



Preview Script

TAKE TWELVE

Book and Lyrics by David Overton

Music by John Arnold

A musical comedy in 2 Acts, loosely based on Shakespeare's "Twelfth Night"

... a mixture of Shakespeare, pop culture, movie making and romance ...

Take Twelve

Book and Lyrics by David Overton

Music by John Arnold

© 2005 David Overton and John Arnold. All Rights Reserved

Published by :

Plays and Musicals, Lantern House, 84 Littlehaven Lane, Horsham, West Sussex, UK

www.playsandmusicals.co.uk

sales@playsandmusicals.co.uk

Publication History:

December 2005: First Edition

NOTE : This is a preview version, and does not contain the full script.

Genre : Musical Comedy
Principals : 3 male, 3 female
Duration : Approximately 2 hours
Acts : Two (Scenes: 6 in Act 1; 4 in Act 2)
Target audience : General

ROYALTY FEES

A royalty fee is payable every time “Take Twelve” is performed in front of an audience irrespective of whether that audience pays for attending or not. Producing organisations **MUST** obtain a ‘Licence To Perform’ from the address above prior to starting rehearsals.

NOTE : The act of preparing material in quantities sufficient to rehearse a performance of “Take Twelve” will be taken as intent to stage such a performance should litigation be necessary in the event of non-payment of Royalty Fees later found to be due.

“Take Twelve” is fully protected under the international laws of copyright which are enacted in the UK as the Copyright, Designs and Patents Act 1988. The rights of David Overton and John Arnold to be identified as the authors of the work has been asserted by them in accordance with the above Act.

While every precaution has been taken in the preparation of this musical play, the publisher assumes no responsibility for errors or omissions, or for damages resulting from the use of the material contained herein.

ISBN 1 904458 79 3

TAKE TWELVE © David Overton and John Arnold.

Synopsis

Jason Berry, the cult movie director, is on location in Buffalo Creek, California, when disaster strikes: an earthquake cuts him and his two assistants, Oscar and Nanette, off from the outside world. Jason despairs not only for his movie (he's lost his leading man), but also because Libby Richardson, the BBC Arts Reporter sent to interview him, isn't interested in him romantically. The earthquake has also separated the twins, Martin and Marion Net, (formerly a singing duo known as the Tunettes).

From here on, it's a series of disguises, mistaken identities and improbable love triangles as the twins, each thinking the other is dead, stumble into Buffalo Creek and wind up playing the same lead in the same movie and being pursued by the same would-be lovers.

Naturally it all ends happily, but along the way there are comic reversals and discoveries that mean that none of the characters can be the same, but allows them to grow and discover the healing power of love.

Scenes

Act 1	Scene 1	A Country Road	Act 2	Scene 1	The Rehearsal Hall
	Scene 2	An Open Field		Scene 2	Libby's Room
	Scene 3	Jason Berry's Rehearsal Hall		Scene 3	Non-specific location
	Scene 4	Martin and Woman		Scene 4	Outside the Rehearsal Hall
	Scene 5	Libby's Room			
	Scene 6	The Rehearsal Hall			

Characters (4m, 4f, 1m/f)

Principals (3m, 3f)

Oscar	: 30-45, an assistant movie director.
Nanette	: 30-45, another assistant movie director.
Marion Net	: 25-45, Martin's twin sister, one half of the singing duo 'The Marionettes'.
Martin Net	: 25-45, Marion's twin brother, other half of the singing duo 'The Marionettes'.
Jason Berry	: 35-55, a cult movie director.
Libby Richardson	: 35-55, a BBC Arts reporter on assignment. (Also plays 'Woman' in A1S4).

Support (1m, 1f, 1m/f)

Stage Manager	: unseen, an offstage voice.
Actor	: unseen, an offstage voice.
Actress	: unseen, an offstage voice.

Musical Numbers

Act One

	Opening	
1)	Spreadin' Armageddon	Nanette & Oscar
2)	We're The Tunettes	Marion & Martin
3)	Empty Fields	Marion
4)	Back To The Sixties	Jason, Nanette & Oscar
5)	Working For The BBC	Libby, Oscar & Nanette
6)	The Audition	Marion
7)	Empty Fields (Reprise)	Martin & Marion
8)	Catch The Plague	Marion & Libby
9)	Body Snatchers	Oscar & Martin
10)	Marion's Song	Marion & Jason
11)	Out The 401	Jason
12)	In Love With Dreams	Marion, Jason, Libby, Marion

Act Two

13)	In Every Night	Nanette, Oscar, Libby & Martin
14)	Catch The Plague (Reprise)	Martin & Libby
15)	Jason's Song	Jason
16)	Wonder What's Happening To Me	Martin
17)	Top Banana	Nanette & Oscar
18)	Lead In	Libby & Martin
19)	My Heart's Like The Sun	Martin & Libby
20)	The Explanation	Marion & Jason, Nanette & Oscar, Libby & Martin
21)	Finale	Company
22)	Playout Music	Orchestra

TAKE TWELVE

ACT 1

Scene 1

Darkness. The voice of the stage manager is heard over the house speakers.

SM Oscar and Nanette. Untitled Film. Take twelve.

The sound of a clapper board is heard. A projection screen shows a 'Shakespeare' slide. The performers are heard singing over the speakers.

MUSIC - OPENING

All If music be the food of love, play on ...

Oscar and Nanette appear.

Oscar Cut! Cut! Cut! That won't work, Nanette.

Nanette Why not?

Oscar It's old fashioned. Audiences want stuff that relates to their lives.

Nanette Yeah, but, Oscar, Shakespeare is ... universal.

Oscar Right. Universal. The studio that brought you Abbott and Costello.

Nanette Okay, okay. If you don't want to do the Shakespeare thing, let's see what this does for you.

The slide changes to one from 'Casablanca'. Oscar and Nanette lip-synch to the voices of backstage actors.

Actor Now, listen, sweetheart, you're getting on that plane tonight.

Actress But, Rick ...

Actor Look, the lives of two people like us don't amount to a hill of beans in this crazy, mixed up world ...

Oscar Cut! Too much self-sacrifice.

Nanette All right. What about this?

Music starts. The slide changes to one from 'Gone With the Wind'. Oscar and Nanette lip-synch again.

Actress But, Rhett ... what am I gonna do? Where am I gonna go?

Actor Frankly, my dear ... I don't give a damn.

Oscar Cut! Come on, Nanette. We can do better than this. Let's make our own movie.

Nanette Okay. So what we want is a romance.

Oscar Yes, but not just any romance. It's got to be contemporary, up to the minute ...

Nanette Something nobody's done before ...

Oscar Something witty, yet with heart ...

Nanette Like us!

Oscar A movie about making movies!

Nanette But it's got to be romantic!

Oscar Epically romantic!

Nanette Magnificently romantic!

Oscar Disastrously romantic!

Nanette Disastrously ... wait a minute ... Oscar ... do you remember ...

MUSIC #1 – 'SPREADIN' ARMAGEDDON'

Nanette Do you remember
Charlton Heston, strong and pure;
When the earthquake came it swept him
Down the LA sewer ...

Oscar Do you remember
Shelley Winters, the Poseidon sinking fast,
How she swam like Ester Williams
To save her all-star cast ...

Nanette *From catastrophe!*
Oscar *Catastrophe!*

Nanette *We eagerly awaited every new disaster
Catastrophe!*
Oscar *Catastrophe!*
Nanette *With each tidal wave and meteor,
Our pulses kept on beating faster ...
And faster ...*
Oscar *And faster ...*
Both *And faster.*

Nanette *East of Java
Krakatoa raised volcanic hell,
And dumped a mountainload of lava
On Maximillian Schell.*

Oscar *Michael Rennie
Paid a visit the day the earth stood still;
And San Francisco took a tumble
To Jeanette MacDonald's trill ...*

Nanette *Catastrophe!*
Oscar *Catastrophe!*
Nanette *And the audiences just went wild with drama ...*
Oscar *Catastrophe!*
Nanette *Catastrophe!*
Oscar *Pounding us with Sensurround,
Filling up the screen with Cinerama;*

During the following, lights slowly come up on Marion and Martin driving along a country road. Clearly visible behind them in the car is a guitar case with a sticker reading "The Tunettes".

Oscar Okay, Nanette, picture this ... we could start out with this brother and sister driving along a country road ...
Nanette Just before dawn ...
Oscar The radio playing softly ...
Nanette Neither of them suspecting ...
Oscar The imminent danger that lies in store ...

By now the lights are fully up on Marion and Martin. Oscar and Nanette watch the scene from the sidelines. Music continues under most of this scene. The car suddenly lurches to a stop.

Marion Martin!
Martin Look, Marion, if you want to drive, just say so.
Marion Martin!
Martin Wait a minute. I think we have a flat tire.

They stop and get out of the car. Guitar case business to point up the name.

Martin Look at this ... Marion and Martin, The Tunettes. Teen idols. Fat chance.
Marion All right, all right. But if we're gonna get back into the top forty, why couldn't we stay in New York? But no, you pack us into the car and head us off to ... what's the name of that place?
Martin Buffalo Creek.
Marion Yeah. Buffalo Creek, California.
Martin Look, it's not exactly the vacationland of my dreams, either. I'd far rather be down in the heart of the financial district, feeling the pulse of Wall Street, hearing the shouts from the floor of the exchange.
Marion Martin! You're going into that trance again. You know, I think I liked you better before you developed this ambition to become the youngest pop singer to corner the market.
Martin You mean, ex-pop singer. Marion, when you're as far outside the mainstream as we are, you've got to take your opportunities where you find them.
Marion Opportunities? *(looks around her)* What opportunities?

Martin Well, rumour in the trade has it that Jason Berry is in Buffalo Creek ...

Marion Jason Berry? The cult film director? I had the worst crush on him when I was sixteen.

Martin Marion ...

Marion He'd just directed "The Flea" ... about this scientist who was experimenting with teleportation and he took his dog and ...

Martin Marion ...

Marion Boy, when that beagle jumped over the CN Tower ...

Martin Marion ... spare us.

Marion So what's Jason Berry got to do with us? We're singers ... or we used to be singers. He's a movie director.

Martin That's what's so fantabuloso, sis. Jason's doing a musical. And he's looking for a brother and sister combo for the film.

Marion Well, look no further, Mr. Berry.

Martin 'Cause we're ...

Both: "the most scintillating siblings you've ever seen".

Martin The Globe and Mail ...

Marion October 21 ...

Martin ... 1979.

Marion I keep remembering what it was like when we were growing up in New York. Our own television show ...

Martin ... a fat recording contract ...

Marion ... the idols of the preteen set from Long Island to Manhattan ...

MUSIC #2 – 'WE'RE THE TUNETTES'

Martin *We're the Tunettes, comin' at ya,
We're the Tunettes, goin' strong.
We're the Tunettes, we gotta lot to sing,
And we hope you're gonna sing along ...*

Martin Come on, Marion ... it doesn't work if you don't sing it with me ...

Marion *Our daddy's name is Antoine,
The family name is Net;*

Martin *And mum's Marie,
And so they're called
Marie and Antoine Net ...*

Marion *You bet!*

Both *We're the Tunettes, comin' at ya,
We're the Tunettes, goin' strong;
We're the Tunettes, we gotta lot to sing
And we hope you're gonna sing along ...*

Marion *I'm Marion ...*

Martin *And I'm Martin ...*

Both *We're the Two Nettes, we're the twins ...*

Marion *And with Martin Net ...*

Martin *And Marion Net ...*

Both *It's time to let the fun begin ...
'Cause we're the Tunettes, comin' at ya,
We're the Tunettes, goin' strong,
We're the Tunettes, we gotta lot to sing,
And we hope you're gonna sing along ...*

On the final note of the song, we hear an ominous rumble.

Marion Martin! What's that?

Martin It sounds like the Dow Jones after Black Monday. The first shock of the earthquake is felt in sensurround proportions.

Marion My God, Martin - it's an earthquake!

Martin It can't be - they don't have earthquakes on the desert!.

Marion Martin - the car! It's sinking into the road!

Sure enough, the car is slowly disappearing from view.

Martin Oh, no it's not. Not with my stuff. I just bought a whole new wardrobe.

He climbs into the sinking car and throws out a suitcase. Suddenly both he and the car disappear. Marion screams.

Marion Martin!

Blackout on Marion. Lights up on Oscar and Nanette.

Nanette Now, there's action for you.

Oscar They didn't even see it coming.

Nanette No time for reflection ...

Oscar No time for prayers ...

Nanette Just ... splat! Game over.

Oscar Aww ... y'know, Nanette, I liked those two kids. Couldn't we bring them back?

Nanette Yes, we can. I've got an idea. Who's the guy who always starts his stuff with disasters?

Oscar Sylvester Stallone?

Nanette No! Shakespeare!

Oscar Not again ...

Nanette No, really. His plays are full of disasters ... tempests, tidal waves, earthquakes. But he always gave you something more ...

Oscar Gosh ... what an idea: Earthquake II ... The Day After.

Nanette With additional dialogue by W. Shakespeare.

Oscar Yeah, that sounds good. I'd go see that.

Nanette See it, hell! You and I are gonna be in it!

They gesture and the projection screen flies out. Oscar and Nanette enter the world of the play and go off in separate directions. After a moment, Marion enters and we're into ...

Scene 2 – An Open Field

A little later. Marion is carrying the suitcase. Oscar enters, disguised as a farmer.

Marion What country, friend, is this?

Farmer This is California, lady.

Marion And what should I do in California?

My brother, he is in Elysium.

Perchance he is not dead, what think you, sir?

Farmer It is perchance that you yourself were saved.

Marion O, my poor brother ... and so, perchance, may he be.

Farmer True, madam, yet this truth I must confess:

When I came near to where your ruined car,

Lay smoking on its side within the ditch,

I heard a voice beseech the shifting earth

That it be still, lest it devour him whole,

But all in vain ... I say this, madam, not to grieve your heart

But that you may not bear away false hope ...

Marion Knowest thou this country?

Farmer Aye, madam, well,

For I was bred and born in Buffalo Creek,

A town abandoned now, yet still preserved,

Not three hours travel from this very place.

Marion Thither shall I go.

And since my own apparel hath,

Like my dear brother, been most cruelly lost

Within the jaws of earth, must I perforce

Adopt these last reminders of his form:

She puts on Martin's jacket.

Farmer Good fortune attend you, madam.
Marion Good fortune attend us all ... (*Cue Music#3. The farmer exits. Marion crosses to the suitcase, and puts on Martin's hat.*)
O dear lost twin, more sweet now thou are gone ...
I here resolve you have not died in vain,
And that last dream whereof you spoke so fair ...
To this henceforth shall all my efforts bend.

MUSIC #3 – ‘EMPTY FIELDS’

Marion *Empty fields and empty sky,
No sun shines and no birds fly;
Hopes and dreams all disappear,
And what should I do here?
What should I do here?*

*A brother lost because of fate's cruel turning,
And yet his dream within me still is burning ...
Time to be gone,
Be moving on
From here ...*

*Empty fields and empty sky,
No sun shines and no birds fly;
Keep your chin up, dry that tear;
There's no more to do here ...
What should I do here?*

*There's no way back to him, he's gone forever;
So let's take heart and start this new endeavour:
Just be aware
His dream's out there,
Not here ...*

Music bridge. Marion sets out on her journey. As she goes, she sings.

*Please someone, tell me, make it clear
Where I should go from here.
Where do I go from here?*

Fade to black and music bridge to next scene.

Scene 3 - Jason Berry's Rehearsal Hall

Jason is discovered wearing a mask in the form of a wolf's head. Oscar and Nanette watch from the sidelines. He overacts outrageously.

Jason Owooo! The curse of the gypsy is upon me! No ... no! Look up there ... the moon! “Even a man who is pure of heart and says his prayers at night can turn into a wolf when the wolfbane blooms and the moon is full and bright”. No, please, don't run away. It's me ... Larry Talbot, your school principal. Please ... don't leave me alone here in the forest ...

Oscar Cut! Cut! Jason, I truly cannot express to you what it does to me to watch you perform this material.

Jason Really?

Nanette It purges the soul, Jason.

Jason Yeah? Well, y'know I always thought I should get in front of the cameras. Like Chaplin, or Woody Allen, or ...

Nanette Jason, forget it!

Oscar That is the worst acting I've ever seen in my life.

Jason Oh, yeah?

Both Yeah.

Jason Yeah, well, thanks a lot. I pick you guys up right out of film school, and make you my assistant director and my cameraman ...

Nanette ... person ...

Jason ... person ... and this is the thanks I get. Look, it may not fit in with your postmodern eclecticism or minimalism or whatever it is, but I'm trying to explore the way the mythic dimensions of the past translate into contemporary experience. It's something a lot of directors were doing when I first got turned onto film, back in the sixties

Nanette The sixties are gone, Jason.

Oscar It's a whole new wave now. (*He and Nanette go into a routine, something they will repeat many times as the play progresses*). Say, podner, whatever happened to them sixties, anyways?

Nanette Why, ain't you heard, Gabby? They jest went gallopin' off over the hills into the sunset ...

Oscar A-puffin' on that pot and a-trippin' on that ellesdee.

Jason Yeah, well, you can laugh, but we had a lot of things going for us back in the sixties.

Nanette You sure did ... Doris Day movies ...

Oscar Liberace and ...

Both The Sound of Music!

They cross their fingers, as if warding off a vampire. Music cue.

Jason Yeah, but there was a lot more to it than that. We had ideals ...

All ... and a vision of the future!

MUSIC #4 – 'BACK TO THE SIXTIES'

Jason *Whenever people get me low,
And work has turned to labour,
I think of times not long ago
When each man ...*

Nanette *... person! ...*

Jason *... loved his neighbour ...*

*Aquarius was gonna dawn,
And love was what he spoke of;
And consciousness was higher on
That stuff we took a toke of ...*

*I wanna go back to the sixties;
I wanna go back to the era that I love:
To those Carnaby Street fashions with their flowered shirts,
Bell bottom trousers, and their miniskirts ...
I wanna go back to the sixties,
It's the decade that fits me like a glove:*

*I wanna go back to Rowan and Martin and their merry pranks;
Bonnie and Clyde sayin' "We rob banks ..."*

*I wanna go back to the sixties,
To the heavy duty decade I love!*

*Napoleon Solo from UNCLE, Simon and Garfunkel,
The Beatles, the Stones and the Doors ...
Creedence and Jimi, and Dylan, and gimme
Those days at Woodstock once more ...*

*If I had my druthers
The Kennedy brothers
Would have ruled in succession ...
My TV antennae
Would switch to Jack Benny
And Flintstones cartoons in procession ...*

*I wanna go back to the sixties;
I wanna go back to the time I loved best:
I wanna go back to lengthy hairstyles and the Chev Corvair,
See West Side Story, Oh Calcutta! and Hair ...
I wanna go back to the sixties
Dropping out and tuning in and turning on ...*

*It's the time when Timothy Leary was the highest priest,
And Janis Joplin rocked the walls at Fillmore East ...
I wanna go back to the sixties:
It's the decade that I'm sorry it's gone ...
Right on!*

Oscar and Nanette join in.

Nanette *Come on ... You wanna go back?*
Jason *I wanna go back!*
Oscar *To the sixties?*
Jason *Yeah ... back to the coolest time of all ...*
Oscar *With families like The Clampetts and that Partridge group,
And Andy Warhol painting up tomato soup ...*
Jason *I wanna go back to the sixties,*
Osc & Nan *To the coolest time that he can't recall ...*
Nanette *Elizabeth Taylor ...*
Oscar *...and Burton;
Kruschev behind his curtain ...*
Osc & Nan *Raquel Welch had a body quite tanned.*
Oscar *Who's the king of the funkies?*
Nanette *Davy Jones and the Monkees!*
Oscar *And Elvis was living at Graceland;*
Nanette *The Supremes had their Baby Love,*
Oscar *While Concorde flew high above,*
All *And Peter and Paul sang with Mary ...*
Nanette *And to make sure you were hip,
There were psychedelic trips,*
Oscar *I tell you the whole thing was scary!*
Jason *Who cares ... I wanna go back to the sixties,
To the monster mash, the frug and the twist:
When Armstrong said, "Houston, it's one small step for man",
And Johnson wished he'd never even heard of Vietnam*
All *I/you wanna go back to the sixties,
With The Beatles 45 'Can't Buy Me Love'*
Oscar *You wanna go back to Green Shield Stamps you had to lick*
Nanette *When Playboy still could call a girl a 'groovy chick'!*
All *I/You wanna go back to the sixties,
To the psychedelic decade I/you love!*

Jason I just don't know what I'm gonna do. I'm out here in the middle of nowhere, trying to make a significant new movie ...

Nanette Right ... a teenage exploitation musical ...

Oscar Based on Midsummer Night's Dream ...

Nanette With yuppie parents

Oscar And high school kids lost in the forest ...

Nanette And the fairies replaced by aliens from outer space.

Jason And don't forget ... Bottom is a high school principal who gets turned into a werewolf by the aliens ...

Oscar Don't worry, Jason ...

Osc & Nan We'll never forget!

Jason I sign this terrific young actor to play the lead. I call him Sam Sebastian ... a name replete with mythic overtones. And then ... disaster! The poor kid buys it in an earthquake and I can't replace him. And to top it all off, BBC Television sends their arts reporter, Libby Richardson, to interview me. And she turns out to be the foxiest lady I've ever seen. And she won't have anything to do with me. My life is the absolute pits.

Oscar Well console yourself with the fact your life may not go on much longer.

Nanette Yeah ... unless you replace Sam and finish these location shots soon, we're in big trouble.

Jason We're not in trouble.

Oscar But we have a sound stage booked in Hollywood in two weeks.

Jason We'll be there.

Nanette Jason ... read my lips. We are cut off here. Isolated. Alone. The telephones are not working. We don't have a leading man. We don't have anybody.

Jason Yeah. You're right, Nanette. I'll go see if the phone's working yet. Peace.

Exit Jason.

Oscar Peace? Jason, you're caught in a time warp!

Nanette Stop living in the sixties!

Oscar And speaking of the sixties, tell me, Maharishi, how are you enjoying the disaster movie so far?

Nanette Oh, it is very, very much fun. Only tell me please, when will I be seeing my personal friend, Shirley MacLaine?

Oscar Uh ... I don't think she's in this one. But what do you think of Oscar and Nanette, the film aficionados?

Nanette Oh, they are very droll. Many times when they talk it is putting me in mind of the old saying: it is like the sound of one brain cell flapping.

Osc & Nan Aahhhh ...

Libby *(Offstage)* Jason! Watch where you're walking!

Oscar And speaking of single brain cells ...

Libby Do you know how many patents died to make those shoes?

Nanette Here she comes now ...

Oscar The queen of the Journal's Friday Night ...

Osc & Nan Libby Richardson!

Oscar and Nanette frame her entrance. Libby, who carries a tape recorder, fails to notice.

Libby What's the matter with Jason?

Nanette How much time have you got?

Libby Usually whenever he sees me, he greets me with declarations of undying love. This time he just walked right by me. If this continues, I'm liable to get a complex.

Oscar In your case, sweetie, it's more likely to be a simplex.

Libby What's he up to, anyway?

Nanette Gone to see if the phones are working.

Libby Really?

Oscar Yep ... getting ready for Hollywood.

Libby You mean we're all getting out of here? Well, it's about time ...

Nanette Well, don't pack your Guccis yet, sweetheart.

Libby Really?

Oscar The fact is, we're stranded here. Just like Sigourney Weaver in 'Alien'.

Libby Oh, God.

Nanette Uh-oh ...

Libby I never thought it'd be like this when I started out.

Oscar Unhappiness in the ranks.

Libby It seemed like such a glamorous life, the entertainment beat ...

Oscar Just like Jay Leno ...

Nanette Or Oprah Winfrey ...

Oscar Or Jerry Springer ...

Libby But what do I get? Stuck in some ghost town with a flipped-out movie director and ... God, I don't even know what you two are ...

Nanette We're the comic relief.

They pose. Libby ignores them.

Libby Well, I guess it's back to my room for another night without television or videos or even a copy of OK Magazine ...

Oscar Aw, Libby ...

Nanette Cheer up.

Oscar It's not that bad.
Nanette Where's that old BBC spirit?
Oscar Travelling to the four corners of the earth ...
Nanette ... to get that story ...
Oscar ... whatever the obstacles ...
Nanette ... or hardships.

They gesture to the band. Music begins.

Libby God, I'm so ashamed of myself. I'm only thankful Kate Adie didn't see me just then. You're right. I've got to remember ...

MUSIC #5 – 'WORKING FOR THE BBC'

Libby *I'm one of that happy and privileged band,
Born with a microphone here in my hand:
Valerie Singleton, John Simpson and me ...
Happy to be working for the BBC ... we
Serve all the people across this great land
With programming that takes a solid British stand:
The watchdogs of our national society,
Our voices can be heard from shining sea to sea,
Promoting multicultural democracy,
Working ... for the BBC.*

*We bring you the news and analysis too,
Newsnight with Paxman and the Weather Forecast too.
Anna and Moira and I adore ...
The BBC we're happy to be working for.
Tormented by ratings may show that we're beat
Since ITV's been turning on a little night heat,
We're still the guardians of our cult'ral sov'reignty
We're gonna keep the nation's air waves strong and free,
Protecting our great British identity,
Working ... for the BBC*

She turns to Oscar and Nanette and teaches them a counter melody.

Osc/Nan/Lib *March proudly forward,
Grand monopoly;
Pledge loudly your word,
"Ready when you are, BBC ... "
Wave our flag boldly,
For all to see:
Corporate logo,
You make our hearts glow ...
Where you go, we go ...
Workin' ... for the BBC ...*

Oscar and Nanette repeat the counter melody as Libby sings the final chorus

Libby *So hand me the torch and I'll bear it with pride,
Forward together we'll march side by side:
A generation full of rising stars like me,
Holding high the banner of the BBC ...
Credentials I've got, and they're strictly OK
I even studied journalism day by day ...*

During the last few moments of the song, Marion enters unseen by the others.

*So on I march to find my shining destiny,
Pursuing my career goals with tenacity,
And John Humpries, dear, your job's in jeopardy,
Working ... for the BBC*

Working ... for the BBC!
Working ... for the BBC ... and me!

Big finish. Marion applauds loudly. The others turn and look at her.

Marion Gosh, that's wonderful! Is that part of the movie?
Oscar Kiddo, we're all part of this movie.
Nanette Who are you?
Oscar Where'd you come from?
Nanette How'd you get here?
Oscar Are the roads open?
Marion No ... but I wasn't far from here when the earthquake hit.
Oscar Just what is it brings you to our little Shangri-la, anyway?
Marion Well, I'm a singer, and I'm looking for ...
Nanette You're a singer?
Marion Yeah.
Osc & Nan Get Jason ...

Exit Oscar.

Nanette You ever do any acting?
Marion Well, I used to do some work in television. Y'see, I was ...
Nanette Never mind ... experience isn't that important. I think we'd wanna do something with your hair ...

Enter Jason and Oscar.

Jason What's up?
Nanette Jason, this guy's a singer ...
Marion Guy?

Nanette and Oscar smile at the audience.

Jason They told you I needed a replacement for Sam Sebastian, right?
Marion No, I really don't know anything about ... you're Jason Berry!
Jason Actually, they couldn't have sent anyone better. Sam was kind of ... macho, y'know? He might overwhelm some of the images I want to put on the screen. I mean, you're male, but not overpowering. I like that.
Marion Male? Oh ... my clothes. No, I can explain that ...
Jason Never mind explaining. I need a male singer for the lead in my film.
Marion You need a male singer?
Jason That's right.
Marion Only a male singer.
Jason You got it.

Pause.

Marion Well ... I'm your man.
Nanette Jason ...
Jason What?
Nanette Don't you think we should audition him?
Jason Good idea.
Nanette Now, here's the music. And I just happen to know the choreography. Are we ready? Let's see you work.

She gestures to the band. Music begins.

MUSIC #6 – 'THE AUDITION'

Marion *Mad! I'm going mad!
I feel so bad,
'Cause I've been well and truly had
To find the ...*

*Girl comes from outer space;
She come down from a different time and place;
And I know that ain't her real face
Lookin' at me ...*

*Her eyes got a laser glow;
She interferes with the radio;
And she don't spend all her time, I know,
In our galaxy ...*

*Dialectical confusion
Dancin' in my head ...
I love her, but sometimes
I was that she was dead.*

*Girl comes from outer space,
The Martian or Venusian race
Or you might say she's from
The grey and Milky Way
But that's OK ...*

Jason interrupts them. Nanette continues to sing and dance.

Oscar No, no, Nanette. *(He leads her offstage).*

Jason Okay, okay. I don't need to see any more. You're perfect.

Marion Thanks.

Jason Right on.

Libby What a story! New film star emerges from the earth's core. The Earthquake Kid. Here I am sitting on top of the greatest scoop of my career ... and unless the phones get hooked up, I may not even get a chance to file it.

She starts to leave.

Jason Libby ... wait a minute.

Libby Not now, Jason. I'm busy.

Jason Yeah, but, y'see, I was just thinking that if you weren't doing anything later ... that maybe I could come by and we could ...

Libby Jason ... please don't breathe on my outfit. *(She turns to Marion).* So long, cutie. I'll see you later.

Exit Libby. Jason turns back to Marion.

Jason She really does like me. Don't you think?

Marion Oh, sure. She's just got a funny way of showing it, right?

Jason Right. I mean ... women ... who can understand them?

Marion Right.

Jason I mean, why'd she say that to you before she left? "So long, cutie". Do you know?

Marion Yeah, I think I do.

Jason You do? Jeez, you understand women a lot better than I do.

Marion Well ... my brother used to say that I was the only one who could understand his twin sister. He used to say that all the time. It was true, too ... *(She is crying).*

Jason What's the matter?

Marion He's gone. The earthquake.

Jason Oh, my gosh, Sam. I had no idea.

Marion We were on our way here to see you. We'd just stopped to change a flat tire when the earthquake started, and my brother got back into the car to get his suitcase, and then ...

Jason puts out his hand to comfort her and she throws her arms around him, sobbing on his shoulder. Jason is at a loss.

Jason Uh, look, Sam ... I understand all about grief and how we're supposed to let it all hang out and stuff like that, but, well, it's just not very manly to cry in public.

Marion Huh? Oh ... oh, yeah. I'm sorry, Jason. I know. It's just ... you know ... it keeps preying on my mind.

Jason Of course.

Marion And I didn't mean to ... you know ... *(She brushes off his clothes).*
Jason Hey, don't worry about it. Us guys gotta stick together, y'know? Especially where women are concerned. Otherwise, they'll walk all over us. Especially a cute little guy like you. *(He begins to realize what he's saying).* Oh, hey ... look. Libby left her tape recorder behind. Maybe I should run it over to her and ... *(He's rattling on. Marion is looking at him. He looks at her).* Listen, Sam. You say you understand women. How'd you like to do something for me?
Marion Sure. What?
Jason Take this back to Libby, and while you're there, talk to her about me. Find out what she thinks.
Marion Uh ... Jason, I don't think that's a good idea. Libby might get the wrong impression. Besides, I'm not sure ... I'd be very convincing ... arguing your case with her ...
Jason Why not?
Marion Well, because ... because it's you ...

They wind down. Oscar and Nanette look at one another.

Oscar What happened, Nanette? Did the film break?
Nanette No, Oscar. It's just that words failed them. Y'see nobody writes dialogue any more. When was the last time ...
Oscar Nanette! Save the lectures. In case you hadn't noticed, the movie's stopped. How do we get it going again?
Nanette What do you suggest?
Oscar Well, it's words that failed them, right? So, let's give them some words.
Nanette And where are we going to get them?
Oscar C'mon, Nanette ... who invented this plot in the first place?

He signals the band. Harpsichord music (Music #6A) begins. Marion and Jason slowly begin to move, like a film coming back to speed.

Marion Look, Jason. Say I do speak with her, what then?
Jason Why, then, unfold the passion of my love;
 Surprise her with discourse of my dear faith;
 It shall become thee well to act my woes.
 She will attend it better in thy youth
 Than in a nuncio's of more grave aspect.
Marion I think not so, good sir.
Jason Dear lad, believe it;
 For they shall yet belie thy happy years
 That say thou art a man.
 Diana's lip is not more smooth and rubious;
 Thy small pipe is as the maiden's organ, shrill and sound,
 And all is semblative a woman's part ... *(He realizes what he's saying).*
 Uhh ... I know thy constellation is right apt
 For this affair.
 Prosper well in this
 And thou shalt live as freely as thy lord
 To call his fortunes thine.

He exits hurriedly. Marion looks after him.

Marion I'll do my best to win your lady's love:
 Yet should my secret heart's desire be known
 Thy messenger would have thee for her own.

Blackout. Harpsichord music stops. Oscar and Nanette appear. Lights fade on Oscar and Nanette as they come up on ...

Scene 4 - Martin and Woman

Woman Will you stay no further, nor will you not that I go with you?
Martin No. My stars shine darkly over me. The malignancy of my fate might perhaps distemper yours; therefore, I shall crave of you your leave, that I may bear my evils alone.
Woman Let me know whither you are bound.

Martin In sooth, you may know no more than this: My name is Martin; my father left behind him myself and a sister, both born in an hour. If the heavens had been pleased, would we had so ended. But you, good lady, altered that, for you found me and took me in.

Woman Where will you go now?

Martin I have a journey I must undertake, the more to honour my dear sister than to please myself. This hour shall I set forth for Buffalo Creek, where I shall find this Jason Berry. With him will I seek to regain that place in the firmament once occupied by my sister and me. Would that the heavens had seen fit to let her make the journey with me.

Woman A safe and speedy journey attend you. Farewell, sir.

She exits.

Martin Farewell, good madam.

MUSIC #7 – ‘EMPTY FIELDS’ (REPRISE)

Martin *There's no way back to her, she's lost forever;
I must take heart and start this new endeavour ...
Just be aware,
The dream's out there,
Not here ...*

Marion appears, approaching Libby's room. She sings with Martin.

Both *Empty fields and empty sky,
No sun shines and no birds fly;
Please someone tell me, make it clear:
Where do I go from here?
Where do I go from here?*

Lights fade on Martin and Marion. Music continues under the scene change.

Scene 5 - Libby's Room

We can also see outside the room. Libby is talking on the telephone. As she speaks, Marion knocks at the door.

Libby Hello? Operator! Operator! Hello! Oh ... damn! (*Marion knocks*). Yes?

Marion (*Opening the door and sticking her head in*) Hi. Mind if I come in?

Libby Oh, hi, Sam. You bet you can come in. Anytime you want.

Marion Thanks. You left your tape recorder and ...

Libby Oh, yeah. Thanks. Y'know, Sam, I'm really glad to see you. You've got no idea what it's been like for me out here the last couple of weeks. I've been bored right out of my skull. Plus, I've got to contend with Jason running after me all the time ...

Marion Well, actually, that's what I came about.

Libby To run after me?

Marion No. Jason.

Libby Jason? Really?

Marion No, no. Y'see, Jason thinks I'm some kind of expert on women.

Libby Tell me about it.

Marion And he asked me if I'd try to explain to you how he feels about you.

Libby Are you serious? Jason's sending you to explain how he feels about me? That's sort of like sending Tom Cruise to deliver a love letter from Woody Allen.

Marion Aw, come on, Libby ... Jason's really a very nice guy.

Libby Now listen, Sam ... you don't mind if I call you Sam? Sam, there are a couple of things you ought to know about Jason. Now I don't want to say he's boring, but insomniacs have been known to engage him in conversation just so they can get some sleep. And I don't want to suggest he's unhip, but Jason's favourite term is “right on”, and I've even heard him refer to things as “funkadelic”. Okay, okay ... sometimes it is kinda cute to see him bouncing into a room on his four little corners. But it's definitely not for me. Actors and singers, on the other hand, I find extremely attractive.

Marion Uhh ... no! There's more. Jason ... uh ... Jason ... knew ... how much you liked singers so he sent me to tell you that he'd ... uh ... that he'd written you a love song. That's it.

Libby A love song?

Marion Yeah.
Libby Jason?
Marion Yeah.
Libby Okay. Let's hear it.
Marion Uh ... well, no. He wants to sing it to you.
Libby Have you ever heard Jason sing, Sam? It's fingernails on the blackboard time.
Marion Aw, come on, Libby. He's worked so hard on it. Give him a break.
Libby Okay, tell you what. He wants me to hear it ... you sing it.
Marion Me?
Libby That's the deal, Sam. Come by tonight and I'll listen to a chorus.

Libby freezes. Marion walks out of the scene and turns to the audience.

Marion I think maybe we've ... got ... a ... prob ... lem ... *(She winds down. Oscar and Nanette appear and gesture to the band. Harpsichord sting).* Did you see her? What means this lady? Fortune forbid my outside have not charmed her. She made good view of me, indeed so much That sure methought her eyes had lost her tongue ...

MUSIC #8 – ‘CATCH THE PLAGUE’

Marion *Love glimmered in her eyes ...
How could she realize
That she were better love a dream?*

Marion exits. Libby turns to the audience and sings.

Libby *And yet how quickly may one catch the plague:
My heart was misty and a little vague ...
He looked into my eyes and I could see
All that I was,
All I could be ...*

*And yet how quickly can the fever climb:
My heart is thumping, working overtime;
My vital signs are in the danger zone,
Hot to the touch,
Chilled to the bone.*

*Heard about the malady d'amour ...
Never knew that nothing could be truer;
But if it's love that's got a hold on me,
Then let it be,
Oh, let it be!*

*Don't call the doctor and don't call the nurse;
I'm feeling better as I'm getting worse:
Don't want no medicine, don't want no pills ...
Just wanna be loved
Till I've had my fill ...*

*Heard about the malady d'amour ...
Never knew that nothing could be truer;
But if it's love that's got a hold on me,
Then let it be,
Oh, let it be!*

*Don't call the doctor and don't call the nurse;
I'm feeling better as I'm getting worse:
Don't want no medicine, don't want no pills ...
Just wanna be loved
Till I've had my fill ...*

And yet how quickly may one catch the plague ...

Lights fade slowly on Libby. Music bridge during scene change.

Scene 6 - The Rehearsal Hall

Nanette and Oscar appear in the forestage area, seated in theatre chairs, an aisle separating them. Oscar wears glasses. The routine is 'film critic'.

Oscar So, Gene, we're into a confusing and slightly delicate area here.
Nanette That's right, Roger. But basically it's just the old triangle plot. With a twist.
Oscar And not all that imaginative a twist, after all. I mean, transsexual disguises aren't a new idea. What we've got here is really a sort of 'Tootsie meets William Shakespeare'.
Nanette Y'know what I wanted, Roger. I wanted them to go all the way with this. I wanted it to be a quadrangle. Add the extra sense of confusion that the other twin could provide.
Oscar You're right, Gene. If the movie had just gone that one extra step ... (*Enter Martin*). That's what I love about making your own movies. It's so interactive.
Martin Uh ... excuse me ...
Oscar Well, if that's not a cue line, I don't know what is.

He grabs some music. The seats disappear.

Osc & Nan Hi, Sam!
Martin You talking to me?
Nanette Yeah, I'm talking to you. We got a song we want you to try out.
Martin Look, I'm not sure if I'm in the right place. I'm trying to find Buffalo Creek. I'm looking for someone named Jason ...
Nanette Take a look at this music.
Martin Music?
Nanette Yeah. We wanna rehearse the number.

She cues the band.

Oscar Now, in this scene, I play the part of the alien body snatcher, and you play the innocent victim. Boy, is he perfect for this part!

MUSIC #9 – 'BODY SNATCHERS'

Oscar *A spaceship lands on a starry night
From a distant galaxy;
Agents sworn to secrecy
From a distant galaxy:*

*We've a mission here that'll strike cold fear
In the hearts of the human race,
And you'll never know
Where your loved ones go
As one by one we take their place ...*

*We're body snatchers and we're from outer space:
We're here to infiltrate the whole human race.
We're body snatchers and we love what we do ...
We'll make a race of walking zombies of you ...*

*We're body snatchers and it's clear as can be
That we control your magazines and TV,
Till you think money can buy ev'ry dream ...
Postmodern houses and nouvelle cuisine ...*

*And it's then we'll have licked 'em,
And made 'em our victims,
Till there's no humans left to be seen.*

Martin serves as an example through the next verse.

*I've got a paper here with all of the specs:
Pink cotton sweaters that are tied round their necks,
Drive BMWs and drink Perrier,
Mimosas and Foster's and Pouilly Fuisse.*

Martin *We all wear Reeboks when we go for a run,
Eat tortellini or a plate of Dim Sum.
Do power lunches and when we're not at home,
We talk to each other on cellular phones ...*

Oscar *And we'll know that we've licked 'em,
And made 'em our victims,*

Both *When a human being is what he owns.*

Music bridge. Oscar and Martin do a quick scan of the audience.

Both *We're body snatchers here to kick up a fuss:*

Oscar *Somebody must have made it here before us ...*

Martin *The population here has nothing to lose:*

Both *They wear pink shell suits and designer deck shoes*

Oscar *They've all got Sony walkmen strapped to their heads,*

Martin *How can you tell if they're alive or they're dead?*

Oscar *With all that oat bran and that Mexican beer,*

Martin *They don't make a move unless it helps their career,*

Both *So we're gonna head back, because*

What's to attack, because

There's no human beings down here ...

Enter Jason.

Jason Hold it, hold it! You can rehearse later. You can rehearse somewhere else. Right now, I ... uh ... I need to talk to Sam.

Oscar Gosh, Nanette, it works. He really thinks he's ... she ...

Exit Oscar and Nanette.

Jason Hi, Sam.

Martin Uh ... hi. Look, I didn't mean to interrupt ...

Jason No, no. That's okay. Don't worry. *(Pause)*. So what did she say?

Martin Pardon?

Jason What did she say?

Martin She?

Jason What did she tell you? What did you find out?

Martin Find out? Find out about what?

Jason Listen, Sam, have you done something to your hair?

Martin My hair?

Jason The way you had it before would've looked better on film.

Martin Film? Wait a minute. I get this now. You're him, aren't you? You're Jason Berry.

Jason Yeah, of course. Oh, I'm sorry ... didn't I introduce myself earlier?

Martin Earlier?

Jason Oh, wow. I guess you must've thought it was pretty weird, some guy just coming up to you and asking you to rehearse this scene.

Martin Well ...

Jason But let's get back to Libby.

Martin Libby?

Jason Do you think you could drop by there again ... y'know, kinda sound things out for me? Don't be too long, though ... I wanna do a screen test of you, just to check how you look under light.

Martin You do? Great! You liked what you saw, did you? I mean, it had a few rough edges, but I'm sure between us we could make this movie a real blockbuster. In fact, that's what I came to see you about. Then there was that earthquake ... the earthquake ...

He stops short, beginning to choke up with emotion.

Jason Okay, okay, Sam. Let's not go through that again. Just go talk to Libby. All right?

Exit Jason.

Martin Well, if it gets me a job in Jason Berry's film ... why not?

Exit Martin. Enter Marion almost immediately.

Marion Jason! Jason!

Enter Jason.

Jason What's all the noise?

Marion Oh, hi, Jason. I've been looking all over for you ...

Jason Haven't you left yet?

Marion Left? I've been there and I'm back.

Jason You have?

Marion Uh-huh.

Jason Already?

Marion Yeah.

Jason Okay. What did she say?

Marion Jason, I think it's best to be direct with you. Listen carefully. You're wasting your time. It's hopeless. I really don't think you appreciate just how much Libby doesn't love you.

Jason So you did talk to her.

Marion Of course.

Jason What did you say?

Marion What you told me to. That you loved her ...

Jason That was good.

Marion But she just wasn't interested.

Jason That's not so good.

Marion I even told her you'd written a love song for her.

Jason A love song? That is a great idea.

Marion Yeah. She wants me to come by and sing it for her later tonight.

Jason I don't know about you singing it, though.

Marion Look, Jason, you don't understand.

Jason Because you'd probably overshadow the song.

Marion Jason, will you listen to me?

Jason There's something about you that's so appealing ... uh ... I mean that in an objective sense, of course ...

Marion Jason, I just can't talk to you ...

Marion turns her back on him. Oscar and Nanette reappear.

Oscar Out of words again?

Nanette Afraid so.

Oscar shrugs, signals to the band. Harpsichord. Marion hesitates a moment, then turns back to Jason.

MUSIC #10 – 'MARION'S SONG'

Marion Look, Jason ...
Say that some lady, as perhaps there is,
Hath for your love as great a pang of heart
As you have for this Libby.
You cannot love her.

You tell her so.
Must she not then be answered?

Jason There is no woman's sides
Can bide the beating of so strong a passion
As love doth give my heart; no woman's heart
So big to hold so much; they lack retention.

Marion But I know ...

She hesitates.

Jason What do you know?

Marion Too well what love women to men may owe.
In faith, they are as true of heart as we ...

Marion *My father had a daughter loved a man,
Just as I, were I a woman, might love you;
And she loved him, oh, she loved him better than
All the fabled loves of old, when love was true.*

*O she sat, and she watched, and she waited,
And with fancies her hours she beguiled;
But she never, no she never told her love,
And in joy she pined, while at sorrow she smiled.*

Music break.

*Such a love in a woman may be rare,
Such a love in a woman may wondrous be ...
But love works many wonders in the heart,
And is such silent love not love indeed?*

They speak.

Jason But died thy sister of her love, my friend?
Marion I am all the daughters of my father's house,
And all the brothers, too. And yet I know not.

They sing.

Mar & Jas *But love works many wonders in the heart,
And is such silent love not love indeed?*

They speak. Music continues under.

Jason I don't know, Sam. I just don't seem to have much luck with girls. I don't know how they think. I don't know how they feel. I don't know anything about them.
Marion Poor Jason. Wasn't there ever some girl that you ... well, felt special about.
Jason Yeah. Yeah, I guess there was. A long time ago.
Marion Really?
Jason Yeah. Wow, y'know, I haven't thought about her in ... *(He pauses. Note : Fade Music #10. Segue into Music #11).* But you're not interested in that.
Marion Yes, I am. Please. Tell me about it.
Jason Well, I was just nineteen ... The sixties were over, but ... the feeling was still there, y'know? ... The freedom. And I wanted to move around. So I ... packed my guitar and figured I'd just head ... *(He starts following the rhythm of the song, but doesn't start to sing yet).* Out the 401 ... *(Stops following the rhythm).* But you don't really want to hear this ...
Marion Yes ... yes, I do.

Jason falls back into the rhythm of the song.

MUSIC #11 – 'OUT THE 401'

Jason ... back in '71 ... *(He falters. Marion gestures for him to continue)* ... what a time that was for me;
He now starts to sing. His voice need not be good, but it must have a forthright, "folksy"-type honesty.

Jason *I'd play guitar in the roadside bars
In my year of livin' free:*

*There were two eyes in the shadows
Watchin' every move I'd make
And I knew if I could touch her,
All her love was mine to take.*

*She came to me, like a fantasy
On a blue September day;
She came complete, with a love so sweet
That it took my breath away:*

*When she'd call, I'd come runnin';
While she'd sleep I lay awake,
But the gentle love she gave me
Was a love I could not take.*

*And when she'd hear me singing,
How her eyes would softly shine,
And I'd wonder how to hold a love
I never would call mine.*

*Do we ever know where the feelings go
When the loving disappears ...
I only know how I cried alone
Through that time of bitter tears:*

*When I woke up to my feelings,
It was too late in the day,
And I never got to tell her,
'Cause she'd simply gone away.*

*But if she hears me singing,
Then I hope her eyes still shine
And she knows how much I miss the love
I never did call mine ...*

Marion Poor Jason. Do you still miss her?

Jason Umm ... less and less ... *(They lean closer to one another. Suddenly he realizes what he's doing).* ... uh ... Sam. Listen, I ... uh ... I better go get started on that love song ... uh ... for Libby. I ... uh ... I'll see you later.

He exits awkwardly. Marion is left alone. Cue Music #12. Nanette and Oscar look on.

Oscar Wow, Nanette ... what's gonna happen next?

Nanette Romance, Oscar. Remember? Disastrously romantic!

Oscar Yeah, but you can't stop there. What about the mistaken identities? What about the earthquake? What about the brother?

Nanette Later, Oscar, later. For now, let's just let them have their dreams.

Marion turns to the audience.

MUSIC #12 – 'IN LOVE WITH DREAMS'

Marion *If I've dreamed this day
Don't let it go away;
Don't let the morning bring the dawn
To wake and find he's gone.*

*Could he really be
The man he seems:
The one I've longed to see,
The one for me,
Or am I just in love with dreams?*

*How should I know if it should happen?
I only know I've dreamed and lost before;
I only know that when he's near I sing inside,
And the song won't stay inside me any more ...*

*Yet in his eyes I see
No love for me;
No answer to my song,
And so I'll go along
And spend my life in love with dreams ...
So I'll go along
And spend my life in love with dreams.*

Lights up on Jason.

Jason *Not your usual day:
It started out okay ...
The world was rosy at the dawn,
But now what used to be is gone ...*

*I never would have thought that this would happen:
I've never ever felt like this before ...
I feel so convoluted and confused inside,
And I don't think I can take it any more ...*

*For in his eyes I see
Some mystery,
Some half-forgotten song
That takes me back so long
To when I was in love with dreams ...*

Lights up on Libby.

Libby *If I've dreamed this day,
Don't let it go away
Don't let the morning bring the dawn
To wake and find
He's gone
Could he really be
The man he seems,
The one I've longed to see
Or am I just in love
With dreams?*

Trio *For how should I know if it should happen?
I only know I've dreamed and lost before ...
I only know that when he's near I sing inside,
And the song won't stay inside me any more ...*

**Marion
& Libby** *Yet in his eyes I see
No love for me
No answer to my song:
And so I'll go along
And spend my life in love
With dreams.
And so I'll go along
And spend my life in love
With dreams.*

Jason *For in his eyes I see
Some mystery
Some half-forgotten song:
And so I'll go along
And spend my life in love
With dreams.
And so I'll go along
And spend my life in love
With dreams.*

Big music finish. Fade to black.

END OF ACT 1

INTERVAL

ACT TWO

Scene 1 - The Rehearsal Hall

Nanette and Oscar return to the stage. Libby, Jason and Martin are in the positions they were in at the end of the first act. Music begins. Nanette and Oscar sing.

MUSIC #13 – ‘IN EVERY NIGHT’

Nanette Hello again, folks ...
Oscar We'd like to welcome everybody back,
Both To the second act!

Nanette If you remember,
Oscar We left our actors standing here;
So let's pause for just a moment
And get the plot line clear ...

Nanette In our catastrophe ...
Oscar Catastrophe!
'Cause the story that we're telling is Elizabethan:

Nanette Catastrophe!
Oscar Catastrophe!
Both And no twists of plot existed
These playwrights thought, beneath 'em ...

The music changes.

Nanette Lights up on all our actors,
Oscar Earthquake's come and it's gone ...
Both But the paradox
Is, the aftershocks
Still keep comin' on ...

Oscar Night creeps over the desert,
Nanette Complications arise:
Oscar And since darkness fell
There's no way to tell
Both Who's in disguise ...

But in each night, there's a light that shines;
They'll be just fine
If they can make it through to morning time ...

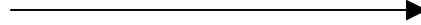
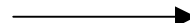
Nanette Libby waits by her window
Oscar While she dreams of a man:
Both We'd better hasten
To say it's not Jason ...
It must be Sam ...

Oscar Martin's off to find Libby
Nanette Jason's love to convey:
Oscar New permutations
Of plot complications
Both Soon will be on the way ...

M, L, O & N In every night, there's a light that shines;
We'll be just fine
If we can make it through to morning time ...
What combination of the planets
Conspired to bring about this mess?
How will this Elizabethan story have an end?

Libby Marlowe ...
Nanette ... or Jonson ...

Oscar ... or Beaumont ...
Martin ... and Fletcher ...
M, L, O & N Couldn't even guess ...
Nanette Jason sits in the lamplight ...
Oscar Writing Libby a song:
Libby And as he ponders,
 He finds his mind wanders
Martin The tune just keeps going wrong ...
Jason "If music be the food of love, play on ..."

Jason I just can't seem to get that melody out of my head.
M, L, O & N In Jason's night, there's a light that shines;
 He'll be just fine
 If he can make it through to morning time ...
Nanette Marion's fallen for Jason,
Oscar But he thinks she's a guy;
Libby And if she's not, then
 The movie deal's shot,
Libby & Martin And they'll have to say good-bye ...
Jason That's the way that it goes, folks,
Nanette In our catastrophe:
Oscar If you're perplexed
 About what happens next,
All Just stick around and see ...
 In every night, there's a light that shines;
 We'll be just fine
Libby & Martin If we can make it through ... 
Jason & Oscar If we can make it through ... 
Nanette If we can make it through ...
All To morning time!

Blackout.

Scene 2 - Libby's Room

Martin knocks. Libby answers the door.

Martin Hel ... ooh ... hello there ... uh ... Libby?
Libby Oh, hi, Sam. Welcome back.
Martin Back?
Libby Come on in.
Martin Huh?
Libby Come ... over ... here.

Martin enters, looks around uncertainly. He speaks to himself.

Martin We submit for your consideration one Martin Net, sole surviving twin, unexpectedly hurled by a freak earthquake into ... (he looks around at all the clothes, whistles softly) ... the fashion zone.
Libby So, what can I do for you, Sam?
Martin Who is this Sam? You're the third person who's called me that since I got here. Do I look like him or something?
Libby Aw, you're cute. The name's part of Jason's publicity gimmick. So, if you're the lead in the movie, then you're Sam.
Martin The lead? Me? Y'know, I've always kind of liked the name Sam.
Libby Have you done something with your hair? Whatever it is, keep it. I like it ... in fact, the colour really goes nicely with my outfit, don't you think?
Martin Huh? Oh, yeah. In fact, I really like ... uh, I mean ...uh, primo outfit. Look, Libby, when I was talking to Jason, he implied you two were ... well, you know ...

Libby What? Jason? Don't make me laugh.
Martin Then you two aren't a number?
Libby Sure ... a perfect ten. I'm number one, and he's a zero.
Martin Well, the way he was talking ...
Libby For God's sake, Sam, use your eyes. You do have eyes, don't you? *(She looks him squarely in the eyes for the first time. Music sting).* Yep, you got eyes, all right. *(They move toward one another and are just about to kiss when ...)* Uh ... Sam. Look, I think you better go.
Martin What do you mean?
Libby I don't like the way things are going around here. I'm not in control of this any more.
Martin Well, neither am I, Libby, but ...
Libby Please go, Sam. I'd be more comfortable with Jason. At least I know I could handle him.
Martin Look, Libby, the fact is I'm real ... bullish on you ...
Libby Just go, Sam.
Martin Okay, okay. But this is all your fault, you know.
Libby My fault?
Martin Sure. I walk in here and see you all decked out like some little stock dividend from heaven. What do you expect me to do?
Libby Oh, really? Well, what about you? You walk in here with all your talk about head honchos and market factors and ... bullish ...
Martin Well, what's wrong with that? *(He sings).*

MUSIC # 14 – 'CATCH THE PLAGUE' (REPRISE)

Martin *You see how quickly one may catch the plague:
 My world was misty and a little vague ...
 I looked into your eyes and I could see
 All that I was,
 All I could be ...*

Libby *And yet how quickly can your fever climb:
 Your heart is thumping, working overtime;
 Your vital signs are in the danger zone ...*

Martin *Hot to the touch ...*

Libby *Chilled to the bone ...*

Both *Heard about the maladie d'amour;
 Never knew that nothing could be truer;
 But if it's love that's got a hold on me,
 Then let it be,
 Oh, let it be ...*

Martin *Don't call the doctor ...*

Libby *And don't call the nurse ...*

Martin *I'm feeling better ...*

Libby *And I'm getting worse ...*

Martin *Don't want no medicine ...*

Libby *Don't want no pills ...*

Martin *Just wanna be loved ...*

Libby *Wait ...*

Sam ...

Not ...

Yet ...

Please ...

Sam ...

Go ...

Slow ...

Yes ... No!

[All Spoken]

Martin *Just wanna be loved ...
 Just wanna be loved ...
 Just wanna be loved ...
 Just wanna be loved ...
 Just wanna be loved ...
 Just wanna be loved ...
 Just wanna be loved ...
 Just wanna be loved ...*

She slaps his face. Martin looks at her for a moment, then exits.

Libby *And yet how quickly may one catch the plague ...*

A knock at the door. Libby obviously thinks it's Martin. She rushes to the door and opens it. It's Marion though, who pushes her way into the room.

Marion Libby, we've gotta have a talk about Jason.

Libby Sam, thank goodness you've come back.

Marion It's just not right the way you're treating him, Libby. Poor Jason, he's over there sweating away trying to write a love song for you. And all you're doing is laughing at him and making passes at ... other guys.

Libby Whoa ... hold it, Sam. Sometimes it's very hard to keep up with your mood swings. Now, let's just forget about Jason ...

Marion You can't forget about Jason. He's a human being.

Libby All the polls aren't in on that one yet. Now, come on ... let's get back to you and me. A little while ago we were having a nice little talk about us. Tell me what you think about me.

Marion I don't.

Libby Don't what?

Marion I don't think about you.

Libby Sam, believe me, if you don't think about me, then you're not half the man I think you are.

Marion Libby, believe me ... I'm not even a quarter the man you think I am. Look, I've only got one heart, Libby. It's never been given to any woman, and it never will be. Goodbye, Libby. I won't be bothering you any more.

Libby Wait a minute, Sam ...

She pursues the protesting Marion around the room. Finally she catches up with her and pulls her down onto the couch, which is set up so that we can only see its back. Just as she does this, the door bursts open and Jason enters, a guitar around his neck. He sings, with a trace of Bob Dylan in his voice.

MUSIC # 15 – 'JASON'S SONG'

Jason *If music be the food of love, play on;
Give me excess of it, that surfeiting,
The appetite may sicken and so die ...*

[Libby's head appears over the back of the couch. Jason sees her, and his singing becomes more passionate].

That strain again, it had a dying fall ...

Marion's head appears. Jason sees her and stops dumbfounded. He speaks.

Jason Sam?

Marion Hi, Jason. This isn't what it looks like.

Jason Sam? Libby? How could you?

He exits. Marion climbs over the back of the couch to follow him. Libby tries to hold her back.

Libby Aw, let him go, Sam. It's only Jason.

Marion Only Jason? Only Jason? You're talking about the man I love!

She runs off after Jason. Libby thinks for a minute, then:

Libby Nawww ... -I didn't really hear that.

She runs off after Marion. Blackout. Music bridge into:

Scene 3

Martin enters. Cue Music #15 underneath.

Martin This is the air. No, wait ... that's not ... or, yeah, that's right. This is the air. And that is the glorious sun... uh, no, that's definitely not right. God, what's happening to me? Sun, moon ... I can't even tell the difference. It's all so confusing ... *(He sings).*

MUSIC #16 – 'WONDER WHAT'S HAPPENING TO ME'

Martin *I feel the warm night air
Around me everywhere ...
Wonder what's happening to me.*

*I see the sun shine where
The sun's not even there ...
Wonder what's happening to me.*

*Now ... hopes and dreams for my career
Simply disappear, without a trace;*

*Now ... who cares if they fade away
For a new dream may, embrace me ...*

*So light up the morning sky,
And bid the past goodbye,
For it's a new world that I see;*

*And come, love, and take my hand
And help me understand
The wonder that is happening to me ...*

Music finish. Bridge to:

Scene 4 - Outside the Rehearsal Hall

Moonlight. Nanette and Oscar are leaning back in two old wooden chairs, their feet propped up on the railing. Perhaps one of them is whittling, the other chewing a long stalk of grass. It's a scene out of an old western movie, like Henry Fonda and Victor Mature in 'My Darling Clementine'.

Nanette Ah, Pa, jest listen to the sound of that lone coyote a-howlin' at the moon.
Oscar Yessir, Ma, it's that kind of naturally beautiful sound that makes a man thank God he's free to live out here in the West.
Nanette Where people still take time to relax ...
Oscar And bask in the beauty of their surroundings ...

Jason runs across the stage full tilt, still carrying his guitar.

Oscar 'Course, some of them Easterners do take a mite longer to adjust to our way of life.
Nanette Yep, them tenderfeet need a period of acclimatization ...
Oscar To learn to appreciate this Western paradise ...
Nanette Where men are men ...

Marion runs across the stage in pursuit of Jason. From the opposite side, Martin runs across in pursuit of Libby.

Martin Libby! Libby!
Marion Jason! Jason!
Oscar Or not, as the case may be.

Pause.

Nanette Well, all right. So this modern West has got a few kinda strange things in it. But all you gotta do is half close yer eyes, and you can still see what it used to be like out here.
Oscar All them familiar western figures ...
Nanette The shifty-eyed cattle rustler ...
Oscar The strong-jawed sheriff ...
Nanette The proper, but sexy, schoolmarm ...

Libby runs by.

Libby Sam! Sam!

They look at one another. Pause.

Oscar & Nanette The dance-hall girl.

Long pause.

Oscar Nanette, do you get the feeling we're being left out of things?
Nanette Yeah, Oscar. Without us, none of this would have happened ...
Oscar So why don't we get to fall in love?
Nanette Because ... we're the comics.
Oscar The clowns.

Nanette The stars get to fall in love ...

Oscar We get to fall down ...

They gesture to the band. Music begins.

MUSIC #17 – ‘TOP BANANA’

Nanette *The artist with his paintbrush,*

Oscar *The poet with his pen,*

Both *Can make us all feel better when we're down:*

Nanette *But who can chase away the blues ...*

Oscar *And cheer us better than ...*

Both *The guy in baggy pants, they call a clown?*

Oscar *From Red Buttons to Red Skelton*

To the Bert that's Ernie's foil ...

Nanette *Like the top banana in a burlesque show ...*

They're the ones who make you laugh,

Oscar *And never get the goil:*

Both *So we'd like to say before it's time to go ...*

How come romance never comes to the top banana?

How come the comic never gets the girl?

Oscar *You may get all the laughs from all the jokes you do ...*

Nanette *But a guy like you won't kiss the pretty ingenue;*

Oscar *There are no moonlit nights for a top banana:*

Bananas should ripen in the sun ...

Nanette *We never pine for Ashley,*

Oscar *Don't kiss Scarlett's hand ...*

Both *But speaking very frankly, dear, we don't give a damn;*

Cause there's one thing you get when you're top banana ...

Bananas get to have all the fun!

How come romance never comes to the top banana?

Guy's who wear baggy pants don't fit the part.

Nanette *The folks at Stratford would have seen a different show*

Oscar *If Desi Arnaz ever took a crack at Romeo ...*

Both *There's no macho man who's a top banana ...*

Bananas have a slippery appeal:

Nanette *We never get to play a hot romantic scene,*

Oscar *Or to scratch like Marlon Brando or sulk like James Dean:*

Both *But don't shed a tear for the top banana,*

Bananas have the best of the deal.

How come romance never comes to a top banana?

Nanette *Even the Honeymooners fooled around ...*

Oscar *I bet you would have laughed until you lost your breath,*

Watching Homer Simpson try to play Macbeth!

Optional (but preferred) Dance break, 33 bars “Top Banana Dance Segment” - then back into the song ...

Both *What's the worst thing for a top banana?*

The worst of the things that we have found?

Oscar *It's to see a guy like Jason with his heart in a whirl ...*

Nanette *When he doesn't even know the one he loves is a girl!*

Both *So it sure looks to us like the world's bananas,*

Nanette *Bananas make the world go around!*

Oscar *Bananas make the world go around!*

Both *Bananas make the world go around!*

Big finish. An optional encore could be ...

Both *Girls don't go ape for a top banana:
Bananas like monkeying around ...*
Nanette *And though we sometimes miss the kisses ...*
Oscar *... and the cuddles ...*
Nanette *... and the sighs:*
Both *We'd willingly exchange them for some good custard pies;
So it sure looks to us like the world's bananas;
Bananas make the world go around!*

They exit vaudeville-style. Jason enters.

Jason I just don't know anymore. It's all so confusing. I mean, I wake up this morning and I'm in love with Libby. At noon, I meet Sam. By six, I'm not sure I'm in love with Libby anymore. By midnight, I don't even know what sex I'm attracted to. What I need is a valium.

Marion's voice is heard offstage.

Marion Jason! Jason!

Jason Oh, no!

Enter Marion.

Marion Jason! There you are. Listen, I can explain ...

Jason Explain what? What do you have to explain? I mean, it's all pretty obvious, isn't it? There was Libby ... and there was you. I suppose you're gonna tell me it's all biorhythms or something.

Marion No, Jason, it's something much simpler than that. Something I should have told you right from the start. Y'see, when my brother ... well, when he ...

Jason Sam, don't start crying again. Act like a man, can't you?

Marion That's just it, Jason ...

Libby *(Offstage)* Sam! Sam!

Marion Oh, no ...

Enter Libby.

Libby Sam, I ... *(She sees Jason)* ... Oh!

Marion Libby, go away!

Jason Listen, both of you! I don't have to be hit over the head. So you've both got something going. Fine. But just leave me alone. You want me to be jealous? Okay, I'm jealous. The thing is, I don't know which one of you I'm jealous of!

... in this Preview Script, the remainder of the dialogue and music has been deleted from here...

If you would like to purchase the full script, please contact ...

Plays And Musicals

Lantern House

84 Littlehaven Lane

Horsham

West Sussex

RH12 4 JB

United Kingdom

E-Mail : sales@playsandmusicals.co.uk

Website : www.playsandmusicals.co.uk

Tel : +44 (0)700 593 8842

Fax : +44 (0)700 593 8843