

# *A Good Day*

*Music, memory, an old flame, and Alzheimer's*

a new musical  
by  
**Eric B. Sirota**

music, book and lyrics by

**Eric B. Sirota**

(Where the lyrics in the script and the demos differ, it is the written ones in the script which are the most current.)

**Demos of the songs can be found here:**

<https://www.dropbox.com/sh/hhx7leil51fx5ur/AADGJ3dLoG086WOuUOyt8dgHa?dl=0>

**Version 8.1**

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**Cast of Characters**  
**(ages are those of the characters, not the actors)**

3 women; 3 men (+ 2 optional dancers)

2 actors double David/Michael\* Margaret/Anne\*

Sam: Age 74; Artist; Recent widower with grown son and daughter  
(Baritone)

Suzanna: Age 72; Lives in Alzheimer's section of nursing home.  
(Mezzo)

Sophie: Age 53; Suzanna and Phil's daughter; married with grown children;  
accountant; somewhat estranged from her husband.  
(Soprano)

David: Age 45; Suzanna and Phil's son. Married with children. Lives locally.  
(Tenor)

Paul: Age 55; Sophie's husband. Lives out of town. Actuary who recently started  
playing in a band.  
(Tenor)

Margaret: Takes care of Alzheimer's patients including Suzanna at the nursing home.  
(Mezzo)

Anne:\* Age 40; Sam's daughter (married with children)  
(Mezzo)

Michael:\* Age 38; Sam's son (married with a child); lives out of town; voice only  
(Tenor)

+optional Young Sam - Age 20: (dancer)

+optional Young Suzanna - Age 18: (dancer)

**Setting:** Suburbs near New York (or other large city); current day  
 Can be performed with a unit set.

## ***A Good Day***

***Music, memory, an old flame and Alzheimer's - You just hope for a good day***

### **100 word synopsis**

A widowed artist is thrust back into the life of his childhood girlfriend, his first love, his muse, a cellist who spurned him over 50 years ago, and who now suffers from Alzheimer's. Her children would do anything to hear their mother speak their names.

While there is as yet, no cure, we hope for more good days than bad. And through the action which follows the discovery of a long-forgotten portrait, all the characters' lives are changed for the better, and the show's uplifting ending occurs on what turns out to be . . . A Good Day.

***Scenes, Musical Numbers [Track Number Listed]*****Act-I**

- 1        *Sundown – Prologue* (Ensemble)  
 Scene 1 – Suzanna’s house (Sophie, David & Paul)  
 Scene 2 – Sam’s home  
 2        *Empty House* (Sam)  
 Scene 3 – Nursing home  
 3        *Sundown* (Margaret & Ensemble)  
 Scene 4 – Sam’s home  
 4        *A Ghost or an Angel* (Sam)  
 Scene 5 – Nursing home  
 5        *Oh, Mama!* (Sophie & David)  
 6        *That’s Me* (Suzanna)  
 7        *Feelings of My Youth* (Sam)  
 Scene 6 – Suzanna’s house  
 Scene 7 – Nursing home  
 8        *The Swan* (Sam & Suzanna)  
 Scene 8 – Rest stop on turnpike  
 9        *I Don’t Get Him* (Sophie)  
 Scene 9 – Sam’s home  
 10       *Feel* (Sam & Sophie)  
 Scene 10 – Nursing home  
 11       *Act-I Finale* (Sam, Suzanna and ensemble)

**Act-II**

- Scene 1 – Paul’s and Sophie’s bedrooms  
 12       *Sundown-reprise* (Sam, Sophie & Paul & ensemble)  
 Scene 2 – Nursing home, Suzanna’s room  
 13       *Suzanna’s Night* (Suzanna & ensemble)  
 Scene 3 – Sam’s home  
 14       *You Can’t Just Walk Away* (Anne, Michael, Sam)  
 15       *Dear Sam* (Suzanna)  
 16       *True Art - reprise* (Sam)  
 Scene 4 – Nursing home, Suzanna’s room  
 17       *Dreams We Left Behind* (Sam & Suzanna)  
 Scene 5 – Nursing home lobby  
 Scene 6 – Concert hall  
 Scene 7 - Suzanna’s house  
 18       *Dearest Sophie* (Paul)  
 19       *Love Renewed* (Sophie & Paul)  
 Scene 8 – Nursing home, Suzanna’s room  
 20       *Evening Star* (Sam)  
 Scene 9 – Nursing home lobby  
 21       *Mother’s Day is Coming* (Margaret, David & Ensemble)  
 Scene 10 – Nursing home, Suzanna’s room  
 22       *Remember* (Sam & Suzanna)  
           *Finale Scene* (Ensemble)  
 23       *A Good Day* (Ensemble)

**Synopsis (1-page)**

Sam (74), an artist, is a widower after losing his wife, Alicia, of 50 years. His children are dismayed that after a year, Sam still has not regained his will to paint or do much of anything.

Suzanna (72), a recent widow is in the Alzheimer's ward of a nursing home. Her children are David (45) and Sophie (53). Sophie is somewhat estranged from her husband, Paul, an actuary, who started playing guitar in a band. She is unhappy that David moved their mom into a nursing home. Suzanna has been deteriorating rapidly, not even knowing her children's names.

Going through old boxes in their parents' house, hoping to find things to spur memories, Sophie and David find a painting of their mother at age 12, holding a cello. They never knew this about her and music was never part of their family's lives. The portrait is signed by Sam and they track him down on the internet and visit him. Upon seeing the portrait Sam initially tells them he didn't know her well; But he did. Sam asks himself, is she "*a ghost or an angel?*" and realizes he must go to her; But with trepidation, since it could lift him from his darkness or open old wounds. Telling Sophie the truth, he arranges to visit Suzanna. He brings the painting to Suzanna, and looking into his eyes she begins to cry. She gets frustrated and agitated, remembering pieces, but not coherently.

Sophie, still not happy about their mom being in the nursing home, is taking over organizing things from David, who is annoyed that his work in taking care of their parents is unappreciated.

With Suzanna, Sam plays cello music (*Saint-Saëns' The Swan*) from his iPhone and reminds her how she would play the cello as he painted. She begins to remember, moving her arms, like she is bowing the cello. She asks him to paint here with her. In a short moment of lucidity, she remembers the night they spent together; But moments later doesn't know who Sam is.

Sam brings the easel and paints, and imagines Suzanna, healthy again. He questions whether he is betraying the memory of his departed wife. Realizing that Suzanna will never again be whole and with "Is she a ghost or an angel?" repeating terrifyingly in his head, he cries out that he dare not love again, cannot paint again, and rushes out, much to her children's dismay.

ACT-II: Sam's children are concerned about this latest turn of events and try to convince him to not give up. But it is when Sam reads an un-mailed letter brought to him by Sophie, that Suzanna wrote to him 50 years ago, he immediately decides to return to her. Sam had needed to forget her to move on; but she never forgot him. In Suzanna's room, with music playing, Sam begins to paint again, as Suzanna's memories begin to flow.

Sam arranges for musicians to perform for the nursing home residents and organizes art classes for them. David appreciates how his sister arranged Suzanna's room and Sophie realizes that having her stay here was the right choice. When Sophie accompanies Sam to a concert, she sees the passion of the musician and feels a need to see her husband. Unknown to her, Paul has already arrived in town. She hears Paul sing a love song he wrote for her and they are reunited.

Sam recognizes Suzanna is not a "ghost" from his past, but his living angel, inspiring him once again as she once did. On Mother's Day, with music playing, Sam paints a portrait of Suzanna, with her children added beside her. She has moments of greater lucidity as he repeats their names over and over for her. When her children arrive, she greets them by name. While they know that it is only a moment, not always to be repeated, they know that deep inside she still remembers them, and are overjoyed. Sam learns he has a new granddaughter, named Allie, after Alicia. Her children present Suzanna with a cello. and Suzanna begins to play "*The Swan*". Realizing that there will be good days and bad days, and we hope for the best, Sam notes that "Today . . . was a good day."

**Detailed Synopsis (with song placement):**

**Prologue:** The ensemble sings the first part of *Sundown*.

**Scene 1: Suzanna and Phil's house**

Suzanna (72), a recent widow is in the Alzheimer's ward of a nursing home. Her husband of 53 years, Phil, had cared for her at home until he suddenly died. Their children are Sophie (53) who lives in Baltimore apparently somewhat estranged from her husband Paul, and David (45) who lives locally with his family. After their father's death, David, who had helped his father care for Suzanna at home, had moved her into the nursing home. Sophie is not happy with that decision.

Sophie wishes her mom could still live in her house, while David, having done much of the work to help while she lived there, knows that is not possible. Going through old boxes in their parents' house, hoping to find things to spur memories, Sophie and David find a painting of their mother at age 12, holding a cello. They never knew this about her and music was never part of their family's lives. The portrait is signed by Sam Rogowski. They Google him, and learn that he was only two years older than their mom, and grew up in the same small town. He had talent as a child, but there was no art in his high school. Later in life, he founded an organization to keep art in the schools, and funded annual scholarships for a painter and a cellist. They find that he lives nearby and go to visit him.

**Scene 2: Sam's home** Sam (age 74) is sitting alone in a dimly lit room. Sam, an artist, is a widower after losing Alicia, his wife of nearly 50 years. After a year, Sam still has not regained his will to paint or do much of anything, much to his children's frustration. (*Empty House*) His daughter, Anne, who lives nearby (age 40) arrives at Sam's home and opens the window shades. We learn that Sam and Alicia had funded annual scholarships for college-bound students, one in art and one in music. (Anne is married with children. His son Michael, is married with a son and lives out of town.)

**Scene 3: Suzanna's room at a nursing home:**

Since Phil's death, Suzanna has been deteriorating rapidly. Her children are at a loss for what to do and her caregiver at the nursing home, Margaret, suggests finding things from her youth that might spur memories. She explains to Sophie and David about sundowning which occurs in Alzheimer's patients late in the day; as the other characters sing about their own pain. (*Sundown*)

**Scene 4: Sam's home**

Upon seeing the portrait, Sam initially tells them he didn't know her well; but he did. When alone, in "*A Ghost or an Angel*" we learn of a close friendship, turned to love and then loss. "*She was a friend, for years stood by me and more than friends, as friendship rose above.*"

*From her I gained a love of music, and loving her, I learned to love.*

*Inspired me to be an artist; If not for her, I'd not have found my light.*

*Then she chose a different world and left me. Left me broken, and not all right."*

Sam realizes that he must go to her, but with trepidation, since it could lift him from his darkness or open old wounds. Telling Sophie the truth, he arranges to visit Suzanna.

**Scene 5: Lobby and Suzanna's room at the nursing home**

As Sam arrives, Sophie and David are leaving, distraught as Suzanna doesn't know their names. In *Oh, Mama!*, they tell Margaret how their parents gave everything to them, and taught them well, except for music, the thing that was absent in their education. In stories she read to them as children, she inserted their names in place of the name of the characters; and they are pleading that she remember them.

Sam brings the painting to Suzanna, and looking into his eyes she begins to cry. (*That's Me*) She remembers pieces, but not coherently. She remembers that her father loved that painting; Her father loved Sam; She loved Sam; She sent Sam away. She becomes very agitated. Margaret suggests that Sam just sit with her. Margaret notices that Sam connected with something strong inside her, and when Suzanna falls asleep, inquires about their relationship. (*Feelings of My Youth*)

**Scene 6: Suzanna and Phil's house**

Sophie, still not happy about their mom being in the nursing home, is taking over organizing things from David, who is annoyed that his work in taking care of their parents is unappreciated.

Sophie has somewhat estranged herself from her husband, Paul, an actuary, who started playing guitar in a band; She is spending time at her parents' house, while Paul is in Baltimore. David is maintaining a good relationship with his brother-in-law.

**Scene 7: Suzanna's room at the nursing home**

Sam speaks to his son Michael whose wife is 8 months pregnant. With Suzanna, Sam plays cello music on his iPhone (*The Swan* by Saint-Saëns) and reminds her how she would play the cello as he painted. She begins to remember, moving her arms, like she is bowing the cello. She asks him to paint here with her. In a short moment of lucidity, she remembers the night they spent together; but moments later, doesn't know who Sam is. (*The Swan*).

**Scene 8: Rest area on turnpike**

Paul has brought work files for Sophie and some of her clothing and they meet halfway at a highway rest area. Sophie had been missing the evenings they spent working together, since Paul has been spending time with his friend in the band. (*"I Don't Get Him"*)

**Scene 9: Sam's home**

Sophie comes to help Sam as he prepares painting supplies to bring to Suzanna's. He sets up an easel for the first time in a long while and tries to get Sophie to try her hand at it, putting a brush in her hand. (*"Feel"*) He is trying to encourage her to relax and not think, as he guides her. Before emotions and sensuality take over, Sam stops.

**Scene 10: Suzanna's room at the nursing home**

Sam brings the easel and paints, setting up in Suzanna's room while everyone else is at lunch. Sam imagines Suzanna, healthy again. He questions whether he is betraying the memory of his departed wife. Realizing that Suzanna will never again be whole and with *"Is she a ghost or an angel?"* repeating terrifyingly in his head, he cries out that he dare not love again, cannot paint again, and rushes out, much to her children's dismay. (*Act-I Finale*)

**ACT-II****Scene 1: Paul and Sophie's bedrooms**

Late that night. Sophie is in bed, alone unable to sleep. Paul is asleep alone at home. Sophie misses Paul and calls him. (*Sundown - reprise*)

**Scene 2: Suzanna's room at the nursing home**

Suzanna is alone at night. She is only partially awake, dreaming and remembering bits of memories about Sam. Her thoughts are disjointed. (*Suzanna's Night*)

**Scene 3: Sam's home**

Sam's children are concerned about this latest turn of events and try to convince him to not give up. (*You Can't Just Walk Away*) But it is when Sophie brings to Sam an unmailed letter that Suzanna wrote to him 53 years ago, he immediately decides to return to her. Sam had needed to forget her to move on; but she never forgot him. (*Dear Sam*)

**Scene 4: Suzanna's room at the nursing home**

With Suzanna in her room Sam puts on cello music and begins to paint again as Suzanna's memories begin to flow. (*Dreams We Left Behind*)

**Scene 5: Lobby at nursing home**

Sam arranged for musicians to perform for the nursing home residents and organizes art classes for them. Sam invites Sophie to this year's scholarship awardee's recital in New York. David appreciates how his sister arranged Suzanna's room and Sophie realizes that having her stay here was the right choice. Sam learns that Suzanna and Phil had, unknown to him, purchased one of his paintings, which had hung over Suzanna's desk.

**Scene 6: Concert Hall in NY**

At the concert, Sophie sees the passion in the cellist's playing and the fire in her eyes, as they were seated close enough to hear her breathing. She now understands the heart of a musician, and asks Sam to bring her back to the house right away. She wants to get her car and drive to Baltimore that night, to her husband, Paul.

**Scene 7: Suzanna and Phil's house**

When Sophie arrives at her parents' house, her husband is there with David. Paul had come up from Baltimore. She hears him at first unnoticed, playing a love song he wrote for her. (*Dearest Sophie*). She enters as it concludes and in each other arms are reunited. (*Love Renewed*).

**Scene 8: Suzanna's room at the nursing home**

In the early evening in Suzanna's room, looking out the window Sam sees the evening star and begins to paint it, although the picture evolves into a painting of Suzanna. (*Evening Star on a Mostly Cloud Night*) Sam recognizes Suzanna is not a ghost, but his living angel, inspiring him once again as she once did.

**Scene 9: Lobby at nursing home**

Margaret and the staff are preparing for the busy Mother's Day. (*Mother's Day is Coming*)

**Scene 10: Suzanna's room at the nursing home**

Early on Mother's Day, with music playing, Sam paints a portrait of Suzanna, with her children added beside her. She has moments of greater lucidity as he repeats their names

over and over for her. (*Remember*) Sam's son calls to tell him he has a new granddaughter, named Allie, after Alicia. When Suzanna's children arrive, she greets them by name. While they know that it is only a moment, not always to be repeated, they also realize that deep inside she still remembers them, and are overjoyed. Her children present Suzanna with a cello. She caresses its neck and when Paul starts to play the accompaniment on his guitar, Suzanna begins to play "The Swan". Realizing that there will be good days and bad days, and we hope for the best, Sam notes that "Today . . . was a good day." (*Final Scene*)  
The ensemble sings the title song. (*A Good Day*)



## ACT-I

(+Optional added “dancers” playing Young Sam and Young Suzanna could be added at the discretion of the director and producer. They are not assigned any spoken lines. All the specific information needed is conveyed in the script. However, seeing the characters in their youth can allow the audience to feel beyond what is conveyed through song and dialogue.

The choreographed movement and scene/props should not be any more specific in detail than is conveyed in the script at that point in the show.

Earlier in the show, especially relating to Suzanna’s memories, what we see should be either abstract or somewhat veiled, (dark, perhaps behind scrim). As the script reveals more and in moments of greater clarity for Suzanna (such as the finale), we can see them more clearly.

The dancers are not assigned any solo singing; However, if the performers can sing, there are a few key moments where they would join their older counterparts – especially when they finally sing “Hold Me . . .” in the final scene. They can also join the ensemble singing in the opening and finale numbers, and a few other places.)

## PROLOGUE

### [Track #1: Sundown - opening]

(Sung by full cast including actress playing Suzanna. By the time the full song (#3) at the end of the opening sequence occurs, the characters and locations have been introduced. Suzanna does not sing there.)

## ENSEMBLE

SUNDOWN.

THE FADING LIGHT; APPROACHING NIGHT;  
LEADING TO FRIGHT.  
SUNDOWN. SUNDOWN.

SHADOWS START TO FALL,  
AND CAST THEIR PALL,  
ON THE DARKENED WALL,  
GONE ANOTHER DAY.

CAN I EVEN HOPE; CAN I EVEN PRAY,  
THAT ONE DAY I'LL HAVE A GOOD DAY.  
CAN I EVEN HOPE; CAN I EVEN PRAY,  
THAT ONE DAY I'LL HAVE A GOOD DAY.

HOPING THAT TOMORROW WON'T BE LIKE TODAY;  
YET DREADING ANOTHER SUNDOWN.  
HOPING THAT TOMORROW WILL BE BETTER THAN TODAY;  
NOT DREADING ANOTHER SUNDOWN.  
ANOTHER SUNDOWN. SUNDOWN!

**ACT I – SCENE 1**

(DAVID, SOPHIE and her husband PAUL are in the living room in their parents' Suzanna and Phil's house. PHIL had recently passed away, and SUZANNA is in a nursing home. DAVID lives locally and had just come over; SOPHIE and PAUL live in Baltimore and had just arrived the previous evening and they are looking through boxes, before going to visit SUZANNA in the nursing home. It is morning. There is tension between SOPHIE and her husband, PAUL. It looks like he might have slept in the den with possibly a pillow and blanket he is folding up).

SOPHIE

Dad would never have put Mom in a nursing home.

DAVID

Actually, Dad knew it might be necessary one day, even if he were still alive.

(PAUL enters the room.)

SOPHIE

Paul, you're heading back to Baltimore now; right?

PAUL

In a rush to get rid of me?

SOPHIE

I know you'd like to beat the traffic on the interstate. Thanks for driving with me here.

PAUL

And listen to you complain about my friends.

DAVID

I don't need to hear this.

PAUL

Neither do I.

I want to see your mom before I head back (home). The fridge here is empty. I'm going to pick up some food you like at the grocery, and some flowers for your mom.

SOPHIE

Thanks, Paul.

PAUL

I'll meet you at the nursing home. They're expecting you at 10:30, right?

DAVID

Yep.

SOPHIE

See you later.

(PAUL gives SOPHIE a kiss; She turns her head giving him her cheek. PAUL exits.)

SOPHIE

We still don't need to sell the house right now. We can afford to hold onto it for a little while.

DAVID

It's not the money. It's time. Taking care of it. I have my own house and family too. Are you planning on moving in?

SOPHIE

No! I'm just reluctant to say that Mom can't ever live here again.

DAVID

But she can't. She has Alzheimer's. You have no idea how hard it was on Dad, to care for her while living in this house. And how hard it was on me!

SOPHIE

You?

DAVID

I was dealing with the house, shopping, errands. Dad couldn't leave Mom alone, even for a second.

SOPHIE

I was in Baltimore. But I could have done some of that online from there. You didn't ask. Are you suggesting that I just should've just given up my life with Paul, and been here?

DAVID

No. But don't suggest that I'm being a bad son, for wanting Mom to be at Skyview! I have a life here too, you know.

SOPHIE

I'm not.

DAVID

And as for giving up your life in Baltimore with your husband, it sure seems like you might be giving that up. Or am I mistaken? Who was sleeping in the den?

SOPHIE

That's not the point.

DAVID

Here are some pictures of us, as kids. Let's bring them to Mom.

SOPHIE

Can we find anything from when Mama was a kid?

DAVID

I found these boxes (*in the attic*) the other day.

SOPHIE

They must have come from Grandpa's house, after he died.

DAVID

Here, I'll open this one.

So, stop avoiding. What's going on with you and Paul?

SOPHIE

I don't want to talk about it.

(They find baby pictures.)

Hey, look here! Baby pictures.

DAVID

Oooo! Let me see.

(Finds a wrapped package.)

What's this?

(Unwrapped it.)

A painting . . . of Mama!

SOPHIE

She must be eleven or twelve.

DAVID

Wow!

SOPHIE

She's holding a cello.

DAVID

Did you know that she played the cello?

SOPHIE

No.

DAVID

They never gave us lessons. I wish I had the music . . .

SOPHIE

Look at this. A program from a cello recital. This must be her senior year of high school. She played . . . The Swan from Carnival of the Animals by Camille Saint-Saëns.  
(*mis-pronouncing it as spelled*)

[*musical underscoring: Music #1a The Swan melody*]

DAVID

Even I know that it's pronounced Saint-Saëns. (*pronounced "San Sohn"*)

(+Young Suzanna is seen playing the cello.)

*[musical underscoring: The Swan]*

SOPHIE

Look, it's signed. I wonder if he knew her. She was really young. I'm sure the artist is long dead.

DAVID

I'm surprised. I didn't think Grandma and Grandpa had much money when Mom was young. A portrait like that - seems like a big deal.

SOPHIE

What's the artists name?

DAVID

It says Sam Rogowski.

SOPHIE

Google him.

(Lights up on SAM, in his home; The next scene)

DAVID

(looking at his iPhone)

Found it! He's a painter. Lives . . . not far from here, a few towns over.  
... He started an organization to keep art in the schools.

SOPHIE

Hmmm.

DAVID

He's from Westburg, like Mom; and only two years older.  
Wait . . . He'd have to have been quite young when he painted it.

SOPHIE

Maybe this 'Sam', was his father.

DAVID

No, it says here he was orphaned when he was six, and his father's name was John.  
Yes, that's him. Wikipedia says he was a child prodigy painter . . . but there wasn't any art in his high school.

SOPHIE

Let's meet him? See if he remembers mom. It looks like he's less than a half hour away.

DAVID

(\*\*alarm on his phone beeps)

It's almost time to go to Skyview. When we get back from visiting mom, I'll give this guy, Sam, a call.

(end scene)

**ACT I - SCENE 2**

(In Sam's home. (Probably a condo)  
Painting easel and supplies are present, but  
have not been used in a while. It is late  
morning. His curtains are still closed and lights  
are off. SAM, age 74, is sitting in the dark.)

**[Track #2: Empty House]**

SAM

EMPTY HOUSE.  
EMPTY HOME.  
EMPTY CHAIR.  
EMPTY SPACE.

SHE MADE OUR HOUSE,  
A HAPPY HOME.  
NOW I JUST STARE  
INTO SPACE.

I SHOULD PAINT.  
BUT I CAN'T,  
PAINT HER SMILE,  
DRAW HER FACE.

I CAN'T PAINT.  
I JUST PACE.  
MISS HER SMILE.  
MISS HER EMBRACE.

ALICIA MADE MY WORLD COMPLETE.  
WE WERE SUCH A PAIR.  
SHE MADE OUR HOME, WITH LOVE REplete,  
CLOUDY DAYS WERE RARE.

ALICIA MADE MY LIFE COMPLETE,  
FIFTY YEARS WE SHARED.  
WITHOUT ALICIA I'M INCOMPLETE.  
HALF OF ME ISN'T THERE.

[underscoring continues]

(Sam's daughter, ANNE enters, letting herself in.)

ANNE

Dad? Daddy? Are you home . . .? Are you awake?

SAM

Hi sweetie.

ANNE

You can't just sit in the dark all day. It's beautiful outside today! Let's get the blinds open.

(Opens the blinds, letting in the sunlight.)

Now that's better, right?

SAM

Sure.

ANNE

Let's put on some music. Here . . .

*(Classical music could play on the radio.)*

We're going to meet with the committee to look at scholarship applications today. And then we'll go to the art supply store; okay?

I know how you hate buying your paints online. You need some more materials, and you need to get off your butt and start painting again.

SAM

Sweetie, I can't. . .

ANNE

It's a big deal, it's in your name.

SAM

And Mommy's.

ANNE

The Sam and Alicia Rogowski Scholarship, two annual grants for a painter and a cellist. I'm very proud of that; and to be your daughter.

SAM

They're just one-year scholarships. It's not like we endowed a chair, or a building.

ANNE

Every year, two kids get to pursue art and music.

SAM

This is the first year that Mommy isn't here.

ANNE

I know, Dad. Yes, Mom is gone; it's been a year already. But we are still here! You are alive!

SAM

I don't feel it. . .

ANNE

I want you to pick out some new paints for your grandchildren. It's hard enough losing their grandma, but seeing Grandpa like this . . .

SAM

Okay; for the kids.

ANNE

And pick something out for Michael's Joey. When his new baby brother or sister comes in a month, we should have a gift for him so he doesn't feel left out.

SAM

Oh, the pain of being the older sibling!

ANNE

I'll be back in about an hour.

(ANNE exits)

**[continue Track #2]**

(SAM first attempts to pick up a brush, but stops.)

SAM

I CAN'T PAINT.

I JUST PACE.

CAN'T SEE HER SMILE.

CAN'T DRAW HER FACE.

WITHOUT ALICIA, I SEE NO POINT.

I CANNOT PAINT AGAIN.

WITHOUT ALICIA, THERE IS NO POINT.

I'LL NEVER PAINT AGAIN.

(end scene)

*[Playoff of "Empty House" for scene change.]*



**ACT I - SCENE 3**

(Nursing home Alzheimer's ward.)

SOPHIE

I still can't believe you put Mom here, just like that. We didn't even get to fully discuss it.

DAVID

We went over this before. It wasn't "just like that". Dad chose this place way before he died. And Paul checked Skyview's financials. You should talk to your husband more.

SOPHIE

I don't want to discuss that now.

DAVID

Anyway, Mom often came here for daytime activities and we've been in touch with the staff. You knew about this. I texted you pictures.

SOPHIE

I thought we had so much more time.

DAVID

So did I.  
But it's really nice here.

SOPHIE

I'll see for myself. I want what's best for her, and I still think she'd be so much happier at home.

DAVID

When you and Paul returned to Baltimore after the funeral, did you think things would just stay the same? Did you think things could just stay the same?

SOPHIE

I thought we decided that she would stay at home. I did a lot of reading on this, and I think that is best.

DAVID

I tried to let her stay in her house, and hired someone to take care of her. But you can't watch her 24-7. I can't. It's a big house. When she fell, she could have died. Thankfully, she didn't break a hip or anything. The doctors didn't even want to release her from the hospital, to go back home. Luckily there was a room available for her here.

(PAUL arrives with flowers.)

SOPHIE

Thank you, Paul.

PAUL

They're for your mom. She's nicer to me.

DAVID

Oh, here's Margaret. She usually takes care of Mom. There's always someone on duty.

MARGARET

Hi David. You must be Sophie! Nice to meet you.

SOPHIE

Same here.

MARGARET

And you must be Suzanna's son-in-law?

PAUL

Paul.

MARGARET

(to SOPHIE)

I'm so sorry about your dad. He really cared about your mother. Wanted only the best.

SOPHIE

I know.

MARGARET

Your brother said he was with her 24 hours a day. Took care of himself, and her. He seemed so healthy.

SOPHIE

It was a shock. We were so much more worried about Mom.

MARGARET

I'll introduce you to the clinical staff. You have an appointment with Dr. Rodriquez, our Alzheimer's specialist. She's one of the best in the region.

Let's go see your mom.

(PAUL takes Sophie's hand or puts his arm around her, as they head into Suzanna's room. SOPHIE, maybe reacts with some discomfort at that.)

(PAUL stands back with MARGARET, giving them their space, not interfering with Sophie and David's time with their mother.)

SOPHIE

Mama!

SUZANNA

Hello.

DAVID  
(DAVID kisses her.)

How are you feeling today?

SUZANNA

Phil!

DAVID

I'm David. Dad is gone.

SUZANNA

Take me flying. Phil takes me flying.

MARGARET

She's said that a lot. What does it mean?

SOPHIE

Our dad used to fly small planes. He took Mom up with him when they were dating.

DAVID

I wish Dad had taken me up in a Cessna.  
Mama, do you remember flying?

SUZANNA

Yes. Let's go flying. I love flying with Phil.

SOPHIE

Not today, Mom.

SUZANNA  
(to MARGARET)

Who are they?

MARGARET

Sophie and David, your children.

SUZANNA

They're not children. They look old.

(as though it is funny)

SOPHIE

She doesn't know us!

DAVID

I don't think she even knew who Dad was, for the last year or so  
He insisted that inside she did. "How could she not?", he'd say.

SOPHIE

Mama, it's me, Sophie.

SUZANNA

Can you turn on the TV?

(SOPHIE turns it on)

I like her!

(SUZANNA is watching TV.)

SUZANNA

Where is . . .? Where is . . .?

(getting frustrated)

Where is . . . that man?

SOPHIE

She doesn't know Dad died.

MARGARET

She doesn't remember.

SUZANNA

I'm sorry. I can't remember! I'm sorry! I'm sorry!

DAVID

It's okay Mama. Don't worry.

(PAUL puts his arm around SOPHIE to comfort her.)

PAUL

I can reschedule my appointments and stay up here a bit.

SOPHIE

It's okay. I'll be fine.

PAUL

You sure?

(SOPHIE nods.

PAUL kisses her, on her cheek.)

(Before leaving, during the conversation below, PAUL goes over to SUZANNA, who is focused on the TV, and kisses her.  
PAUL exits.)

MARGARET

Your mother is deteriorating rapidly, since your dad passed.

DAVID

Is there anything you can do?

MARGARET

There's no magic bullet. There's promising research going on, but that could take a long time. Your mom could be part of a clinical study, more likely to help those in the future. Dr. Rodriguez will discuss all this.

SOPHIE

I'm staying in town at our parents' house for now.  
I feel so helpless. Is there anything we can do?

MARGARET

You are, by being here for her.  
I've seen people respond to pictures from their past. As I told David, things from patients' youth often spur memories. Those are the things most engraved in an Alzheimer's patient's mind. Songs from childhood, music, ... that sort of thing. But most importantly keep visiting.

SOPHIE

Do you think she really knew our dad by the end?

MARGARET

Somewhere inside she probably did.

DAVID

Sometimes he just sat with her and held her hand for hours.  
Some days were better than others. Evenings were always worse.

MARGARET

They usually are.

(The song begins with MARGARET explaining to SOPHIE and DAVID about sundowning, a syndrome common in Alzheimer's patients. SAM and his daughter are in their own space. Some lines assigned to characters are also harmonized by some others. Everyone sings the last section of the song. All the characters are in their own "spaces"; not necessarily in the same room.)

**[Track #3: Sundown]**

MARGARET

THE FADING LIGHT; APPROACHING NIGHT; LEADING TO FRIGHT.  
IT'S KNOWN AS SUNDOWN.  
SOME AGITATE, HALLUCINATE, IN CONFUSED STATE,  
OFTEN AT SUNDOWN.

DAVID

Sundown. . .

MARGARET

Sundowning it's also called.

FOCUS DEGRADES, AND DAYLIGHT FADES;  
NIGHT INVADES THE MIND AT SUNDOWN.

SOPHIE

SUNDOWN. . .

DAVID

SUNDOWN . . .

SOPHIE

What can one do?

MARGARET

ANTICIPATE, AS IT GETS LATE.  
TRY TO SEDATE, UNWIND AT SUNDOWN.

SOPHIE & DAVID

SUNDOWN . . .

*[tempo speeds up here]*

SAM

SHADOWS START TO FALL,  
AND CAST THEIR PALL,  
ON THE DARKENED WALL,  
GONE ANOTHER DAY.

CAN I EVEN HOPE; CAN I EVEN PRAY,  
THAT ONE DAY I'LL AGAIN HAVE A GOOD DAY?

ANNE

GONE IS MY MOM. GONE IS HIS WIFE.  
BUT IT'S A YEAR, HE SHOULD HAVE LIFE.

SAM

ANOTHER LONELY NIGHT IN BED.

SAM AND OTHERS

ANOTHER LONELY NIGHT OF DREAD.

ENSEMBLE

SUNDOWN!

DAVID & SOPHIE

SUNDOWN ON ANOTHER DAY WITHOUT MY DAD.  
ANOTHER DAY I WISH WE HAD.  
ANOTHER DAY, NOTHING BUT SAD.  
ANOTHER SUNDOWN.

SOPHIE

I'D TALK TO DAD, EVERY NIGHT.  
IF I WAS DOWN, I'D FEEL ALRIGHT.

DAVID & SOPHIE

I ALWAYS KNEW LIFE IS FINITE.  
NOW I DREAD SUNDOWN.

ENSEMBLE

SUNDOWN!

SOPHIE

TO PAUL, I CAN'T RELATE, WE JUST DEBATE, BUT WHEN IT'S LATE,  
ALONE IN BED, I MISS THE MAN TO WHOM I'M WED.  
THE DAYLIGHT BRINGS DISTRACTION.  
THE NIGHT BRINGS INTROSPECTION.

SOPHIE & (PAUL)

WITHOUT MY HUSBAND AT /(WIFE BY) MY SIDE,  
I WISH I HAD THE STRENGTH TO NOT BE TERRIFIED.

ENSEMBLE

SUNDOWN.

THE FADING LIGHT; APPROACHING NIGHT;  
LEADING TO FRIGHT.  
SUNDOWN. SUNDOWN.

SHADOWS START TO FALL,  
AND CAST THEIR PALL,  
ON THE DARKENED WALL,  
GONE ANOTHER DAY.

CAN I EVEN HOPE; CAN I EVEN PRAY,  
THAT ONE DAY I'LL HAVE A GOOD DAY.  
CAN I EVEN HOPE; CAN I EVEN PRAY,  
THAT ONE DAY I'LL HAVE A GOOD DAY.

HOPING THAT TOMORROW WON'T BE LIKE TODAY;  
YET DREADING ANOTHER SUNDOWN.  
HOPING THAT TOMORROW WILL BE BETTER THAN TODAY;  
NOT DREADING ANOTHER SUNDOWN.  
ANOTHER SUNDOWN. SUNDOWN!

(end scene)

**ACT I - SCENE 4**

(The next day. SAM is alone in his apartment.  
He is staring at a picture of his departed wife,  
Alicia.)  
(Doorbell rings. SAM gets up and opens the  
door.)

[Music: Underscoring . . . Empty House music]

DAVID

Sam?

SAM

Uhhh . . . Yes?  
What can I do for you?

DAVID

We called yesterday.

SAM

Ah yes. Come on in.  
Remind me of your names?

DAVID

I'm David. And this is my sister.

SOPHIE

Sophie.

SAM

Nice to meet you.

SOPHIE

We wanted to ask you about . . . one of your paintings.

SAM

Wait, let me get some light on in here.  
(opens blinds and turn on lights)  
I always like talking about my work.

DAVID

We know.

SAM

You know? Is my arrogance that widely known?

DAVID

I mean . . . I found many of your interviews online. The work you've done for the arts in the schools is really cool. Our school offered so much art, music and theatre. I wish our parents had encouraged us to take advantage of it.



SAM

That's a shame, but it's never too late to learn.

SOPHIE

(picking up a brush on side table)

I think I'm too old.

SAM

You're never too old.

So, which painting? Most of my work is catalogued here.

(He shows them a spreadsheet on his tablet.)

SOPHIE

Wow! You have it all so organized.

SAM

Actually, my wife Alicia, gave them numbers, set up a spreadsheet; year, size, medium. See, all these sold, and these are at galleries and museums.

SOPHIE

Your wife, is she home?

SAM

She passed away about a year ago.

SOPHIE

Oh, I'm so sorry!

DAVID

Do you keep up her system with your new paintings?

SAM

I haven't painted since I lost her. Alicia was my favorite subject.

(pointing to some paintings on the wall)

SOPHIE

She was a beautiful woman.

SAM

So, about your question - tell me which painting; Here are the thumbnails.

Let's scroll back to the early ones.

DAVID

We actually have the painting.

SAM

Oh?

(They bring in the painting that they left outside the door, unwrap it and hand it to him.)

SOPHIE

What do you remember about it . . . and the subject?

(SAM freezes and stares.)

*[Underscore music is: "Still an Angel"]*

SAM

Suzanna . . .

DAVID

So you do remember her?

(SAM looks like he's seen a ghost.)

SAM

How did you get this?

SOPHIE

This is our mother.

SAM

Your mother!?

SOPHIE

Our grandfather apparently had it in his attic for years. After he passed, it was packed away for over a decade. I don't think our mom even knew it was there.

SAM

You look like her. Your eyes and your smile.  
How is she?

DAVID

She has Alzheimer's.

SOPHIE

It's very bad.

SAM

(under his breath)

Suzanna . . .

DAVID

Our dad took care of her, till he suddenly died a month ago.

SAM

Oh, I'm sorry . . .

SOPHIE

Since then she's gone downhill faster. We can't reach her.

DAVID

She doesn't recognize us.

SOPHIE

We've learned that early memories are usually the most firm; and we're hoping to help connect to her, with that part of her life. We didn't even know she played the cello.

DAVID

Did you know her well, or just paint her portrait?

(SAM holds back tears.)

SAM

I only vaguely remember her. She was just a kid who lived down the street. Hung out in different circles. We really didn't interact very much.

SOPHIE

Oh.

SAM

I'm sorry, I can't help you.

(Lights fade on SOPHIE and DAVID;  
Spot on SAM, who is holding the painting.)

**[Track #4: "A Ghost or an Angel"]**

SAM

(Holding the painting)

IS IT A GHOST OR AN ANGEL?  
THE SPECTER OF THE DARK, OR LIGHT AGLOW?  
I THOUGHT I'VE PUT HER FAR BEHIND ME.  
CLEARED FROM MY THOUGHTS A LIFETIME AGO.

*(+YOUNG SUZANNA and SAM appear)*

SHE WAS A FRIEND, FOR YEARS STOOD BY ME  
AND MORE THAN FRIENDS, AS FRIENDSHIP ROSE ABOVE.  
FROM HER I GAINED A LOVE OF MUSIC  
AND LOVING HER, I LEARNED TO LOVE.

INSPIRED ME TO BE AN ARTIST;  
IF NOT FOR HER, I'D NOT HAVE FOUND MY LIGHT.  
THEN SHE CHOSE A DIFFERENT WORLD AND LEFT ME,  
BROKEN, AND NOT ALRIGHT.

*(+YOUNG SUZANNA and SAM disappear)*

THE GIRL I PAINTED WAS MY ANGEL,  
BUT GREW TO A WOMAN I DID NOT KNOW.  
I HID AWAY THE PAIN, THE HEARTBREAK,  
PUT THAT TO REST SO LONG AGO.

BUT NOW THAT GHOST, OR THAT ANGEL,  
HAS RETURNED AND OPENED THESE OLD WOUNDS.  
THE HURT OF WHEN SHE LEFT ME,  
FEELINGS OF LONG AGO I'M STILL NOT IMMUNE.

HER DAUGHTER WHO CAUSED HER TO LEAVE ME,  
NOW NEEDS ME.

I MUST GO TO HER NOW.  
WHERE WILL IT LEAD?  
I DO NOT KNOW.  
WILL IT TAKE ME FROM MY DARKNESS,  
OR OPEN WOUNDS OF LONG, LONG AGO.  
BUT TO MYSELF, TO HER, I OWE.  
  
IS SHE A GHOST FOR ME, OR AN ANGEL?  
**THIS MEMORY FROM MY PAST.**  
**IS SHE A GHOST OR AN ANGEL,**  
**TO HEAL THIS WOUND AT LAST?**

(lights back up on SOPHIE and DAVID.)

SOPHIE

We're sorry to have wasted your time.

SAM

I knew your mom better than I let on. I'm sorry. It took me aback. I don't know what to say. I don't know where to start.

SOPHIE

Take your time.

SAM

It will take time. Where is she?

DAVID

Skyview Memory Care.

SOPHIE

I didn't want to put her there, but . . .

SAM

That's supposedly a fine facility. I don't know a lot about Alzheimer's, although I donate whenever a friend does the Alzheimer's Walk.

SOPHIE

I should get involved in that, although right now, our mom's my main focus.

DAVID

We can put you on the visitor list if you'd like.

SAM

Sure.

SOPHIE

Are you okay?

SAM

I'll be okay.

SOPHIE

Call us if you are going. Do you need a lift, or do you drive?

SAM

I can still drive.

That's good.

Thank you, Sam.

Take care.

(ANNE lets herself in, just as SOPHIE and DAVID are heading to the door.)

Hi Dad. I brought you some groceries.

Hi sweetie.

Oh, I'm sorry, I had no idea you had company!

That's okay, we were just leaving.

Sophie and David, my daughter Anne.

Nice to meet you.

Likewise.

(SOPHIE and DAVID exit)

You wouldn't believe what happened! Do you remember if I ever mentioned a girl I knew when I was young, who played cello.

Yea. Sort of?

Well those are her children. They called and brought me a portrait I did of her back then.

Wow!

Apparently, she has Alzheimer's and is in a nursing home.

Oh, that's terrible!

Her kids would like me to visit her.

ANNE

And . . .

SAM

I said yes. But I don't want to upset you.

ANNE

Why would I be upset? Dad, you are doing something!

SAM

She was my girlfriend, in high school . . . ya know.

ANNE

Mom told us all about that. It's okay.

***[Song #4a: "Hold Me" theme – scene change/underscoring]***

*(+As the "Hold Me" scene change music plays, SAM may see YOUNG SAM and SUZANNA coming together in an embrace. But then she pulls away, and we see both SAM and YOUNG SAM each with an outstretched arm.)*

(end scene)

**ACT I - SCENE 5**

(A short time later at the nursing home.)  
(MARGARET is with SUZANNA in her room.)

SUZANNA

You're such a nice lady, bringing me things. . .

MARGARET

Look, here is MY daughter.

(MARGARET shows SUZANNA a photo of her own daughter.)

SUZANNA

She is yours? I used to have a little girl... but she is gone.  
(starts to cry)

MARGARET

(Shows SUZANNA a picture from the dresser.)

Is this her?

SUZANNA

Yes, my baby! She's gone now.

(SOPHIE and DAVID are at the room's entrance, with SAM behind them, just out of the room.)

MARGARET

She's not gone. Sophie is grown up. A beautiful woman, with children of her own. She was just here visiting you, with your son.

SUZANNA

(pointing to a girl in a photo)

Who is that?

MARGARET

Your granddaughter, Nicole. You are a grandma.

SUZANNA

I am? And who is that?

(pointing to a woman in the photo)

SOPHIE

That's me, Mama!

(SOPHIE can't bear it and leaves, and DAVID follows.)

SUZANNA

Can you put on the TV?

MARGARET

You like watching the stock market station. Right? Your children said you do.

SUZANNA

Where are my children?

MARGARET

They were just here.

SUZANNA

And who are you?

MARGARET

I'm Margaret your nurse.

(SOPHIE and DAVID can be back at Suzanna's house.)

SOPHIE

I can't do this now! It's harder than I thought.

DAVID

I know.

SOPHIE

Would speak to Dad every night. Now Dad is gone and Mom doesn't even recognize us!

**[Track #5: Oh, Mama!]**

SOPHIE

MOM AND DAD GAVE US NAMES AND THEY TAUGHT US WELL.

DAVID

THEY LOVED US, AND FED US AND THEY HELPED US TO EXCEL.

SOPHIE

WERE ALWAYS THERE FOR US.

DAVID

NEVER ALONE.

SOPHIE

MADE SURE WE FINISHED SCHOOL,

DAVID

PLUS, WITHOUT A LOAN.

SOPHIE

MADE SURE WE TURNED OUT ALL RIGHT.  
FOR US, OUR FOLKS DID RIGHT.

DAVID

TO REPAY THEM, WE DO SO FOR OUR OWN.

SOPHIE

THERE ARE STILL MANY THINGS THAT WE HAD NEVER KNOWN.



DAVID

THE MUSIC THAT MAMA MADE, WE NEVER HEARD ITS TONE.

SOPHIE

I DON'T RECALL HER SINGING LULLABIES BEFORE BED.

DAVID

BUT EVERY NIGHT BEFORE SHE TUCKED US IN, SHE ALWAYS READ.

SOPHIE

SHE'D PUT US IN THE STORIES.

DAVID

OUR NAMES WERE ALWAYS THERE.  
SHE CHANGED THE NAMES TO OURS;  
WHEN WE COULD READ, WE BECAME AWARE.

SOPHIE & DAVID

OH, MAMA!  
DEAR, MAMA!  
PLEASE, MAMA!  
OH! OH! DEAR MAMA,  
PLEASE WON'T YOU SAY MY NAME  
I KNOW YOU'RE NOT TO BLAME.

OH! OH! DEAR MAMA,  
PLEASE, MAMA!  
MY MAMA!  
OH! OH! PLEASE MAMA!  
DON'T YOU REMEMBER ME.

PLEASE SAY MY NAME.  
JUST SAY MY NAME.  
AAAA.....

OH! OH! DEAR MAMA,  
PLEASE, MAMA!  
SWEET, MAMA!  
OH! OH! PLEASE MAMA!  
WON'T YOU SAY MY NAME.  
OH, PLEASE JUST SAY MY NAME.

OH! DEAR MAMA!  
PLEASE MAMA!  
SWEET MAMA!  
OH! OH! PLEASE MAMA!  
DON'T YOU REMEMBER ME?

PLEASE SAY MY NAME.  
JUST SAY MY NAME.  
AAAA.....  
MAMMA!

(Light down on SOPHIE and DAVID)

MARGARET

Suzanna, there's someone here for you.

(to SAM)

You can come in.

(SAM who was at the door enters.)

SAM

Hey Suzanna. It's Sam.

SUZANNA

You're not Sam.

(She looks into his eyes. Then she starts to cry.)

Where is he? Where is my Sam?! Bring me Sam.

SAM

I have a present for you.

(turns off the TV)

SUZANNA

A present? For me? Is it my birthday?

SAM

Not today.

SUZANNA

Then I don't get a present!

SAM

Yes, you do.

(SAM unwraps the painting and shows it to SUZANNA.)

(The audience may see a visual portrayal of 14 year-old SAM presenting the painting to 12 year-old SUZANNA, at her birthday party, with her father looking on.)

*(+YOUNG SUZANNA and SAM as children, may be seen here through a veil of memory. Her cello and Sam can disappear.)*

**[Track #6: That's Me]**

SUZANNA

THAT'S ME. THAT'S ME.

MY DADDY LOVES THAT PAINTING.

DADDY LOVES THAT PAINTING.

MY DADDY LOVES ME.

DADDY LOVES ME.

MY DADDY LOVES MY CELLO PLAYING.

DADDY LOVES MY CELLO PLAYING.

DADDY LOVES SAM.

DADDY LOVES SAM.

I LOVED SAM.

I SENT SAM AWAY!

I SENT SAM AWAY!

WHERE IS MY CELLO?

I MISS MY CELLO.

I MISS SAM.

I LOVE SAM.

NO!

I SENT SAM AWAY!

I SENT SAM AWAY!

THAT'S ME. THAT'S ME.

I MISS MY CELLO.

I MISS MY FELLOW.

I HATE HIM! I HATE HIM! I HATE HIM! I HATE HIM!

I SENT SAM AWAY!

I SENT SAM AWAY!

I HATE HIM! I HATE HIM! I HATE HIM! I HATE HIM!

HATE HIM! I HATE HIM! I HATE HIM! I HATE HIM!

(SUZANNA gets agitated)

SAM

Suzanna . . .

SUZANNA

Where are my things? That's not Sam. Bring me Sam.

SAM

(to MARGARET)

I don't know what to say! I don't know what to do!

MARGARET

You don't need to say anything. Just be there.

SAM

She hates me.

MARGARET

It's not her, it's the disease.

SAM

That's a cliché

MARGARET

It's a cliché, because it's true.

SAM

I just got her agitated. Perhaps I shouldn't have brought that painting. Maybe I shouldn't have come!

MARGARET

No, I'm glad you did. You obviously connected to something strong. She spoke more than she had in a long time.

SAM

Oh.

MARGARET  
(to SUZANNA)

I'll turn back on the TV.

SAM

Can we watch together? What are we watching?

SUZANNA

. . the market. I always watch the market. Up . . up . . up

(SAM sits next to her and reads on his iPhone.

SUZANNA falls asleep.)

[underscoring: Still an Angel]

MARGARET

She's asleep. You don't have to stay.

SAM

She's smiling. 50 years later; she's still the angel I knew. Will she remember that I was here?

MARGARET

Probably not.

SAM

I don't even think she knew who I was.

MARGARET

You might not look the same as you did, but she clearly knew you. Will you come again? I hope so.

(SAM smiles and nods.)

Something struck a chord within her. Do you know what it was?

*(+During the following section, we see YOUNG SAM  
and SUZANNA together.)*

### [Track #7: Feelings of My Youth]

SAM

It's very personal but . . .

I was an orphan, raised by my aunt, down the block from Suzanna; two years younger than me.

She was my friend. I painted that portrait for her twelfth birthday.

We were close. And by the end of high school, my 'more than friend'.

REMEMBER.  
NOW I'M TRYING TO REMEMBER.  
I'M TRYING TO REMEMBER, ALL THE DAYS LONG AGO.  
REMEMBER.  
NOT SO EASY TO REMEMBER.  
REMEMBER DETAILS OF YOUTH WHEN TIME MOVED SO SLOW.

*[underscoring music]*

(But) I tried so hard to forget.

MARGARET

Why?

SAM

Throughout high school we hung out together. An artist and a musician. She was so good. The music made me laugh; it made me cry. I love music because of her. I love the sound of the cello, still.

For years, every painting I painted, I painted for her. Everything I saw was her. My dreams of the future were all with her. I am artist because of her.

But she changed, as a different world tugged at her. She wanted different things. ... A part of me ripped away.

Her father ... like a father to me. I never saw him again.

I never saw Suzanna again, from then, when I was 21 ... till today.

*(+YOUNG SAM and SUZANNA have disappeared.)*

MARGARET

She still has, at least, some memory of you.

*(MARGARET may exit here.)*

SAM

FIND JUST ONE EMBER.  
I'LL HELP YOU FIND THAT EMBER.  
WITH WHICH YOUR MEMORIES STILL GLOW.  
AND TAKE THAT EMBER,  
FAN THAT EMBER.  
IGNITE YOUR MEMORIES OF THINGS YOU USED TO KNOW.

*[underscoring music]*

It took a little time ... but I moved on ... and met the love of my life. I thought Suzanna was to be that woman. How could I be so wrong?

But it was for the best ... almost 50 years with a woman who was perfect for me. Two wonderful children. Alicia was my life, and now she's gone.

Suzanna was no long ago, ...

BUT THE FEELINGS OF MY YOUTH.

THEN THEY WERE THE TRUTH.  
UNTIL THE DAY I DIE,  
I NEVER WILL DENY.

SHE TOOK ME YEARS TO FORGET;  
BUT THE FEELINGS THAT I FELT,  
AND HOW I LOVED HER,  
I NEVER WILL REGRET.

(end scene)

**ACT I - SCENE 6**

(A few days later. SOPHIE and DAVID are at their parent's house.)

SOPHIE

The house is so quiet without Mom and Dad.  
(I really wish Mom was still living here in her own home.)

DAVID

(We've discussed this many times.)

SOPHIE

But it is good Sam is visiting her. I'm still curious to know more about their story.

DAVID

Bet you do. But I, sort of, rather not. I like to believe that Mom and Dad were always together.

SOPHIE

Okay, right.

(takes out a sheet of paper)

So, here's what we have to do.

DAVID

A list?

SOPHIE

First, to be clear, I don't accept it, but as long as she is there, I want to furnish and decorate mom's room with her things. I don't want her to be in such a sterile environment.  
I checked with Margaret, and we're allowed to do that. They just have to ensure that it's safe.

DAVID

Okay.

SOPHIE

Here's what we should take.

(Shows him a list.)

I'm going to go through her clothes and choose some of her favorite outfits. I don't like what she's wearing there.

DAVID

Okay.

SOPHIE

We need to see that their taxes are filed for last year.

DAVID

That, I already took care of. What else is on your list?

SOPHIE

We should figure out what is where in this house, so when the time does come that we do sell it, we'll know what to do with everything.

DAVID

I know what is where. While you've been in Baltimore, I've been here with Mom and Dad quite a bit, ya' know. I've had things under control.

SOPHIE

What I mean is we should make a list, a spreadsheet, so we can decide which of us or our kids want what, or what we should donate or sell. We should take photos.

DAVID

I have it under control. But be my guest.

SOPHIE

What about mom's finances? We need to make sure . . .

DAVID

I have it under control.

SOPHIE

I want to look it over.

DAVID

Sure. You can deal with it if you want. I did what was necessary. I did all I could.

(Sophie's cellphone rings. She looks at it but she doesn't answer.)

Is that Paul? Are you staying here in town, just to visit Mom and sort through boxes, or are you leaving Paul?

SOPHIE

He's acting like a child and an embarrassment. I married an actuary, not a member of the Grateful Dead!

DAVID

He's still working as an actuary.

SOPHIE

Cut down his hours. . . . I don't get it. It's like we're from two different planets.

DAVID

Why is it such a big deal? Is Paul involved with a woman in the band? Or a groupie??

SOPHIE

No. And I doubt they have "groupies". But he'd better get over this midlife crisis before I find someone else.

DAVID

Sophie! He's always been by your side. He would have been here if you let him. He told me that . . .



SOPHIE

You speak to him?

DAVID

He's my brother-in-law. He offered to stay here with you, after the funeral. You didn't tell me that.

(Sophie's cellphone beeps with a message, which she ignores.)

SOPHIE

(Changing the subject.)

Do you and Lori have long-term care insurance?

DAVID

No not yet.

SOPHIE

You really should. It's important.

You know the cost of mom's care, and this covers a good part of it!

(David's cellphone rings.)

DAVID

Hi Paul.

PAUL

Hi David. Do you know where Sophie is? She hasn't answered her phone.

DAVID

She's here. I'm guessing that was you who called.

PAUL

Can I please speak to her?

DAVID

Take the phone Sophie; It's your husband.

SOPHIE

What do you want?

PAUL

I miss you, Sophie.

SOPHIE

Oh, you do?

PAUL

Yes, I love you.

SOPHIE

If you loved me you wouldn't be doing this nonsense.

(Hands phone back to DAVID)

DAVID

She's under stress.

PAUL

I know. Understandable....

DAVID

Maybe you should come?

(SOPHIE mouths "No! No!")

SOPHIE

Give me the phone.

(SOPHIE takes back the phone.)

SOPHIE

Paul, I'm sorry for . . .

PAUL

It's okay.

SOPHIE

It's getting into tax season, and while I'm here, there are some file boxes at home that I need for work. Everything else is on my laptop.

PAUL

Yes, this is your busy time of year. Do you want me to bring them?

SOPHIE

You don't have to drive that far. Why don't we meet, halfway, at a rest-stop on the turnpike.

PAUL

Okay.

SOPHIE

Could you also grab some of my Spring clothes? I'll text you exactly what.

PAUL

Sure.

SOPHIE

Thanks love.

(Hangs up)

PAUL

I love y...

(Hangs up)

SOPHIE

I don't want to discuss it now.

DAVID

Whatever.

We need to go over Dad's recent financial statements. There are some decisions that we should make together.

SOPHIE

Yes. Let's see.

(Moving closer to him looking over documents.)

You know, I spoke to Dad every evening.

DAVID

He told me.

SOPHIE

It became so difficult for Mom to have phone conversations.

DAVID

I know.

(end scene)

*[transition with "Hold Me" underscoring]*

**ACT I - SCENE 7**

(The next day, at the nursing home.)  
(SAM approaching Suzanna's room gets a call  
from his son.)

MICHAEL

Hi Dad.

SAM  
(very excited)

Michael, is the baby coming?!

MICHAEL

Calm down, Dad. Not yet. We have at least a few weeks.

SAM

You still won't tell me if it'll be a boy or a girl?

MICHAEL

It will be a boy or a girl. You know we decided not to find out.

SAM

How's little Joey?

MICHAEL

He's excited; Wants lots of attention from his mom these days.  
So, Anne told me you're seeing that old girlfriend again.

SAM

Michael, she's an old lady with Alzheimer's. I'm just trying to do some good.

MICHAEL

I'm just teasing, Dad. It's good you're getting out.

SAM

I'm actually here, so I got to go. Love you.

(SAM walks in.)

SUZANNA

Sam!

MICHAEL

Is that your girlfriend?

SAM

Bye, Michael.

(SAM hangs up.)

MARGARET

(to SAM)

She's been calling your name more and more.

SAM

Hi, Suzanna.

SUZANNA

Come close.

(SAM comes closer)

It's you. You're old. Why do you look so old?

SAM

I am.

SUZANNA

You painted that picture?

(referring to the portrait)

SAM

Yes, Suzanna.

SUZANNA

Where is Sam?

SAM

(pointing to himself)

Here.

SUZANNA

No.

(She giggles.)

Who is that girl?

SAM

You.

SUZANNA

(she smiles and points to herself)

I play the cello!

**[Track # 8: The Swan]**

*[The underlying accompaniment is Saint-Saëns' The Swan, from Carnival of the Animals, played twice with an added bridge.]*

(SAM plays Saint-Saëns' The Swan on his iPhone.

SUZANNA soon starts to moves her arms and fingers, like she is playing the cello, in perfect form.)

*(+During this song, we see as a memory, Young Sam and Suzanna, painting and playing cello.)*

(SAM plays music on his iPhone)

SAM

Do you remember this, “The Swan”? You used to play it in high school. I still love this music so much.

SAM

REMEMBER I'D PAINT AS YOU'D PLAY.  
AFTER SCHOOL EVERY DAY.  
REMEMBER I'D PAINT AS YOU'D PLAY.  
AND SOMETIMES IT WAS YOU I'D PORTRAY.

SUZANNA

I REMEMBER I'D PLAY AS YOU'D PAINT.

SAM

YES!

SUZANNA

I REMEMBER YOU WOULD PAINT WITHOUT RESTRAINT!

SAM

YES!

SUZANNA

I REMEMBER HE'D PAINT AS I'D PLAY.

SAM

YES, YOU PLAYED.

SUZANNA

BUT THEN HE WENT AWAY.

SAM

NO. SHE WENT AWAY.

SUZANNA

SHE SENT HIM AWAY.  
I SENT YOU AWAY.  
WHY DID I SEND HIM AWAY?

SAM

YOU LEFT YOUR CELLO BEHIND.  
YOU LEFT ME BEHIND.  
DO YOU REMEMBER?  
YOU CHOSE PHIL.

SUZANNA

PHIL. . .

SAM

YOU CHOSE YOUR LIFE.  
TO BE HIS WIFE.  
YOU LEFT YOUR CELLO BEHIND;  
YOUR MUSIC BEHIND; AND ME.

IT'S FINE. IT'S ALL FINE.

*(+YOUNG SAM and SUZANNA have disappeared.)*

My life has been blessed with a love that after I lost you I did not expect.

We have two fine children.

Loving children.

My wife has now passed.

*[resume singing]*

THE LOVE OF MY LIFE HAS NOW PASSED.

YOU HAVE CHILDREN TOO.

SUZANNA

I DO?

SAM

SOPHIE AND DAVID LOVE YOU.

SUZANNA

THEY DO?

SAM

YOU HAVE A DAUGHTER AND SON.

SUZANNA

*(pointing to painting)*

SHE IS MY DAUGHTER.

SAM

NO, THAT'S YOU WHEN YOU WERE YOUNG.

SUZANNA

WHO PAINTED THAT PICTURE?

SAM

I DID.

SUZANNA

YOU DID?

PAINT HERE WITH ME.

SAM

I'LL HAVE TO BRING MY EASEL.

*(+YOUNG SAM and SUZANNA reappear.)*

SUZANNA

PAINT HERE WHILE I'LL PLAY.

PAINT HERE WHILE I'LL PLAY.

SAM

I REMEMBER YOUR DELIGHT AS YOU PLAYED.

SUZANNA

I REMEMBER THAT NIGHT I STAYED.

SAM

YOU STAYED.

(As the music swells, they embrace momentarily.)

*(+YOUNG SAM and SUZANNA in passionate embrace.)*

*(+YOUNG SAM and SUZANNA disappear.)*

SUZANNA

YOU'RE SUCH A NICE MAN.  
WHO ARE YOU?

SAM

I'M SAM.

SUZANNA

SAM.

MARGARET

Suzanna, time for dinner.

I need to bring her to the dining room. I hope you'll visit soon.

SAM

I'll be back, Suzanna.

(SAM takes her hand and kisses it. Then SAM leaves.)

SUZANNA

Who is that nice man?

MARGARET

He's Sam.

SUZANNA

He would paint as I played . . . He would paint as I played.

(end scene)



**ACT I - SCENE 8**

(Rest-stop on the NJ turnpike, a day or so later.)

SOPHIE

I hope you weren't waiting long.

PAUL

No, just got here, and grabbed us coffee.

(Holding two cups of coffee)

SOPHIE

Thanks.

PAUL

We timed it perfectly.

(PAUL kisses her on the cheek.)

SOPHIE

Oh Paul.

(She gives him a proper kiss.)

PAUL

You look happy today. How are things?

SOPHIE

Good, as far as things could be. An old friend of my mom, like from when she was a kid, visited her, and she started remembering some things.

PAUL

That's wonderful!

SOPHIE

But my clients' tax files you brought me remind me of the late nights ahead.

PAUL

You'll set up on your dad's desk?

SOPHIE

Yes. I remember when we designed our office desk, where we face each other. I love the work I'm doing, and I know you do too.

PAUL

Yes, I do.

SOPHIE

I don't mind spending my evenings working, when I just look up at you, doing yours.

PAUL

Same here.

SOPHIE

But now it seems your always out, playing and hanging with your friends. And I was at that giant desk alone.

PAUL

I wish you could understand.

SOPHIE

I wish you could understand. You're a grown man, not a college student anymore.

PAUL

Honey, please . . .

SOPHIE

I can't tell you what to do. I just need to figure it out for myself. Please give me the space.

PAUL

Okay.

SOPHIE

Let's have the coffee. Go for a walk before we head back. We don't have to talk.

(She puts out her hand, and he takes it and they begin to walk.)

----- alternate to get him off-stage -----  
(She puts out her hand, and he takes it.)

PAUL

Wait . . . First let me move my car to that open space next to yours, so I can transfer the boxes.

(He exits.)

-----

### [Track #9: I Don't Get Him]

SOPHIE

I DON'T GET HIM. I DON'T GET HIM.  
I DON'T UNDERSTAND WHO MY HUSBAND IS, ANY MORE.  
I DON'T GET IT. I DON'T GET IT.  
HIS MID-LIFE CRAZINESS I CANNOT ENDURE.

HE'S MY BEST FRIEND. STILL I DON'T GET HIM. *(this stanza can optionally be cut)*  
AT LEAST HE'S NOT IN ANOTHER WOMAN'S CLUTCH.  
I DON'T GET HIM. I DON'T GET HIM.  
I DON'T GET WHY HE CARES ABOUT THIS DUMB BAND SO MUCH.

HIS FEELINGS FOR ME, DO NOT SEEM TO BLUR.  
YET PLAYING WITH HIS FRIENDS, IS WHAT GETS HIS HEART TO STIR?

I DON'T GET HIM. I DON'T GET HIM.

I DON'T GET WHY HE'S HUNG UP ON GETTING THESE SILLY GIGS SO MUCH.

I DON'T GET HIM. I DON'T GET HIM.

AND I HATE THAT HE'S GONE EVERY EVENING BY EIGHT.

COMES HOME LATE WHEN THEY DRIVE ALL THE WAY CROSS THE STATE.

YES THEY'RE CUTE, BUT I'LL SAY THAT THE BEATLES THEY AIN'T.

AM I JEALOUS IT'S SOMETHING T'WHICH I CAN'T RELATE?

BUT IF I BRING IT UP, I'LL JUST HAVE A DEBATE.

SO I'LL WAIT.

WILL HE RETURN TO OUR OLD LIFE, BEFORE IT'S TOO LATE?

I DON'T GET HIM.

CAN'T COMPREHEND.

I MISS MY HUSBAND, I MISS MY FRIEND.

(end scene)

*[Playoff of "I Don't Get Him" for scene change]*

**ACT I - SCENE 9**

(Sam's house, a day or so later.)  
(Paint tubes and supplies are covering every surface.)  
(SAM is sorting through tubes of paints preparing art supplies to bring to the nursing home.)  
SOPHIE rings the door and SAM lets her in.  
(She is carrying a box or bag.)

SAM

Hi Sophie. So what's got you so excited?

SOPHIE

(referring to what she is holding)

You have to see this!

(looking around)

Wow, now this looks like an artist's studio.

SAM

Sorry for the mess, I've been sorting through all my stuff. I'll try to paint when I visit your mom.

SOPHIE

Sam, I'm so grateful for what you are doing.

SAM

It's me who should thank you. I wouldn't have pulled out my paints otherwise. For me, art's been my life. I'm not good at anything else. For others, it can be a hobby...no, not just a hobby...a lifelong passion. So what have you got there?

(SOPHIE takes out a record album and hands it to SAM)

Mussorgsky's Pictures at an Exhibition! I remember when I gave this to her.

SOPHIE

There's an inscription "To Suzanna..."

SAM

"...A Lifetime of art and music joined in one key..."

SOPHIE

"...With love, From Sam." I am getting the feeling that you were more than just friends.

SAM

Oh Really? I expected to have married her one day if you hadn't come along.

SOPHIE

I know their wedding day and my birthday. I certainly wasn't planned. My father, Phil, was my father, right?

SAM

Yes. Your mom and dad were right for each other. She was no longer the girl I knew but the woman she had become. I'd never have left her though. It was her choice. It was the right choice. She had to make it, for the both of us. You know, if it weren't for you, I wouldn't have my children, and grandchildren and another on the way. And my Alicia.

SOPHIE

I don't know what to say.

SAM

It's fine. It's all fine.

SOPHIE

Do you need my help with your supplies?

SAM

I'm just sorting through my paints. Haven't touched them in so long and some . . . are dried out.

Have you ever tried your hand with a paint brush?

SOPHIE

Not since grade school. I have no idea how to paint anything. I'm sure I'll mess up.

SAM

There's no such thing as messing up. Here's a fresh canvas.

Put this on. You don't want to get paint on your clothes.

(He helps put a smock on her.)

SOPHIE

I've no creative bone in my body. What should I paint?

SAM

It doesn't matter. Art comes from you

SOPHIE

Numbers work for me. (*Numbers come from me.*)

(Starts with a brush stroke.)

No, I messed up. It will never be right. Help me.

(music starts)

SAM

It will always be right. If you want a perfect representation of something, take a picture with your smart phone. With the brush you should feel, not think.

(Through this song, SAM may guide SOPHIE at her request, as she starts to paint.)

**[Track #10: Feel]**

SAM

FEEL, JUST FEEL. DON'T THINK. JUST FEEL.  
FEEL, JUST FEEL. DON'T THINK, JUST FEEL.

SOPHIE

FEEL, JUST FEEL.  
HOW CAN I NOT THINK?

SAM

JUST FEEL.  
  
FEEL JUST FEEL.  
YOUR MUSCLES ARE STIFF LIKE STEEL.  
  
YOUR ARM, IT'S TENSE RELAX NOW.  
LET THE BRUSH SHOW YOU HOW.  
ALLOW YOUR HEART TO LEAD YOUR MIND.  
EASE THE TENSION FROM YOUR BROW.  
  
FEEL, JUST FEEL. DON'T THINK. JUST FEEL.  
FEEL, JUST FEEL. DON'T THINK, JUST FEEL.

SOPHIE

TRY TO FEEL. I FEEL.

SAM

FIFTY YEARS DEPRIVED OF HER.  
BURIED THOUGHTS AND FEELINGS STIR.  
IS THIS WHAT SUZANNA LOOKED LIKE TWENTY YEARS AGO?

SAM & SOPHIE

FEEL, JUST FEEL.  
DON'T THINK. JUST FEEL.  
FEEL, JUST FEEL.  
DON'T THINK, JUST FEEL.  
FEEL, JUST FEEL. DON'T THINK.  
JUST FEEL.

FEEL, JUST FEEL.  
HOW CAN I NOT THINK? JUST FEEL.  
FEEL, JUST FEEL. DON'T THINK. JUST FEEL.  
FEEL, JUST FEEL. DON'T THINK. JUST FEEL.

(SAM steps away from the possibility of growing  
physicality of the situation.)

SAM

(to himself)

THINK.

(end scene)

**ACT I - SCENE 9**

(Nursing home, a day or so later.)  
(SAM brings art supplies, into Suzanna's room.)

DAVID

Let me help you.

(DAVID brings in the easel)

SAM

Thanks. Where is Suzanna?

SOPHIE

Margaret just brought her to lunch. Almost had to drag her away from watching the stock prices scroll across the screen. She doesn't even know what they mean anymore.

DAVID

Ya never know. That's what paid for our education, and everything else.

SOPHIE

Mom was brilliant.

SAM

I know.

SOPHIE

David and I are about to grab a bite to eat too. Do you want to come, or want us to bring you something?

SAM

Thanks. I'm good. Go have lunch with your mom.

(SOPHIE and DAVID exit, leaving SAM alone in Suzanna's room.)

**[Track #11: Act-I Finale]**

(SAM is alone in the room and starts to set up his easel and organize his paints.)

(A beckoning apparition of a healthy Suzanna, IMAGINARY-SUZANNA, appears to SAM.

The beginning of the song recalls their happy times together during youth.)

(For the remainder of this scene all references to the character "SUZANNA" refer to this Imaginary-SUZANNA played by the same actress as SUZANNA.)

*(+The Finale starts with "Hold Me" theme added up front. SAM remembers and audience sees YOUNG SUZANNA and SAM. Then*

*when arpeggios start, it is YOUNG SUZANNA joining  
IMAGINARY OLD SUZANNA beckoning him.)*

SAM

BE WHOLE, SUZANNA.  
RETURN SUZANNA.  
SUZANNA.

*(This next section of the song is a “seduction” of SAM  
by Imaginary-SUZANNA  
joined by YOUNG SUZANNA)*

Imaginary-SUZANNA

I AM SUZANNA. I AM YOUR SUZANNA.

SAM & SUZANNA *(with young counterparts)*

I AM DREAMING, DREAMING OF WHAT THERE COULD BE.  
FIRE, AND PASSION IN HARMONY.  
DREAMING THAT YOU CAN RETURN TO ME.  
NOT DREAMING, BUT LIVING THIS FANTASY.

---- *(Possible Cut - start)*

SUZANNA

I'M STANDING RIGHT HERE.  
IT'S STANDING RIGHT HERE, IN YOUR MIND.

SAM

YES, I CAN SEE IT.

SUZANNA

US COMBINED.

SAM

IF WE BELIEVE IT.

SUZANNA

HEARTS ALIGNED.

SAM

OH, HOW I NEED IT.

SUZANNA

INTERTWINED.

SAM

CAN YOU FORESEE IT?

SUZANNA

YES.

----- *(end possible cut )*

SUZANNA

I AM HERE.  
I AM YOUR SUZANNA.



DO NOT FEAR.  
I AM YOUR SUZANNA.  
I AM NEAR.  
I AM YOUR SUZANNA.  
SAM! SAM!

*(Now SAM is pulling away from that seduction.)*

SAM

ALICIA! ALICIA!  
I HAD THAT, MY WIFE OF FIFTY YEARS!  
AM I BETRAYING HER MEMORY BY BEING HERE?

SUZANNA

SAM!

SAM

I CAN'T RETURN TO WHEN I WAS YOUNG.  
DON'T WANT THE LIFE I'VE DREAMT OF THEN.  
IS SHE A GHOST, OR AN ANGEL?

SUZANNA

COME TO ME!

SAM

DON'T WANT THE LIFE I'VE DREAMT OF THEN.  
IS SHE A GHOST, OR AN ANGEL?  
CAN I REALLY EVER PAINT AGAIN.  
IS SHE A GHOST, OR AN ANGEL?

SUZANNA

SAM, I NEED YOU! SAM, I NEED YOU! COME TO ME. COME TO ME.

ENSEMBLE OFFSTAGE

SUNDOWN! SUNDOWN! SUNDOWN!

SAM

I CANNOT CARE AGAIN.  
I DARE NOT LOVE AGAIN.  
I CANNOT PAINT AGAIN.

SUZANNA

SAM, I NEED YOU! SAM, I NEED YOU! COME TO ME. COME TO ME.

SAM

NO!

*(SAM runs out on IMAGINARY-SUZANNA)  
(SAM storming out, encounters SOPHIE and DAVID.)*

SOPHIE

Sam, where are you going?

DAVID

What's wrong?

SAM

I'm sorry. This is too much for me.

SOPHIE

She's been so much better since you're here.

DAVID

(If you leave) she'll never remember.

SAM

I'm sorry.

SOPHIE & DAVID

TO HEAR MY NAME ON YOUR LIPS,  
I'D GIVE ANYTHING.  
NAME ON YOUR LIPS, I'D GIVE ANYTHING.  
SAM! PLEASE!

SUZANNA

SAM, I NEED YOU!  
SAM, I NEED YOU!  
SAM!

SAM

I CANNOT DO THIS.  
I CANNOT DO THIS.  
I CAN'T.  
I CANNOT DO THIS!

(SAM leaves.)

**END OF ACT-1**

## ACT-II

### ACT II - SCENE 1

(Late that night. SOPHIE is in bed, alone in her parent's house, tired, but unable to sleep. PAUL is alone in their bed in Baltimore, asleep. SAM is at home alone.)

#### [TRACK #12: Sundown - reprise]

SAM

SHADOWS START TO FALL,  
AND CAST THEIR PALL,  
ON THE DARKENED WALL,  
GONE ANOTHER DAY.

CAN I EVEN HOPE; CAN I EVEN PRAY,  
THAT ONE DAY I'LL HAVE A GOOD DAY?  
CAN I EVEN HOPE; CAN I EVEN PRAY,  
THAT ONE DAY I'LL HAVE A GOOD DAY?

ENSEMBLE

SUNDOWN!  
SUNDOWN!

SOPHIE

SOMETIMES WE DON'T RELATE,  
WE JUST DEBATE, BUT WHEN IT'S LATE  
ALONE IN BED, I MISS THE MAN TO WHOM I'M WED.  
THE DAYLIGHT BRINGS DISTRACTION.  
THE NIGHT BRINGS INTROSPECTION.

SOPHIE & (PAUL)

(PAUL is semi-asleep)

WITHOUT PAUL/(SOPHIE) AT MY SIDE,  
I WISH I HAD THE STRENGTH TO NOT BE TERRIFIED.

ENSEMBLE

SUNDOWN.

(SOPHIE calls PAUL on his cellphone.)

PAUL

Hello?

SOPHIE

Hi Paul.

PAUL

Sophie, honey? Are you okay? Is your mom okay?! What's wrong?!

SOPHIE

Everything is fine. Don't worry. Sorry for startling you.

PAUL

Why are you . . . I'm too tired to argue about . . .

SOPHIE

Not tonight.

I miss you.

PAUL

I miss you too.

SOPHIE

It's just so hard.

PAUL

I'm sorry. Do you want me to come?

SOPHIE

No. It's fine for now. Spending needed time with my brother.

I just wanted to hear your voice.

PAUL

I love you, Sophie.

SOPHIE

I love you too.

PAUL

Try to get some sleep.

SOPHIE

Goodnight.

PAUL

Goodnight.

(They hang up, and both turn over and fall asleep.)

*[Last musical bars of Song #9a]*

ACT II - SCENE 2

(That night. In Suzanna's room in the nursing home. She is in a dream-like or partially awoken state. Her portrait is hanging there; and now Sam's easel and painting supplies are there.)

*(+Dancer's choreography here might be abstract and disjointed, like the lyrics.)*

[Track #13: Suzanna's Night]

ENSEMBLE

SUNDOWN. SUNDOWN.

SUZANNA

PLEASE, SAM,  
OH, PLEASE FORGIVE ME.  
PLEASE DON'T CURSE ME TONIGHT.  
WHY ARE YOU THERE SO LONELY,  
WHERE I SHOULD BE BY RIGHT?  
WHY CAN'T I FIND THE COURAGE,  
TO VISIT YOU AS YOU SIT LOCKED UP FOR . . .

WHERE AM I? WHO AM I?  
WHO AM I? WHERE AM I NOW?

Where's my baby??

WHERE AM I? WHO AM I?  
WHO AM I? WHERE AM I NOW?

It's my choice Mama!

SUZANNA, WHY? SUZANNA CRY. SUZANNA FLY.

It's my choice!

SUZANNA, WHY? SUZANNA CRY. SUZANNA FLY.

DID I PAINT THIS?  
IS THAT ME?  
DID I PAINT THIS?  
DID I PAINT THIS?

DO I NEED TO PAINT?  
IS IT WHO I USED TO BE?  
WHERE IS MY CELLO?  
WILL YOU INSPIRE ME?  
FROM THIS, WAS I LURED?  
I WAS SO SURE,  
THAT TRUE ART ENDURES.  
TRUE ART ENDURES.

(end scene)

**ACT II - SCENE 3**

(The following day, in Sam's home.)

ANNE

Dad, what happened?

SAM

I just can't do it! I'm done!

ANNE

You're not going back? I thought you set up an easel there and everything. You seemed so happy and alive again.

SAM

No! Suzanna's mind is not coming back. Mommy is not coming back. I'm done with Suzanna and her kids. Done with painting. Can't I just be left alone?

ANNE

No, Dad! You'd been the best I've seen you in a year, since mom died. Visiting this woman has brought YOU back to life.

**[Track #14: You Can't Just Walk Away]**

ANNE

DAD, YOU CAN'T JUST WALK AWAY,  
YOU CAN'T JUST WALK AWAY,  
YOU CAN'T JUST WALK AWAY LIKE THAT.

YOU CAN'T JUST WALK AWAY,  
YOU CAN'T JUST WALK AWAY,  
YOU CAN'T WALK AWAY LIKE THAT.

SAM

WHY NOT?

ANNE

REMEMBER WHAT YOU TOLD ME  
WHEN A FRIENDSHIP STARTED GETTING OUT OF HAND.  
REMEMBER WHAT YOU TOLD ME  
WHEN I WANTED TO QUIT MARCHING BAND.

YOU CAN'T JUST WALK AWAY,  
YOU CAN'T JUST WALK AWAY,  
YOU CAN'T JUST WALK AWAY FROM HER.

SAM

DO YOU KNOW WHAT SHE DID TO ME?

ANNE

OH, SHE BROKE YOUR HEART OVER FIFTY YEARS AGO.  
BOO HOO!

SAM

THAT'S NOT FAIR!

ANNE

SO SHE SET YOU FREE,  
SO YOU COULD FIND MOM AND HAVE ME;  
AND MY BROTHER.

SAM

AREN'T YOU SUPPOSED TO BE UPSET  
IF YOUR FATHER IS WITH ANOTHER WOMAN, NOT YOUR MOTHER?

ANNE

MOM IS GONE.  
BUT IF MOM SAW THOSE IN NEED,  
SHE'D ALWAYS WANT US TO HELP ANOTHER.  
  
YOU CAN'T JUST WALK AWAY, YOU CAN'T JUST WALK AWAY,  
YOU CAN'T JUST WALK AWAY FROM HER.

(Sam's cellphone rings.)

SAM

It's your brother.

(Answers cellphone.)

Hi Michael. Your sister is here. trying to convince me . . .

MICHAEL

I know. She just texted me. I really think . . .

SAM

Is this a conspiracy?

MICHAEL

REMEMBER WHAT YOU SAID,  
WHEN I WAS SCARED AND I WANTED TO QUIT.  
REMEMBER WHAT YOU SAID,  
ABOUT MY WIFE WHEN I WAS NERVOUS TO COMMIT.  
I KNOW THAT MANY YEARS AGO, SUZANNA BROKE YOUR HEART;  
BUT THERE IS REALLY NOTHING THAT SHOULD KEEP YOU FROM YOUR  
ART.

ANNE & MICHAEL

YOU CAN'T JUST WALK AWAY,  
YOU CAN'T JUST WALK AWAY,  
YOU CAN'T JUST GET UP AND DEPART.  
YOU CAN'T JUST WALK AWAY,  
YOU CAN'T JUST WALK AWAY,  
YOU CAN'T WALK AWAY FROM YOUR ART.  
YOU CAN'T WALK AWAY FROM YOUR HEART.

ANNE

Think about it, Dad.

(end scene)

ACT II - SCENE 3A

(Sam's apartment; later that day.  
SOPHIE stops by.)

SAM

Hi Sophie. I'm sorry. . . I . . .

SOPHIE

I understand. I was so wrapped up in my own pain, that I didn't see yours.  
(takes his hand)

SAM

You do have your mother's eyes.

SOPHIE

I know you're not coming back. But, I found something that I think you should have.

SAM

Really?

SOPHIE

It's a letter addressed to you, apparently never mailed. It's dated a few of months before I was born.

(She hands it to SAM, who puts on his reading glasses.)

SAM

This was just after the last time I saw her. It was in a hospital.

SOPHIE

Hospital?

SAM

A plane accident. Your father flew small planes.

SOPHIE

I know.

SAM

She was asleep, sedated when I arrived. I overheard the doctor . . . that she was pregnant. And then I saw the ring on her finger and it was her parents who told me she was engaged to Phil.

SOPHIE

Oh, Sam!

*(+Choreography, possibly shows YOUNG SUZANNA writing the letter; and possibly singing part of it, with or alternating with SUZANNA.*



*It might begin with representation of their last moment together in the hospital, which SAM described.)*

**[Track #15: Dear Sam]**

SAM

Dear Sam,

(We hear the letter in Suzanna's voice.)

SUZANNA

DEAR SAM,  
I'M SORRY IT HAD TO END THAT WAY.  
DEAR SAM,  
I'M SORRY HOW YOU FOUND OUT THAT DAY.  
I PLANNED TO TALK TO YOU,  
AFTER ALL THAT WE'VE BEEN THROUGH.  
DEAR SAM.  
  
I KNOW HOW YOU MUST THINK OF ME, NOW.  
BUT, ONE DAY I HOPE THAT WE COULD BE FRIENDS AGAIN.  
  
I MIGHT HAVE BEEN THE GIRL FOR YOU,  
AND YOU WANTED ME TO BE,  
AND FOR YEARS I DID TOO.  
BUT I'VE GROWN INTO A WOMAN.  
WHO IS NOT THE GIRL YOU KNEW;  
A CHANGE YOU DID NOT WANT TO SEE.  
  
YOU'D DO ANYTHING FOR ME;  
BUT THAT'S NOT FAIR TO YOU;  
AND NOT FAIR TO ME.  
  
I SHOULD HAVE TOLD YOU, FIRSTHAND,  
I FOUND IN PHIL, A MAN,  
A PARTNER FOR ME IN LIFE.  
ALTHOUGH SOONER THAN I PLANNED,  
IT IS WHAT I WANT,  
AND I WILL BE HIS WIFE.  
  
I HOPE YOU WILL FIND SOMEONE  
WHO CAN GIVE YOU WHAT I COULD NOT GIVE.  
BUT STILL I'LL REMEMBER YOU,  
EVERY DAY AS LONG AS I LIVE.  
  
AND EVEN IF I LIVE ONLY  
SOMEWHERE HIDDEN DEEP WITHIN YOUR HEART;  
EVEN IF YOU SHOULD FORGET ME.  
NEVER GIVE UP ON YOUR ART.  
  
BUT IF YOU SHOULD THINK OF ME,  
I HOPE YOU WISH FOR ME TOO,  
THE SAME HAPPINESS AS I WISH FOR YOU.  
ALWAYS, SUZANNA.

SAM

Suzanna . . . I forced myself to forget about her. Put her out of my mind.

SOPHIE

Maybe you needed to.

SAM

That was nearly a lifetime ago. We both went on with our lives, happy lives, separate lives.

SOPHIE

There's something else I found.

(SOPHIE takes out a folder and hands it to SAM.  
He flips through it, seeing brochures from gallery art exhibitions.)

SAM

These were from my shows. All my shows! Years ago! Suzanna wasn't at my openings. I would have seen.

SOPHIE

No, I suppose she didn't want you to see her.

SAM

That's why she didn't send that letter.

SOPHIE

But it seems like she went to see your work, while they hung in the galleries.

[underscoring music: True Art]

SAM

While I put her out of my mind. She didn't forget me.  
(SAM starts to cry.)

SOPHIE

. . . or your art. She never stopped loving your art.  
(SOPHIE holds his hand, and then caresses it.)  
Sam . . . You need a paint brush in this hand.

(His hand raises up, with her hand sliding down his arm. He looks at his hand, and then stands up.)

**[Track #16: True Art - reprise]**

SAM

Come on.

SOPHIE

Where?

SAM

Skyview. My favorite brushes are in your mom's room.

I'VE A NEED TO PAINT;

IT'S MY PASSION MY PROCLIVITY.

WORK OF THE MASTERS, AND YOU SUZANNA INSPIRE ME.

WHILE MAYBE NOT A CURE.

OF THIS I'M SURE.

TRUE ART ENDURES. TRUE ART ENDURES.

“Hold Me” or [“Feeling of My Youth” music for transition]

*(YOUNG SAM and SUZANNA may appear here  
between scenes, going through “True Art” and the  
transition music, possibly representing the moment at  
the end of “True Art” in YNOML, when he first kissed  
her and she responded with “Hold Me”.)*

(end scene)

**ACT II - SCENE 4**

(Shortly thereafter, in the nursing home.)  
(SAM arrives.)

MARGARET

Sam, you're back.

SAM

I couldn't stay away.

MARGARET

I'm glad. Suzanna was doing much better when you came by.  
I see you're planning to paint.

SAM

The light in her room and the view are wonderful.

MARGARET

You do understand, Sam, that what we can hope for are just little things. Slow down its further progression. Mostly, bring some joy.

SAM

I know.

MARGARET

We hope for more good days, less bad ones.

SAM

For me, as well. Haven't had good ones since I lost my wife.

(SAM comes into the room and sets up.)

MARGARET

Look who's here Suzanna, it's Sam.

SAM

Hey, Suzanna.

SUZANNA

Hello Sam.

(\*\* SAM put some cello music on his iPhone.)

*[music: Intro to next song should be cello playing]*

**[Track #17: Dreams We Left Behind]**

*(YOUNG SAM and YOUNG SUZANNA are seen in this next section, a little more clearly than before, perhaps.)*

SAM

THE SKY IS CLEAR. THE LIGHT IS HERE.  
THE LIGHT IS HERE. MY MIND IS CLEAR.

SUZANNA

TRYING TO REMEMBER.

SAM

THE LILACS BLOOM.  
SUN LIGHTS THE ROOM.

SUZANNA

TRYING TO REMEMBER.

SAM

THE SHADOW FALLS.  
MY PAINTBRUSH CALLS.

SUZANNA

YOU WERE RIGHT HERE.  
ME IN A CHAIR.  
I HELD MY CELLO.  
I PLAYED MY CELLO.

SAM

WHAT LIES IN THE SHADOW OF MY MEMORY?  
WHAT LIVES IN THE SHADOW OF MY MIND?  
WHAT HIDES IN THE SHADOW OF OUR MEMORIES?  
THE DREAMS WE LEFT BEHIND.

WHAT HIDES IN THE SHADOW OF HER MEMORY?  
CAN HER MEMORIES BE MINED?  
WHAT HIDES IN THE SHADOWS OF HER MEMORY?  
MEMORIES INTERTWINED.

REMEMBERING DREAMS OF A FUTURE  
THAT NEVER CAME TO PASS.  
DREAMS OF A FUTURE;  
BUT THOSE DREAMS DIDN'T LAST.  
REMEMBERING DREAMS OF A FUTURE,  
WHERE YOUR DREAMS WERE MINE.  
DREAMS OF OUR FUTURE,  
WERE WASHED AWAY WITH TIME.

*(Young characters fade away here.)*

WHAT LURKS IN THE SHADOWS OF HER MEMORY?  
WHAT HIDES IN THE VALLEYS OF HER MIND?  
WHAT LIVES IN THE CAVERNS OF HER MEMORY?  
THE GOOD ONES WE WILL FIND.

REMEMBER THINGS IN YOUR LIFE,  
THE HAPPY NOT THE SAD.  
REMEMBER, YOU WERE PHIL'S WIFE,  
AND HE YOUR CHILDREN'S DAD.  
WHEN SOPHIE AND DAVID EACH BECAME A COLLEGE GRAD.  
AND REMEMBER THE YEARS WE ONCE HAD.

SUZANNA  
TRYING TO REMEMBER.  
SAM  
THE LIGHT IS HERE.  
MY MIND IS CLEAR.  
SUZANNA  
TRYING TO REMEMBER.  
SAM  
THE SPRING IS HERE.  
THE LEAVES APPEAR.  
SUZANNA  
TRYING TO REMEMBER.  
SAM  
THE SUNLIGHT SHINES ON HER HAIR.  
ON YOUR HAIR.  
YOUR SILVER HAIR, YOUR SILVER HAIR IS GLOWING.  
YOUR SILVER HAIR, YOUR SILVER HAIR IS GLOWING.  
SUZANNA  
I'm a grandma.  
SAM  
Five times.  
SUZANNA  
Three girls and two boys.  
SAM  
YOUR MEMORIES; YOUR MEMORIES ARE NOW FLOWING.  
SUZANNA  
My daughter married Paul.  
I'M OLD. I'M OLD.  
SAM  
YOU'RE BEAUTIFUL.  
SUZANNA  
I'M OLD. I'M OLD.  
SAM  
YOU'RE BEAUTIFUL.  
(He shows her the painting he just did of her.)  
SUZANNA  
THAT'S ME! THAT'S ME.  
YOU MADE ME BEAUTIFUL!  
IS THAT ME TOO?  
(referring to original portrait)  
SAM  
Yes (nods)  
(end scene)

**ACT II - SCENE 5**

(Weeks later. The lobby at the nursing home. SOPHIE, SAM, SUZANNA and MARGARET are present. There was just an informal concert in the ~~lobby~~ or rec room of the nursing home.)

(Scene opens seeing a woman cellist, possibly from the back or backlit. She plays the last bar of a piece. We hear applause.)

SUZANNA

I played the cello.

SAM

Yes, you (once) did.

SOPHIE

You remember that, Mama?

(SUZANNA, nods and hums a few bars of The Swan.)

*[SUZANNA hums a few bars of The Swan]*

DAVID

Come, Mom. I want you to show me your room.

(DAVID takes SUZANNA to her room.)

SOPHIE

(to SAM)

That was a nice afternoon you arranged.

MARGARET

A wonderful concert. Thanks Sam. Music makes them so alive.

SAM

You know, I can organize a group painting session for them. I can do that, myself.

MARGARET

Great! I think they'd respond well to that. Let's schedule it.

(MARGARET follows SUZANNA.)

SOPHIE

Who was the young woman playing the cello?

SAM

She was last year's scholarship winner.

SOPHIE

Is that the scholarship named for you and Alicia

SAM

Yes; and she was only more than happy to come and play.  
Any opportunity to perform is - well if you're a musician - that's your passion. And I paid her a little something.

SOPHIE

You must have thought of my mom when you made the scholarship?

SAM

Actually, we only endowed the scholarship many years later. Honestly, it was because the cello was my favorite instrument. Due to Suzanna, of course. But that was years before.

Alicia and I always listened together. She didn't play any instrument, but loved to listen, as I did when I painted.

Our daughter started on the cello actually at Alicia's suggestion, but switched to brass to be in marching band in high school.

SOPHIE

I would have loved to hear my mother play the cello.  
Music was a gift my mom gave to you. . . . not to me and David.

SAM

While it's not the same thing, I can pass it on to you.  
You have to experience music live. Come with me to the recital in New York, where this year's scholarship awardee will perform. My daughter, Anne, would have joined me, but she has something else that night.

SOPHIE

I'd enjoy that. I'd be honored.

(DAVID comes back out)

DAVID

Sophie, come. I love how you set up mom's room!

SOPHIE

Thanks, David.

DAVID

She's so happy. Her dresser looks perfect in there, and her favorite chair. She even remembered the vacation when they bought it!

(They go into Suzanna's room.)



SOPHIE

What do you think?

SAM

Definitely brightened it up.

MARGARET

Do you like it better with your things?

SUZANNA

Sam . . . you brought me Sam!

SAM

Yes, I'm still here.

SUZANNA

No . . . Sam.

(She points to a large landscape painting hanging on the wall.)

You brought me my Sam!

(SAM sees the painting.)

SOPHIE

It hung over mom's desk as long as I can remember. I never paid much attention to it. It was always there.

SAM

It was one of my first big gallery sales, when I was struggling. Acquired by a corporate buyer, I thought.

SOPHIE

Our father bought it for Mom for her birthday, . . .

SAM

Phil did . . .

SOPHIE

. . . about 40 years ago, through their investment firm. I might have recognized your name, but the painting was signed on the back. That's where I found the birthday card.

SUZANNA

Sam . . .

SOPHIE

I found something else quite interesting today. It's a file with notes about Skyview.

DAVID

I told you Dad researched it quite a bit.

SOPHIE

Take a look, David.

DAVID

That's Mom's handwriting!

SOPHIE

When she first was diagnosed, but still had most of her faculties, she must have realized that sooner or later she might – you know.

DAVID

So Mom picked this place?

SOPHIE

Apparently she was involved. And I have to say that you were right. Skyview is the perfect place for Mom.

(end scene)

ACT II - SCENE 6

(A few days later, at the concert hall.  
The concert has just ended with a cello  
performance.)

*[music: Last bars of a cello sonata or concerto]*

SOPHIE

She was amazing!

SAM

Yes. Actually, the best in a few years. She got into Julliard.

SOPHIE

And the seats were so . . . close.

SAM

One of the perks of endowing the scholarship.

SOPHIE

I could see the passion in her playing. It's like she has to be doing that.

SAM

That's how painting feels to me.

SOPHIE

I could see the fire in her eyes; her expressions.

SAM

Yes.

SOPHIE

We were close enough to hear her breathing, It was like she . . .

SAM

Yes, Sophie?

SOPHIE

What have I done?! Paul! Paul! I need to get home.

SAM

Sophie?

SOPHIE

Please take me back to my mom's house. I've got my car there, and can still drive home  
to Baltimore tonight.

(end scene)

**ACT II - SCENE 7**

(Sophie and David's parents' house.)  
(PAUL is there, having come up from Baltimore.)  
(DAVID may be initially be present listening to PAUL play on guitar; as SOPHIE enters, at first unnoticed. DAVID would then exit, leaving them alone.)

**[Track 18: "Dearest Sophie"]**

PAUL

DEAREST SOPHIE.  
MY DEAREST SOPHIE,  
I LOVE YOU.  
YOU CAN'T DISAGREE.  
  
SWEETEST SOPHIE.  
MY DEAREST SOPHIE,  
I MISS YOU.  
CAN'T YOU SEE?  
I'M ON MY KNEE.  
CAN'T YOU HEAR MY PLEA?  
YEA....  
  
I'M HERE FOR YOU.  
WHETHER OR NOT YOU WANT ME TO BE.  
DO YOU STILL WANT ME?  
CAN'T YOU SEE . . .  
  
THAT I MISS YOU, SOPHIE EVERY DAY.  
WITHOUT YOU SKIES ARE ALWAYS GREY.  
PLEASE COME BACK TO ME AND STAY,  
OR LET ME STAY HERE WITH YOU.  
  
OH, I MISS YOU SOPHIE EVERY DAY.  
WITHOUT YOU SKIES ARE ALWAYS GREY.  
PLEASE COME BACK TO ME AND STAY.  
OR LET ME STAY HERE WITH YOU.  
  
OH, I MISS YOU SOPHIE EVERY DAY.  
WITHOUT YOU SKIES ARE ALWAYS GREY.  
PLEASE COME BACK TO ME AND STAY.  
OR LET ME STAY HERE WITH,  
PLEASE LET ME STAY HERE WITH,  
LET ME STAY HERE WITH YOU.

(SOPHIE and PAUL rush into each other's arms.)

**[Track #19: "Love Renewed"]**

*(Sophie and Paul)*

PAUL

SOPHIE!

SOPHIE

PAUL!

BOTH

I KNOW THAT YOUR HEART BEATS FOR ONLY ME.  
SO KNOW THAT MY HEART BEATS ONLY FOR YOU.  
THIS I WILL FOREVER GUARANTEE.  
TO THEE I SHALL ETERNALLY BE TRUE.

SOPHIE

PAUL!

PAUL

SOPHIE!

BOTH

WITHOUT YOU WITH ME EVERY NIGHT I CRIED.  
IF I SAID I DIDN'T CARE I CLEARLY LIED.  
I COULDN'T LIVE IF I THOUGHT WE WERE THROUGH.  
LOVE YOU MORE THAN WHEN WE WERE NEW.  
NEED YOU BY MY SIDE.  
  
FEEL OUR LOVE ACCRUE.  
LOVE WE NOW RENEW.

PAUL

SOPHIE!

SOPHIE

PAUL!  
LEARNING THINGS ABOUT MY MOM I NEVER KNEW.  
OF YOUR PASSION I HAVE A DIFFERENT VIEW.  
SHE MUST HAVE SEEN IN YOU INSIDE,  
WHAT MADE HER LIKE YOU BY MY SIDE.

BOTH

SOMETHING I NEVER KNEW.  
VOWS WE NOW RENEW.

FEEL, JUST FEEL.  
DON'T THINK. JUST FEEL.  
FEEL, JUST FEEL.  
DON'T THINK, JUST FEEL.

I KNOW THAT YOUR HEART BEATS FOR ONLY ME.  
SO KNOW THAT MY HEART BEATS ONLY FOR YOU.  
THIS I WILL FOREVER GUARANTEE,  
TO LOVE YOU, LOVE YOU, LOVE YOU.  
LOVE YOU MORE THAN WHEN OUR LOVE WAS NEW.

(end scene)

## ACT II - SCENE 8

[transition music “Feeling of My Youth”]

*(Possibly use dancers in this transition and/or into this scene. Not sure.)*

(A short time later, in Suzanna’s room in the nursing home.)

(SAM is there and SUZANNA is smiling. SAM looks out the window and sees the evening star, after sunset. He begins to paint it, but his painting evolves into a portrait of SUZANNA.)

### [Track #20: “Evening Star (on a Mostly Cloudy Night)”]

SAM

SUNDOWN.

I’LL NEVER LET HER SUN DOWN.

What should I paint, this evening?

(SUZANNA points through the window.)

What a sky! Ah, the evening star.

SAM

THE EVENING STAR ON A MOSTLY CLOUDY NIGHT.

FADING IN AND OUT, BUT AT MOMENTS STILL SHINES BRIGHT.

IN TWILIGHT OF HER YEARS, CAN YET MY ART IGNITE.

NOT A GHOST, BUT AN ANGEL IN FLIGHT.

*[optional Suzanna vocalise during instrumental bridge and at end of song]*

MY EVENING STAR ON A MOSTLY CLOUDY NIGHT.

PEAKS THROUGH THE VEIL;

AT MOMENTS STILL SHINES BRIGHT.

IN TWILIGHT OF OUR YEARS, BUT STILL MY HEART IGNITES.

NOT A GHOST, BUT AN ANGEL IN FLIGHT.

NOT A GHOST, MY LIVING ANGEL, MY LIGHT.

(end scene)

**ACT II - SCENE 9**

(A short time later, in the nursing home, just before Mother's Day. The staff is getting ready.)

(DAVID and SOPHIE are in their parents' house.)

*(Dancers may be used to represent staff scurrying about.)*

**[Track #21: "Mother's Day is Coming"]**

MARGARET

MOTHER'S DAY IS COMING. MOTHER'S DAY IS COMING.  
FAMILIES WILL COME  
FOR ALMOST EVERYONE.  
MOTHER'S DAY IS COMING. MOTHER'S DAY IS COMING.  
MAYBE A NEW GRANDDAUGHTER OR SON.

BE SURE EVERYONE IS CLEAN.  
DRESSED THEIR BEST, TO BE SEEN.  
HOPEFULLY THE GRANDCHILDREN WILL NOT MAKE A SCENE.

FILL THE COKE MACHINE.  
PLAN THE BRUNCH CUISINE.  
REMEMBER THAT RESIDENTS SHOULD FOLLOW THEIR ROUTINE.

MARGARET AND OTHERS

MOTHER'S DAY IS COMING. MOTHER'S DAY IS COMING.

DAVID

FACES FULL OF CHEER,  
BUT HIDING OUR FEAR.

MARGARET AND OTHERS

MOTHER'S DAY IS COMING. MOTHER'S DAY IS COMING.

MARGARET

SOME WHO ONLY COME BY ONCE A YEAR.

DAVID

SHE MIGHT NOT KNOW IT'S MOTHER'S DAY.

MARGARET

BE SURE THEY DO NOT STRAY.  
CHECK THEIR DIETS, AND CONFIRM ENOUGH OF EACH ENTRÉE.

HOPE THEY WON'T ARRIVE TOO SOON.  
GIVE THE KIDS GRAPE JUICE, NOT PRUNE.  
REMIND THEM TO SING TO GRANDPA, HIS FAVORITE TUNE.

MARGARET AND OTHERS

MOTHER'S DAY IS COMING. MOTHER'S DAY IS COMING.

MARGARET

WHEN FAMILIES ARE HERE  
WE'LL TRY NOT TO INTERFERE.

MARGARET AND OTHERS

MOTHER'S DAY IS COMING. MOTHER'S DAY IS COMING.

MARGARET

TRY TO KEEP A JOYFUL ATMOSPHERE.

DAVID

SINCE VISITING IS HARD,  
OUR CHILDREN CAN BE SCARRED,  
WHEN GRANDMA DOESN'T KNOW WHO THEY ARE.

AT BEST SHE'LL BE THE SAME.  
WE KNOW SHE'S NOT TO BLAME,  
WHEN MOTHER DOESN'T EVEN KNOW OUR NAME.

SOPHIE & DAVID

OH! OH! DEAR MAMA,  
PLEASE, MAMA!  
SWEET, MAMA!  
OH! OH! PLEASE MAMA!  
WON'T YOU SAY MY NAME.  
OH, PLEASE JUST SAY MY NAME.

OH! DEAR MAMA!  
PLEASE MAMA!  
SWEET MAMA!  
OH! OH! PLEASE MAMA!  
DON'T YOU REMEMBER?

MARGARET AND OTHERS

MOTHER'S DAY IS COMING. MOTHER'S DAY IS COMING.

MARGARET

FAMILIES WILL COME,  
FOR ALMOST EVERYONE.  
FATHER'S DAY IN JUNE,  
COMING ALL TOO SOON.  
MAYBE A NEW GRANDDAUGHTER OR SON.

MARGARET AND OTHERS

MOTHER'S DAY IS COMING.

MARGARET

MOTHER'S DAY IS HERE.  
THANK GOD IT IS ONLY ONCE A YEAR!

(end scene)



ACT II - SCENE 10

(Mother's Day at the nursing home.  
SAM is painting in Suzanna's room, with cello  
music playing.)

*(YOUNG SAM and YOUNG SUZANNA appear here.  
At this point we can see the past more clearly. If we see the  
painting and playing cello together scene too clearly, earlier, we  
lose the power of this moment. Maybe using scrim prior to this.  
The more abstract interpretive dance can be in front, but any scene  
depiction should match the lyrics in its clarity.)*

[Track #22: Remember]

SAM

REMEMBER.  
TRYING TO REMEMBER.  
TRYING TO REMEMBER ALL THE DAYS LONG AGO.  
REMEMBER.  
NOT EASY TO REMEMBER.  
REMEMBER DETAILS OF YOUTH WHEN TIME MOVED SO SLOW.

FIND JUST ONE EMBER.  
I'LL HELP YOU FIND THAT EMBER.  
WITH WHICH YOUR MEMORIES STILL DOES GLOW.  
AND TAKE THAT EMBER,

SUZANNA

REMEMBER.

SAM

FAN THAT EMBER.

SUZANNA

REMEMBER.

SAM

IGNITE YOUR MEMORIES OF THINGS YOU USED TO KNOW.

(As SUZANNA remembers, the audience might see the young  
SAM and SUZANNA as they were many years ago; even more  
clearly than in previous scenes.)

SUZANNA

I THINK I REMEMBER.

SAM

YES.

SUZANNA

I REMEMBER.

SAM

YES.

SUZANNA

I REMEMBER THE DAYS WE SHARED SO LONG AGO.

SAM

LONG AGO.

SUZANNA

WHEN I SAT BY YOU NEAR,

SAM

YES!

SUZANNA

WATCHING YOU PAINT.

SAM

YES!

SUZANNA

A BOW IN MY HAND;  
PASSION FLOWED IN MY HEART;  
I FELT YOU INSIDE OF ME.

SAM

OH, SUZANNA!

SUZANNA

I REMEMBER,

SAM

YES!

SUZANNA

OH SAM, I REMEMBER!

SAM

YES!

SUZANNA

I REMEMBER THE DAYS WE SHARED SO LONG AGO.

SAM

SO LONG AGO.

SUZANNA

I REMEMBER,

SAM

YOU REMEMBER.

SUZANNA

OH SAM, I REMEMBER.

SAM

YOU REMEMBER.

SUZANNA

I REMEMBER ALL THOSE YEARS WE SHARED SO LONG AGO,

SAM

SO LONG AGO.

SUZANNA

WHEN I SAID . . .  
HOLD ME. UNFOLD ME.

BOTH *(and their young versions)*

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

SUZANNA

OH SAM. OH SAM.  
I LOVED YOU. I LOVE YOU.  
I HAD A BABY AND WENT AWAY.  
*(Young characters disappear here.)*

SAM

YOU HAD A CHILD WITH PHIL. YOU MARRIED PHIL.

SUZANNA

PHIL.  
Phil's gone, isn't he?

SAM

Yes.  
YOU HAD A BABY.  
YOU HAD A CHILD.  
YOU HAD A LIFE WITH PHIL.  
YOU HAD A DAUGHTER.  
YOU HAD A SON.  
THEY'RE HERE STILL.  
THEY'RE SOPHIE AND DAVID;  
SOPHIE AND DAVID.  
THEY'RE HERE STILL.  
HERE, I'LL PAINT THEM WITH YOU.  
SIT STILL.

*(SAM paints a picture of all three of them together.)*

I'LL PAINT SOPHIE AND DAVID SITTING WITH YOU.  
THEY'LL BE COMING TO SEE YOU.  
THEY COME ALMOST EVERY DAY.

SUZANNA

TODAY?

SAM

SOPHIE AND DAVID,  
SOPHIE AND DAVID,  
THEY'LL BE HERE SOON TODAY.

SUZANNA

I REMEMBER!  
OH, SAM, I REMEMBER.  
OH GOD, I LET YOU GO!

I REMEMBER!  
OH, SAM, I REMEMBER.

SAM  
YET YOU HAD A LIFE AS DID I.  
(SAM shows SUZANNA the painting of her with her children.)  
SOPHIE AND DAVID, SOPHIE AND DAVID,  
SOPHIE AND DAVID . . .

SUZANNA  
. . . AND ME!

(Sam's cellphone rings. He answers it;  
While Suzanna is looking at the painting.)

MICHAEL  
Hi Dad! Hannah just delivered. It's a girl. She's healthy and Hannah is doing fine.

SAM  
Oh, that's wonderful!

MICHAEL  
Dad. We're naming her Allie, after Mommy.

SAM  
Allie . . .  
(holds back tears.)

MICHAEL  
Dad, don't cry. I can tell you are about to cry.

SAM  
Joy. Total joy.

MICHAEL  
Can't talk for long, Hannah needs me.

SAM  
Go to her. Give her my love. I'll fly out soon; Can't wait to see Allie!

MICHAEL  
I love you, Dad.

SAM  
I love you too.

(hangs up)

*[Underscore continues till the end]*

(MARGARET enters.)

MARGARET  
Suzanna, you have visitors.

(SUZANNA smiles)  
(SOPHIE, PAUL and DAVID enter. PAUL has his guitar.)

DAVID

Hi Mama!

SOPHIE

Happy Mother's Day!

(a dramatic pause)

SUZANNA

Sophie! David!

MY SOPHIE, MY DAVID AND ME.

(The three embrace.)

SOPHIE

We know she won't be like this every day.

DAVID

But you have no idea what you've done for us.

PAUL

For all of us.

SAM

I've done this for myself, too.

Guess what? I have a new granddaughter!

PAUL & DAVID

Congratulations!

SUZANNA

(smiles)

Sophie, David, where are all MY grandchildren?

DAVID

Lori will be bringing them soon.

SOPHIE

We have something for you, Mama.

SUZANNA

For me??

(DAVID has brought a cello into view. On stage, but out of Suzanna's sight.)

DAVID

For you.

(Bringing the cello forward.)

SUZANNA

A cello!

*(SUZANNA has been sitting in a chair suited for this.)*

*(DAVID puts the cello in her left hand. SOPHIE puts the bow in her right hand.)*

My cello!

*(SAM is overwhelmed with emotion.)*

*(SAM whispers something to PAUL.)*

*(SUZANNA caresses the cello, running her fingers along its neck.)*

*PAUL begins to play the introduction of the accompaniment to Saint-Saëns' *The Swan* on his guitar.)*

*(We heard this in Act-I, and learned Suzanna had played it for her senior recital in high school.)*

The swan!

*(SUZANNA moves her fingers into place and bow into position, and begins to play the opening bars of "The Swan".)*

*(She is full of total joy.)*

MARGARET

*(to SAM)*

I think today was a good day.

SAM

Yes, today was a good day.

*(With the action complete, the following "title song" is sung by the ensemble.*

*(This is the answer/reprise/turnaround to the opening number "Sundown".)*

**[Track #23: A Good Day]**

ENSEMBLE

WE CAN'T GO BACK.  
THE PAST IS PASSED.  
A DAY IS AS GOOD AS WE MAKE IT.  
  
A MEMORY SLEEPS DEEP INSIDE.  
IT WILL LAY, BUT SHOULD WE WAKE IT?

PAINT THE SUNRISE IN YOUR MIND.  
REMEMBER MUSIC LEFT BEHIND.  
UNTANGLE MEMORIES INTERTWINED.  
DON'T LET THE SUN DOWN.  
PAINT THE SUNRISE IN YOUR MIND.  
REMEMBER MUSIC LEFT BEHIND.  
UNTANGLE MEMORIES INTERTWINED.  
DON'T LET THE SUN DOWN.  
WON'T LET THE SUN DOWN.

WE CAN'T GO BACK.  
THE PAST IS PASSED.  
OUR DAYS AS GOOD AS WE MAKE THEM.

GOOD MEMORIES SLEEP DEEP INSIDE,  
A HAZE UNTIL WE WAKE THEM.

CAN DO MORE THAN HOPE;  
CAN DO MORE THAN PRAY,  
THAT TOMORROW WILL BE A GOOD DAY.

I'LL DO MORE THAN HOPE;  
TRY TO PAVE THE WAY;  
SO TOMORROW WILL BE A GOOD DAY.

STRIVING TO MAKE TOMORROW EVEN BETTER THAN TODAY;  
AND THANKFUL FOR EVERY GOOD DAY.

TRYING TO MAKE TOMORROW EVEN BETTER THAN TODAY;  
YET THANKFUL FOR EVERY GOOD DAY.  
A GOOD DAY. A GOOD DAY.

**(\*\* FINAL CURTAIN)**

*[Curtain call:  
Repeat "A Good Day" as curtain call music,  
with the cast reprising the last section at the end.]*