

Reelin'

A Ploncert
(A Play / Concert)

Book by Dale DeJoy
and
Poppy Champlin

Music by Steely Dan

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Cast of Characters

DAN FREEMAN: Male teens – 20's
VIRGINIA FREEMAN: Female 60's Dan's Mother
RIKKI CHASE: Female teens -20's
JOEY HERNANDEZ: Male teens
HERMAN COTTER: Male teen
PETER SNOW: Male teen
PATTY SINCLAIR: Female teen
JIMMY BENDER: Male teen
KENNY TOUBEN: Male teen
BERTIE CHASE: Female 60's Rikki's mother
EARL SHERMAN: Male, 50's Truck Driver
GIL SULLIVAN: Male, 30's movie producer
REVELER: Male, 30's
REVELER: Female 30's
REVELER: Male 20's
REVELER: Female 30's
LOUISE CASWELL: Female 20's bandleader
VERONICA DEWALT: Female, 30's
BARTENDER: Male, 40's
PATRON: Male 50's
SECURITY GUARD 1: Male 30's
SECURITY GUARD 2: Male 40's
WOMAN ONE: Female 20's
WOMAN TWO: Female 20's
GUARD: Male, 40's
JUDGE: Male 60's
BAILIFF: Female 40's
ELDER WOMAN: in her 60's
MRS CUMMINSKY: Female, 70's
DANCERS: Male and Female 7 of them

(Male roles can be doubled. The four teens in the band can be revelers, bartender, patron, guards, security, judge and bailiff.)

Synopsis of Scenes

Scene 1: Street Scene, Annandale NY.	Spring 1974
Scene 2: Continuation Street Annandale NY.	Spring 1974
Scene 3. The Jam room – Annandale NY.	Spring 1974
Scene 4: Rikki’s House – Annandale NY.	Spring 1974
Scene 5: School Gym- Annandale NY.	Summer 1974
Scene 6: Rikki’s Apt – New York City	Winter 1975
Scene 7: Rikki’s Apt – New York City	Winter 1975
Scene 8: 18 Wheeler Truck – The Road	Summer 1976
Scene 9: Venice Beach – The Boardwalk	Fall 1976
Scene 10: New Orleans – Bourbon Street	Spring 1977

ACT II

Scene 1: Hollywood Hills Mansion	Fall 1976
Scene 2: Louise’s Apt – New Orleans	Winter 1977
Scene 3: Rodeo Drive – Los Angeles	Summer 1979
Scene 4: The Riviera Hotel – Las Vegas	Summer 1980
Scene 5: Hollywood Hills Mansion	Winter 1981

Scene 6: Hollywood mansion foyer	Winter 1981
Scene 7: Las Vegas Jail Cell	Winter 1981
Scene 8: Las Vegas Courtroom	Winter 1981
Scene 9: Hollywood Mansion – Kitchen	Winter 1981
Scene 10: Los Angeles – Train Station	Winter 1981
Scene 11: Clark County Detention Center	Spring 1982
Scene 12: Rikkis' Parents House	Spring 1982
Scene 13: Dans' Parents House	Spring 1982
Scene 14: Street scene Annandale NY	Spring 1982

Synopsis of Music

ACT I

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ACT 1
Scene 1

August 1974, in the small town of Annandale, New York. There is a row of shops with some town folks milling about. Zelman's Drug Store is one of four in a row. There is a lazy Sunday small town vibe in the air. DAN, 18-year-old kid, long hair, in good shape, EXITS the drug store and stops to light a cigarette. After a minute, RIKKI, 17 years old young blonde beautiful woman on roller skates, rolls up, wearing short daisy dukes and a cropped top. She skates up to DAN and stops.

RIKKI

Hey Dan.

(She skates around him twice then starts to fall.)

DAN

Whoa. *(Quickly catches her and helps her to the nearby bench.)* Hey Rikki. How's it going? Hey you almost fell for me there. *(He chuckles at his own joke. Rikki doesn't respond.)* Wanna Cig? *(He moves to sit closer to her and pops a cigarette out of his fresh new pack for her.)*

RIKKI

(Reaches for the cigarette.) Sure. *(She checks out his pack of cigarettes.)* Old Gold? *(She chuckles then resigns herself to the inferior brand.)* Old gold, new gold, any gold is better than no gold. Maybe it will bring me good luck.

DAN

(Amused) Well, they have Lucky Strikes, if you want me to buy you a pack of those?

RIKKI

That's sweet, but I don't smoke. *(DAN lights her cigarette. RIKKI inhales the smoke deeply.)* Thanks. I just do it to relax.

DAN

Oh I see. *(Pause)* How's your Mom?

RIKKI

No better. She's just SO full of high anxiety all the time. And the drugs they give her don't seem to do anything for her.

DAN

No? I wonder why?

RIKKI

I don't know. They work good for me. A couple of beers and one of those and I'm good all night. Want to try one?

DAN

Not right now. We've got practice tonight.

RIKKI

I wish she still hung out with your Mom. Those were her best days.

DAN

Really?

RIKKI

Really.

DAN

I liked hanging out with you back then too. We were best buds.

RIKKI

Yeah. I liked it too, remember our gang, playing games in the barn, like *Think Fast*, and *Spin the bottle*.

DAN

Yeah, that was fun until Eric chipped his tooth on the bottle. He didn't quite get the concept I guess. *(They both laugh; there is an awkward moment of silence.)* What is that ring you got there?

RIKKI

Oh, this? Nothing, I... I bought it off of Charlie.

DAN

Charlie the freak? In the park?

RIKKI

Yeah, I see him there a lot when I am skating. He said he was desperate. So, I gave him like 20 bucks. I practically stole it from him. It's solid gold. See. *(She hands him the ring)* It's my lucky ring.

DAN

(He checks the ring out) Well, he probably stole it first. You're wearing a hot ring Rikki. *(He hands it back. She sticks her hand out so he puts it on her finger)* A lucky, hot, old, gold, ring.

RIKKI

Mmm, probably the first of many. *(She is admiring the ring)* I plan on marrying for money. What about you?

DAN

(Nervously finishes his cigarette) Well, my music is my fiancé right now, so we shall see where she takes me.

RIKKI

That is so cool. *(Looks at him flirty)* Hey, are you playing at the dance this weekend?

DAN

No. Freakin Billy and his Banshees got the gig.

RIKKI

That sucks. What's your bands name again?

DAN

Well, we are called the Ken Hardly Playboys.

RIKKI

Ken Hardly Playboys? What the hell...? *(Laughs)* Why not Dan Freeman and the Playboys?

DAN

I guess cause, (*tough to say*) I'm not, I'm not the leader?

RIKKI

Oh. What do you play? I know it is something you blow?
The trombone?

DAN

The Sax. My mom got it for me on my tenth birthday. You were there. I couldn't get a sound out of it. And we all laughed when I said, "How do you work this thing?"

RIKKI

Oh yeah, I remember that.

DAN

Well, it took a while, but I finally learned how to work the saxophone.

RIKKI

That's cool. Hey, do you guys play anything by the Eagles?

DAN

We draw the line when it comes to the Eagles. They are kinda like The White Drifters.

RIKKI

Well, I really like the Eagles and they are from California and that is where I am going someday. I'm getting out of Hicksville. USA.

DAN

Oh you're going to California? That's Cool. Hey, how about before you go there, you go to the dance with me?

RIKKI

Oh, wow, oh yeah. Sure I can. Yeah, definitely.

DAN

Really? Great! Can I get your number so I can give you a call? I never got your new number after you know, your Dad, and the move.

RIKKI

How bout I call you.

DAN

Okay, that works too! *(They look at each other like time has stopped.)*

RIKKI:

(Finally breaks the silence) So... I need your number.

DAN

Oh right. Let me go get a pen and paper in the store. *(DAN exits inside the drug store)*

(A black Mercury cougar pulls up revving his engine. JOEY an 18 year old, young man, with long black hair, wearing a leather jacket – revs the engine, beeps the horn, and leans out the window.)

JOEY

(Yelling) Yo, Rikki! What are you doing? Come on, get in.
You're making me late!

RIKKI

(Nervously looking around for DAN) Oh shit. Sorry Joey.
Coming. *(Rikki finishes her smoke and stamps it out with her skate)* DAN comes out of the store with a piece of paper and hands it to RIKKI as she skates by to get into Joey's car.

RIKKI

(She calls over her shoulder to Dan) Okay, got it.

DAN

(Yelling after them) Don't lose it!!

(JOEY peels out)

Black Out

Lights up on Band stage

BAND

“RIKKI DON'T LOSE THAT NUMBER.”

*We hear you're leavin', that's okay
I thought our little wild time had just begun
I guessed you kind of scared yourself, you turn and run
But if you have a change of heart
Rikki, don't lose that number
You don't wanna call nobody else
Send it off in a letter to yourself
Rikki, don't lose that number
It's the only one you own
You might use it if you feel better
When you get home*

*I have a friend in town, he's heard your name
We can go out driving on Slow Hand Row
We could stay inside and play games, I don't know
And you could have a change of heart
Rikki, don't lose that number
You don't wanna call nobody else
Send it off in a letter to yourself
Rikki, don't lose that number
It's the only one you own
You might use it if you feel better
When you get home
You tell yourself you're not my kind
But you don't even know your mind
And you could have a change of heart
Rikki, don't lose that number
You don't wanna call nobody else
Send it off in a letter to yourself
Rikki, don't lose that number
It's the only one you own
You might use it if you feel better
When you get home
Rikki, don't lose that number
Rikki, don't lose that number
Rikki, don't lose that number*

Fade Out

ACT 1

Scene 2

*DAN is left looking after RIKKI as she goes.
HERMAN an 18 year old, clean-cut young man
wearing a cardigan sweater and all star chucks
walks up to DAN.*

HERMAN

Hey man, I saw ya talking to Rikki and then she just split with that new Joey jerk. What happened?

DAN

I don't know man. One minute we were talking about going to the dance and I went to get my number then well you saw, that skunk bastard showed up. But she said she was gonna go to the dance with me.

HERMAN

She did? She said she would go with you?

DAN

Don't say I'm not good enough for her. I get enough of that at home.

HERMAN

What? I was going to say I'd choose you. So he's the hot new bad boy that the girls want. Girls should want you, man, cause you are not new, you're not a bad boy, heck you're still a virgin.

DAN

Whoa – *(Dan gets up in Herman's face)* Look Herman, you are not making me feel any better.

PETER A 17 yr old wearing mondo boots with a bowl cut, drives up in a 68 Rambler, with his girlfriend PATTY, 17, wearing tie dye dress and crochet hat. They get out of the car.

PETER:

Hey guys, are we practicing, or what?

HERMAN:

Yeah give us a minute,

(HERMAN picks up Rikki's stubbed out cigarette)

Dan has been dumped by Rikki. She went off with another man and only left him with this heartbreak souvenir.

PETER

Really? That's great, man. Maybe you can write a hit song tonight Dan. Write from your pain man.

PATTY

(Whacks him) Peter, be nice.

DAN

Get off it man, Rikki said she's going to the dance with me and I believe her. And I'm not a virgin.

HERMAN

Well, you act like one.

DAN

Oh really, well it takes one to know one.

HERMAN

Oh no, not me, I got laid in the 10th grade by Martha Pottersnack, when we went on the ski trip to Franconia Notch. You might say I put a notch in the old bedpost.

PETER

Yeah? But not a thing since. Striking out with no balls just strikes.

HERMAN

At least I got on base and scored.

DAN

Come on, quit with this baseball bullshit. Let's get out of here. Is there gas in the car?

PETER

Yes there's gas in the car. Come on, get in kid. You have some music to write. Tonight we'll cross that fine line. (*They all get into the car*)

Black Out

Lights up on Band Stage

BAND

"KID CHARLEMAGNE"

(DAN is in a spotlight at a desk writing. Friends of the band come through, bringing him drinks and food and dancing. This can be choreographed while he is trying to write a song they keep getting in his way he keeps moving away from them.)

*While the music played you worked by the candlelight
Those San Francisco nights
You were the best in town
Just by chance you crossed the diamond with the pearl
You turned it on the world
That's when you turned the world around
Did you feel like Jesus
Did you realize
That you were a champion in their eyes
On a hill the stuff was laced with kerosene
But yours was kitchen clean
Everyone stopped to stare at your Technicolor motor home
Every A-Frame had your number on the wall
You must have had it all
You'd go to L.A. on a dare
And you'd go it alone
Could you live forever
Could you see the day
Could you feel your whole world fall apart and
Fade away
Get along, get along Kid Charlemagne
Get along Kid Charlemagne
Now your patrons have all left you in the red
Your low rent friends are dead
This life can be very strange
All those day glow freaks who used to paint the face
They've joined the human race*

*Some things will never change
Son you were mistaken
You are obsolete
Look at all the white men on the street
Get along, get along Kid Charlemagne
Get along Kid Charlemagne*

*Clean this mess up else we'll all end up in jail
Those test tubes and the scale
Just get them out of here
Is there gas in the car
Yes there's gas in the car
I think the people down the hall
Know who you are
Careful what you carry
Cause the man is wise
You are still an outlaw in their eyes
Get along, get along Kid Charlemagne
Get along Kid Charlemagne*

Black Out

ACT 1

SCENE 3

Lights up on the Interior of the band's Jam room. DAN, HERMAN, PETER, JIMMY, KEN and PATTY are trying to write and play music. They are smoking joints and cigarettes and drinking Schlitz beer.

DAN

Hey, guys lay down a slow twelve bar blues in G.

JIMMY starts a beat on the drums,

DAN

What the hell? This is a love song – sounds like you're bombing Castle Bravo...slow it down.

PATTY plays the rhythm guitar, HERMAN is on bass and KEN is listening as the singer. PETER is on lead guitar.

DAN

She is beyond beauty – she makes you want to die – right then and there, she is the last thing you see - It's too much for a guy. To be in her presence- her essence, there is something like a wall – you can only look from outside. Her beauty hurts my heart – I can't take the pain, I gotta look away.

PETER

Dude, that is what I'm talking about. Copyright that right now and send it off in a letter to yourself. Let that pain tear you apart. Now I can feel it. Bleed a little bit more on these pages? I'll come up with a good riff for it.

PETER plays a lead riff on the guitar. PATTY plays some rhythm and HERMAN adds Bass. KEN takes the lyrics and tries to sing it. DAN picks up the sax.

KEN

Her beauty is killing me – I take in what I see - I ache to see her eyes. I remember that look. I die and I don't mind. Just her. Enough to make me cry – I wanna die – *(Ken turns to everyone with a great idea)* Hey, we can call this song "Dying to see you!"

DAN *(disturbed)*

No, no, no. It's not like that at all! What the hell? What are we circus monkeys? Come on! You guys don't have any idea how to play a love song do you?

(DAN EXITS in a huff. The others shrug. They start to jam.)

FADE OUT.

Lights up on band stage

BAND
“GREEN EARRINGS”

Cold, daring – No flies on me. Sorry Angel
I must take what I see. Green earrings
I remember, the rings of rare design, I remember
The look in your eyes. I don’t mind.

Greek Medallion, sparkles when you smile
Sorry Angel, I get hungry like a child. Green earrings

I remember the rings of rare design, I remember the
The look in your eyes, I don’t mind.

LIGHTS FADE

Lights up on the Ken Hardly Playboys Jamming

KEN

Hey, that was great! We gotta remember that one. Tell Dan
he hit it out of the park tonight. *(They all agree and low five
each other.)*

Black Out

ACT 1

SCENE 4

*Lights come up on RIKKI'S HOUSE - NIGHT
Rikki enters silently tippy toeing and creeping
into the kitchen. Her mother BERTIE, in her late
60's flips on the light, she stands there in her
nightgown visibly upset.*

RIKKI (*startled*)

Holy shit, Ma you scared me.

BERTIE

And where the hell have you been? Keeping me awake all this time. What an ungrateful child you are. What have you been doing? Running around drinking and smoking with that greasy boy? I hope the cops pick both of you up, so at least I can get some sleep and know where you are.

RIKKI

No, I was out with my friend Susie, and we were skating and...(*she starts to head out of the kitchen*)

BERTIE (*she moves into her way.*)

Till two in the morning?

RIKKI

No, is it that late? I musta lost track of time.

BERTIE

Well, you better plan to find the time missy cause you are playing with fire. What is wrong with you? Are you doing

BERTIE (CON'T)

drugs? I'll have you put away. Send you off to the Looney bin.

RIKKI

You're the one who belongs in the Looney Bin. I'm going to be a great actress; a movie star and you are not going to stop me. *(She tries to get by)*

BERTIE:

An Actress? *(She laughs hard)*

RIKKI

Yes and don't stomp on my dreams like you did Dads. You put him so far down he never got back up. You did that!

BERTIE

You better watch your step sister. *(As Rikki tries to pass Bertie reaches out and grabs her hair)*. You ain't no show biz kid sister.

RIKKI:

OOOUCH! Cut it out! *(Rikki smacks her arm away and runs upstairs.)*

BERTIE *(Yells after her)*

My house, my rules!! You're grounded!!

Black Out

Lights up on band stage.

BAND

“JOSIE “

*We're gonna break out the hats and hooters
When Josie comes home*

*We're gonna rev up the motor scooters
When Josie comes home to stay
We're gonna park in the street
Sleep on the beach and make it
Throw down the jam till the girls say when
Lay down the law and break it
When Josie comes home
When Josie comes home
So good
She's the pride of the neighborhood
She's the raw flame
The live wire
She prays like a roman
With her eyes on fire
Jo would you love to scrapple
She'll never say no, no
Shine up the battle apple
We'll shake 'em all down tonight
We're gonna mix in the street
Strike at the stroke of midnight
Dance on the bones till the girls say when
Pick up what's left by daylight
When Josie comes home
When Josie comes home
So bad
She's the best friend we ever had
She's the raw flame
The live wire
She prays like a roman
With her eyes on fire
When Josie comes home
So good
She's the pride of the neighborhood
She's the raw flame
The live wire
She prays like a roman
With her eyes on fire
Fade Out*

ACT 1

SCENE 5

SCHOOL GYM – NIGHT – THE DANCE
BILLY AND THE BANSHEES start to play Jimi Hendrix “Stand Next to your Fire. “Lots of high school students all dressed in the 70’s style with bell-bottoms and platform shoes long hair – flowered jeans – very 70’s. Students milling and dancing to music. This is choreographed.

DAN is standing by the punch bowl he pours a punch and takes a small bottle out of his inner pocket and spikes his punch. HERMAN walks up to him.

DAN (*shouting over music*)

You want some?

HERMAN

Sure. Hey you okay? You left in a rush the other night?

DAN

Yeah. I guess I am just a chump thinking she could like me.

HERMAN

She is kinda out of your league.

DAN

Don't start with the baseball crap again. Please.

HERMAN

Yeah, sorry.

DAN

I mean we were good friends since kindergarten! (*Swigs again*) We shared milk and a mat at nap time together.

HERMAN

Oh so, technically you actually already slept with her.

DAN

Hey yeah. I'm still hip, right? I mean it seems like I've lost my cool?

HERMAN

Oh yeah man. You walk it and you talk it.

DAN

I don't know. I think good guys finish last. Guys like me never get the girls like Rikki. I can't believe she lied right to my face. She said yes definitely.

*DAN takes a swig off the bottle and puts it away.
He scans the room.*

DAN (CONT)

Holy shit, there she is. There, over there, don't look, right over there – and she is dancing with that Joey Jerk off guy. I knew it!! What does he have that I don't?

HERMAN

Nice car, Adonis body, money, you want more?

DAN

Ha ha. Very funny. Tell me a lie. Oh no, she is coming this way.

The other student dancers part as RIKKI walks through all of them.

DAN (CON'T)

She sees me, she is staring at me – oh no – why is she staring at me like this? Like she is in a trance. What the ... Kulee Baba?

RIKKI is now standing right in front of him. She takes the bottle out of his coat pocket, takes a long swig and puts it back.

RIKKI

Hey Dan. Hi Hyman.

HERMAN

It's Herman.

RIKKI

No, it's Hyman to us girls. Change it.

HERMAN

What? Change my name?

RIKKI

Yup. It's stupid.

DAN

I thought...I mean, you said...

RIKKI

I'm sorry Dan. I have a lot going on. And I'm leaving.

DAN

What? Where you going?

RIKKI

I'm moving to New York City with Joey. Getting out of Dodge, you know. Gotta follow my dreams, be a movie star. I have star power and I'm gonna use it. Can I get another hit off of that? *(She goes for his coat pocket)*

DAN grabs her hand, she tries to pull away but he holds on. She struggles. JOEY walks up.

JOEY

Hey, what's going on? Let her go man!

DAN

Take a hike jerk off.

JOEY

Jerk off?

HERMAN

Jerk off?

RIKKI

Jerk off?

JOEY

Nobody calls me a jerk off! (Angry)

DAN

Well, I just did.

JOEY

Well, you just made a big mistake.

*JOEY hauls off and punches DAN in the face.
Grabs RIKKI'S other hand and drags her away.*

HERMAN

(Trying to comfort Dan)

Wow, hey you okay? Damn Dan, you called him a jerk off. What the hell were you thinking? That was great. Boy, you stood up to her too. She is something else. I can't believe it!

DAN

Believe what? She's going to leave with him?

HERMAN

No. That I gotta change my name.

*DAN stays on the ground as the students
dance around him.*

FADE OUT

Lights up on Band Stage.
BAND PLAYS

“BLACK COW”

*In the corner, of my eye,
I saw you in Rudy's
You were very high, you were high.
It was a cryin disgrace they saw your face
On the counter, by your keys,
was a book of numbers and your remedies
one of these Surely will screen out the
Sorrow, but where are you tomorrow
I can't cry anymore –
While you run around –
break away
just when it seems so clear
That it's Over Now-
Drink your big black Cow and get out of here-
Down to Greene street there you go
Lookin so outrageous and they tell you
so you should know how all the pros play the game-
you change your name –
Like a gangster on the run,
you will stagger homeward to your precious one
I'm the one who must make everything right
talk it out til daylight. I don't care anymore
Why you run around
Break away
Just when it seems so clear
That it's over now
Drink your big black cow
And get out of here
Fade Out*

ACT 1

SCENE 6

*1976- NEW YORK CITY- RIKKI AND JOEY'S APT –
AM*

The bare apt is strewn about with papers, boxes, beer bottles, clothes, old TV with rabbit ears – pizza boxes. RIKKI, slowly is coming to on the floor in a blanket. Moaning. Looking around for something.

RIKKI

Oh, my head. Oh my God. What the...where are my new sneakers? Those brand new fancy freaky foot wears. Where are my brand new babies?? OH MY GOD!! If he took em and pawned em, I'm gonna ...*(she finds the phone)* Oh my god my head what the hell was in that shit? *(She dials. waits)* Hey yourself you little, what the hell did you put in that last batch we did? You trying to kill me? My face is on fire. You tryin to poison me? You're jealous of a good customer? Asshole! My head is killing me, I can't see, I got blinding pain - What the f?

A spot shines on the other end of the stage on DAN on his phone.

DAN

Hello? Rikki. Rikki, stop. It's me.

RIKKI

I know who you are – and you better not have taken my beautiful new sneakers. Give em back. You don't own me and you don't own my sneakers Joseph. Where are they?

DAN

Rikki! How high are you?

RIKKI

Don't give me that shit – you know how high as high as you and beyond. You got no right being pissed cause some rich guy was hitting on me. It was a tip asshole- you know what guys'll do for a black cow and a come on line from a gorgeous gal like me? ANYTHING!! You just want to put a collar and tag on me and walk me down 5th Ave. Well I ain't your little poodle Joe. I'm not your trophy.

DAN

Rikki! It's me Dan, not Joey. Me. Danny from Annandale.

RIKKI

Dan? Well where is Joey and where's my sneakers? I love them!

DAN

I don't know you dialed me not Joey. Where are you? Are you okay?

RIKKI

I feel like dog crap warmed over. My head. I think that shit was laced with something. I think he's trying to kill me.

RIKKI (CON'T)

He's off his nut. He's wearing feathers on his leather jacket now and thinks he is a canary. Maybe he'll fly out the freakin' window.

DAN

Where are you? Rikki. I can be there in a couple of hours. I can come help you.

RIKKI

My mother knows where I live. Uh oh, I think I'm gonna puke. Gotta go. I wanna come home. Dan this lucky ring ain't workin'.

DAN

Hold on, I'm coming.

Black Out

Lights up on the band stage.

BAND

“BAD SNEAKERS”

*Five names that I can
Hardly stand to hear
Including yours and mine
And one more chimp who isn't here
I can see the ladies talking
How the times are getting hard
And that fearsome excavation
On Magnolia Boulevard
Yes, I'm going insane
And I'm laughing at the frozen rain
And I'm so alone*

Honey, when they gonna send me home
Bad sneakers and
A Piña Colada, my friend
stompin' on the avenue
by Radio City with a
Transistor and a large
sum of money to spend
You fella, you tearin' up the street
you wear that white tuxedo
how you gonna beat the heat
Do you take me for a fool
do you think that I don't see
that ditch out in the valley
that they're digging just for me
Yes, I'm going insane
You know I'm laughing
at the frozen rain
and I feel like I'm so alone
Honey, when they gonna send me home
Bad sneakers and
a Piña Colada, my friend
Stompin' on the avenue
by Radio City with a
Transistor and a large
sum of money to spend
You know I'm going insane
Yes, I'm laughing at the frozen rain
And I'm so alone
Honey, when they gonna send me home
Bad sneakers and
A Piña Colada, my friend
Stompin' on the avenue
by Radio City with a
Transistor and a large
sum of money to spend
Fade out

ACT 1

SCENE 7

Four hours later – RIKKI'S apt – New York

RIKKI is still on the floor the light has changed it is now dusk. There is a hard knock at the door. RIKKI moves slightly. Knocking continues and gets louder.

RIKKI

Go away!! Stop! Wait a minute. You better have my sneakers
Asshole.

*RIKKI stumbles to the door and opens it.
Looks at DAN, long pause.*

RIKKI (CONT)

What are you doing here? How did you find me? What time is it?

DAN

Can I come in?

RIKKI

I guess so – Ah – You got a smoke? Oh my God I have the worst headache EVER! Oh that hurts, that hurts to say ever. Don't say ever, ever. Or never. Never say ever.

Dan hands her a cigarette and walks in.

DAN

Look at this place. What are you doing? Sleeping on the floor? Where is your bed?

RIKKI

Joey is getting it. He promised. (*Mood changing a bit*) He promised me the moon and all I got is cheese. I know it looks bad and it kinda is – we got no money – no food – I got a job at the diner but I spend all those tips so fast. I think I lost my new sneakers. Hey, did you bring your trumpet?

DAN

It's a saxophone. And no. How did you get that bruise on your lip? Does he hit you? Rikki!!

(Rikki feels her lip).

RIKKI

I must have bit it sleeping. I'm fine Dan. Joey is fine. I'm leaving this shit hole pretty soon. As soon as I get my big score. I'm heading to Hollywood where they appreciate a hot lady.

DAN (*Under his breath*)

You mean a hot ticket.

RIKKI

Ha ha. Very funny. So what about you, you still playing?

DAN

Yeah on and off. I'm trying to go out on my own though.

RIKKI

You are really good Daniel. Keep going. Keep going.
Promise me. Promise you will keep going.

DAN

Okay, Okay

RIKKI

Promise. Pinky promise like when we were kids.

DAN

Pinky promise.

They do the pinky promise routine.

DAN

Now you pinky promise me to get out of here and come home.

Dan is looking around

RIKKI

I told you I'm saving up to go Hollywood to be a movie star.

DAN

You have always been the brightest star since the day you were born.

Dan looks in a box and pulls out a pair of funky sneakers.

DAN

Are these the sneakers you were saying you lost?

RIKKI

YES! Holy shit you found em.

RIKKI runs to DAN grabs the shoes and then hugs him. There is a beat. They look into each other's eyes. Dan moves to kiss her, she kisses him back. It is brief but full of emotion. They look at each other.

The sound of the Mercury Cougar is heard outside the apt pulling up. RIKKI snaps back to reality. She pulls away from him.

RIKKI

Holy Shit! That's Joey. My boyfriend is back. You gotta get outta here.

DAN

Rikki, please, New York is to tough, it's a dog eat dog world out here and LA can be a whole lot tougher –beautiful people, just have their souls sucked out of them. Come home with me, now. Just grab your blanket and let's go. You need to get help Rikki.

Dan pulls her arm towards him and sees track marks on her arm.

DAN

Please! I care about you. I'm your friend. *(There is a moment)*

RIKKI

(Ricky pulls her arm back pissed)

Uh. Yeah, no that is not happening.

Not right now. I got too much going on to leave now.

DAN

Too much going on? Rikki your chasing the dragon and your gonna get burned. Get out now!

Rikki

No, you get out now!! And don't let the door hit you in the ass on your way out. Go, I got shit to do.

She walks him to the door opens it

RIKKI

You better go. He just bought a new Battle Apple. He would be happy to use it on you. Go!!

He looks at her imploringly then turns to leave, he looks back to look at her with compassion and she slams the door in his face.

DAN

Looking at door in disbelief and disappointment

BLACK OUT.

Lights up on Band Stage.

BAND
“ MY OLD SCHOOL ”

*I remember the thirty-five sweet goodbyes
When you put me on the wolverine Up to Annandale
It was September when your daddy was quite surprised
to find you with the working girls in the county jail
I was smoking with the boys upstairs
when I heard about the whole affair
I said Oh No - William and Mary won't do
Well I did not think the girl could be so cruel
And I'm never going back to my old school.*

*Oleanders growing outside her door
Soon they're gonna be in bloom
up in Annandale I can't stand her
doing what she did before
Living like a gypsy Queen
in a fairy tale
Well I hear the whistle but I can't go
I'm gonna take her down to Mexico
She said oh no
Guadalajara won't do*

*Well I did not think the girl could be so cruel
And I'm never going back to my old school.*

*California tumbles into the sea
that'll be the day I go
back to Annandale
Tried to warn you
about Chino and Daddy Gee
But I can't seem to get to you*

*through the US Mail
Well I hear the whistle but I can't go
I'm gonna take her down to Mexico
She said oh no
Guadalajara won't do
(Chorus)
Well I did not think the girl could be so cruel
and I'm never going back to my old school.*

BLACK OUT

ACT 1

SCENE 8

1977. 18 WHEELER TRUCK – NIGHT

DAN jumps into the passenger seat while EARL, a 50 something bearded truck driver starts to drive. An Eagles tune is playing on the radio.

DAN

Oh my God thank you so much for picking me up. I've been out there for hours.

EARL

Sure thing. Earl's the name.

DAN

I'm Dan.

EARL

Nice to meet ya. (Pause) Where you headed?

DAN

I'm going to New Orleans.

EARL

Well, I can get ya to Louisville anyway.

DAN

Far out.

EARL

So, you running away from home, love or the law?

DAN

(Nervous laughter) Neither. Well, that's not true. I guess I couldn't take one more day of my Dads disappointment in me. I hated the warehouse I was working in. So many guys just worked and died there. That's not going to be me. And my Mom just never gives me a break. Always tearing me down, no belief in me at all. So I'm setting out to find my fame and fortune. I'm a musician.

EARL

Oh a music man ay? What's yer specialty?

DAN

Saxophone. I can play most of the horns but really the Sax is my specialty.

EARL

I love music too. It keeps me and Rose going. Do you like the Eagles?

DAN (biting his tongue)

Ah ... they're swell.

EARL

Oh good I got their whole boxed set.
And we can fly like an Eagle all the way.

DAN

You call your rig Rose?

EARL

Yeah I had a woman in every port when I was a young stud like you. Every port, from Wyoming to Ft Wayne Indiana

EARL (CON'T)

and Texarkana Texas, I had a lovely. There was Bonnie and Jenny and Sheila and Tessa then in Chicago there was Rose oh she was a beaut – But Rose what a foul mouth little vixen she was. When I got home on some runs -We would stay up all night.

DAN

What happened? Where is she now?

EARL

Well, she got hooked up with this fella when I was out on the road and he took her for everything. He took her money, her car and as she fought him off he cut her with a knife, bad. May 5th 1968 she didn't make it. So I named my rig after her. Hell they do it for boats why not rigs? (Laughs) Yup, she is my darling Rose.

DAN

I'm so sorry –

EARL

What about you? You got a lady?

DAN

No.

EARL

No? Good looking dude like you, why not?

DAN

I don't know. I guess I had my eye on one and I can't get my other eye to focus on any other.

EARL

Where is she? What's wrong with her?

DAN

She's in NYC or LA by now. She hooked up with some bad dudes and is doing some bad things and I can't talk her out of there. So, I gotta move on right?

EARL

You got that right kid. You gotta move on. Hitting the open road. There is so much out here to see. Everyday there is amazing things happening. Amazing people to meet. Humanity ain't all that bad. Hey you wanna play that thing for me?

DAN

Now?

EARL

Now is good.

DAN

Anything in particular?

EARL

How bout East Saint Louis Toodle Doo? *(He laughs)*

DAN

I don't know that one, but I'll improvise. You'll have to turn off the Eagles.

EARL turns off the radio. DAN takes out his Saxophone and begins to play "The Caves of Altamira."

LIGHTS FADE AS

Lights come up on band stage

BAND

“CAVES OF ALTAMIRA”

*I recall when I was small
how I spent my days alone
The busy world was not for me
so I went and found my own
I would climb the garden wall
with a candle in my hand
I'd hide inside a hall of rock and sand
On the stone and ancient hand
in a faded yellow-green
Made alive a worldly wonder
often told but never seen
Now and ever bound to labor
on the sea and in the sky
Every man and beast appeared
a friend as real as I*

(Chorus)

*Before the fall when they wrote it on the wall
when there wasn't even any Hollywood
They heard the call
and they wrote it on the wall*

*For you and me we understood
can it be this sad design
Could be the very same
a wooly man without a face
and a beast without a name
Nothin here but history*

*Can you see what has been done
memory rush over me
now I step into the sun*

FADE OUT

Lights Come up
HOURS LATER- INT- 18 WHEELER TRUCK

*DAN is sleeping. EARL pulls the Truck over and
DAN wakes up.*

EARL

Hey Dan, This is the end of the line for you. I'm headed down highway 61, and you don't want to go that way. Good riding with ya.

(EARL hands DAN a small pocketknife)

A travelin man needs a knife. This ain't for peelin' taters now. It's sharp as glass. Could take off yer ear. See.

EARL removes his hat and shows his deformed ear. DAN reacts grossed out. EARL laughs kinda crazy like.

EARL (CON'T)

You gotta be able to defend yourself when you're playing on the streets in New Orleans or wherever you are. There's all kinds of people there. Some crazy, some violent and desperate, or all three. You're a good boy, you take good care.

DAN (*gets out of truck*)

Okay Earl, thank you for everything. I'll keep my eyes peeled and my good ear to the ground.

They both laugh. DAN starts walking as truck drives off.

DAN

Holy Shit – Earl was in a knife fight. I wonder if that's what really happened to Rose.

*Dan starts walking and hitchhiking again.
Lights come up on band stage*

BAND

“HOME AT LAST”

*Lights go by, cars go by, and Dan keeps walking
Dancers come out and dance around DAN.
He continues to walk through them and around them. Throughout the song*

*I know this super highway
this bright familiar sun
I guess that I'm the lucky one
Who wrote that tired sea song
set on this peaceful shore
You think you've heard this one before
Well the danger on the rocks is surely past
Still I remain tied to the mast
Could it be that I have found my home at last
Home at last
She serves the smooth retsina
She keeps me safe and warm*

*It's just the calm before the storm
Call in my reservation
So long hey that's my friend
I guess I'll try my luck again
Well the danger on the rocks is surely past
Still I remain tied to the mast
Could it be that I have found my home at last
Home at last*

Fade Out

ACT 1

SCENE 9

1977 – LOS ANGELES – MORNING- VENICE BEACH BLVD

RIKKI is skating on the boulevard where lots of people are out milling around by the beach. There is a man, GIL, 40's handsome man, in a fine Tailored suit sitting reading a manuscript. RIKKI skates by and turns around and goes back and sits next to him.

RIKKI

Good Morning. I noticed you were reading a script.

GIL

Well, good morning to you.

GIL moves to address RIKKI and closes the script.

Now, how did you know this was a movie script?

RIKKI

Well, I am taking acting lessons and have been reading scripts from the Samuel French store. I love them. Which one are you reading? Are you an actor?

GIL

I am more like a producer. And I read scripts that people send me and decide whether to make them or not.

RIKKI

Wow, that is so cool. I want to be an actress so bad. Right now we are working on the motivation of the characters. That part is really important.

GIL

It sure is. You have to know your character's back-story. Where they are from, what kind of family they came from, what they like and don't like. What is your name? You are a beautiful young lady.

RIKKI

Oh thank you. My name is Rikki, Rikki Sherman. I am from Annandale NY. I've only been here in LA for about 5 months now. I love the beach and I love skating.

GIL

Well, it won't be long before you make it I can tell with that beautiful smile. Do you have your headshots yet?

RIKKI

Not yet. I am saving up for those.

GIL

I have a guy who does them, he is very good if you are interested. And with your potential and good looks I bet he would come down on his price, especially if I put in a good word for you.

RIKKI

Oh that sounds like a plan.

GIL

And you know what, I might just find a part in this script for you. It says looking for a beautiful young lady from the northeast. It's a small part, a waitress.

RIKKI

I was a waitress. I would have that down pat.

GIL

Really? Wow what are the odds? Do you think we could do a screen test sometime?

RIKKI

Sure, what exactly is that?

GIL

Well, we put you on film and see how you look, how you sound, how you move. You know, see if you're a natural. You came out here to be a star right?

RIKKI

Yes sir.

GIL

The name is Gil Sullivan. What do you say we get you on film and get you started?

RIKKI

Wow, really? A screen test huh? Cool. Amazing. Where?

GIL

I have beautiful mansion in the Hollywood hills with a studio with lights camera and action. What do you think?

GIL (CON'T)

You ready to go? Can you be in the moment? This could be your lucky break.

RIKKI

Now? I don't have any fancy clothes.

GIL

You don't need clothes – I mean, we are just going to be shooting your face mostly and seeing how you read on camera. My car is right over there.

RIKKI

Wow, this is my lucky day. I can't believe it. Thanks Mr. Sullivan. Hey are you related to Ed? Ya know, Ed Sullivan?

GIL

No, but (*Does Ed Sullivan impersonation*) I have a really big... Show. (*They both laugh as they walk off*)

BLACK OUT

Lights up on band stage

BAND
"PEG"

*I've seen your picture
Your name in lights above it
This is your big debut
It's like a dream come true
So won't you smile for the camera*

*I know they're gonna love it, Peg
I like your pin shot
I keep it with your letter
Done up in blueprint blue
It sure looks good on you
And when you smile for the camera
I know I'll love you better
Peg
It will come back to you
Peg
It will come back to you
Then the shutter falls
You see it all in 3D
It's your favorite foreign movie
I like your pin shot
I keep it with your letter
Done up in blueprint blue
It sure looks good on you
And when you smile for the camera
I know I'll love you better
Peg
It will come back to you
Peg
It will come back to you
Then the shutter falls
You see it all in 3D
It's your favorite foreign movie
Peg
It will come back to you
Peg
It will come back to you
Then the shutter falls*

*You see it all in 3D
It's your favorite foreign movie
Peg
It will come back to you
Peg
It will come back to you
Then the shutter falls
You see it all in 3D
It's your favorite foreign movie
Peg
It will come back to you
Peg
It will come back to you
Then the shutter falls
You see it all in 3D
It's your favorite foreign movie*

Fade Out

ACT 1

SCENE 10

1977 - NEW ORLEANS – BOURBON STREET NIGHT

*DAN is on a street corner playing his saxophone
People revelers are coming by and giving him
Money and dancing with him. This scene is
choreographed.*

REVELER ONE

That sounds great! *(Drops money)*

REVELER TWO

I LOVE IT! So original! *(Drops money)*

REVELER THREE

This guy is the best I've heard. *(Drops money)*

REVELER FOUR

You should be inside getting paid!
(Drops money and a business card?)

*LOUISE a 20 something tall redhead wearing a
long dress and has a Janis Joplin look. Stops to
listen. After DAN finishes she approaches him.*

LOUISE

Hey man, you can really blow that Sax. I am looking for a good horn player for my band. Why don't you come by 161 Bourbon Street tomorrow night and sit in for a set. Lemme see if I can use you for a few gigs.

DAN

Far out. Thanks. Will do. What's your name?

LOUISE

Louise, but my friends call me Lola. See ya bout 8:00 PM?

(Dan starts up a new song)

Fade out

Lights up on Band Stage

BAND

“DEACON BLUES”

*This the day of the expanding man
That shape is my shade there where I used to stand
It seems like only yesterday
I gazed through the glass at ramblers
Wild gamblers that's all in the past
You call me a fool
You say it's a crazy scheme
This one's for real I already bought the dream
So useless to ask me why
Throw a kiss and say goodbye
I'll make it this time
I'm ready to cross that fine line*

*I'll learn to work the saxophone
I'll play just what I feel
Drink scotch whiskey all night long
And die behind the wheel
They got a name for the winners in the world
I want a name when I lose
They call Alabama the Crimson Tide
Call me Deacon Blues*

*My back to the wall a victim of laughing chance
This is for me the essence of true romance
Sharing the things we know and love
With those of my kind libations sensations
That stagger the mind
I crawl like a viper
Through the suburban streets
Make love to these women
Languid and bittersweet
I'll rise when the sun goes down
Cover every game in town
A world of my own
I'll make it my home sweet home*

*I'll learn to work the saxophone
I'll play just what I feel
Drink scotch whiskey all night long
And die behind the wheel
They got a name for the winners in the world
I want a name when I lose
They call Alabama the Crimson Tide
Call me Deacon Blues*

*This is the night of the expanding man
I take one last drag as I approach the stand
I cried when I wrote this song
Sue me if I play too long
This brother is free
I'll be what I want to be*

*I'll learn to work the saxophone
I'll play just what I feel
Drink scotch whiskey all night long*

*And die behind the wheel
They got a name for the winners in the world
I want a name when I lose
They call Alabama the Crimson Tide
Call me Deacon Blues*

INTERMISSION.

ACT II

Lights up on Band Stage

BAND
“THE FEZ”

*No I'm never gonna do it
without the fez on*

Oh no

*No I'm never gonna do it
without the fez on*

Oh no.

That's what I am, please understand

I want to be your Holy man

*No I'm never gonna do it
without the fez on*

Oh no.

*No I'm never gonna do it
without the fez on*

Oh no.

That's what I am

*please understand I want to be your
Holy man.*

*No I'm never gonna do it
without the fez on*

Oh no.

No I'm never gonna do it without the fez on

Oh no.

That's what I am

*please understand I want to be your
Holy man.*

ACT 2

SCENE 1

INTERIOR – HOLLYWOOD HILLS MANSION

GIL shows Rikki up the stairs to a bedroom with lights and a camera set up. VERONICA a woman in her 20's is beautiful in the giant California King bed and there is a MAN behind a giant camera.

RIKKI

Hold on. What is this? I mean, isn't there a script for me to read?

VERONICA

Don't worry about it honey. Calm down, It's okay. This will be fun. Come here. I'll tell you what to say.

RIKKI goes toward the bed. The lights go on.

GIL

Yes. That's my girl. Turn a little to the left now
And flip that gorgeous hair.

Rikki does as he says. The Woman starts to undress Rikki. The Camera moves in.

GIL

Yes Rikki, yes, you are a natural. This is a great slate for you, you are going to be a star. Okay now, put your hand on Veronica's breast.

RIKKI

(Clearly upset) Really?

VERONICA

It's okay sweetie. I don't mind. We both have em. I mean what's the big deal? Right?

GIL

Rikki, directors need to know if you can take direction. I know a lot of very powerful directors.

VERONICA

How about a little bump? Would that make you feel better?

Veronica pulls out a mirror with some lines on it and offers it to Rikki.

RIKKI

Ah, these aren't exactly the lines I wanted to do. I know how to do these. *(She does two lines)* Wow, good shit. You got any Scotch?

GIL

Now you're getting it. I think we have a natural on our hands.

RIKKI

How much?

GIL

What? This is your screen test. This is free.

RIKKI

No, how much are you going to pay me to be in your little freaky movie?

GIL
Two hundred an hour.

RIKKI

Cash.

(Rikki does another line and moves towards Veronica. She and Veronica start to kiss and fool around. When another hand comes in does a line. GIL has now entered into the scene)

GIL

Well, I hope you don't mind if I join in. It's time for your close up Rikki.

FADE TO BLACK

Lights up on Band Stage

BAND

“Babylon Sisters”

*Drive west on Sunset
To the sea
Turn that jungle music down
Just until we're out of town
This is no one night stand
It's a real occasion
Close your eyes and you'll be there
It's everything they say
The end of a perfect day
Distant lights from across the bay
Babylon sisters shake it
Babylon sisters shake it
So fine, so young
Tell me I'm the only one*

*Here come those Santa Ana winds again
We'll jog with show folk on the sand
Drink Kirschwasser from a shell
San Francisco show and tell
Well I should know by now
That it's just a spasm
Like a Sunday in T.J.
That it's cheap but it's not free
That I'm not what I used to be
And that love's not a game for three*

*Babylon sisters shake it
Babylon sisters shake it
So fine, so young
Tell me I'm the only one
Here come those Santa Ana winds again
My friends say no don't go
For that cotton candy
Son you're playing with fire
The kid will live and learn
As he watches his bridges burn
From the point of no return
Babylon sisters shake it
Babylon sisters shake it
So fine, so young
Tell me I'm the only one*

Black Out

ACT 2

SCENE 2

1976 - MORNING LOUISE'S APT – NEW ORLEANS

Louise and Dan are in her bed they are slowly waking up.

LOUISE

Morning Sugar.

DAN

Mornin' Gorgeous. What's a nice girl like you doing in a dump like this?

DAN tickles LOUISE till she screams.

DAN (CON'T)

Shall I go fetch our usual morning beignet with some coffee?

LOUISE

Something bigger, better, let's go out to The Fleur De Lis.

DAN

Yes let's celebrate!!

LOUISE

I can't wait to tell everybody about our Vegas Gig. I'm so excited for it. And I'm so glad you can come Dan. It's been so nice having you with me. You've added so much to my life and to the band. So let's celebrate New Orleans style one more time.

DAN

I'll get the beads. (Very happy) We're going to lost wages?

LOUISE

Forget the beads. Break out the feathers. Las Vegas here we come.

Black Out

BAND

PEARL OF THE QUARTER

On the water down in New Orleans
My baby's the pearl of the quarter
She's a charmer like you never seen
Singing "voulez-voulez-voulez-vous"
Where the sailor spends his hard-earned pay
Red beans and rice for a quarter
You can see her almost any day
Singing "voulez-voulez-voulez-vous"
And if you hear from my Louise
Won't you tell her I say hello?
Please make it clear
When her day is done
She got a place to go
I walked alone down the miracle mile
I met my baby by the shrine of the martyr
She stole my heart with her Cajun smile
Singing "voulez-voulez-voulez-vous"
She loved the million dollar words I'd say
She loved the candy and the flowers that I bought her
She said she loved me and was on her way
Singing "voulez-voulez-voulez-vous"
And if you hear from my Louise
Won't you tell her I love her so?
Please make it clear
When her day is done

She got a place to go
And if you hear from my Louise
Won't you tell her I love her so?
Please make it clear
When her day is done
She got a place to go

ACT 2

SCENE 3

1977- RODEO DRIVE – NIGHT – BILLIONAIRES BOUTIQUE

RIKKI and VERONICA are working in a very high upscale clothes boutique on Rodeo Drive.

RIKKI

Ya know V, if I hadn't had met you I don't know where I would be. I mean I love working in this boutique and meeting so many Hollywood stars, it's so groovy. Thank you.

VERONICA

Yeah and we definitely get the invites to the posh Hollywood parties. Gil is totally connected.

RIKKI

All these celebrities and rock stars and the party treats, it's amazing we are so living large. I wish Dan could be here. I met the guy from Aerosmith last night, and the night before I met the some of the Isley Brothers. I love those guys and believe me the short one has really large...vocabulary. Yowsa. *(They laugh)*

VERONICA

Oh yeah, just wait till you start actually getting into politics. Some of those guys actually have you sign a non-disclosure agreement. It's crazy. Just to party with them. So who is this Dan guy?

RIKKI

Oh he is this guy that I used to hang out with back in NY. He is like a brother to me. He's a musician. We both went our separate ways about 8 years ago and I wonder about him. One of the nice guys you know.

VERONICA

Oh yeah the one that got away?

RIKKI

No, I let him go. I pushed him away really. I wanted more than I thought he could provide. I want to be a star. I want to be rich. He isn't that motivated. So, hey to each his own, right? I'm making money. He's probably still playing in the streets.

VERONICA

Here's to money. *(They toast with champagne)*

GIL enters the shop. Very well dressed and groomed. Rikki almost spits out her drink when she sees him. She is taken by his good looks.

GIL

Hey, my two favorite women in Hollywood.

RIKKI

Wow! I mean Hi. Welcome to Billionaires Boutique. Can I help you find anything? *(Flirting)*

63

GIL

Yeah, as a matter of fact, I'm looking for a cashmere coat for my favorite new starlet. *(He pauses and checks her out)* She is just about your size.

RIKKI

Oh, well we have some coats back here let me show you.

RIKKI shows GIL to the back. And winks at VERONICA as she passes.

Veronica shrugs and pours another glass for GIL and puts up the closed sign on the door.

FADE TO BLACK

BAND

HEY NINETEEN

Way back when in '67

I was the dandy of Gamma Chi

Sweet things from Boston

So young and willing

Moved down to Scarsdale

Where the hell am I?

Hey nineteen

No, we can't dance together (We can't dance together)

No, we can't talk at all

Please take me along when you slide on down

Hey nineteen

That's 'Retha Franklin

She don't remember the Queen of Soul

It's hard times befallen

The sole survivors

She thinks I'm crazy

But I'm just growin' old

Hey nineteen

No, we got nothin' common

*No, we can't dance together
No, we can't talk at all
Please take me along when you slide on down
The Cuervo Gold
The fine Colombian
Make tonight a wonderful thing
(Say it again)
The Cuervo Gold
The fine Colombian
Make tonight a wonderful thing
The Cuervo Gold
The fine Colombian
Make tonight a wonderful thing
No, we can't dance together
No, we can't talk at all*

Fade Out.

ACT 2

SCENE 4

1977 - LAS VEGAS – BAND STAGE /BAR AT THE RIVIERA HOTEL - NIGHT

LOUISE and her band just finishing their set – DAN is putting Saxophone back on its stand and misses the stand. The Horn falls and DAN makes a small scene drunkenly putting it back.

LOUISE

Dan, what are you doing? Drinking on the job? I don't pay you to drink on the job. Get your shit together or get out.

DAN

I'm not hardly drunk. Come on Louise, I play every night. How bout a break once in a while? Let's go to LA and get outta here for a week or so. We've been working like dogs, straight through for eight months.

LOUISE

I have a contract here Dan. You want to go to LA and see your little girlfriend Rizzio, go ahead. I'm ready to replace you anyway.

DAN

It's not Rizzio its Rikki. And we are friends and I want to see if she is okay. I look after her. And we are so close to LA. Last I heard she was there. Gimme a break man. Gimme a day off for Christ Sake!!

LOUISE

Dan, Go. Go run to Ritzy but don't come back to me!

LOUISE walks out. DAN packs up his horn and stumbles to the bar.

DAN

Hey – Barman – gimme a scotch and soda and a Heineken.

BARTENDER gets him his drinks. He pays and turns to leave and a PATRON bumps him and spills both scotch and beer on him and his case.

DAN

What is the matter with you man? Watch where you're going, you fucking idiot!

PATRON

What did you call me?

DAN

Oh, what are you deaf too? I called you a fucking idiot, you fucking IDIOT!!!

(PATRON punches DAN in the face. DAN falls back into the bar and as he is getting up he pulls his knife that Earl gave him and flips it open and brandishes this at the PATRON . TWO SECURITY GUARDS descend upon them and break it up. DAN is fighting as he is being taken out.

BLACK OUT

Lights up on Band stage.

BAND
"DO IT AGAIN"

*In the mornin' you go gunnin'
for the man who stole your water
And you fire 'til he is done in
but they catch you at the border
And the mourners are all singin'
as they drag you by your feet
But the hangman isn't hangin'
and they put you on the street
You go back, Jack, do it again,
wheel turnin' 'round and 'round
You go back, Jack, do it again*

*When you know she's no high climber
then you find your only friend
In a room with your two-timer,
and you're sure you're near the end
Then you love a little wild one
and she brings you only sorrow
All the time you know she's smilin'
you'll be on your knees tomorrow, yeah
You go back, Jack, do it again,
wheel turnin' 'round and 'round
You go back, Jack, do it again*

*Now you swear and kick and beg us
that you're not a gamblin' man
Then you find you're back in Vegas
with a handle in your hand*

*Your black cards can make you money
so you hide them when you're able
In the land of milk and honey,
you must put them on the table
You go back, Jack, do it again,
wheels turnin' 'round and 'round
You go back, Jack, do it again*

BLACK OUT

ACT 2
SCENE 5

1978 - YEAR LATER - HOLLYWOOD HILLS – MANSION – DAY

RIKKI is trying on a wedding dress in her palatial bedroom. VERONICA and TWO WOMEN are there with her.

RIKKI

This is insane. I can't believe I am actually getting married, and to a rich, handsome and very influential man. Wow. It's my dream.

VERONICA

Are you going to fly your Mom in to be here?

RIKKI

My mother? Ya know - I think I should give her a call and see if she wants to come out. Gil will pay for her flights I'm sure. That's a good idea. She will be so proud – no wait, she will be so pissed, that I finally made something of myself when she insisted I never would. Well ha ha to her. Yes, I think I will call and rub it in her face.

RIKKI (CON'T)

I want to call Dan to; he can be my best man. Why do *they* only get to have a best man? I want a best man too! My Danny boy will fly out and be my best man. I just know it. I gotta call his parents and get his number. I don't know where he is. How do these shoes look with this? A little to glittery for this dress? Oh my God I am getting married. Me, Rikki Sherman, and my guy GIL, who is filthy rich. Did I tell you we will be going to Honolulu for our honeymoon – and Puerto Rico for our after honeymoon. He has his own freakin' jet!

RIKKI takes down a mirror with lines on it and passes it around to the girls. They each do a few lines.

RIKKI (CON'T)

Oh my God I need another drink to calm down. I'm a real fairy princess – he adores me. We are off to the Cabo tonight, because I'm rich, I'm beautiful and I can have anything I want. I win. I finally won!!

RIKKI dances up on the bed. The girls are dancing and drinking and taking pictures of Rikki with a camera.

FADE TO BLACK

Lights up on Band Stage

BAND
SHOW BIZ KIDS

*While the poor people sleepin'
With the shade on the light*

*While the poor people sleepin'
All the stars come out at night
After closing time
At the Guernsey Fair
I detect the El Supremo
From the room at the top of the stairs
Well I've been around the world
And I've been in the Washington Zoo
And in all my travels
As the facts unravel
I've found this to be true
While the poor people sleepin'
With the shade on the light
While the poor people sleepin'
All the stars come out at night
After closing time
At the Guernsey Fair
I detect the El Supremo
From the room at the top of the stairs
Well I've been around the world
And I've been in the Washington Zoo
And in all my travels
As the facts unravel
I've found this to be true
They got the house on the corner
With the rug inside
They got the booze they need
All that money can buy
They got the shapely bodies
They got the Steely Dan T-shirt
And for the coup-de-gras*

*They're outrageous
While the poor people sleepin'
With the shade on the light
While the poor people sleepin'
All the stars come out at night
After closing time
At the Guernsey Fair
I detect the El Supremo
From the room at the top of the stairs
Well I've been around the world
And I've been in the Washington Zoo
And in all my travels
As the facts unravel
I've found this to be true
Show biz kids making movies
Of themselves you know they
Don't give a fuck about anybody else
While the poor people sleepin'
With the shade on the light
While the poor people sleepin'
All the stars come out at night
After closing time
At the Guernsey Fair
I detect the El Supremo
From the room at the top of the stairs
Well I've been around the world
And I've been in the Washington Zoo
And in all my travels
As the facts unravel
I've found this to be true
FADE OUT*

ACT 2

SCENE 6

LATER THAT NIGHT - THE FOYER OF RIKKI AND GILS
MANSION – NIGHT

*RIKKI sees the girls out. She dances over to the
phone and dials.*

RIKKI

Hello. Who's this? Mrs. Cumminsky? What are you doing there?
What for? Where is Ma? What? She did? Why didn't anyone call
me? I'm in LA. I – I Will come, yeah, of course I'm going to
come home. Where's Dad? Oh man, Okay – I'll get there soon.

RIKKI (*hangs up distraught*)

What the f GIL!! GIL! (*She runs out*)

BLACK OUT

ACT 2

SCENE 7

INT: LAS VEGAS – JAIL CELL – DAY

GUARD wakes up DAN in his cell.

Let's go Freeman – You slept it off and it's time to go.
Time to check out of the good hotel. Let's go. We are getting a
little tired of seeing your sorry ass around here. Try to find another
place to sleep it off next time.

*DAN wakes up groggy and disheveled
sloppy – and dirty and bloody.*

DAN

Oh damn what happened?

GUARD

What always happens? You got into some bar fight with some
fellas down at the Golden Nugget and got thrown out. Then you
pulled a knife on somebody in the parking lot and you ended up
here. Again. Third day in a row. You're on a roll.

DAN

Did you take my knife?

GUARD

Yup.

DAN

Can I have it back? It was a gift.

GUARD

Nope. Not this time. You been wielding that thing like some kinda Kung Fu Ninja so – No – you can't have it back. And you go in front of the judge in...*(Looks at his watch.)* Oh, right now! Lets go.

FADE TO BLACK

Lights up on band stage

BAND

“DR WU”

*Katy tried
I was halfway crucified
I was on the other side
Of no tomorrow
You walked in
And my life began again
Just when I'd spent the last piaster
I could borrow
All night long
We would sing that stupid song
And every word we sang
I knew was true
Are you with me Doctor Wu
Are you really just a shadow
Of the man that I once knew
Are you crazy are you high
Or just an ordinary guy
Have you done all you can do
Are you with me Doctor
Don't seem right
I've been strung out here all night
I've been waiting for the taste*

*You said you'd bring to me
Biscayne Bay
Where the Cuban gentlemen sleep all day
I went searching for the song
You used to sing to me
Katy lies
You could see it in her eyes
But imagine my surprise
When I saw you
Are you with me Doctor Wu
Are you really just a shadow
Of the man that I once knew
She is lovely yes she's sly
And you're an ordinary guy
Has she finally got to you
Can you hear me Doctor*

FADE OUT

ACT 2

SCENE 8

INT; THE COURTROOM – DAY - CONTINUOUS

JUDGE

What's the next case Bailiff?

*The BAILIFF gives the judge the documents
and calls*

BAILIFF

Clark County vs. Dan Freeman.

DAN stands and approaches the bench.

JUDGE

You've been accused of drunken and disorderly conduct.
Attempted assault with a deadly weapon. And how do you plead?

DAN

Ahhh – I guess guilty.

JUDGE

You guess? This is the second time for assault and I can see you
have been arrested numerous times for drunken disorderly. Do you
have a drinking problem son?

DAN

Ahhh, it looks that way – sir. I guess my mother was right. I'll
never be anything.

JUDGE

Well, I don't know about all that, but let's see if we can change that trajectory shall we? Judgment is ninety days in The Clark County Detention Center, and upon your release Mr. Freeman this court orders you to attend AA meetings for 90 days.

The Guards handcuff DAN and take him away.

GUARD

Looks like Mr. Freeman ain't so free, man. (*Guard laughs*)

FADE OUT

BAND

“DON'T TAKE ME ALIVE”

*Agents of the law
Luckless pedestrian
I know you're out there
With rage in your eyes and your megaphones
Saying all is forgiven
Mad dog surrender
How can I answer?
A man of my mind can do anything
(Chorus)
I'm a bookkeeper's son
I don't want to shoot no one
Well I crossed my old man back in Oregon
Don't take me alive
Got a case of dynamite
I could hold out here all night*

*Yes I crossed my old man back in Oregon
Don't take me alive*

*Can you hear the evil crowd
The lies and laughter
I hear my inside
The mechanized hum of another world
Where no sun is shining
No red light flashing
Here in the darkness
I know what I've done
I know all at once who I am*

FADE TO BLACK

ACT 2

SCENE 9

INT: MANSION- HOLLYWOOD HILLS KITCHEN– NIGHT

RIKKI has finished the cocaine and drunk all the booze and is looking for more ripping the place apart still in her brides gown. It is ripped and disheveled. GIL comes into the kitchen.

GIL

Rikki, what the hell are you doing? That's my crystal you are tossing around. What is going on? You're a mess. You've ruined that gown.

RIKKI

Oh Gil – I called to have my mother come to the wedding.

GIL

You did? I thought you hated your mother?

RIKKI

Yes, but she is my mother and she should come see me get married.

GIL

I don't know. She sounds like a bitch. I don't think that is a good idea.

RIKKI

I know she is a bitch and you know she is a bitch cause I told you she is a bitch, but you wouldn't know that if I didn't tell you that.

GIL

Yeah so.

RIKKI

SO she's dead – she is dead, she fucking died before she saw me get married – she is a bitch. But I've gotta go home to see her burial and be at her funeral.

GIL

No you don't.

RIKKI

Yes I do!! She is still my mother.

GIL

She let your father abuse you. What do you care where she is buried?

RIKKI

Gil no you can't say that –you have to respect me and obey me. I'm your fiancé.

GIL

Hell we ain't married yet. You wanna go home – go on back to that shitty house and that shitty little go nowhere town. I'm not paying for you to go. I forbid you to go.

GIL (CON'T)

I made you a star just like you wanted.

RIKKI

A star – right...a porn star.

GIL

Hey if the shoe fits. Look this wedding is going to be filmed and you having a good time getting married was supposed to be filmed too. The crew is coming, it's all planned. So you can't go. We were going on our honeymoon and that is being filmed too! We can't postpone this shoot.

RIKKI

What? This wedding is a film shoot. I thought this was a real wedding not a film to share with the world in your porno shop. No - I need another drink and some coke.

GIL

Go on out and find it on your own. You're not getting any more from me.

RIKKI

I need it Gil. Give it to me.

GIL

(Laughing) Please, don't you see, I can find another you, to be my bride for this shoot, all I gotta do is sit on that bench in Venice and read a script and they come flocking. Do you know how many of you there are in Los Angeles? Please. Good-bye and good luck.

RIKKI

You tricked me? You said you loved me. You baited me and trapped me and took my reputation and my innocence. You are a thief and preyed on me. I believed you – I believed all of it! All of your bullshit.

GIL

It's only bullshit if you can smell it.

RIKKI

I smell it and it STINKS!!

RIKKI walks out the front door and slams it. Her dress gets caught in the door she pulls and it moves some, she pulls more some more moves out the door, finally she has to open the door and pull the rest of the train out. Then slams it again.

Maybe a montage (use of back screen) of her wandering around drunk and it's dark and she is on the streets of Los Angeles.

Lights up on band stage

BAND

“ROYAL SCAM”

*And they wandered in
From the city of St. John
Without a dime
Wearing coats that shined
Both red and green
Colors from their sunny island
From their boats of iron
They looked upon the promised land
Where surely life was sweet
On the rising tide*

*To New York City
Did they ride into the street
See the glory
Of the royal scam*

ACT 2

SCENE 10

INT: TRAIN STATION – CONTINUED - NIGHT

*RIKKI is sitting on the floor of a train station.
Crying in a bridal gown. People pass by dropping
coins into her cup.*

RIKKI

I got this ring. Can't someone buy this ring? It's a solid gold ring.
It's my lucky ring. It brought me so much luck. *(crying)*

BAND (CON'T)

*They are hounded down
To the bottom of a bad town
Amid the ruins
Where they learn to fear
An angry race of fallen kings
Their dark companions
While the memory of
Their southern sky was clouded by
A savage winter
Every patron saint
Hung on the wall, shared the room
With twenty sinners*

*See the glory
Of the royal scam
By the blackened wall
He does it all
He thinks he's died and gone to heaven
Now the tale is told
By the old man back home
He reads the letter
How they are paid in gold
Just to babble in the back room
All night and waste their time
And they wandered in
From the city of St. John without a dime
See the glory
Of the royal scam*

Black Out

INT: TRAIN STATION NIGHT CONTINUOUS

RIKKI

(crying) I need to get home. Please someone.
(Passersby taunt her and laugh)

PASSERSBY ONE

Where did you ditch the dude?

PASSERBY TWO

That dress is not a virgin anymore.

PASSERBY THREE

It was white and now it is white trash.

PASSERBY ONE

I'll give ya a buck for the ring.

PASSERBY TWO

I'll marry you.

PASSERBY THREE

I'll take ya home, if you pay me. (*Laughing*)

RIKKI

Shut up!! All of you!! Shut up. (Crying) I had it all, a house, a guy, money and I was going to be a star. Now I got nothing. My Mom died, my fiancé kicked me out, and I got no money.

ELDER WOMAN in her 50's walks up.

ELDER WOMAN

How much do you need?

RIKKI

A hundred and twenty bucks.

ELDER WOMAN

Here. (*hands her some cash*) I understand. Get home honey. You'll be fine. You got a lotta livin' yet to do.

RIKKI

Thank you, thank you so much. Hey, do you want the ring?

ELDER WOMAN

Oh no chance. If this is the luck it brought you, I'm not going to take my chances on it. (*She Exits*)

RIKKI

(Straightens herself up gets up goes and buys a ticket.)

LIGHTS UP ON BAND STAGE

BAND

“ HAITIAN DIVORCE ”

Rikki sits on a bench passerby's dance to the song

*Babs and Clean Willie were in love, they said
So in love the preacher's face turned red
Soon everybody knew the thing was dead
He shouts, she bites, they wrangle through the night, yeah
She go crazy
Got to make a getaway
Papa say
Oh, no hesitation
No tears and no hearts breakin'
No remorse
Oh, congratulations
This is your Haitian divorce
She takes the taxi to the good hotel
Bon marché, as far as she can tell
She drinks the zombie from the coco shell
She feels all right, she get it on tonight, yeah
Mister driver
Take me where the music play
Papa say
Oh, no hesitation
No tears and no hearts breakin'
No remorse
Oh, congratulations*

*This is your Haitian divorce
At the Grotto
In the greasy chair
Sits the Charlie with the lotion and the kinky hair
When she smiled, she said it all
The band was hot, so
They danced the famous merengue
Now we dolly back
Now we fade to black
Tearful reunion in the U.S.A.
Day by day, those memories fade away
Some babies grow in a peculiar way
It changed, it grew, and everybody knew, yeah
Semi-mojo
Who's this kinky so-and-so?
Papa go
Oh, no hesitation
No tears and no hearts breakin'
No remorse
Oh, congratulations
This is your Haitian divorce*

*(Rikki goes over to a BUM
sleeping on the train station
floor)*

RIKKI

Hey, you want this gold ring. Maybe it'll bring you better luck than it did me.

BUM

What? No. You got a dollar. *(RIKKI tosses it in his cup and exits. He picks up the ring)*

BLACK OUT

ACT 2

SCENE 11

1988 - MORNING – CLARK COUNTY DETENTION CENTER

DAN is being escorted out of the prison and set free. He has a paper bag of belongings and walks To a phone booth. He drops a dime in and makes a call.

DAN

Hey Mom, I...I think I'm at the zero crossing and I gotta come home. Yeah I'm out - Can you put me up till I find a place? How's Dad? Oh. Maybe I can help around the house til he comes home. I'm sorry I left and didn't say good-bye. *(Starts to cry)* I'd like to tell you all about it. Hey has anyone seen or heard from Rikki? What? Oh sorry to hear that. What about Mr. Sherman? Wow. Does she know? Huh. Well, I should be back in a couple of days. Bye Mom and mom, thank you.

FADE OUT

Lights up on Band Stage

(This could be choreographed as DAN is walking home.)

BAND

“ *Bodhisattva* ”

Bodhisattva

Would you take me by the hand

Bodhisattva

Would you take me by the hand

Can you show me

The shine of your Japan

The sparkle of your china

Can you show me

Bodhisattva, Bodhisattva

I'm gonna sell my house in town

Bodhisattva

I'm gonna sell my house in town

And I'll be there

To shine in your Japan

To sparkle in your China

Yes, I'll be there

Bodhisattva, Bodhisattva

Would you take me by the hand

Bodhisattva

Would you take me by the hand

Can you show me

The shine of your Japan

The sparkle of your china

Can you show me

Bodhisattva, Bodhisattva

I'm gonna sell my house in town

Bodhisattva

I'm gonna sell my house in town

And I'll be there

To shine in your Japan

To sparkle in your China

Yes, I'll be there

BodhisattvaBodhisattva, Bodhisattva, BodhisattvaBodhisattva, Bodhisattva,

Bodhisattva, Bodhisattva, look out

Black Out

ACT 2

SCENE 12

INT- RIKKI'S MOTHERS HOUSE.

Rikki pushes open the door gently. She enters looking around sheepishly. Puts her suitcase down in the kitchen. She walks to the sink and admires a flower in a glass. She sits and softly weeps. Mrs. Cumminsky enters.

MRS. CUMMINSKY

Oh Rikki, dear. I'm so sorry. *(They hug)*

RIKKI

I'm so sorry I wasn't here.

MRS CUMMINSKY

(Comforting her) It's okay. It was sudden. Nobody knew. She had an aneurysm and boom gone. Nothing no one could do. I'm sorry honey.

RIKKI

Does Dad know?

MRS CUMMINSKY

Oh honey your Dad doesn't know the time of day. He don't remember who any of us are. Alzheimer's got him real good.

RIKKI

Did she, did she leave me, anything?

MRS CUMMINSKY

Anything? Honey this is all yours. All of it: the house, the shed, the car, its all yours. Your father can't put two sentences together. And since he is left out of the will the state will have to pay for him now.

RIKKI

All mine? The car too?

MRS CUMMINSKY

(Holding up the keys) Car too. I'll let you get settled in – call me when you want to talk. I'm just next door. *(Mrs. Cumminsky exits)*

Rikki wipes her tears and looks at the flower again.

RIKKI

Thanks Mom. I'm gonna take care of it. I'm gonna take care of it all. You'll see. I know what I have to do.

Fade out

BAND

“TIME OUT OF MIND”

Son you better be ready for love

On this glory day

This is your chance to believe

What I've got to say

Keep your eyes on the sky

Put a dollar in the kitty

*Don't the moon look pretty
Tonight when I chase the dragon
The water will change to cherry wine
And the silver will turn to gold
Time out of mind
I am holding the mystical stone
It's direct from Lhasa
Where people are rolling in the snow
Far from the world we know
Children we have it right here
It's the light in my eyes
It's perfection and grace
It's the smile on my face
Tonight when I chase the dragon
The water will change to cherry wine
And the silver will turn to gold
Time out of mind
Children we have it right here
It's the light in my eyes
It's perfection and grace
It's the smile on my face
Tonight when I chase the dragon
the water will change to cherry wine
And the silver will turn to gold
Time out of mind*

ACT 2

SCENE 13

INT: DAN'S PARENTS HOUSE - NIGHT.

Dan and his mother sit at the table eating dinner.

MRS. FREEMAN

Danny, I'm so glad you came home. How was it out there? Did you get your dream and have your own band?

DAN

Well, I definitely was in a great band but it wasn't exactly mine and I didn't have the freedom to play just what I wanted to play.

MRS. FREEMAN

Oh well that's no good. How's your lasagna?

DAN

This is the best meal I have had in a long time.

Mom laughs and blushes

MRS. FREEMAN

Oh stop suckin up, I already told you, you could stay as long as you want.

DAN

(laughs) No really it is. I missed you...and Dad.

MRS. FREEMAN

Well I told him you were coming home and he asked me to ask you to come see him first thing in the morning. He wants you to bring your horn too.

DAN

Why?

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MRS. FREEMAN

So he can make a nuisance of himself so they will let him out of there as soon as possible. His doctor says he needs two weeks of PT.

DAN

He is lucky to be in there. Ya know I wish I could check myself into a place that watched me for two weeks, make sure I am doing the right thing, doing my exercises and ...*(she cuts him off)*

MRS. FREEMAN

Not drinking?

DAN

Yeah. *(Pauses)* You know it really got the best of me.

MRS. FREEMAN

Runs in the family dear. Why not go to that place up in Westchester, they'll straighten you out. All the big celebrities go there. You might get discovered there.

DAN

(Laughs) Yeah, I might just do that.

MRS. FREEMAN

Good boy. And tomorrow for dinner, I'll make you Bourbon Chicken.

(They both look at each other and laugh)

FADE OUT

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BAND

“KING OF THE WORLD”

*Hello one and all
Was it you I used to know
Can't you hear me call
On this old ham radio
All I got to say
I'm alive and feeling fine
If you come my way
You can share my poison wine
No marigolds in the promised land
There's a hole in the ground
Where they used to grow
Any man left on the Rio Grande
Is the king of the world
As far as I know
I don't want your bread
I don't need your helping hand
I can't be no savage
I can't be no highwayman
Show me where you are
You and I will spend this day
Driving in my car*

*Through the ruins of Santa Fe
No marigolds in the promised land
There's a hole in the ground
Where they used to grow
Any man left on the Rio Grande
Is the king of the world
As far as I know
I'm reading last year's papers
Although I don't know why
Assassins cons and rapers
Might as well die
If you come around
No more pain and no regrets
Watch the sun go brown
Smoking cobalt cigarettes
There's no need to hide
Taking things the easy way
If I stay inside
I might live till Saturday
No marigolds in the promised land
There's a hole in the ground
Where they used to grow
Any man left on the Rio Grande*

*Is the king of the world
As far as I know*

FADE OUT

ACT 2
SCENE 14

TWO MONTHS LATER - EXTERIOR – ZELMAN’S DRUGS –
MORNING

DAN is exiting the drugstore he stops to light a cigarette. RIKKI exits the grocery store next door with a bundle of groceries. They come together.

DAN

Rikki! I heard you were back in town. I’m sorry about your Mom.

RIKKI

Yeah, I am sorry I wasn’t here when it happened.

DAN

How was Los Angeles?

RIKKI

It was fake, a farce, and bunch of freaks.

DAN

Oh, so you fit right in.

RIKKI

Yeah, very funny, but after awhile I didn’t. I finally saw through it and am glad I came back. What about you? I heard you were in Vegas!

DAN

Yes, I had a good run in Vegas but got into some trouble there. I guess I just wasn't happy.

RIKKI

Yeah, that's the tough one.

DAN

What's that?

RIKKI

Being happy.

DAN

You too huh?

RIKKI

Yeah. I mean I really thought I was going to be a star. I really thought that that was what I wanted. Truth is, I don't know what I want.

DAN

Well, I guess we both got a good dose of reality. I was in a big band working in Vegas every night.

RIKKI

I was working in a millionaire's boutique on Rodeo Drive and getting invited to celebrity parties all the time. But ...

DAN

But...

DAN

There was something missing?

RIKKI

There was something missing.

(They say this simultaneously then look at each other for a moment, they both laugh)

RIKKI

Hey Dan, I'm making breakfast at my place. You want to come by?

DAN

(Deep breath) I thought you'd never ask.

BLACK OUT

Lights up on band stage and main stage

BAND

“REELIN' IN THE YEARS.”

This last number is choreographed with dancers and cast members as they all take their bows.

*Your everlasting summer and you can see it fading fast
So you grab a piece of something that you think is gonna last
Well, you wouldn't even know a diamond if you held it in your hand
The things you think are precious I can't understand
Are you reelin' in the years?
Stowin' away the time
Are you gatherin' up the tears?
have you had enough of mine
Are you reelin' in the years?
Stowin' away the time
Are you gatherin' up the tears?
Have you had enough of mine
You've been telling me you're a genius since you were seventeen
In all the time I've known you I still don't know what you mean
The weekend at the college didn't turn out like you planned
The things that pass for knowledge I can't understand
Are you reelin' in the years?
Stowin' away the time
Are you gatherin' up the tears?
Have you had enough of mine
Are you reelin' in the years?
Stowin' away the time
Are you gatherin' up the tears?
Have you had enough of mine
I've spent a lot of money and I've spent a lot of time
The trip we made to Hollywood is etched upon my mind
After all the things we've done and seen you find another man
The things you think are useless I can't understand*

Are you reelin' in the years?

*Stowin' away the time
Are you gatherin' up the tears?
Have you had enough of mine
Are you reelin' in the years?
Stowin' away the time
Are you gatherin' up the tears?
Have you had enough of mine*

The End