obviously a lot smarter.

SUZANNA
Hey, wait! Sam is really intelligent; and a talented artist. Just because he's not in college
doesn't mean he isn't smart. He just doesn't have a family that can spend lots of money
on him.

BETH
Okay, Okay.

Here's your mail.
Who else?

(BETH hands mail to SUZANNA. Suzanna's eyes light up.)

[**Track #14:** Fantasy]
[SAM, SUZANNA, FANTASY-SUZANNA]

(Lights up on SAM in his studio, across stage.
He may be writing a letter, or painting with passion.
SUZANNA, in her dorm room, opens it and begins to read it. She
caresses her necklace.)

SAM
I'M UP TO SOMETHING EXCITING, SOMETHING NEW.
SOMETHING THAT'S BEEN INSPIRED BY YOU.
BUT I WON'T SAY, UNTIL I SEE IT THROUGH.
(SUZANNA seems excited and intrigued)

I AM DREAMING, DREAMING OF WHAT THERE COULD BE.
A LIFETIME OF ART AND MUSIC JOINED IN ONE KEY.
ANTICIPATING YOU NEARER TO ME.
NOT DREAMING, BUT LIVING THIS FANTASY.

(SUZANNA holds letter near her heart.)

SAM & SUZANNA

(SUZANNA, reading)

I AM DREAMING, DREAMING OF WHAT THERE COULD BE.
A LIFETIME OF PASSION IS ALL I CAN SEE.
HOPING THAT YOU'LL SOON BE HOLDING ME.
NOT DREAMING, BUT LIVING THIS FANTASY.

(SAM finished writing letter. He seals it; and kisses it.)

(SUZANNA, finished reading it, kisses it and holds it to her heart.)

(Knock on door. Beth opens it for JOE and PHIL.)

(FANTASY-SUZANNA appears from the portrait, perhaps dressed as SUZANNA had been, in jeans; with her clothes and hair as it was in Scene 4. She may even appear more seductive than Suzanna herself.)

JOE

You girls ready? We don't want to let you walk across campus in the dark, alone.

BETH

Such gentlemen. . .

(The four leave for the party.)

SAM (& FANTASY-SUZANNA)

I AM DREAMING, DREAMING OF WHAT THERE COULD BE,
FIRE AND PASSION IN HARMONY.
KNOWING THAT YOU'LL SOON BE HOLDING ME,
NOT DREAMING, BUT LIVING THIS FANTASY.

(As the songs ends, FANTASY-SUZANNA disappears into the painting.)

SAM

(Suzanna? . . .)

(A short while later, the foursome are returning from the party.)
(Both SUZANNA and PHIL are giddy and high. SUZANNA may be staggering.)

[Musical underscoring: Rock rhythm – from “Magnetic Moment”]

JOE

You guys are so high!

SUZANNA

Yeeaasss we are . . .

PHIL

That was, radical dude, a fuuuun paaarty . . .

SUZANNA

Can I have one more hit?

JOE

Don't you think you've had enough?

SUZANNA

I'll-be-your-best-friend?

(BETH pulls her away.)

BETH

Come on Suzie; I think we should be getting back.

SUZANNA

Goodnight . . .

(They go their separate way from the boys.)

BETH

What's going on with you?! I thought you said you don't do this stuff.

SUZANNA

I must have been wrong?

BETH

So did you get high with Sam?

SUZANNA

NoNo! He would never!

BETH

Is this your first time?

SUZANNA

(with a smile)

Yes . . .

(smile disappears)

He would be so pissed at me! Please don't tell Sam.

BETH

Don't worry.

SUZANNA

Sam. . .

I'm so sorry. . . I'm so sorry!

BETH

You need to (*like*) get to bed.

(Return on split stage to SAM . . . with JACK, nominally outside,
probably in front of stage.)

ACT I - SCENE 5 (continued)

(A month or so later, outside.)

JACK

Does Suzanna know you're applying to college?

SAM

No, not yet. And more like an art institute.

Want to make sure it's even possible before I say anything.

JACK

What about community college. Kate's taking classes there; Nursing, I think.

SAM

They don't have anything much for me in studio art.

JACK

You know, Kate's available.

SAM

I'm not, though.

JACK

There are other chicks out there, dude.

(Split stage switch back to Suzanna's dorm)

ACT I - SCENE 5 (continued)

(Beth and Suzanna's dorm room.)

[Musical underscoring: possibly Rock band rhythm – from “Joules/Jewels”]

SUZANNA

How's your art history class going, I heard the prof is real cool.

BETH

I love it! You think Sam will end up in these textbooks, in *like* a hundred years?

SUZANNA

(A smile comes to her face, mentioning SAM.)

I hope so.

BETH

So does Sam know about Phil?

SUZANNA

Yes, he does.

We study together. Why? Is anyone saying . . .

BETH

No. No. But, you study quite a bit.

SUZANNA

I'm not taking easy classes.

BETH

You realize, Phil likes you.

SUZANNA

Phil likes his plane.

Sam is my boyfriend.

(caresses her necklace)

Even though I know you want me to break up with him . . .

BETH

I was maybe *like* a little judgmental . . .

[**Track #15:** Sam is There]
[duet: SUZANNA & BETH]

SUZANNA

Well, Phil is debonair.

BETH

But you and Sam are a pair.

SUZANNA

PHIL IS EXCITING; SAM IS . . . THERE.

BETH

PHIL IS INVITING; SAM'S NOT HERE.

SUZANNA
PHIL TAKES ME FLYING; SAM IS DEAR.

BETH
PHIL IS ENTICING;

SUZANNA
SAM IS . . . THERE.

BETH
SAM IS KIND,
BUT SOMEWHAT, A SQUARE.

SUZANNA
PHIL GETS HIGH,

BETH
AND COULD TAKE YOU THERE.

SUZANNA
SAM'S HEART IS BARED,

BETH
NEVER PRETENSE.

SUZANNA
FEELINGS WE SHARED,
DANCING CLOSE, SO INTENSE.

BETH
PHIL IS ENTRANCING,
WHEN HE IS DANCING.

SUZANNA
PHIL HAS STYLE; PHIL HAS FLAIR.
PHIL IS FIFTH AVENUE.

BETH
SAM, A SMALL TOWN'S SQUARE. (*i.e. the Town Square in a small town*)

SUZANNA
PHIL IS EXCITING,
SAM IS . . . THERE.
PHIL IS ENTICING.
SAM IS
. . . HERE.

(holding her heart; after delivering the line)

[underscoring: "Sam Arrives" theme]

(SUZANNA may be gazing out the window. She is across the room from the door, and looking away from it. SUZANNA is still in her own thoughts; the last line, still echoing.)

(BETH having recognized SAM, from Suzanna's photo:)

BETH
(to SUZANNA)

Sam is here.

(SAM is still in the hallway, out of view.)

SUZANNA

That's what I just said.

(turning around)

BETH

No. Sam is here.

(SAM steps through the doorway).

[continued underscoring: "Hold Me" theme swells]

SAM

Hey Suzanna.

SUZANNA

Oh my god! Sam! Sam!

(SUZANNA runs to SAM, and they embrace and kiss passionately.)
(BETH quietly exits.)

SUZANNA

I can't believe you're really here! I missed you so much!

SAM

Suzanna . . . I'm going to apply to some art schools, and try to get a scholarship. I know it's a long-shot, but . . .

SUZANNA

Oh Sam!

(extremely excited)

That would be great!

Which schools? You've got to tell me all about it!

Come, I'll show you around campus; and then we'll eat in town. The cafeteria sucks. I wanna tell you about Econ! Oh Sam it's so exciting!
. . . and there's a nice path through the forest; by the river; Sort of quiet.

(amorously, as she puts her arms around him)

(end scene)

[Underscoring: "rock rhythm; Magnetic Moment vamp]

(Time Change from Autumn to Winter.)

ACT I - SCENE 6

(Beth and Suzanna's dorm room.
A few months have passed. It is Winter.)
SUZANNA may now be dressed slightly more fashionably.
She is still wearing the necklace from SAM.
She is sitting on bed or at desk, studying.)
(BETH enters holding package.)

BETH

Here you go Suzanna;
I wonder who it's from?

SUZANNA
(looking at return address.)

Only from Sam.

(A smile peeks through, but she is subdued.)

BETH

How about *like* a little excitement?!

SUZANNA

You wanna open it?

BETH

Yea!

(SUZANNA hands it to BETH, but then pulls it back with a little tug.)

SUZANNA
(a little more enthusiastically)

No I will.
I feel bad; We got to spend some time together on Christmas break; It was wonderful, but, you know, not enough; visiting family and everything; and I haven't written him quite as much lately.

(SUZANNA begins to open the box.)

BETH

Really, I thought . . .

SUZANNA
There doesn't seem to be time, with everything there is to do here.

BETH

You seem to have time for Phil.

SUZANNA
He's going out with Lori. We study together!

(SUZANNA takes out a painting. It is a painting of a seagull.)

(matter-of-factly)

A painting.

[Track #16: Like a Seagull]

[solo: SAM]

BETH

A painting! It's beautiful! A seagull . . . flying into the wind.

I had no idea he's *like* such a good artist!

(SUZANNA smiles with a hint of pride.)

He'll go far.

SUZANNA

I've watched him paint for years. Maybe I take his talent for granted.

BETH

Suzie, I'm no art critic, but I did ace Art History; and that painting is good!
He's about to apply to art school, isn't he?

SUZANNA

(with a smile)

Yea.

(Lights up on SAM, in his studio.)

SAM

FLYING TOGETHER DOWN THE BEACH, YOU AND I,
A STRONG WIND CAME A'BLOWING OUT OF THE SKY.
IT CAUGHT ME BUT NOT YOU AND TOOK ME TO SEA.
I TRIED TO GET BACK TO YOU, GAZING LONGINGLY AT ME.

LIKE A SEAGULL; LIKE A SEAGULL FLYING INTO THE WIND.
LIKE A SEAGULL; LIKE A SEAGULL FLYING INTO THE WIND.

(BETH holds her heart especially moved.)

BETH

Let's hang it up! Everyone else's room has (*like*) cheap posters tacked to the walls.
Real artwork! Look at that seagull soaring!

(SUZANNA looks sad.)

(end scene)

ACT I – SCENE 7

(Late Spring. Sam’s studio.)

[Underscoring. “True Art theme”]

(SAM enters opening mail. He sees one particular letter, which he opens. It is a thick envelope. He begins to read it, and he becomes becomes excited.)

SAM

Yes!

(When he gets to the second page his demeanor changes as his excitement turns to disappointment. He sits down dejected.)

Offer me a spot in the class, but at full tuition!

(SAM might kick a paint can across room.)

(Reads more . . .)

“The scholarship committee feels that you really are not following the latest trends in art.”

Oh, latest trends! Latest trends!

(Starts angrily splashing paint around the room; swinging and throwing his brushes on the floor and on some canvasses.)

What bullshit!

Is this what they want? latest trends?!

[**Track #17** Underscoring: “Fantasys Appears”]

[cello and wind-chimes?]

[possibly ethereal chorus]

(FANTASY-SUZANNA appears from the portrait. She may be always dressed and has her hair done as SUZANNA was in Scene 4. She may possibly appear more seductive than Suzanna herself.)
(SAM is both angry and sad.)

FANTASY-SUZANNA

Sam!

(he doesn’t respond)

Sam!!

(SAM stops, but doesn’t yet look up at her.)

SAM

This is what they think art is?!

Is this what I have to do?!

Then I don’t want to do art!

FANTASY-SUZANNA

(speaks in an ethereal way)

Focus on your art. Be true to your art.

Then apply again, next year.
Do it for me.

SAM

Suzanna?!

FANTASY-SUZANNA

Yes, my love.

SAM

(turns to her and is startled)

No, you can't be . . .

FANTASY-SUZANNA

You think of me day and night.

SAM

No. Suzanna is at college. You're not real.

FANTASY-SUZANNA

I am the girl in the painting, grown to be a woman. I am the one you love.

SAM

No! Leave me!

FANTASY-SUZANNA

Love me!

(Standing in front of him, as though wanting to be taken in his arms.)

SAM

I do. But you have to go. This is the real world.

FANTASY-SUZANNA

I'll return when you need me.

SAM

I don't need you, I have Suzanna.

(as FANTASY-SUZANNA disappears.)

(JACK knocks; with distinctive knock.)

SAM

Come in, Jack.

JACK

(looking around)

What's this mess?

SAM

Just experimenting with some new abstract techniques.

(sarcastically)

Ya know, it's trendy!

JACK

That ain't like you.
Was someone here? Thought I heard you talking.

SAM

Just to myself, I guess.

JACK
(pointing to the picture)

Or, to her?

SAM

Isn't she the most beautiful girl in the whole world?

JACK

How can you know Suzanna is the most beautiful girl in the world if you never even look at another chick?!

SAM
(authoritatively)

I look at other chicks! That's how I know.

JACK

Is she coming home for the summer?

SAM

No. There's no summer job here, and she has a good opportunity on campus.

JACK

Bummer.

But on the bright side, you can focus on your painting and get ready for that art show at St. Matts.

SAM

There is no bright side.

JACK

Now . . . remember Paula and Mike? Away at different colleges, four years; and their wedding is next week!

Let her concentrate on school, and you on your art. The two of you will be fine.

SAM

Fine? I'm a housepainter stuck in Westburgh.
Four rejections, and one acceptance; a school out in nowhere's land.
But no scholarship anyway, so I can't afford to go.
Suzanna's going to be so disappointed.

JACK

Only if you give up.

SAM

If she didn't go away to college, I'd have asked her to marry me.

(lights down)

(Jack is outside.)

[Track #18: I Don't Get Him]
[solo: JACK]

JACK

I DON'T GET HIM. I DON'T GET HIM.
I DON'T UNDERSTAND WHY HE LIKES THAT ONE GIRL SO MUCH.
I DON'T GET IT. I DON'T GET IT.
I DON'T GET WHY HE WAITS MONTHS BARELY IN TOUCH.

HE'S MY BEST FRIEND.
STILL I DON'T GET HIM.
SURE SHE'S SWEET BUT THERE ARE WARMER GIRLS FOR HIM TO CLUTCH.
I DON'T GET HIM. I DON'T GET HIM.
I DON'T GET WHY HE CARES ABOUT ONLY HER SO MUCH.

HIS IMAGE OF SUZANNA, DOES NOT BLUR.
CAN NO OTHER WOMAN GET HIS HEART TO STIR?

I DON'T GET HIM. I DON'T GET HIM.
I DON'T GET WHY HE'S HUNG UP
ON THIS ONE COLLEGE GIRL ALL SO MUCH.

(KATE walks by)

I DON'T GET HIM. I DON'T GET HIM.
I DON'T GET WHY HE WAITS AND HE WAITS AS HE PAINTS,
WHILE SHE'S SO FAR AWAY; OTHER SIDE OF THE STATE.
YES SHE'S CUTE, BUT I'LL SAY THAT A GODDESS SHE AIN'T.
I SHOULD GET HIM TO GO OUT WITH KATE ON A DATE.
BUT IF I BRING IT UP, I'LL JUST HAVE A DEBATE.
SO I'LL WAIT.

I DON'T GET HIM.
CAN'T COMPREHEND.
YET I'LL STAND BY HIM.
'CAUSE HE'S MY FRIEND.

ACT I – SCENE 7 (CONTINUED)

[Underscoring: Wondering-Reprise]

(A few weeks later.)

(SAM is alone in his studio.)

{The music transitions from the lonely and darker “Wondering” theme and swells with a powerful “Hold Me” as she enters.}
(SAM is alone in his studio. Then SUZANNA, who SAM did not expect back for the summer, suddenly enters. SUZANNA doesn’t knock.)

[continued: Underscoring: “Hold Me” theme swells]

SUZANNA

(with a big smile)

Hey!

SAM

Suzanna!

(He embraces her and they kiss passionately.)

SAM

You’re real!

SUZANNA

Of course I’m real.
I’m back for the summer!

SAM

You are?! You wrote that you (were) . . .

SUZANNA

I just found out yesterday.
Got a job at the bank; personal secretary for Mr. Wanowski.

SAM

George’s father?
At least it’s related to Economics. When do you start?

SUZANNA

Started this morning.

SAM

(pause)

You’re dressed differently.

SUZANNA

You don’t like it?

SAM

Oh, it’s very pretty and professional; Just not you.

SUZANNA

I'm working at the bank, Sam. Can't just bum around there in jeans.
(Not cognitive that Sam is wearing jeans.)

SAM

Bum around? Is that . . .

SUZANNA

I didn't mean it like that. . . Sam . . .
(stroking him)

SAM

(pause)

You seeing George?

SUZANNA

George? No! We work together.

SAM

You seeing somebody else, at school? That Phil guy you wrote about?

SUZANNA

Phil? He has a girlfriend. We have lots of the same classes; I study with him;

SAM

I see.

SUZANNA

Sam, what's gotten into you?
I'm yours.

(stroking necklace with one hand and his cheek with the other)

SAM

I guess I'm a little insecure. It's not like we've been . . .

SUZANNA

(cutting him off)

And you here, in this bachelor pad, studio;- How many chicks all over you?
(maybe pressing up against him suggestively)

SAM

There's nobody else, Suzanna.
Nobody else but you.

And me? What of us?

SUZANNA

We're still . . .

SAM

You seem so . . .

SUZANNA

I'm thinking about . . . I've become so confused.
(She might stroke her cello, which is there.)

College has been, you know, a whole new world for me.

SAM

Do I have a place in your world?

SUZANNA

Of course . . . You always will.

(maybe caressing his cheek.)

(She looks carefully at his paintings.)

Hey . . . this work is awesome!

(looking around)

I love these rivers.

The shimmering water and the shadows; this is amazing.

SAM

(proudly)

Thanks.

SUZANNA

You're still serious about art school, aren't you?

SAM

Definitely. I can apply again to better schools. But I've got to really improve my portfolio.

SUZANNA

They're two-year programs, right? If you start in a year, we'll finish school at the same time.

(taking his hand)

SAM

(smiling)

Yes.

(pause)

SUZANNA

You have that art show opening this summer. Now that I'm home, I'll be there on your arm?

SAM

Actually, I was hoping that you'd add some class to it, and play your cello.

SUZANNA

Oh, Sam.

I'm a little rusty, though.

SAM

You have a month to practice.

SUZANNA

I almost forgot, the reason I'm here. It's on business.

SAM

Business?

SUZANNA

Mr. Wanowski needs work done to his house. The entire interior repainted this summer. Can you do it? He'll pay well.

(Shows him a piece of paper with numbers.)

SAM

Sweet. This will help put money away for school, in case I don't get a scholarship. Is it okay if I start in late June? I still don't have wheels, but Jack's lending me his van while he's away next month.

SUZANNA

Sure, just finish before Labor Day.

SAM

I'm glad you thought of me.

SUZANNA

Of course I thought of you! Every day; every night. Even if I didn't write, I thought of you.

SAM

Thanks, Suzanna.

Can you hang out a bit? Tune that up? It's good for a still-life, but doesn't sing without your touch.

SUZANNA

I've got to get back to work. I'll see'ya later.

(SUZANNA exits.)

(JACK knocks; with distinctive knock.)

SAM

Come in, Jack.

(JACK enters Sam's studio.)

JACK

So . . . What's the lowdown?

SAM

I dunno. She's home for the summer, with a job at the bank. Did get me some work over at the Wanowski house. Repainting the whole thing.

JACK

That's excellent. Nice family, but their kid is spoiled rotten.

SAM

I know.

I'll get started when you go out West . . .

Oh, I'll need your van for that.

JACK

Don't wait. I'll drop you over there with your stuff whenever you want.

Cool. Thanks Jack.

SAM

How's tomorrow morning?

JACK

That'll be great.

SAM

(end scene)

ACT I – SCENE 8

(The next day. George’s family’s house.
It is an expensive home.
SAM is upstairs painting a bathroom.
It is early afternoon.)

[Track #19: Painting a Cathedral]
[solo: SAM]

SAM

IN MY MIND, I AM DREAMING
I AM PAINTING A CATHEDRAL.
NOT A SOLID YELLOW ON THIS
GUEST BATHROOM WALL.

IN MY MIND, I AM DREAMING,
THAT MY ARTWORK WILL BE SEEN
NOT ON BEDROOM CEILINGS,
BUT IN AN EXHIBITION HALL.

IN MY MIND, I AM DREAMING,
THAT I’M PAINTING A CATHEDRAL;
A VAST UPLIFTING MURAL,
THAT GENERATIONS WILL ADORE.

IN MY MIND, I AM DREAMING,
BUT FOR NOW I HAVE TO SETTLE;
SAVING MONEY FOR MY CANVAS,
PAINTING CEILING, WALL AND FLOOR.

THIS EXTRA WORK WILL POSITION
ME TO PUT MORE DOUGH ASIDE.
SAVING FOR SCHOOL TUITION.
CAN’T DEPEND ON A FREE RIDE.

EXTRA CASH TO TAKE SUZANNA OUT,
I KNOW THAT’S NOT WHAT SHE’S ABOUT.
BUT OUR RELATIONSHIP’S BEEN OUT OF WACK.
DERAILED, BUT I CAN WIN HER BACK.
THE SUMMER TOGETHER, THIS SUMMER TOGETHER,
WILL PUT THE TWO OF US BACK ON TRACK.

IN MY MIND, I AM DREAMING I AM PAINTING A CATHEDRAL.

I’LL BE PAINTING A CATHEDRAL, BUT IT WON’T JUST BE IN MY MIND!

(GEORGE and SUZANNA stop by his house on the way back to
work from lunch. Not a date. She has no interest in George. Both
are dressed in business attire.

They will enter downstairs; SAM is upstairs painting. They don’t
know he is there, as there is no vehicle parked outside.)
(They start “outside”.)

SUZANNA

Lunch was so nice. Thank you, George.

GEORGE

I just want to stop inside and get some papers.
Want to come in for a minute?

SUZANNA

Sure.

(They enter the Wanowski's house. They are on the first floor.
SAM is upstairs.)

GEORGE

It's nice having you at the bank this summer.

SUZANNA

It's a great opportunity.

GEORGE

I mean, it's nice being around you.

SUZANNA

(tries to be cordial)

Same here, George.

GEORGE

Will give us the chance to get to know each other better.
(puts his hand on her shoulder)

SUZANNA

Yes, it will.

(Not backing away; Not sure of interest; but looks at
his hand. Maybe uncomfortable.)

You've matured a lot since high-school.

(Pointing to graduation picture, she turns, so his hand
falls off her shoulder, but she doesn't move away.)

And I've grown too. (Ya-know) college has really focused me.

(She take his hand in hers, not realizing how it might
be interpreted.)

[Track #20: Act I Finale]

[SUZANNA & GEORGE, + SAM, + MOTHER & FATHER]

SUZANNA

I KNOW WHAT I WANT.
I SEE THE WORLD.
THE WORKINGS OF OUR ECONOMY,
FOR ME UNFURLED.

(releases his hand)

HOW BUDGETS ARE MET.
INTEREST AND DEBT.

HOW MONEY MOVES;
HOW RATES ARE SET.

WEALTH, POWER AND POVERTY;
I WANT TO HELP SOCIETY;
IN FINANCE, I CAN FIND A WAY.
AND AT THE END OF THE DAY,
A BIG, FAIR PIECE FOR ME.

GEORGE
WHAT'S WITH YOU AND SAM, SUZANNA?

SUZANNA
WE ARE JUST FRIENDS, GEORGE.

SAM
(To himself.)
JUST FRIENDS?! SUZANNA!

SUZANNA
WHY?

GEORGE
JUST ASKING.

SAM
JUST FRIENDS?! SUZANNA! JUST FRIENDS?!

SUZANNA
I SEE WHAT I WANT.

GEORGE
I SEE WHAT I WANT.

SAM
I'VE HEARD ENOUGH!

SUZANNA
I KNOW WHAT I WANT.

GEORGE

I KNOW WHAT I WANT.
YOU WANT IT TOO.
BEAUTIFUL SUZANNA,
IT IS YOU.

(SUZANNA looks surprised and uncomfortable.)

LOVELY SUZANNA,
I WANT YOU.

(GEORGE takes her hands and kisses her on the
mouth.)

SUZANNA
GEORGE! NO!
NOT LIKE THAT!

(She pulls back back.)

GEORGE
DON'T YOU WANT ME TOO?!

(GEORGE grabs her again.)

SUZANNA
NOT LIKE THAT!

SAM
(SAM reveals himself; shouts from the steps; then comes down.)

No, means no!

SUZANNA
SAM!

SAM
Take your hands off of her!

GEORGE
What are you doing here?!

SAM
Let go of her!

GEORGE
Suzanna . . . ?

SUZANNA
No, George!

(SAM goes towards them and GEORGE lets go of SUZANNA and hits SAM who falls and then gets up.)

SUZANNA
SAM!

SAM
Leave, Suzanna.

(to SUZANNA)
I'M JUST A FRIEND!?

(SAM punches GEORGE.)

SUZANNA
SAM!

SAM
I'M JUST A FRIEND!?
GO!

(SUZANNA leaves and runs home.)
(SUZANNA is now in her parents' home.)
(GEORGE and SAM fight.
They might freeze when we are focused on other location.)

MOTHER
I THOUGHT YOU LIKED GEORGE.

FATHER

NO, IT'S YOU WHO LIKES GEORGE.

SUZANNA

IT'S YOU WHO LIKES HIM FOR ME.

MOTHER

HE WAS A FINE CATCH, YOUR PERFECT MATCH!
SAM GOT JEALOUS OF YOU AND HE.
THAT'S ALL THAT HAPPENED, CAN'T YOU SEE?

SUZANNA

THERE IS NO GEORGE AND ME!
HE COULD HAVE HURT ME!

(MOTHER appears shocked.)

FATHER

I WILL KILL THAT BRAT! I'LL KILL THE BRAT!

SUZANNA

DADDY, NO!
I'M OK. THANKS TO SAM.

FATHER

I'LL CALL THE POLICE; CALL THE COPS.

MOTHER

AND RISK YOUR JOB? THE BANK OWNS YOUR FIRM!

(SAM, standing over GEORGE, *kicks him in disgust.*)

MOTHER

I THOUGHT YOU LIKED GEORGE IN THAT WAY!

SUZANNA

I NEVER LIKED GEORGE IN THAT WAY!

FATHER

I NEVER LIKED GEORGE ANY WAY!

SUZANNA

YOU ONLY LIKED HIM CAUSE HE'S RICH.
YOU ONLY SEE THIS AS A GLITCH!

MOTHER

HOW DARE YOU (LITTLE) . . . !

GEORGE

(to SAM)

YOU ARROGANT BASTARD!
I'LL SEE THAT YOU'LL NEVER WORK IN THIS TOWN AGAIN!

SUZANNA

I CAN'T GO BACK AND WORK WITH THAT SNOB.

MOTHER

YOU NEED ANOTHER SUMMER JOB.

SUZANNA

I STILL CAN GET A JOB BACK AT SCHOOL.

MOTHER & FATHER

WHEN IS THE NEXT BUS BACK TO SCHOOL?

SUZANNA

I'LL TAKE A SUMMER CLASS AT SCHOOL.
... BE ON THE NEXT BUS BACK TO SCHOOL.

SAM

SUZANNA!

GEORGE

SAM, BEWARE!
YOU'RE NOT A REAL ARTIST!

(FANTASY-SUZANNA enters.)

SUZANNA

TELL SAM, I'M SORRY!

FATHER

SUZANNA!

SAM

(YOU, I DO NOT FEAR!)
I'LL MISS YOU, MY SUZANNA!
SUZANNA!

MOTHER

SUZANNA, I AM SORRY.

FATHER

SUZANNA!

GEORGE

I'LL GET BACK AT YOU AND SUZANNA!

SUZANNA & FANTASY-SUZANNA

SAM!

GEORGE

GIVE UP ON YOUR WORTHLESS ART, AND SUZANNA.

FANTASY-SUZANNA

SAM!

SAM

I'LL BE PAINTING AND SUZANNA WILL BE RIGHT HERE BY MY SIDE!
I GUARANTEE IT!

END OF ACT I

ACT II

ACT II - SCENE 1

[intro music: "I Don't Get Him" theme;]

(Later that summer; Outside.)

SAM

How was your trip?

JACK

Excellent! How are you?

SAM

Hardly getting any work. Dunno how I'm going to put money aside for school at this rate; let alone, afford art supplies!

JACK

George's doing?

SAM

Yup. But it was worth it, beating the crap out of that asshole.

JACK

Lucky he didn't press charges. Did he?

SAM

No. He started it. And would open a nasty can of worms for him.

JACK

Yep. But what about Suzanna?

SAM

She's back at college; a job and a summer class.

JACK

Bummer.

Oh, I brought you a little something from New Mexico; Postcards of Southwestern art.

SAM

Neat! Thanks.

JACK

I knew you'd dig it... it's here somewhere...

(looking in his bag, but KATE walks by, carrying a textbook, distracting them.)

KATE

(seductively to SAM)

Hey there, Sam.

Welcome back, Jack!

Hiya, Kate. SAM

What's the book? JACK

It's for the course I'm taking in the Fall . . . Anatomy. KATE

She looks good. JACK
(to SAM)

Yea. SAM
(with a sigh)

So how did the show go? JACK

Lots of positive comments; But only a couple of sales. SAM

If you want to pick up some extra bucks, I can get you some hours at the store. JACK

Thanks Jack. I'll need that! SAM

(SAM enters his studio.)

ACT II - SCENE 1 (continued)

(Immediately after in Sam's studio)

(Walking in, SAM picks up his mail, including a small package.)

[Track #21: Dear Sam]
[duet: SUZANNA & SAM]

SAM

More bills . . . great!
What's this? From Suzanna!

(There is a package with a letter, which SAM reads.)
(Lights up on SUZANNA alone in her room at school,
at a desk or in bed writing her letter.)

SUZANNA (& SAM)

DEAR SAM,
I'M SORRY WHAT I SAID THAT DAY.
DEAR SAM,
I DIDN'T MEAN FOR IT TO COME OUT THAT WAY.

I DIDN'T KNOW THAT YOU WERE THERE.
I NEVER MEANT FOR YOU TO HEAR.
DEAR SAM.

I DIDN'T WANT GEORGE TO THINK.
I GAVE YOU THE JOB, BECAUSE OF . . .
YA-KNOW, I SPOKE AND DIDN'T THINK.

YOU'RE STILL MY BEST FRIEND,
AND MY ONLY LOVER.
IT'S YOUR NAME I CALL.
NOT ANOTHER.
I'M SO SORRY THAT I RUINED OUR SUMMER.

(SAM opens small package, and finds brushes)

DEAR SAM,
I'VE BOUGHT YOU THESE FINE BRUSHES.

SAM

//Sable brushes! Cool!//

SUZANNA (& SAM)

I HOPE THAT THEY INSPIRE YOUR TOUCHES.

(SAM strokes the brushes.)

DEAR SAM,
PLEASE DON'T BE ANGRY WITH ME.
DEAR SAM,
PLEASE DON'T GIVE UP ON ME.
. . . ON US.

LOVE, SUZANNA.

(Blackout on SUZANNA.)

(Knock on Sam's door.)

SAM

Come on in, Jack.

(KATE enters. SAM is surprised;)

Kate!

KATE

Wow! I can't believe this was once a warehouse? You've made this place look great!

(looking at paintings . . .)

You're such an amazing artist, Sam. There's such a fire in you.

I really love your work.

SAM

Thanks.

KATE

Jack said you forgot these.

(hands him wrapped postcards; he puts down brushes)

SAM

Oh, right.

KATE

He said you were too distracted by . . . me.

(SAM smiles)

Sam, I know it wasn't a "date". But I really enjoyed . . . well, hanging with you at your opening.

SAM

I liked having you there with me.

And an artist needs a beautiful intelligent woman on his arm.

(KATE smiles)

But . . . all the guys were looking at you and not my paintings.

KATE

That's because you didn't paint . . . me.

(looking at paintings, many of SUZANNA)

Wow so many of . . . her.

SAM

(embarrassed a little)

Yea.

KATE

You've made her prettier in your paintings, than in real life.

(SAM smiles and then sees the backhanded compliment.)

Not that she isn't . . . cute. But you paint her a lot. And she's not even here.

(SAM shrugs)

I'll pose for you.

(taking a sexy pose)
I'd love to see how you would paint me.
(moving closer to him)

SAM

Very tempting.

KATE

(Taking his hand and putting in on her hip.)
The kind you couldn't hang in a show at the church?

(KATE kisses him sensuously on the mouth, hands all over him.
SAM is at first taken aback, but then goes with it.)

I bet she never kissed you like that!

(Embracing, they start to kiss again,
but there is a knock on the door; which startles them. They
separate. SAM goes to the door. An ART DEALER is there.)

SAM

Hi. Do I know you?

ART DEALER

I stopped by your show last month. Very impressive.
I'm an art dealer.

SAM

(surprised and excited)

Really?!

(He looks at KATE who is smiling, excited too.)

Come in. Come in.

KATE

I'll leave you two alone.
I'll see you, later.

(The ART DEALER enters.
KATE winks at SAM and slowly exits.)

ART DEALER

I noticed some of your paintings that would fit two of my client's spaces perfectly;
I hope you still have them.

SAM

Probably. I haven't exactly been doing brisk business selling my artwork.

ART DEALER

It's hard. I know.

(Art dealer looks around)

I also see you've done some nice portraits . . .
You have a lot of potential.

You're very versatile, but all over the place.

SAM

What do you mean?

ART DEALER

I'm not saying to limit your subject matter.
Look at the paintings with this model.

SAM

Suzanna. . .

ART DEALER

These are amazingly inspired. Put that intensity into your landscapes . . . your still-lives.
Find your voice, your passion, and go with it.

SAM

(nodding tentatively)

Okay.

ART DEALER

So she is your passion . . . I can tell.

(SAM smiles; pause; thinking about Suzanna.)

SAM

I'm hoping to go to an art school.

ART DEALER

You really could benefit by that. You have the talent, and with the right teacher, you could be great. But it's important that you go to a good school in a place like New York, a big metropolitan area. You'll see a lot, learn a lot, and be seen.

SAM

Thanks.

ART DEALER

Are your prices still the same?

SAM

Sure.

ART DEALER

Very well. I'll be back in a couple of hours with paperwork and a check.

SAM

Thanks.

(They shake hands and the ART DEALER exits.)

Yes!

(Alone on stage, SAM prepares the paintings.)

[**Track #22:** Farewell, My Paintings]

[solo: SAM]

SAM

“SHE IS YOUR PASSION, PUT IT THERE”, HE SAYS.

BUT THAT IS HARD, WHEN SHE'S NOT NEAR.
(But, wow! I can't wait to tell her!)

(SAM is elated, and he looks over the list.)
(Realizing he is about to part with his paintings, he becomes more subdued.)

FAREWELL MY PAINTINGS.
FAREWELL MY FRIENDS.
FAREWELL THIS SUNRISE.
I REMEMBER WHEN.

FAREWELL LEAVES OF FALL.
FAREWELL FREAK SNOWFALL.
FAREWELL STILL LIFE;
THESE PAINTINGS ARE A DIARY OF MY LIFE.

FAREWELL MY FOREST.
I'LL PAINT YOU AGAIN.
BUT WILL SUZANNA BE BACK AT MY SIDE THEN?

CARAFE OF WINE;
MY TALL STRAIGHT PINE;
MY BILLOWING SMOKESTACK;
MY ABANDONED RAILWAY LINE.

FAREWELL MY PAINTINGS.
FAREWELL MY FRIENDS.
FAREWELL THIS SUNSET.
SUZANNA WAS THERE THEN.

IT'S ALL I EVER WANTED.
WHAT A PROFESSIONAL NEEDS TO DO.
SELL MY ART,
THEN PAINT ANEW.

THEY ARE MY CHILDREN.
THEY ARE MY FRIENDS.
MORE THAN CANVAS,
MORE THAN PAINT,
THEY TRANSCEND!

ON SOME LUCKY PEOPLE'S WALLS.
IN SOME PUBLIC SPACE'S HALLS,
THEY'LL ASCEND!

ACT II - SCENE 1 (continued)

(A few minutes later. KATE is alone.)

[Track #23: If He Paints Me]

[solo: KATE]

[This song is intended to be performed, uptempo]

KATE

AN EXPERT CONFIRMED, WHAT I ALWAYS BELIEVED.
LEARNING ON HIS OWN, WHAT HE HAS ACHIEVED!
SAM CAN REALLY PAINT.

WISH HE'D PAINT ME.
WISH HE'D PAINT ME.
HIS ATTENTION COULD BE TURNED TO ME.
WISH HE'D PAINT ME.
WISH HE'D SEE ME.
WON'T RATION MY AFFECTION; I WON'T FLEE.
COULD BE A NURSE ANYWHERE.
AS SAM PURSUES AN ART CAREER.
NOT LIMIT WHAT HE NEEDS TO GROW.
IN ANY CITY, ANY STATE,
WHERE HE MIGHT NEED BE, TO CREATE.
I COULD WORK WHEREVER HE MUST GO.
WASN'T A "DATE", HE SAID.
BUT WAS IT; IN HIS HEAD?
OR JUST USING ME TO BE THERE ON HIS ARM.
ONLY THERE IN HER STEAD?
NO PLOY TO GET ME IN BED.
(BUT) FELT SO COMFORTABLE THERE ON HIS ARM.
AND NOW THAT KISS,
WAS TRULY BLISS.
SAM RESPONDED, TAKING ME IN HIS ARMS.
IT WAS A KISS,
I WON'T DISMISS.
FELT COMFORTABLE THERE IN HIS ARMS; IN HIS ARMS.

I'LL GIVE ATTENTION HE DESERVES.
POSE FOR HIM TO DRAW MY CURVES.
HELP HIM WITH ANATOMY.
I'LL GIVE AFFECTION HE DESERVES.
MELT AS HIS HANDS CARESS MY CURVES,
AS HE IS AMOROUS **WITH** ME.

HE WILL PAINT ME.
WHEN HE PAINTS ME,
THIS ARTIST'S PASSION WILL BE TURNED FROM HER TO ME.
WHEN HE PAINTS ME.
THEN HE'LL FEEL ME.
I'LL BE SAM'S AND HE'LL BELONG TO ME.

(lights up on SAM in studio)

ACT II - SCENE 2

(A few months later; Autumn)
(Sophomore year; Different dorm room and decor; but the Seagull painting is there.)
(SUZANNA is in their dorm room. The door is open.
SUZANNA is wearing Sam's necklace, as she has, since he gave it to her.)

[Underscoring; Birthday at College]
♫ [“What I Wish For” theme]

(SUZANNA is reading a birthday card from Sam, holds it to her heart. Then gazes out the window in contemplation.)
(Lights are up on SAM in his studio.)

(After a moment, BETH enters.)

SUZANNA

It's resplendent out there. I love when the leaves change.

BETH

Your birthday's at such a beautiful time of the year.
Did you get any cards in the mail?

SUZANNA

One from my parents, and one from Sam.
We would always go for walks in the forest outside of town.
(running her fingers on her necklace)
I wonder what he's doing now.

(After a slight pause. PHIL enters, unobserved, as they are looking out the window.)
(Lights down on SAM's studio.)

PHIL

Am I interrupting?

BETH

I was just going to . . . the laundry.
(BETH grabs some clothes and exits.)

(SUZANNA looks up and down at the card in her hand, and then puts it down on the desk.)
(pause)

PHIL

Happy Birthday, Suzie.

I brought you something.

SUZANNA

Oh. You didn't have to . . .

PHIL

I know I didn't have to, and I know we're not . . . (*going out : subtext*) . . . but I couldn't resist.

(He hands her a box.)

SUZANNA

Thank you.

PHIL

Open it.

(She opens it. It contains a glistening gold, jeweled necklace.)

SUZANNA

Oh my god! Phil! It's beautiful! You really shouldn't have!
I've never had something like this.

(maybe starting to hand it back)

PHIL

Can I see it on you?

SUZANNA

O.K. . . . Let me take this off (first) . . .

♫ [*"Hold Me" theme*]

(SUZANNA turns, and with reluctance, takes off the necklace she had been wearing. She looks at it. She clenches it to her heart, so PHIL can't see, or at least she doesn't think he can, but so we can.)

(SUZANNA turns to PHIL, forced smile.)
(He puts the necklace on her.)

♫ [*"I Know What I Want" theme*]

SUZANNA

. (*doesn't know what to say*)

♫ [*"Hold Me" two chords*]

[Track #24: Joules/Jewels]
[JOE & ensemble?]

(The music starts, played by the science student fraternity band.
Transition from being in the dorm, to the pub.)

(At the pub, the band is performing.)

JOE
(GRAND CANONICAL ENSEMBLE**)

(Through this song, KATE is posing for SAM as he paints; and she begins to seduce him and SAM begins to respond. But SAM sees the painting of SUZANNA, as does KATE, and FANTASY-SUZANNA appears. In a choreographed way, they fight for his attentions. KATE recognizes her, understanding that she is battling Sam's fantasy of Suzanna. FANTASY-SUZANNA wins out and ends up in Sam's arms. KATE is frustrated, recognizing that he is stuck on (real) SUZANNA, as she leaves. FANTASY-SUZANNA now the seductress, becomes Sam's model.)

(Across stage, PHIL and SUZANNA are briefly seen casually dancing together, "going out" for the first time. SUZANNA is not being seduced; just trying to have a fun night out. SUZANNA is "torn" rather than "in the moment" with Phil.)

RAISE THE TEMPERATURE; RAISE THE PRESSURE.
RAISE THE TEMPERATURE; RAISE THE PRESSURE.
IN YOUR ROOM BOUNCING OFF OF THE WALLS,
SHE'S GOT YOU BOUNCING OFF OF THE WALLS.

SHE'S AN IDEAL ONE AND SHE'S SO MUCH FUN.
SHE'S TAKING THERMO, SO SHE'S GOT THE PUN.
SHE'S QUITE A LASS, SHE'S QUITE A SASS,
AND HOW SHE ACTS, YES SHE'S A GAS!

HOW DO YOU GET HER TO BE HOT LIKE YOU?
HOW DO YOU GET HER TO BE HOT FOR YOU?
HOW CAN YOU GET HER TO PUT OUT FOR YOU?

PUT JOULES AROUND HER NECK.
JOULES DANGLING, BETWEEN HER BREASTS.
JOULES; WHEN YOU MEET YOU'LL
FEEL THE HEAT.

JOULES, AROUND HER WRIST.
JOULES, SHE WON'T RESIST.
WITH JOULES YOU CAN'T COMPETE,

TO FEEL THE HEAT.

JEWELS, AROUND YOUR WRIST.
JEWELS, HE CAN'T RESIST.
JOULES WILL GET YOU KISSED,
AND FEEL THE HEAT.

JOULES GLISTENING BETWEEN YOUR BREASTS.
JOULES WILL MAKE HIM OBSESSED,
JOULES UP AGAINST HIM PRESSED.
HE'LL FEEL THE HEAT.

(end scene)

**** Author's notes:**

"Jewels/Joules" is full of references to Thermodynamics. Joules are a measure of heat or energy, very much like calories.

Raising temperature will raise the pressure of a contained gas, as the molecules bounce harder off the walls.

Joules are a measure of heat (energy).

An "ideal gas" is a typical gas which behaves in a simple way.

ACT II - SCENE 3

(Outside, in Suzanna's hometown;
Evening, after Thanksgiving dinner.)
(SUZANNA is dressed in designer clothes and
wearing the necklace that PHIL gave her.
She is wearing high heels.)

(Having arranged to meet after dinner, SUZANNA and SAM
approach each other on the street.)
(Some time during the following dialog, GEORGE walks by,
unobserved by SAM and SUZANNA, but he notices them. This
occurs at a time that does not interfere with the dramatic moment
of the couple.)

[underscoring Thanksgiving Hymn;]

SUZANNA

Hey.

SAM

Hey Suzanna.

(They kiss and embrace, briefly.)

SUZANNA

You look good, Sam.

SAM

And you, as beautiful as ever.

SUZANNA

Thanks.

SAM

I'm stuffed. How was your Thanksgiving dinner?

SUZANNA

Horrible. My parents fighting constantly. You-know I hate to be in the middle of that.
Can't wait to get back to school.

SAM

(Taking her hand in his, going to kiss it.)

Back to school and far from me. It's hard to paint without you here.

SUZANNA

Sam, I miss you too.

SAM

Nice nails.

(Then he looks at her necklace. His face drops.
SUZANNA looks down, sort of covers it, realizes that
she should have worn the one SAM got her.)

I see you have a new necklace.

(SUZANNA doesn't know what to say.)

Looks good on you.
Where did you get it?

SUZANNA

A . . . gift.

(Suzanna looks away evasively.)

SAM

From who?

(silence)

From who?

SUZANNA

A friend from school.

SAM

Oh.

(realizing it is probably a guy)

You're in heels.

SUZANNA

You don't like them?

SAM

You can't walk in them.

SUZANNA

But don't I look good in them?

(showing off, and SAM nods and smiles)

SAM

What do I need to do to compete with all those guys (at college) . . .

SUZANNA

I don't need you to change . . .

(stroking his cheek)

SAM

Then what about "us"?

SUZANNA

I'm here with you now.

SAM

(pause)

So how's school going?

SUZANNA

It's harder than last year. In fact, I need help studying art history.

SAM

Oh, so that's what you want me for.

SUZANNA

Sam, you know . . .

SAM

I was just kidding.

SUZANNA

I thought it would be easier. Spending all that time with you, when you talked about art with such passion. This professor is sooo boring. I can't stay awake when she turns off the lights and shows the slides.

I recognize so many of the paintings; but I have to know the artist's name, the painting's name, ya know, the year and all this other stuff. Help me study. I'll-be-your-best-friend.

SAM

Why don't you bring your textbook over to my place.

[Track #24: Just Walk With Me 1]
[duet: SAM & SUZANNA]

SUZANNA

I don't wanna study tonight.

JUST WALK WITH ME ON THIS COLD AUTUMN NIGHT.

(They begin to walk. SUZANNA in her heels, trips. Her purse falls, her stash falls out, but they don't notice. SAM catches her in his arms. Her arms end up around him to keep from falling. She is looking up into his eyes; He looks down at her and kisses her passionately. She responds, kissing him, and holding him tight. But then she stands up and breaks the moment.)

SUZANNA

Sam.

(putting up her hands, as though to say "take it easy")

SAM

(impassioned)

HOLD ME, JUST HOLD ME!
YOU ONCE TOLD ME,
TO BE WITH YOU IS RIGHT.
WHAT HAPPENED TO THAT NIGHT?

SUZANNA

Sam, I just need a little space right now.

PLEASE JUST WALK WITH ME ON THIS COLD AUTUMN NIGHT.

(Sam bends/kneels down with her to help her collect the contents of her purse, that fell when she tripped.)
(He picks up a small bag with white powder.)

SAM

What's this?! Suzanna?

(SUZANNA puts up her hands.)

SUZANNA

(Caressing his arm.)

I want you to, ya-know, try it with me.

SAM

No, I don't know! I thought you knew ME better!

SUZANNA

I'm sorry Sam.

I've gotten high with Phil, I wanna share it with you. I wanna experience it with you.
(caressing his cheek)

SAM

(taking her hand away)

Phil! Who (the hell) is Phil?! HE bought you that?!

(referring to the necklace;
SUZANNA nods)

SAM

So you're screwing him?!

SUZANNA

No!

SAM

Do I even know you anymore?!

[Track #26: Just Walk With Me 2]
[duet: SAM & SUZANNA]

SUZANNA

Oh Sam.

HOLD ME. SAM HOLD ME!
BUT DO NOT SCOLD ME . . .
PLEASE, LET'S NOT FIGHT.
INSIDE I KNOW YOU'RE RIGHT.

WALK WITH ME.
SAM, TALK WITH ME.

SAM

SUZANNA, I DON'T UNDERSTAND YOU.
(SAM is standoffish.)

SUZANNA

I DON'T MEAN TO CONFUSE YOU;
AND I COULD NOT BEAR TO LOSE YOU.

SAM

I don't know what to say, Suzanna!

SUZANNA

THEN SCOLD ME;
BUT HOLD ME.

(SAM turns away.)

JUST DON'T TURN SO COLD TO ME.
EVERYTHING'S NOT BLACK AND WHITE
DON'T TURN AWAY TONIGHT.
DON'T WALK AWAY TONIGHT.

(SAM stops and faces her.)

PLEASE, WALK WITH ME ON THIS COLD AUTUMN NIGHT.

(She extends her hand to him.)

SAM

(pointing firmly)

Get rid of that!

(SUZANNA throws it into the bushes.)

(She again extends her hand to him.)

SUZANNA

PLEASE, WALK WITH ME ON THIS COLD AUTUMN NIGHT.

(He takes her hand in his.)

(Flashing lights from a police car are seen, and siren in heard.)

(OFFICER is seen approaching across stage. As he comes toward them, they start to walk in the opposite direction. GEORGE seems to be pointing them out to the officer.)

[underscoring: Arrest]

OFFICER

Stop! You two! You're not going anywhere.

(Looks in the bushes, pulls out the bag and assesses its contents.)

Coke?! Whose is it?

(Both gesture as if they have no idea.)

I know it's one of you.

(SAM and SUZANNA look at each other.)

Whose is it!?

(looking at SUZANNA)

SUZANNA

It's . . .

SAM

(interrupting her)

It's mine.

SUZANNA

(whispered so OFFICER can't hear)

Sam!

SAM

(whispered so OFFICER can't hear)

You'll get thrown out of college if you get arrested.

(to OFFICER)

IT'S MINE!

(Suzanna's MOTHER and FATHER, come out of their house.)

OFFICER

Then I'll have to take you in.

(Gives SUZANNA a nasty glance.)

I have no choice, Sam,

SUZANNA

(hands held out to him)

Sam!

GEORGE

It looks like Sam's been dealing drugs to make a living!

MOTHER

(to FATHER)

Now what do you think of YOUR Sam?!

FATHER

I can't believe it! I don't believe it!

(SAM is being handcuffed.)

SUZANNA

(Tries to go to SAM, but MOTHER holds her back.)

Sam!

(GEORGE in Sam's face, as though he is saying "Now I have my revenge!")

SAM

Suzanna!

OFFICER

(Leading him away)

Let's go!

SUZANNA

Sam!

[underscoring music ends]

(SUZANNA and her PARENTS are alone.)

MOTHER

Now you can see Sam for what he is! I've always wanted you to stay away from him.

SUZANNA

Mom!

MOTHER

No more writing to him. And I don't want you to see him again.

(to FATHER)

I can't believe you trusted him.

SUZANNA

You can't tell me what to do!

Dad?

FATHER
He isn't convicted of anything yet.
I just can't believe it.

MOTHER
Well believe it!

SUZANNA
No. The stuff wasn't Sam's.
(silence)
It was mine.

MOTHER
What?!

FATHER
Suze! What are you saying?

SUZANNA
The coke was mine. I brought it home from college.

FATHER
Suzanna!

SUZANNA
I'm sorry!
Sam took the blame for me.
(FATHER looks numb.)

FATHER
Sam . . .

SUZANNA
I need to tell somebody.

FATHER
That would be the right thing, Suze.

MOTHER
Absolutely not!
You want a record?! Get thrown out of school?! I never had a chance to go to college.
Think of your future.

FATHER
How can you . . .

MOTHER
Not a word about this, ever! To anyone!
(stares at FATHER)

Do you understand?!
SUZANNA
Mother!

(end scene)
(lights down on Suzanna's home and lights up on SAM in jail)

ACT II - SCENE 4

(Late that night; The jail in the police station.
SAM sitting in the cell.)

[Track #27: No Girl Is Worth It]
[duet: OFFICER & LAWYER +Sam]

OFFICER

I KNOW YOU NEVER USE IT.
I KNOW YOU DIDN'T DO IT.
YOU'RE AS SQUEAKY CLEAN AS ANYONE CAN BE.

NO GIRL IS WORTH IT.
NO, SHE ISN'T WORTH IT.
WITH THAT YOU MIGHT YET NOT AGREE.
NO GIRL IS PERFECT.
BUT THIS ONE ISN'T WORTH IT.
THERE ARE MANY OTHER FISH IN THE SEA.

(The LAWYER, a public defender, comes in.)

LAWYER

GOOD EVENING, SAM. I'M THE PUBLIC DEFENDER.

SAM

AND I'M THE OFFENDER.

OFFICER

YOU MIGHT HAVE TO FIRST PERSUADE
THIS YOUNG MAN TO ACCEPT YOUR LEGAL AID.

LAWYER

NO GIRL IS WORTH IT.
YOU KNOW SHE ISN'T WORTH SITTING BEHIND LOCK AND KEY.
LET ME BE DIRECT.
SHOW SOME SELF-RESPECT.
OR A SCHOLARSHIP, YOU'LL NEVER SEE.

OFFICER & LAWYER

DON'T TAKE THE FALL.
SHE DOESN'T EVEN CALL.
YOU DON'T WANT TO HANG YOUR PAINTING ON A CELL WALL.
WE BOTH CONCUR.
WE BOTH AGREE.
AND HOPEFULLY SPUR YOU ON TO SEE.

SAM (or LAWYER)

Don't give me that same old song and dance!

OFFICER

I don't know. He's a captive audience!

(Song turns into a dance routine.)

OFFICER & LAWYER

NO GIRL IS WORTH IT.

I SAY, NO GIRL IS WORTH IT.
SHE REALLY HAS YOU PLAYED.
HOW CAN YOU ADMIT,
CRIME YOU DID NOT COMMIT?
THROWING OPPORTUNITY AWAY.

DON'T BE A SAP.
DON'T TAKE THE RAP.
SHE'S PROBABLY ON THE LAP OF ANOTHER CHAP.

NO GIRL IS WORTH IT.
YOU KNOW SHE ISN'T WORTH IT.
WITH THAT BOTH OF US AGREE. / WE AGREE.
NO GIRL IS WORTH IT.
SAM, SHE ISN'T WORTH IT.
THERE ARE MANY OTHER, THERE ARE MANY OTHER,
THERE ARE MANY OTHER FISH IN THE SEA.

(SAM turns away or looks down at the book he is reading, as though ignoring them; and is silent.)

OFFICER

He's young. He's in love.

LAWYER

He has no clue. I'll talk to the judge; see what I can do.

(OFFICER and LAWYER exit.)

(SAM is alone in his cell.)

[**Track #28:** Summoning Suzanna]
[trio: SAM, SUZANNA, FANTASY-SUZANNA]

(Lights also up on SUZANNA, who is alone.)

SUZANNA

PLEASE, SAM, OH PLEASE FORGIVE ME.
PLEASE DON'T CURSE ME TONIGHT.
LOCKED UP IN JAIL, SO LONELY,
WHERE I SHOULD BE BY RIGHT.

WHY CAN'T I FIND THE COURAGE,
TO VISIT YOU, AS YOU SIT IN A CELL FOR ME?

SAM

WHY DON'T YOU COME, SUZANNA.
IS IT I, YOU INDICT?
SUMMONING MY SUZANNA.
TAKE AWAY THIS LONELY FRIGHT.

(FANTASY-SUZANNA appears by Sam's side.)

FANTASY-SUZANNA

I AM YOUR SUZANNA.

I WILL STAY HERE ALL NIGHT, AND FOR ALL TIME.

SAM

ARE YOU AN APPARITION?
ARE YOU JUST FANTASY?

FANTASY-SUZANNA

I AM REAL. I AM REAL.

SUZANNA

GUILTY AND TOO ASHAMED TO SEE YOU.
GUILTY AND TOO AFRAID TO SPEAK.

FANTASY-SUZANNA

I AM NOW BY YOUR SIDE MY LOVE,
I WILL NEVER BE FAR FROM SIGHT.

SAM (& FANTASY-SUZANNA)

I WILL NEVER BETRAY YOUR LOVE.
I WILL FILL YOUR WORLD WITH DELIGHT.

SAM / FANTASY-SUZANNA / SUZANNA

I KNEW YOU'D COME SUZANNA. / I AM YOUR GIRL SUZANNA.
I KNEW YOU'D COME TO ME. / YOUR MIND CREATED ME.
YOU'RE AN ANGEL SUZANNA. / I AM YOUR OWN SUZANNA.
YOU ARE MY FANTASY. / I AM YOUR FANTASY.

I'M STILL YOUR GIRL SUZANNA.
YOU'RE ALWAYS TRUE TO ME.
I AM YOUR ONE SUZANNA.
MORE THAN JUST FANTASY.

FANTASY-SUZANNA

NOT JUST AN APPARITION.
I AM MORE THAN IN YOUR MIND.
I WILL INSPIRE.
IGNITE YOUR FIRE.
I'LL TAKE YOU HIGHER.
DO NOT FEAR. I AM HERE.

(With FANTASY-SUZANNA beside him, SAM falls asleep.)
(SUZANNA is in her room.)

SUZANNA

Sam, Sam, goodnight my dear Sam.

(In jail, SAM is sound asleep.)

LAWYER

Apparently you didn't read him his rights, when he "confessed".

OFFICER

(sarcastically)

I'm sorry.

I suppose we have to let him go.

(SAM is released.)

ACT II - SCENE 5

(SAM in his studio with FANTASY-SUZANNA. He is frenzied, impassioned, and painting roses. His painting on a black background morphs them into flames.)

[**Track #29**: The Night Is Burning]
[duet: SAM & FANTASY-SUZANNA +ensemble?]

SAM W/ FANTASY-SUZANNA

THE NIGHT IS BURNING.
MY FIRE RETURNING.
TO PAINT HER
THIS PAINTER
FANS THE FLAME THAT MAKES ME WHOLE.

CONFLAGRATION!
TRANSFIGURATION.
MY PAINTING,
IS KINDLING,
FOR THE FIRE OF MY SOUL.

FLAMES DANCE HIGH INTO THE NIGHT,
SPARKS FLY, IN UNHOLY RITE.
BRUSHSTROKES NOW IGNITE.
A PORTRAIT OF MY HEART I PAINT TONIGHT!

A DEMON IN MY PATH.
AWAKENS PROFANE WRATH.
I'LL TAKE HER.
I'LL WAKE HER.
I'LL WAKE THE PASSION IN HER SOUL.

FLAMES DANCE HIGH INTO THE NIGHT,
SPARKS FLY IN UNHOLY RITE.
MY BRUSHSTROKES NOW UNITE.
A PORTRAIT OF HER SOUL, I PAINT;
WITH MINE, MADE WHOLE, I PAINT;
WITHOUT RESTRAINT TONIGHT!

(It is now late winter. As dawn starts to break, SAM grabs the roses, and leaves, heading impulsively to the bus station to go to SUZANNA.)

(SAM is frustrated, somewhat angry, and determined. He comes to see SUZANNA unannounced. Holding flowers, he ends up just outside Suzanna and Beth's room.)
(SAM enters holding roses.)

BETH

Sam!

Did Suzie know you were coming?

SAM

No.

BETH

She went to State North for the weekend . . . for the hockey game , . . and the keggers.
I'm sorry, Sam.

SAM

Not your fault.
That guy, Phil, go with her?

BETH

No, he's at the airport flying his plane. But . . .

SAM

Flying. I don't even have a car. I can't compete with that!
Do I need to be more like Phil?!

BETH

God no, Sam! You don't need to be more . . anything.

SAM

So, what should I do with these?

(holding the flowers)

BETH

You can. . . *like* give them to me?
I'll put them in water.

(gets vase)

They'll still be fresh when Suzie comes back tomorrow night.

SAM

Well I guess I'm not waiting around for two days, so I should just head out

BETH

Hey while you're here you should stay a while. Talk.
Want *like* a Tab or a Sprite?

SAM

Nah. I'm okay.

(looks at a photo)

It's a great picture of you
Who is this, with you? Your boyfriend?

BETH

Some jerk, I met last summer.

(clearly that boy is not treating her well)

SAM

So how's Suzanna doing this semester. Don't hear from her so much, lately.

BETH

Okay, I suppose.

Let's not talk about Suzie. I want to know more about you.

(Blackout)

ACT II - SCENE 6

(About a week later; Late February)
(SUZANNA and Beth's dorm room.
Rose is still there.)

[**Song #27a:** underscoring - "What I Wish For" theme]

SUZANNA

George. Ha! A small town banker.
Now, Phil, on the other hand . . .

BETH

What's going on with you and Sam?

(SUZANNA shrugs)

[**Track #30:** A Love Like That]
[solo: BETH]

(Lights up on SAM in his studio. FANTASY-SUZANNA is present, and it must be clear that she represents Suzanna and is not a threat to her.)
(SUZANNA smiles as BETH sings this.)

BETH

IF I EVER FOUND A LOVE LIKE THAT;
A GUY LIKE THAT;
A FRIEND LIKE THAT.
IF I EVER FOUND A LOVE LIKE THAT,
I'D NEVER TURN AWAY.

IF I EVER HAD A LOVE LIKE THAT;
A GUY LIKE THAT;
A FRIEND LIKE THAT.
IF I EVER HAD A LOVE LIKE THAT,
I'D BE IN HIS ARMS TO STAY.

OH HOW I WISH THAT I COULD HAVE SOMEONE WHO FEELS THAT WAY.
AS CUTE AS HE,
TRUE AS CAN BE,
AND ALWAYS STANDS BY ME.

I WOULD NEVER SPURN A LOVE LIKE THAT;
A GUY LIKE THAT;
HIS LOVE LIKE THAT.
DON'T CARE IF HE HAS A MANSION OR A LITTLE FLAT,
I'D LET HIM CARRY ME AWAY; CARRY ME AWAY.

(Lights on SAM fade out.)

(SUZANNA is in thought, smiling.
But then she breaks the moment.)

SUZANNA

It's not that simple.

BETH

What does that mean?

SUZANNA

. . . .

(SUZANNA looks like she is trying to say something, but doesn't
have the words, and is frustrated.)
(PHIL enters.)

PHIL

Am I interrupting?

SUZANNA

No, Not at all!

PHIL

I have a chance for a paid internship in Chicago this summer.

SUZANNA

Chicago? Not New York?

PHIL

My dad doesn't think I should just work for his firm.
But he knows people in Chicago. Maybe you can get an internship there too.

SUZANNA

You think I could?!

PHIL

You have the grades and he has connections.
And it would certainly beat hanging around campus or going back to Westburgh.

SUZANNA

Hey, only I can put down my hometown.

PHIL

It would also be nice to see you during the summer, Suzie.
(taking her hand)

SUZANNA

Same here.

PHIL

Need to finish studying and get some sleep.

(PHIL exits.)

(SUZANNA and BETH are getting ready for bed.)

[Track #31: I Know What I Want]
[solo: SUZANNA]

SUZANNA

I KNOW WHAT I WANT.
PHIL WANTS IT TOO.
HE HAS ITS TASTE IN HIS MOUTH.
I'VE TASTED IT TOO.

I KNOW WHAT I WANT.
IT'S NOT A SMALL TOWN.
NOT A SMALL CORNER BAR, IN JEANS.
BUT A BALLROOM, IN GOWN.

(BETH is getting really frustrated with her.)

I WANT DESIGNER CLOTHES,
NAMES THAT PEOPLE KNOW.
I WANT THE REAL THING.
I DON'T WANT FAUX.

I WANT THE DAY LIT NIGHTS.
I WANT THE HEIGHTS.
I WANT THE CITY TOWERS.
WANT THE CITY LIGHTS.

I WANT IT ALL.
DON'T WANT IT SMALL.
MUST KEEP MY FOCUS.
DON'T WANT TO STALL.

WEALTH, POWER, PROSPERITY,
WILL COME TO ME.
I WILL JOIN SOCIETY;
AND I WILL HAVE MY WAY.
AND AT THE END OF THE DAY,
A NICE BIG PIECE; A BIGGER PIECE; THE BIGGEST PIECE,
FOR ME!

BETH

Do you really mean that Suzie?!

SUZANNA

Well, I do want nice things. Why should other people have them and not me?

BETH

But (*like*) what about Sam?

SUZANNA

Sam.

(softly, maybe clutching her pillow.)

Sam.

(Lights down as they go to sleep.)

ACT II - SCENE 7

(A short time later in Sam's studio.)

(SAM is working on application materials for art programs.)
(JACK knocks; with distinctive knock.)

SAM

Come in, Jack.

JACK

How's it going?

(looks at the papers)

SAM

Painting? Amazing!

(holding the papers)

This stuff? Stressful.

Still have to write essays. How I feel about art; Why I want to be an artist.

Dunno why; just do. I can't write this stuff.

(picks up a brush momentarily)

I express myself in paint, not words.

JACK

What about all your letters to Suzanna?

SAM

Hmmm.

I just want to do a little more work before I submit my portfolio.

I wonder what Suzanna would think of this one.

(pointing to a painting)

JACK

You know she's seeing other guys at college. Right?!

SAM

Yup.

JACK

She's been gone almost two years.

SAM

So college is almost half finished.

I can wait such a **relatively short time**, for a lifetime with her.

[Track #32: Unimaginable]

[solo: SAM]

SAM

(The following song is sung triumphantly.)

DON'T NEED TO RUSH HER.

DON'T NEED TO PUSH HER.

I HAVE ALL THE TIME IN THE WORLD TO WIN HER BACK.
BACK TO ME.
BACK TO STAY.
COLLEGE GIRLS ARE NOT THE KIND TO SETTLE RIGHT AWAY.

DON'T NEED TO RUSH HER.
DON'T NEED TO CRUSH HER.
I'LL GIVE HER ALL THE SPACE AND ALL THE TIME
SHE NEEDS TO FIND HER WAY;
AND ALL THE REASON TO FIND HER WAY, BACK TO ME.

I'LL BE FLYING ABOVE THE FRAY.
CREATING **WORKS FOR WHICH** HER FANCY FRIENDS WOULD VIE TO PAY;
AT MY OPENINGS, SIPPING ON THEIR CABERNET;
SHE'D PROUDLY INTRODUCE HERSELF AS MY FIANCÉE.

JACK

But imagine she doesn't, then what?

SAM

I CAN'T IMAGINE NOT BEING WITH HER ALL MY LIFE.

(FANTASY-SUZANNA appears; JACK doesn't see her.)
(SAM prepares to paint.)

I CAN IMAGINE SUZANNA BY MY SIDE.
I CAN IMAGINE SUZANNA, MY BRIDE.
I CAN IMAGINE SUZANNA AS MY WIFE.

I PAINT FROM MY IMAGINATION.
THE REAL AND IDEAL.
BUT SPENDING MY LIFE WITHOUT SUZANNA IS UNIMAGINABLE.

(JACK looks up and sees FANTASY-SUZANNA. He stares at her, as though he sees an apparition or ghost; walks around, circles but does not approach her.)
(SAM is painting, very inspired.)

[Track #33: Painting His Fantasy]
[solo: FANTASY-SUZANNA w/ensemble]

JACK

Sam . . . She's not Suzanna! . . . Who is she?

FANTASY-SUZANNA

You know who I am, Jack.

JACK

She's not Suzanna. She's not even real.

FANTASY-SUZANNA

(She looks over at his paintings.)

WHILE I AM JUST FANTASY,
AND I AM ONLY HIS IDEAL.

THE CANVAS IS CORPOREAL,
AND HIS BRUSH STROKES ARE REAL.

I MAY BE JUST A FANTASY.
BUT HIS ARTWORK IS REAL.
HIS DREAMS AND HOPES DEPEND ON ME.
AS HIS PAINTINGS REVEAL.

(with ENSEMBLE singing backup)

PAINTING YOUR FANTASY.
TURNING IT REAL.
PAINFUL ASPECTS OF REALITY.
YOUR BRUSH STROKES DEFTLY CONCEAL.

I MAY BE AN ILLUSION.
BUT ONE WHO MAKES HIS ART TRULY INSPIRED.
CALLING ME SUZANNA IS DELUSION.
BUT I AM THE ONE DESIRED.
I AM THE ONE DESIRED. I AM THE ONE DESIRED.

(The band is performing at the pub.
SUZANNA and PHIL are seen drinking,
maybe staggering across stage, at the beginning
of the song.)

[Track #34: Gravity]
[solo: JOE w/ensemble]

JOE

IT'S PULLING ME FROM THE INSIDE.
CALLING ME TO A DOWNWARDS SLIDE.
FINDING ME ANYWHERE I HIDE.
GRAVITY IS PULLING ME DOWN, DOWN!
GRAVITY IS PULLING ME DOWN, DOWN!

ACTING ON EVERY MOLECULE.
GRAVITY IS PULLING ME DOWN.

YOU CAN'T FIGHT IT.
YOU CAN'T RIGHT IT.
SO JUST INVITE IT.
THAT GRAVITY PULLING YOU DOWN.
GRAVITY IS PULLING YOU DOWN!

YOU DON'T NEED NEWTON TO KNOW,
THAT GRAVITY IS PULLING YOU DOWN.

GRAVITY IS PULLING YOU DOWN!
GRAVITY IS PULLING YOU DOWN!

** Author's notes:

"Gravity" has references to the theory of gravitation.

Everyone knows about Newton.

The "Grand Unified theory" is a theory which will explain gravitation and electromagnetism in a single theory. There still is no generally accepted theory of such kind.

ACT II - SCENE 7 (continued)

(Same night; In Suzanna's dorm room;
SUZANNA and PHIL are asleep.
PHIL is disheveled. Lights are out.
BETH returns to the dorm room and unlocks
door.)

(BETH opens the door and turns on the lights, awaking them.)

Aahem!

BETH

Hi, Beth.

PHIL

(SUZANNA realizes what she has just done. PHIL leaves
awkwardly, either still drunk or with serious headache.)

(*Like*) what was that?

BETH

What do you think?!

SUZANNA

Sorry, Suzie. I didn't know.

BETH

Neither did I.

SUZANNA

♫ [Underscoring; "Seagull" theme]♫

(BETH looks at the Seagull painting; and SUZANNA
sees that.)

Don't do that to me!

SUZANNA

What?

BETH

♫ [underscoring: "A Love Like That" theme]♫

You know.

SUZANNA

(turns over, clutching her pillow.)

Sam. . . . (*softly*) Sam.

BETH

Sam. . .

ACT II - SCENE 7 (continued)

(Outside, on campus. PHIL is alone.)

[Track #35: Your Eyes Light Up]
[solo: PHIL]

PHIL

I HAVE FUN WITH HER.
I'M HOT FOR HER.
FELT THIS WAY WITH OTHER GIRLS BEFORE.
BUT WITH SUZANNA, THERE'S SOMETHING ELSE.
I FEEL THERE'S SO MUCH MORE.

I'M SURE, BUT INSECURE,
CAUGHT UP IN HER ALLURE.
IS THIS WHAT IT'S LIKE TO BE IN LOVE?
IS THIS HOW YOU FEEL WHEN YOU'RE IN LOVE?

YOUR EYES LIGHT UP WHEN YOU TALK OF HIM.
I SEE THE WAY YOU TAKE SUCH PRIDE IN HIM.
AND YOUR EYES LIGHT UP WHEN YOU HEAR FROM HIM.
YET YOU DON'T LEAVE ME TO BE THERE WITH HIM.

YOUR EYES LIGHT UP WHEN YOU SPEAK OF HIM.
YOU SPEND TIME WITH ME AND NOT WITH HIM.
BUT WILL YOU EVER TALK OF ME, THE WAY YOU DO OF HIM?

I DON'T KNOW WHAT YOU FEEL INSIDE.
BUT I HOPE THERE'S ROOM FOR ME INSIDE.
AND TO STAY WITH ME IS WHAT YOU'LL DECIDE.
MY JEALOUSY, I DARE NOT CONFIDE.

WILL YOUR EYES LIGHT UP WHEN YOU TALK OF ME?
WILL YOU FIND ROOM IN YOUR HEART FOR ME?
LIKE YOUR EYES LIGHT UP WHEN YOU TALK OF HIM.
YOU'RE WITH ME HERE, AND NOT WITH HIM.
BUT WHEN YOU'RE WITH ME, IS YOUR HEART WITH HIM?
WILL YOU LEAVE ME TO BE THERE WITH HIM?

I KNOW THAT YOU'RE HERE WITH ME AND HATE WHEN WE'RE APART.
BUT I'D BE GRATEFUL FOR JUST A SMALL PIECE OF YOUR HEART.

[Track #36: Higher]
[ENSEMBLE vocals]

(Sam's studio.)

**(In Sam's studio.
Sam is painting, intense and highly inspired
and excited, with Fantasy-Suzanna present.
The Art Dealer comes and looks at his work
and nods or gestures his approval at Sam's
artistic development. Maybe shakes his
hand.)**

You really got it now. (subtext)

DEALER

ACT II - SCENE 8

(A few weeks later in Suzanna and Beth's dorm room.) (*At least 6 weeks from end of Scene 7.*)

[Underscoring – “Love Like That” theme]

BETH

How's Sam doing with his applications?

SUZANNA

(blankly)

I think he sent them in.

BETH

(with interest and anticipation)

Heard anything?

SUZANNA

Not yet, I don't think.

(pause)

Beth, I've got to tell you something.

BETH

What's wrong?

SUZANNA

My parents might be splitting up. I feel sick over it.

BETH

Bummer. Did you know it was coming?
You talked about them arguing a lot.

SUZANNA

I guess I did.

BETH

Not that my parents don't *like* argue, but . . .

SUZANNA

But not about really important things.

(pause)

BETH

You don't look so good, Suzie.
Are you okay?

SUZANNA

I don't feel well, Beth. I really don't feel well!

(She runs out of the room, crying.)

[Track #37: My Choice – Soliloquy]
[solo: SUZANNA]

BETH

Suzie?!

(Alone, outside on campus at night.)

SUZANNA

WHAT WILL I CHOOSE?
WHO WILL I CHOOSE?
HOW DO I CHOOSE?
ONE WILL WIN AND ONE WILL LOSE.
BUT MORE THAN THEM, I WILL LOSE.
ANY WAY I LOOK AT IT, I WILL LOSE.

WHAT WOULD MY MOTHER SAY?
I KNOW WHAT MY MOTHER WOULD SAY.
BUT IT'S MY CHOICE.
MOTHER, IT'S MY CHOICE.
NOT YOURS. NOT YOURS!

WHAT WOULD HE SAY?
WHAT WOULD HE SAY?

BUT I KNOW WHAT I WANT.
YES I HAVE A CHOICE.
BUT T'WILL CERTAINLY HAUNT,
WHEN I THINK OF HIS VOICE.

I CAN'T WIN, WHY MUST I CHOOSE?
AND EITHER WAY I WILL LOSE.
OH GOD, WHAT I WILL LOSE!

WITH EVERY DECISION, FUTURE CHOICES NARROW.
SOMETIMES CHOICES ARE MADE BY WHAT YOU'VE DONE,
NOT WHAT YOU WANT.
WE DON'T ALWAYS REALIZE THE CHOICE WE ARE MAKING,
(THE) BONDS WE ARE BREAKING,
AND WHAT WE ARE FORSAKING.
NOW AS MY PATH IS SET.
I HOPE FOR NO REGRET.

WHAT IS MY CHOICE?
IT IS MY CHOICE.
I HAVE A CHOICE.

I HAVE NO CHOICE!

(end scene)

ACT II - SCENE 9

(Sam's studio. FANTASY-SUZANNA is there.
SAM walks in opening mail.)

SAM

(reading the return address)

New York Academy for Fine Arts.

(opens it slowly, takes a deep breath)

Full scholarship!

[**Track #38:** True Art - Reprise]
[solo: SAM w/ensemble?]
[maybe with offstage vocals here?]

SAM

I'VE A NEED TO PAINT,
IT'S MY PASSION, MY PROCLIVITY.
WORK OF THE MASTERS, AND YOU SUZANNA INSPIRE ME.
FROM THIS I'LL NOT BE LURED.
AND I WILL KEEP IT PURE.
TRUE ART ENDURES.
TRUE ART ENDURES.

(SAM grabs a bag and starts to leave.)

FANTASY-SUZANNA

Where are you going, Sam?

SAM

To tell Suzanna.

FANTASY-SUZANNA

Am I not enough?

(as SAM leaves . . .)

Don't go.

(SAM has already left and doesn't hear . . .)

She is not me!

(lights up in dorm)

ACT II - SCENE 9 (continued)

(Late that evening; Beth and Suzanna's dorm.
BETH is there.)

(SAM enters, determined and excited.)

SAM

Beth . . .

BETH

Sam!

(excited to see him, smile comes to her face, but
nervously uncomfortable)

What are you doing here? How did you . . .

SAM

(holding up his acceptance letter)

I need to see Suzanna.

BETH

What . . . Why?

SAM

I've been accepted; a full scholarship!

BETH

That's wonderful!

SAM

I've got to tell her in person. I hope she can join me in New York, at least for the
summer.

BETH

Sam, she's on her way to see you.

(takes his hand in hers)

SAM

Why? Is everything

(JOE enters, in a hurry and concerned, interrupting her.)

JOE

Suzie is freaking out; they went to a party; and now they're headin to the airport, and I'm
not sure about Phil's state . . .

BETH

(letting go of his hand)

No!

SAM

What's going on?

BETH

I don't know. She was adamant about flying to Westburg.

JOE

He can't just . . . that plane he flies needed to be serviced. I'm not sure it's safe.

BETH

Can you call the tower?

JOE

It's closed at night. We need to get to the airport.

BETH

Come, we'll take my car!

(BETH takes SAM by the hand, as they rush out.)

["Flying" and "Gravity" themes]

ACT II - SCENE 10

(Hospital room. SUZANNA is in the bed,
mostly under sheet and blanket. She is sedated
and delirious.)

(NURSE and DOCTOR present.)

[Track #39: Hospital Scene – Part 1]

[duet: SUZANNA & SAM]

NURSE

Kids, they think they're indestructible.

DOCTOR

Unbelievable!

SUZANNA

(deliriously)

MOTHER . . . LET ME SEE SAM.

SAM . . . SAM
BRING SAM TO ME.

DOCTOR

Who's Sam?

NURSE

Isn't it Philip?

(DOCTOR leaves)

SUZANNA

(delirious; MOTHER is not present.)

WHY MOTHER?
WHY DID HE DISAPPEAR
WHERE IS MY SAM?
PLEASE BRING HIM HERE.

NURSE

Suzanna, you need to rest.

(NURSE leaves)

SUZANNA

YOU WOULD HAVE BEEN SO IMPRESSED.

I DID IT FOR YOU.
CAN'T YOU SEE?
AREN'T YOU PROUD OF ME?

Sam. . .

(SAM enters)

Sam? Sam?

SAM

WHY?! WHY?!
MY SUZANNA!

(SAM goes right to her side.)

SUZANNA

SAM, YOU'RE HERE! I KNEW THAT YOU'D COME.

SAM

WHAT WERE YOU THINKING, SUZANNA?!

SUZANNA

LIKE ICHARUS, I TRIED TO FLY TOO CLOSE TO THE SUN.
ONCE MORE TELL ME THAT YOU LOVE ME.
ONCE MORE, SO I KNOW IT'S STILL TRUE.

SAM

DON'T LEAVE ME; NOT SO SOON.
I HAVE A LIFETIME I NEED TO SHARE WITH YOU.

SAM & SUZANNA

ONCE MORE, TELL ME THAT YOU LOVE ME.
ONCE MORE, I'LL TELL YOU, "I LOVE YOU".

SUZANNA

MY ONE WISH WAS TO SPEND MY YEARS WITH YOU.
NOT TO END THEM.

SAM

OUR DAYS WERE ALL TOO FEW.

SUZANNA

CHASING AFTER WHAT I WAS TOLD TO REACH FOR,
COST ME MY CHILDHOOD DREAM,
A LIFE WITH YOU, WHOM I ADORE.

SAM

PLEASE DON'T LEAVE ME.

SUZANNA

MAYBE SOON THEY'LL MAKE ME AN ANGEL.
CALL MY NAME; I'LL BE WHERE YOU CAN FIND ME.
ALL YOU'LL HAVE TO DO IS THIS:
HAVE MY NAME ON YOUR LIPS
AND KEEP ME ON YOUR MIND.

SAM & SUZANNA

ONCE MORE TELL ME THAT YOU LOVE ME.
ONCE MORE.

SUZANNA

BEFORE I'M FORCED TO GO.

SAM

WHY?! WHY?! SUZANNA.

SUZANNA

THE WINDS OF FATE WILL NEVER LET US KNOW.
(short of breath and shivering)

SUZANNA

I'm cold. Sam, I'm cold.

(SAM puts another blanket on her, and holds her.)

I'm tired. I'm tired.

SUZANNA

I MAY BE CLOSING MY EYES FOR THE LAST TIME OF MY LIFE.

SAM

I'M HERE AT YOUR SIDE.

SUZANNA

I DON'T KNOW WHERE I AM HEADING NOW.
BUT YOU'LL REMAIN WITH ME INSIDE.

SAM

DON'T GO.

SUZANNA

I'M SORRY THAT I'VE HURT YOU.

SAM

YOU ARE NOT TO BLAME.

SUZANNA

I AM SUMMONED; I DON'T MEAN TO DESERT YOU.
I LOVE YOU, SAM.
PLEASE DON'T FORGET MY NAME.

(eyes close; loses consciousness)

[Track #40: Musical Score; Hospital Scene – Part 2]

SAM

SUZANNA!

Someone, help!

(SAM presses emergency call button.)
(DOCTOR comes in.)

Do something!

DOCTOR

It's OK. She's resting.

SAM

She's dying!

DOCTOR

She's delirious. In shock.

A rough landing. **Wasn't strapped in.** But she'll be OK.

SAM

I don't understand . . .

(DOCTOR listens with his stethoscope.)

DOCTOR

Her heartbeat is strong.

(SAM is ecstatic.)

(SUZANNA is stirring.)

(SAM is now at the side of her bed, by her left hand.)

SAM

Suzanna. You'll be okay. We'll be okay.

(MOTHER and FATHER enter. Sam doesn't notice.)

MOTHER

(whispered; Sam doesn't hear.)

What's HE doing here?

(Father gestures to his wife to be quiet.)

SAM

I got accepted, full scholarship, in New York. Come with me.

(Suzanna hears this and smiles, but is still in a daze and does not yet speak.)

(SAM takes out her hand to hold it, which reveals a big diamond engagement ring.)

SAM

What's this? A ring? A diamond ring?!

(SAM holds her hand, the one with the ring. Gently shakes her, though not violently, to rouse her.)

What's going on, Suzanna?! What's going on?!

DOCTOR

Careful!

MOTHER

I don't think you should be here, Sam.

FATHER

(to MOTHER)

He doesn't know, does he?

SAM

Know what!?

(silence)

(SAM looks around; and at SUZANNA, who is stirring. Everyone is looking at him.

Doctor places his probe lower.)

MOTHER

Suzanna and Phil are engaged to be married.

SAM

Married?!

FATHER

I'm sorry Sam. **Suzanna was going to . . .**

SUZANNA

(drowsy, stirring)

Oh, god!

DOCTOR

Suzanna, you and your baby are going to be okay.

SUZANNA

Baby

(bringing SUZANNA back to reality and now lucid.)

SAM

What baby?!

FATHER

Suzanna is pregnant.

(silence)

MOTHER

(to SAM)

SUZANNA

Sam, don't leave! Mother, please don't make him leave!

(to SAM)

Please don't be angry with me.

SAM

(sarcastically and without hesitation)

Angry?! Why would I be angry?!

SUZANNA

Oh, Sam, I'm sorry, I wish you didn't find out like this.

I was going to talk to you. How could I not.

SAM

You plan everything. How?!

Getting married; You don't have to . . .

SUZANNA

I know I don't have to.
Sam, I want to.
This just made it happen sooner.

SAM

Are you happy? Is this what you always wanted?

SUZANNA

Not always Sam; but now, yes.
It is what I want now.

SAM

And school? Your big dreams for yourself.
(MOTHER reacts, as this is a big deal for her.)

SUZANNA

I'll go back to school eventually.

SAM

I'm sure you will. You'll have everything you ever wanted . . .

♩ [“What I Wish For” theme]

SUZANNA

Everything . . . except for one.
(looking at SAM)

♩ [“Hold Me” theme]

SAM

Well, with Phil, you'll be rich.

SUZANNA

Sam. It's not about that.

SAM

Do you love him?

♩ [“I Know What I Want” theme]

SUZANNA

I like being with him, Sam.
We have a lot in common. Partners. I belong with him.
It's not about . . .

SAM

Do you love him?!

FATHER

That's enough, Sam.

SUZANNA

Yes . . . Of course I do.

SAM

And me?

(SAM turns away from her.)

♫ [“Hold Me” theme]

SUZANNA

(Please) . . . Sam, don’t turn away from me.

Tell me I won’t lose you!

(silence)

Say something!

(silence)

I can’t fall asleep without your name on my lips.

Old habits are hard to break. You’re a part of me.

♫ [“Your Name On My Lips” theme]

SAM

But you chose Phil. You’ll fall asleep thinking about your baby.

You’ll fall asleep with Phil. You don’t need me.

SUZANNA

(reaching out towards SAM)

Sam . . . Sam, please don’t hate me.

SAM

How could I ever hate you? I’ve loved you more than anyone ever could.

SUZANNA

Do you think I don’t know that?

(PHIL walks in.)

♫ [“Sam is There” theme]

PHIL

What’s going on here?

(he notices SAM)

Oh, it’s you.

SAM

(to PHIL)

Don’t you ever . . . risk her life like that again!

(more calmly)

Take good care of her.

MOTHER

I think it’s time for you to go, Sam.

SAM

(to FATHER)

Please take care of her, of both of them.

(to SUZANNA)

I always thought we'd end up together.

(turns to leave)

♫ [“Hold Me” theme]

SUZANNA

Sam! *(reaching out as though saying “Don’t go.”)*

FATHER

. . . . *(looks at SAM lovingly, but can’t say what he wants to say “Don’t be a stranger”)*

♫ [“Father’s Eyes” theme]

SAM

I’d have gladly had you as a father;

(FATHER embraces SAM, holding him long and tight.)

{This embrace mirrors the embrace at the beginning and provides “bookends” to the work}

(SAM starts to exit.)

♫ [“Hold Me” theme]

SUZANNA

Sam, I lo. . .

(SAM doesn’t, or chooses not to hear this, as he exits.)

MOTHER

(interrupting SUZANNA)

Don’t say it. You have a family now.

♫ [“Your Eyes Light Up” theme]

PHIL

I love you Suzie.

SUZANNA

I know.

(end scene)

ACT II - SCENE 11

(A short while later; Sam's studio,
set just like in the opening scene.
Suzanna's portrait is on the wall or easel.
SAM is depressed.
(SAM may be inebriated, holding a bottle of
vodka.)

[Track #40: Finale]
[SAM & FANTASY-SUZANNA]

SAM

I PAINT.
THAT'S WHAT I DO.
I'M AN ARTIST.
NOW I KNOW, THAT'S WHAT I AM.
MY BRUSH IS AN EXTENSION OF MY HAND!

BUT NOW I CAN'T DREAM.
I CAN'T PACK.
I CAN'T MOVE.
I CAN'T SEE THE FUTURE ANY MORE.
THOUGH OPPORTUNITY IS RIGHT PAST THAT DOOR.

(FANTASY-SUZANNA appears.)

YOU ARE NOT AN ANGEL.
YOU ARE THE GIRL FROM MY MIND.
HOW CAN YOU STILL APPEAR,
NOW THAT FOR ME, SHE IS GONE?
HOW CAN YOU PERSEVERE,
WHEN THE SOURCE OF MY HOPES, MY DREAMS IS GONE?

(FANTASY-SUZANNA takes the bottle away from SAM; and
through this next stanza he sobers up.)

FANTASY-SUZANNA
TAKE YOUR BRUSHES AND PACK YOUR BAGS.
GO TO NEW YORK. YOU HAVE A LIFE AHEAD.
WHILE, FOR YOU, SUZANNA IS DEAD,
I AM NOT THAT GIRL.
I HAVE NOT FLED.
I AM THE DREAMS IN YOUR HEAD,
THE DREAMS IN YOUR HEART,
THE FANTASY IN YOUR SOUL.
I AM WHAT YOU NOW SEARCH FOR.
I AM WHAT WILL MAKE YOU WHOLE.

THE DREAMS THAT CAN BE REAL.
THE DREAMS YOU STILL CAN FEEL.
THE WOMAN YOU'VE BEEN PAINTING IS STILL THERE FOR YOU.
SHE'LL ALWAYS BE TRUE.

(SAM is puzzled.)

AS A CHILD I WAS SUZANNA.
I AM NOT SUZANNA NOW.
THOUGH SUZANNA WAS WHAT YOU CALLED ME,
I DO NOT ANSWER TO THAT NAME.
SEARCH AND ONE DAY YOU'LL FIND ME.
AND FIND THE LOVE OF WHICH YOU DREAMED.
FORGET THE NAME OF SUZANNA.
IT WILL ONLY CAUSE YOU PAIN.

(SAM is now fully sober.)

I WILL BE WAITING FOR YOU.
BUT NOW I SHALL DISAPPEAR.
SEEK AND ONE DAY YOU'LL FIND ME,
IN SOMEONE REAL, OUT THERE!
(FANTASY-SUZANNA vanishes)

SAM

I DON'T NEED A FIX, TO CREATE A SPARK INSIDE OF ME.
IT COMES FROM . . . WITHIN . . .

(SAM takes his portrait of the young SUZANNA in his hands,
preparing to take it with him.)

SHOULD I KEEP HER IN MY THOUGHTS FOREVER?

An angel?

I'VE GIVEN YOU ALL THE LOVE THAT I COULD GIVE.

No! A ghost!

(SAM puts the painting down, leaving it behind.)

GOODBYE SUZANNA.
I HAVE MY LIFE TO LIVE!

(He walks out the door, with his backpack.)

CURTAIN

[Curtain call music: "Magnetic Moment"]