

LINCOLN PLAZA

A New Musical

Story based on *La Traviata*

Book & Lyrics by Tom Attea

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CHARACTERS

Allen Greene A Young Tenor

GaryAllen's Agent

Vi A Prostitute

Flo Adams..... A second Prostitute

Niles..... A Pimp

Danny A Drug Dealer

George GreeneAllen's Father

Act I

Lincoln Center Plaza, Outdoor Restaurant Scene 1
Nearby Street Scene 2
A Home in Southampton Scene 3

Act II

A Home in Southampton.....Scene 1
Lincoln Center Area, Jazz ClubScene 2
Vi & Flo's Apartment Scene 3

Time: The Present, Summer

SONGS

ACT I

Overture and Incidental Music.....	Band
The ABrindisi@ or Drinking Song from <i>La Traviata</i>	Allen
Danny Don't Wait for No One.....	Niles
All It Takes.....	Allen
Something Real.....	Vi
Make 'Em Pay.....	Vi
Lincoln Center.....	Allen
At Least, I Can Get High.....	Vi
Lincoln Center.....	Allen
Croce e Delizia@ from <i>La Traviata</i>	Allen & Vi
I'm an Agent, Not a Parent.....	Gary
There's More to Love than Loving.....	Allen

ACT II

Love is Attraction.....	Vi
Do What's Right.....	George
I Found the Love in Me.....	Vi & Allen
What About the Rest of our Love?.....	Allen
Make a New Plan.....	Flo
I Should Have Known.....	Vi
Now that We're Together.....	Allen & Vi

Act I

Scene 1

An outdoor restaurant on the plaza at Lincoln Center. It's a summer night and in the background, as customary in July, a swing band is playing dance music. Sign: Midsummer Swing.

ALLEN and GARY are sitting at a table, drinking wine.

ALLEN

The outdoor concerts here in the summer are really wonderful.

GARY

A little more exciting than Minneapolis, hunh, Allen?

ALLEN

Yeah, I've got to admit, there's only one New York.

GARY

Well, after your debut at the Met this spring, you'll be spending a lot more time here.

(raises glass)

To America's most famous young tenor.

ALLEN

(joins in the toast)

You say the nicest things, Gary, but then you have to. You're my agent.

GARY

No, no, your performance was spectacular. Everybody agrees.

ALLEN

I did my best.

GARY

You did great, Allen! Think of it! We've got a world-class schedule of advance bookings, a handful of record offers -- and, although we'd never consider it, at least at this stage of your career, a movie offer, too.

ALLEN

It's a lot more than I had last summer.

GARY

And a lot less than you'll have in the future. If we hold out for a while, I'll get you a much better record deal.

ALLEN

You're the expert. Right now I just want to enjoy the off-season. All singing and no play makes Allen a dull boy.

VI and FLO ENTER. VI is a strikingly beautiful girl of about twenty, dressed in a sexy skirt and top. SHE has a camellia in her hair. FLO is very pretty and black; SHE is dressed in a very sexy way, too. THEY wander up near the restaurant area, looking beyond to where the swing band is playing.

VI

Come on, Flo.

FLO

What for?

VI

Only for a minute.

FLO

But you said you just wanted to check out the Empire Hotel back there. Well, we did. Nothing. So let's go.

VI

In a few minutes. Look at all the people and listen to the music.

FLO

So what? Vi, I promise you, there's more action back around Central Park South.

VI

Please, Flo. We can always get laid.

FLO

And paid, baby, paid. How else are you gonna support your habit?

VI

Don't worry. We can always make money. You know that.

(ALLEN sees VI and is taken with her; SHE
sees him and their eyes make contact for
a moment)

ALLEN

Look over there. Beautiful, isn't she?

GARY

Yeah. But she doesn't quite look like your type. For all you know, she's a hooker.

ALLEN

Around here?

GARY

Allen, you lived here for four years. Anything is C

ALLEN

Yeah, but you're wrong. In fact, that's the same girl I saw at the ballet last week.

GARY

Oh, sure. Trust me. She C

ALLEN

C Why? Just because she looks sexy. Loosen up, guy.

(MUSICAL NUMBER finishes; BANDLEADER
ENTERS)

BANDLEADER

We'll have another dance number in a minute. Right now, I'd like you all to join me in a tribute to a very special talent I've been told is in our audience tonight.

(points to ALLEN)

Allen Greene C the great young American tenor you've all been hearing about.

(ALLEN stands and takes a bow; APPLAUSE)

ALLEN

Thank you. Thank you all very much.

(to GARY, sotto voice)

Did you arrange this?

GARY

Who me? Come on, it's good for your career.

VI

He is so good looking, isn't he?

FLO

He is kind of cute. Vi, I think that's the first nice thing I ever heard you say about a man.

BANDLEADER

Mr. Greene, will you please honor us with a song?

ALLEN

Thanks for asking. It's my pleasure.

(aside, to GARY)

What am I supposed to sing?

GARY

The ABrindisi.@

ALLEN

Perfect.

(to BANDLEADER)

How about the ABrindisi@?

BANDLEADER

Excellent.

(to audience)

Mr. Greene will now sing the drinking song from *La Traviata*.

(turns to BAND)

(MUSIC from La Traviata; the ABRINDISI@ or
DRINKING SONG)

ALLEN

(raises a glass of wine; sings)

Libiamo, libiamo ne' lieti calici,

Che la bellezza infiora;

E la fuggevol, fuggevol ora

S'innebrii a volutta'.

(with a look at VI)

Libiam ne' dolci fremiti

Che suscita l'amore,

Poiche' quell' occhio al core

Onnipotente va.

Libiamo, amore, mor fra i calici

Piu' caldi baci avra'.

(HE invites the CROWD to join in; ALL sing)

Ah, libiamo; amor fra' calici

Piu' caldi baci avra'.

(APPLAUSE)

VI

Oh, I can't stand it! Isn't he great?

FLO

I can't believe it. You're gone on him.

VI

I am not, Flo. I'm just having fun.

FLO

Who are you kidding, sister?

1-1-6

BANDLEADER

Great, absolutely great! Thank you, Mr. Greene.

ALLEN

(bows, throws kisses to audience, with
a glance toward VI)

Thank you, thank you all very much.

(resumes his seat)

GARY

Excellent work. But will you please stop looking at her?

ALLEN

Sorry. Can't help it.

GARY

But you've got a reputation to protect.

ALLEN

Oh, relax, will you? In fact, let's invite her and her friend over for a drink.

(starts to stand)

GARY

(grabs his arm)

Come on, Allen. Everybody will notice. And I promised your family I'd watch out for you.

ALLEN

You don't understand. When you really love beauty, it doesn't stop at music.

(HE crosses to her)

Can I offer you a drink? Both of you. Come and join us.

VI

Sounds like fun.

ALLEN

Great!

FLO

All right, I'm coming.

(to ALLEN)

What's your friend's name?

ALLEN

Gary. Gary, I'd like you to meet ...

FLO

... Flo.

ALLEN

(to VI)

And?

VI

Vi.

ALLEN

Great! I'm Allen, as you may have heard.

FLO

Are you kidding? She couldn't take her eyes off of you.

ALLEN

Really?

(to VI)

I'm having the same problem with you.

(to GARY)

Come on, guy, cheer up! Have another glass of wine.

(to passing waiter)

Garson!

(to girls)

What'll you have?

VI

Champagne, thank you.

ALLEN

You got it.
(to FLO)
And you?

FLO

A bloody Mary.

GARY

Glenlivet, straight up. I could use something stronger.

ALLEN

Ease up, fella. We're here to have fun, aren't we?
(to girls)
He's my agent and protector. If it were up to him, I'd never leave my hotel.

FLO

Where are you staying, cutie?

ALLEN

Across the street at the Empire.

VI

We just walked by there.

FLO

Looks dead to me.

ALLEN

Not with me there.

VI

I hear lots of famous people stay there.

ALLEN

Want to join us for drinks at the hotel later? There's a nice bar on the second floor.

VI

Oh, I don't know. We C

FLO

C have other engagements.

(to VI)

Don't we?

(WAITER arrives with drinks on tray)

ALLEN

We'll see about that, girls.

(WAITER passes out the drinks)

ALLEN (CONT'D)

(raises glass)

Here's to meeting you. And to beauty, happiness, and love. May we all have a bountiful share!

VI

I'll drink to that. What's life without fun!

FLO

I'll go along with that. And don't forget money. Lots and lots of money.

GARY

(to ALLEN)

Beginning to suspect I may have had something.

ALLEN

Oh, take it easy, will you?

(to VI)

Have you been here before?

VI

Twice.

FLO

She likes the ballet.

VI

Anything wrong with that?

ALLEN

No, no, quite the contrary. It's really lovely. I knew it.

VI

Knew what, sweetie?

ALLEN

You were at The New York City Ballet this week, weren't you?

VI

Hey, how do you know?

ALLEN

I saw you there.

VI

You did?

ALLEN

Yeah. I recognized you as soon as I saw you tonight. In fact, I haven't been able to get you out of my mind.

VI

Where have I heard that before?

ALLEN

The difference is, I mean it. Sometime we should go together.

VI

If you say so. Flo's going to come the next time.

FLO

Don't count on it, sister. I'll take the jazz across the street at the Iridium, as long as someone else pays.

NILES -- a pimp -- ENTERS.

NILES

You two girls havin' a good time up around here?

FLO
What do you want, Niles?

NILES
What do you think?
(whispers in VI's ear)

VI
He can wait.

NILES
You know Danny don't do that. How long you think he's C

VI
C As long as I want him to.

ALLEN
Anything wrong?

VI
Not really.
(to NILES)
Get lost for a while, will you?

NILES
Come on, I'm just doin' my job, baby. You two guys like these lovely ladies?

ALLEN
No, we're just spending time with them because we're not interested.

NILES
Very funny, dude. Girls like them don't come cheap.

ALLEN
Really?
(VI feels faint)

ALLEN
What's wrong, Vi?

VI

Nothing. I C

FLO

C Again?

NILES

What else is new? No control. The girl's got no control.

GARY

No kidding.

ALLEN

She looks so pale. What do you mean?

NILES

Got the coke habit. She just can't get enough.

FLO

Shut up, will you?

(to ALLEN)

Don't worry, she'll get over it.

NILES

Yeah. When she's dead.

(to VI)

Danny's parked over there.

ALLEN

Can't you see she C

NILES

(to VI)

C Come on.

(sings: DANNY DON'T WAIT FOR NO ONE)

Danny's in the limo,

He's waiting over there.

And he's got some primo

Stuff for you and him to share.

.

NILES (CONT'D)

You guys don't seem to get it.
When he wants to have some fun
He expects you to get right to it,
>Cause Danny don't wait for no one.

She knows as well as I do.
Danny's always got a gun
And he won't hesitate to use it,
>Cause Danny don't wait for no one.

Yeah, Danny can be nice
Or he can put you on ice.
He can take Vi to bed
Or see she ends up dead.
So when Danny wants to play,
She better head his way.

It's time, girl, to listen up.
Ain't no place on earth to run
From that man, so you best move along,
>Cause Danny don't wait for no one.
Danny don't wait for no one.

FLO

C Yeah, yeah, we know all about that. Niles, can I speak with you for a second?

NILES

What about?

FLO

Excuse me.

(FLO gets up and walks a short distance away with NILES)

VI

Maybe I should leave.

GARY

That's probably not a bad idea.

ALLEN

Don't listen to him. What are you doing to yourself? Are you OK?

VI

I'll be fine.

ALLEN

You've got to stop hurting yourself.

VI

Says who?

ALLEN

Says me C a beautiful, young girl like you.

VI

Thanks for the compliment. I'm all right.

FLO

What you mean, comin' up here and botherin us?

NILES

Danny made me do it.

FLO

Sure, he did. Niles, when you gonna show a little respect for her and C

NILES

C I got plenty of that. Look, baby, I'm broke. I need you and her to turn some tricks.

FLO

What else is new?

(opens her purse; takes out some cash)

Here. Don't say I never did anything for you.

NILES

Thanks, Flo, but C

FLO

C One shot in the arm and you'll forget about everything.

NILES

What about C

FLO

Danny? Work up your courage and tell him "later," if he's lucky.

DANNY ENTERS. HE's a well-heeled drug dealer.

DANNY

Hi there, Flo. So, Niles, baby, where is she?

NILES

Over there. I'm workin' on it, Danny.

DANNY

Work harder. I ain't got all night.

NILES

I hear ya.

(to FLO)

How long you two plan to screw around with these suckers?

FLO

What do you care, now you're taken care of?

(to DANNY)

He's got money he can't wait to give you for a fix.

(DANNY holds out his hand; NILES counts out most of the money and hands it to him. DANNY discreetly takes a plastic bag of heroin from his pocket and hands it to him)

NILES

Thanks, man.

(to FLO)

You and Vi better move your asses.

(indicates DANNY)

Remember, this man is numero uno.

DANNY

And don't ever forget it. A lot of good it's doin' me.
(HE starts to move toward VI)

FLO

(grabs his sleeve)
I'll take care of things. That's Flo's specialty.
(SHE returns to the table; gestures toward
DANNY; to VI)
You ready to split?

ALLEN

She wants to stay.

FLO

Excuse me. I was talkin' to her. Well?

VI

I should go now.

ALLEN

Why? Come on, stay with us.

FLO

Danny's real hot for you.

VI

Who isn't? But I C

FLO

C Suit yourself. I'm out of here. Nice meetin' you. See ya, Vi.

FLO throws her purse over her shoulder
and walks back to DANNY.

FLO

(to DANNY)
Take it from me. You got a long wait.

DANNY

Really?

1-1-17

(DANNY walks toward VI. NILES stays back)

DANNY

I hear the young lady's ready to go.

GARY

One of your admirers?

VI

(to GARY)

Fuck off, asshole.

DANNY

Now, is that any way to talk to a nice gentleman like him? Vi, sweetheart, let's go.

ALLEN

She's having a drink with us.

DANNY

Relax, kid. You'll live longer.

(to VI)

Come on. I got some really good stuff tonight.

VI

I'll C

DANNY

(takes her arm)

C You heard me.

ALLEN

(stands)

Hey, take it easy.

DANNY

Sit down, punk. The lady has a prior obligation.

VI

All right, Danny, all right.

But C ALLEN

(to DANNY)
C In a minute. I promise. VI

I'm parked right over there.
(to ALLEN)
Nice meetin' you two high-rollers. DANNY

(DANNY turns and walks away)

Who the hell is that? ALLEN

Don't ask, angel. And you won't be sorry.
(stands up)
Thanks for the drinks. VI

(SHE gets up and starts to walk away; ALLEN
gets up and goes after her)

Wait a minute. Just because he C ALLEN

C Let me go. A girl has to eat. VI

What, cocaine? ALLEN

That's none of your business, sweetie. VI

What if I decide to make it my business? ALLEN

VI

Why would you do that? A girl does what C

ALLEN

C Come on, can't you do C

VI

C What? You want me to work in an office? Some girls weren't meant for that. It can be more dangerous than the street.

ALLEN

I didn't say that. Look, room 311 after midnight, OK?

VI

Why?

ALLEN

What can I say? I'm attracted to you.

VI

Most men are.

ALLEN

Of that I have no doubt. Come on, Vi, really, I'd like to get to know you.

VI

I don't come cheap.

ALLEN

What are you talking about? I'm not the paying type. But then again I don't need to jump on your bones. We can just talk.

VI

Sure, we can. What are you, from another planet?

ALLEN

Maybe a better planet.

VI

That wouldn't take much. What the hell can you possibly see in me?

ALLEN

I'll tell you later.

VI

You wish.

ALLEN

What do you say?

VI

Forget it. I'm not your type.

ALLEN

I wouldn't be too sure about that. At your best, who would you be?

VI

I wouldn't know. Look, Allen, I'm an HMW. You know what that means? A high-maintenance woman.

ALLEN

What woman isn't? Maybe you just need someone to love you.

VI

I wouldn't be too sure of that. Every man I meet says he loves me.

ALLEN

Really?

VI

You're surprised?

ALLEN

Not really. But C

VI

C Most of the suckers propose, too.

ALLEN

And they all really care about you. Come on, will you? Did one of them, ever?

VI

I doubt it. Most men don't know how to feel *for* a beautiful woman. They're too busy feeling her up. Don't tell me you're gonna join the crowd?

ALLEN

I was talking about something else, something beyond C

VI

C Sure, you were. Who doesn't talk about it?

ALLEN

You're laughing at me. Go ahead. But I could really C

VI

C What?

ALLEN

C Care for you.

VI

Yeah, right C someone like you? Get real, Allen. Someday, you'll meet some nice innocent thing who really turns you on and C

ALLEN

C Give me a little credit, will you? I don't know why, but I care about you.

VI

Really? Since when?

ALLEN

Since the moment I saw you.

VI

Oh, sure. I've got to go now.

ALLEN

No, please C

(sings; ALL IT TAKES)

I know you don't

Think a man can care.

But are you sure

You're being fair?

1-1-22

ALLEN (CONT'D)

All it takes
Is one man,
All it takes
Is one love,
To make up for
The bad breaks
A woman may
By some chance have had C
All the bad breaks.

All is takes
Is one woman,
All it takes
Is one love,
To make up for
The mistakes
A man can make,
No matter how bad,
All the mistakes.

Don't turn your eyes away
And go off on your own.
Don't leave me here alone,
But hear what I want to say:
No matter how much pain you've found,
One love can turn your life around.
One love can turn your life around.

All it takes
Is one choice,
All it takes
Is one love,
To make up for
The heartaches
We may have known,
I don't care how sad,
All the heartaches.

ALLEN (CONT'D)

All it takes
Is one love
To make up for
The heartaches
We may have known,
I don't care how sad,
All the heartaches.

VI

C Very touching, Allen. But you've got to be kidding. Just be a good little boy. And you'll forget me in no time.

ALLEN

Says who?

VI

Believe me, Allen, I'm not for you. I'm not your type.
(gives him flower)
But here.
(takes flower from her hair)
Take this. It's a camellia.
(gives it to him)

ALLEN

Thanks a lot. Vi, remember, 311.
(holds up flower)
Before this pretty thing withers.

VI

Don't count on it.

(SHE starts to walk away, as HE heads
back to his table; SHE sings SOMETHING REAL)

Don't tell me.
Oh, come on!
Could it be
That I,
Know-it-all Vi,
Just met some guy

Who can get past my defenses?

1-1-24

VI (CONT'D)

Oh, come on,
Vi,
And come to your senses.

I may be very young
But I know too much,
Way too much,
For a man's words or touch
To make me feel
Something real.

I found out really young
That men lie to get,
Pay to get,
What they often regret.
So I can't feel
Something real.

Yeah, I'm too street-smart
And been around too long
To let my heart
Feel something strong.

Yeah, my heart? Nobody's gonna break it.
Sex? I know how to fake it.
Money? I know how to make it.
And abuse? I know how to take it.

But I'm still very young
And maybe I should,
Maybe should,
Hope that I somehow could
Open up and feel
Something real.

Yeah, maybe I want to feel
Something real.
Maybe I want to feel
Something real.

Really want to feel

1-1-25

VI (CONT'D)

Something real!
Maybe I want to feel
Something real!
Something real!

(SHE walks off toward DANNY)

ALLEN

She blew me off.

GARY

(raises his glass)
I'll drink to that. Now, just look around at all the nice respectable girls here who would die to be with you. I know, I know. What do I know?

ALLEN

Yeah, what do you know? Come on, big guy. Let's drink to beauty, beauty and love C in opera and everything else!

BLACKOUT

ACT I

Scene 2

The street in front of the Empire Hotel. VI is hurrying across the stage. ALLEN ENTERS, running after her.

ALLEN

Please, Vi, don't leave. I said I'm sorry.

VI

Let me go. You're just like all the others.

ALLEN

I am not.

VI

Then why did you C

ALLEN

C I'm only human. I couldn't resist.

VI

No kidding.

C I just wanted to kiss you.

VI

Sure, you did. And for a minute I believed you were different. Well, forget it. How could I be so stupid?

VI (CONT'D)

(sings; MAKE >EM PAY!)

Once I was innocent
And did things just for love.
I didn't charge a cent.
What was I thinking of?
I wish it wasn't true,
But men are all the same.
I've seen the things they do
And I've learned to play their game.

Girls, let men call you honey
And swear that they love you.
But settle on the money
Before you talk love, too.
Yeah, take it from me
And don't do anything for free.
No matter what they say
Make >em pay,
Make >em pay,
Make >em pay!

And don't take any chances.
No, never be misled.
Until you talk finances
Don't ever jump in bed.
Yeah, take it from me
And don't do anything for free.
No matter what they say
Make >em pay,
Make >em pay,
Make >em pay!

Don't ever be a dope for
The cheap thing they call love.
Instead make up a list of
The best things you can hope for:

VI (CONT'D)

How about a purse from Chanel
And a dress from Henri Bendel?
A pair of Gucci shoes or two
And a fur from Saks Fifth Avenue?
A scarf made by Hermes
And a necklace from Cartier?
And when you go out to dine
Do something really fine
And tell the horny jerk
To take you to Le Cirque.

You get my meaning
But think it's demeaning?
Don't I want equality?
Well, it doesn't work for me.
By now you ought to know
I'd never sink that low.

When men get really carried
Away and propose, be nice
And wait until you're married
Before you raise your price.
Yeah, take it from me
And don't do anything for free.
No matter what they say
Make >em pay,
Make >em pay,
Make >em pay!
Yeah, make >em pay!

ALLEN

(ironically)
Very nice. Very pretty.

VI

Sorry. You upset me.

ALLEN

OK, so I made a mistake, but I still meant what I said. Look, at least walk with me for a while.

I can show you around here. And we can talk. Just talk.

1-2-29

Sure, sure.

VI

I promise.

ALLEN

Here we go again. I don't know why but all right.

VI

(as THEY stroll)

Where are you from, anyway?

ALLEN

Detroit.

VI

Hey, I'm from Minneapolis. We were almost neighbors.

ALLEN

Don't make me laugh. I grew up in downtown Detroit. You're probably from some fancy suburb.

VI

So what?

ALLEN

Believe me, we had nothing in common. I thought you were from New York.

VI

No, I only came here to study. I was singing with the Minneapolis Symphony Orchestra by the time I was 12 years old.

ALLEN

Really?

VI

ALLEN

Yeah. Then after highschool I came here to study ...

(points)

... over there at Juilliard. Now, I've gotten to the point where I get to perform here.

VI

I know. Just think C you're already famous. And look at me, a nobody.

ALLEN

You are not. Listen, I have a very good sense about people. You could be anything you want, if you'd give yourself half a chance.

VI

Sure, I could. Come on, don't waste your breath.

ALLEN

I mean it. If you spent some time with me, you could stop what you're doing and --

VI

C Live off you? No thanks.

ALLEN

I meant you could change. You C

VI

C Cut it out, will you? Or I'm out of here. OK? Don't be upset, little boy. Tell me more about this place. I kind of like it.

ALLEN

All right. Where we're standing is known as the plaza. Can't forget that, because it's where we met. But now just stand here a moment and listen. Even when all the buildings are dark, Lincoln Center doesn't speak C it sings. Standing here right now, I can hear the Met over there, The New York Philharmonic at Avery Fischer Hall, and City Opera or the ballet at The New York State Theater, where I first saw you. And there's much more, so much more. In fact, the feeling of the place extends even beyond here, out to Lincoln Square, where Broadway and Columbus Avenue cross and a statue of the poet Dante near my hotel looks uptown toward a bust of the long-time Met tenor Richard Tucker.

ALLEN (CONT'D)

(sings; LINCOLN CENTER)

Some people like material things,
But I love more ethereal things.
They nourish my soul
And make me feel whole.
And the things that I revere
Are nearly all right here.

Ever since I was just a child
And learned that I could sing
I was unbelievably wild
With hope for just one thing:
That by some grace
I could enter
The wonderful place
Called Lincoln Center.

I had talent and ambition
And studied very hard
And was granted an audition
Right here at Juilliard.
And by some grace
I was able to enter
The wonderful place
Called Lincoln Center.

I see its white marble halls
And high-pluming fountain,
And hear when I perform
Such lively applause and calls
Of Abravo@ that I know
Wherever I go
Lincoln Center, with its banners unfurled,
Will always be the center of my world.
It's the center of my world.

Now that I have a part,
A small one I can play,
In all the center's art,

It thrills me just to say

1-2-32

ALLEN (CONT'D)

That by some grace
I could enter
The wonderful place
Called Lincoln Center.
The wonderful place
Called Lincoln Center.

VI

It means so much to you.

ALLEN

It can mean a lot to you, too. All this beauty can be part of your life. Look, spend some time with me and see for yourself. I mean it.

VI

I don't fit into C

ALLEN

C Says who?

VI

But I'm C

ALLEN

C Very young and C

VI

C Maybe I am, but I C

ALLEN

C What? You're so old you're set in your ways? How long have you even been in New York?

VI

A year and a half.

ALLEN

What's that make you?

VI

Almost twenty.

1-2-33

ALLEN

Very old. Give me a break, will you?

VI

Why should I?

ALLEN

Why shouldn't you? Come on, Vi, give us C just you and me C half a chance. And C

VI

C Sorry. I can't kid myself that way. You can have any woman you want.

ALLEN

So what? You can have any man. I'm talking about us. And about you getting in touch with yourself for once.

VI

I am in touch with myself.

ALLEN

You are? Have you ever been? Vi, think about this. What if we really got along? Wouldn't you like that?

VI

What girl wouldn't?

ALLEN

Then come on. Look around you. This extraordinary place could be a real part of your life C and so could I.

VI

OK, OK, I admit it. It's kind of tempting, but C

ALLEN

C So give it a chance. You can't know if you don't try.

VI

You're really confusing me. I mean I C
(SHE takes out her cocaine and sniffs some)

ALLEN

C And you wouldn't need that stuff anymore.

VI

Want some?

ALLEN

Never touch it. You can't sing your best when you do things like that.

VI

You are a good little boy, aren't you?

ALLEN

That's right. As good as I can be in a tempting world. Vi, I can't stand the way you treat yourself. Why do C

VI

C Get used to it. It's the way I am. Besides, what does it matter?

(sings; AT LEAST, I CAN GET HIGH)

You've got your career
And I'm glad for you.
I love how you sing.
But what can I do,
What can I even try?
At least, I can get high.

Nobody can say
How far you might go.
But what about me?
What's left if I know
Not to fall for some lie?
At least, I can get high.

But don't be concerned,
You darling man.
Let me get my kicks
Anyway I can.
If I get hurt,
It'll be quite a joke
If the only cause

Is a sniff of coke.

1-2-35

VI (CONT'D)

So just go your way
And know that it's fair
To let me go mine.
I mean, who would care,
Care even if I die?
Who would dare
To care
Even if I die?
But, at least, I can get high.
At least, I can get high.

ALLEN

I'll tell you who would care. I would.

VI

C Sure, you would.

ALLEN

I mean it.

VI

You know you have a way of confusing me.

ALLEN

Good. Maybe there's hope.

VI

I wouldn't bet on it. I mean, what am I saying? Just forget about me, will you?

(SHE starts to walk away)

ALLEN

I don't want to do that. Vi, I could love you.

VI

Sure, you could.

ALLEN

No, no, I mean it. I know it sounds crazy, but, hey, I have this feeling. Do I have to explain it,

too?

1-2-36

VI

Can you?

ALLEN

Don't need to.

VI

This is so off the wall. What will people say?

ALLEN

Who cares? They'll get used to it.

VI

Right.

ALLEN

I do what I want, and only what I want.

VI

Do you? I don't know, Allen. I C what am I saying? No, no, it's just too nuts.

(SHE tries to break away)

ALLEN

Vi C

VI

C Let me go!

ALLEN

But C

VI

Allen, I'm not for you, trust me! I said let me go.

ALLEN

OK, OK. I give up. Just don't say you never met someone who C yes, I'll say it. I'll say it right to your face. Just don't say you never met someone who could love you. But I guess I found you too late. So tough luck for us both. Good-bye, Vi. And don't forget to have a sniff for old time's sake.

(turns to go)

1-2-37

VI

(stops)
Allen?
(goes after him)
I'm sorry.

ALLEN

Sure, sure.

VI

No, I mean it. Don't leave.

ALLEN

Why not? You've had your eyes on the street so long you can't see the stars. Come on, let me go. Vi, I said --

(HE tries to break free; a POLICEMAN
ENTERS)

POLICEMAN

C Hey, you two, what's going on here?
(to VI)
You soliciting? You're under arrest -- both of you.

ALLEN

Oh, this is just great.

VI

I'm sorry. Well, what else can I say?

(POLICEMAN holds up his walkie-talkie, as ...)

BLACKOUT

ACT I

Scene 3

A summer rental on Long Island.
The living room has wicker furniture
with a floral pattern. There is a piano.
A garden is beyond.

VI is lying on the couch, reading a
Hampton's newspaper. ALLEN enters with
a tennis racquet and sports bag.
He's wearing slacks and a shirt.

ALLEN

Hi, sweetheart.

VI

Hi.

ALLEN

(kisses her)

There must be something wrong with me.

VI

Why?

ALLEN

I can't even go play tennis without missing you. There's only one solution. You have to learn how to play, too.

VI

I will. I promise.

(points to newspaper)

There's a concert in East Hampton you might want to see.

ALLEN

(looks at paper)

Great. I'll call and make reservations.

(kisses her again)

VI

(closes newspaper)

That's enough for me. I'm too much in love to concentrate.

ALLEN

I'm having the same problem. In fact, I'm so happy it's ridiculous.

VI

Good. We can be ridiculous together. Only C

ALLEN

C What?

VI

Well, I still don't know what you see in me.

ALLEN

Vi, we've been together for over a week. You're supposed to be beyond that kind of stuff by now.

VI

I know, but C

ALLEN

C Hey, who can explain? Do you know one of my favorite arias is about that question. I'll sing it for you.

VI

OK, I always love when you sing.

ALLEN

(hits keynote on piano; sings; ACROCE E DELIZIA!@ from *La Traviata*)

Ah si, da un anno.
Un di felice, eterea
Mi balenaste innante,
E da quel di tremante,
Vissi d' ignoto amor.
Di quell' amor, quell' amor ch' e' palpito
Dell' universo, dell' universo intero.
Misterioso, misterioso altero,
Croce e delizia, delizia al cor.

VI

That's so beautiful.

ALLEN

Then come on and sing along with me.

VI

Excuse my Italian, but C OK, I'll give it a try.

ALLEN & VI (TOGETHER)

Di quell' amor, quell' amor ch' e' palpito
Dell' universo, dell' universo intero
Misterioso, misterioso altero,
Croce e delizia, delizia al cor.

(As THEY finish, DOORBELL rings)

ALLEN

That's got to be Gary.

VI

I'll go out in the garden and let you two talk.

ALLEN

Why don't you at least say "hi" to him?

VI

I know who my friends are.

ALLEN

But if he gets to know you C

VI

C His type? He's not interested in that.

(kisses him)

Call me when he's gone. Love you.

ALLEN

Love you, too.

(SHE EXITS; HE goes to the door and opens it)

Hi, Gary. Come on in.

GARY

(ENTERS)

Thanks. How's the love nest?

ALLEN

Come off it, will you? She's a great lady.

GARY

Sure, she is. Is she charging by the hour or by the day?

ALLEN

You want a smack in the kisser?

GARY

No, no. Just kidding, Allen. But your repu C

ALLEN

C What are you talking about? Since the lovely lady and I got arrested, I've gotten more publicity than we could ever afford.

GARY

That's right.

ALLEN

And bookings to die for.

GARY

Sure, sure. Only people aren't coming to hear your voice. They're coming to see the handsome young opera singer who got caught picking up a hooker.

ALLEN

I told you, she's not a hooker. She worked for an escort service.

GARY

Sure, she did. Maybe on her off nights. Why don't you drop her, like anyone else in your situation would?

ALLEN

Because I love her, that's why.

GARY

And she loves you?

ALLEN

You got it, baby.

GARY

I hope you're wearing condoms.

ALLEN

Can we talk about something else?

GARY

Sure. How about a drink?

ALLEN

What'll it be?

GARY

Got any cold beer?

ALLEN

I could use one myself.

(crosses to refrigerator)

No wonder Vi doesn't want to talk to you. Give her a break, will you? And while you're at it, give me one.

GARY

I'd be happy to. But it's not in my job description.
(sings: I'M AN AGENT, NOT A PARENT)

I'm an agent,
Not a parent.
So excuse me.
Why misuse me?
I've got better things to do
Than babysit for you.

I'm an agent,
Not a parent.
Someone tell me
What befell me?
Why can't artists act adult
Instead of difficult?

Your fans think it's thrilling
To hear you and your trilling.
Should my only sensation
Be pure aggravation?

I'm an agent,
Not a parent.
But life's getting
So upsetting
I may buy myself some shorts
And rep stars who play sports.
Hey, why not buy myself some shorts
And rep stars who play sports?

ALLEN

Oh, come on, Gary, things aren't that bad. Relax.

GARY

How? When I know the sooner she's out of your life, the sooner we might C just might C be able
can get back to fame based on your voice, instead of C

ALLEN

C My fame is based on my voice. And don't ever forget it.

GARY

All right, all right. Nobody knows better than I do. You've got the great new voice the world wants to hear. But, as the saying goes, a singer is a miracle of nature that's dead from the ears up.

(ALLEN gives him a beer and keeps one for himself)

Come on, kid. Dump her.

ALLEN

No chance. In fact, I'm going to marry her.

GARY

Say no more. I could stroke out right here.

ALLEN

Be my guest. Gary, you might as well get used to it. I love her, and she's going to be Mrs. Greene, if she'll have me.

GARY

Great, just great. Wait till your father hears this one. You know he calls me every day.

ALLEN

Welcome to the crowd.

GARY

Yeah. But you should hear the way he goes after me. You'd think I was the one who fixed you up with her.

ALLEN

He shouldn't be doing that. I told him what happened.

GARY

And soon you can tell him in person.

ALLEN

What do you mean?

GARY

Didn't he tell you? He's flying to New York tomorrow.

ALLEN

Why am I always the last to know?

GARY

How come I'm the first?

ALLEN

Why can't he just get used to it? I love the girl. End of discussion.
(sings: THERE'S MORE TO LOVE THAN LOVING)

Who doesn't like to think
He's perfect? But, you know,
Without a little truth
Love could hardly ever grow.

There's more to love than loving.
You learn by living
There's more to love than loving.
There's also forgiving.

And if we simply think
Of me and only me
And needing more and more,
Where is sharing left to be?

There's more to love than loving.
You learn by living
There's more to love than loving.
There's also giving.

We know to value gold
While it's still in a mine
And diamonds before they shine
And that we have to hold
A rose between the thorns.
Why not love someone someone scorns?

Is it wise to be so hard
That no one gets a break?
And must we always ask

For an equal give and take?

1-3-46

ALLEN (CONT'D)

There's more to love than loving.
You learn by living
There's more to love than loving.
There's also forgiving
And giving C
Forgiving and giving.

GARY

Tell that to the folks back in Minneapolis. According to your dad, you get all the fame, and your family gets all the blame.

ALLEN

Sorry about that. But you know as well as I do that things will quiet down after a while, even back there. Why can't he just be proud of C

GARY

C What do I know? He's your dad.

ALLEN

Can we talk about something else?

GARY

I'd wouldn't mind that myself.

ALLEN

Tell me about the record deal.

GARY

It's coming along.

ALLEN

What do you mean, coming along?

GARY

The long-term deal I'm trying to get.

ALLEN

So?

GARY

Everyone wants to know.

1-3-47

ALLEN

Know what?

GARY

How many more crazy things can be expected from you? Will you find a way to blow your whole career out of the water?

ALLEN

Even I can't do that.

(sings a note)

You hear that. It's my insurance policy.

GARY

Who can argue with that? But I still need some time to negotiate.

ALLEN

I haven't got time. You know, it's not cheap living out here.

GARY

What about her? Can't she help?

ALLEN

I don't want her money. Let's go for the debut album deal we talked about.

GARY

But C

ALLEN

C I know, I know, the long-term. But what the hell! I'll make a hundred albums before I hit my last high C. When can I sign?

GARY

I can Fed Ex the contract to you later in the week.

ALLEN

What if I come to the city with you? Can I sign today?

GARY

Today?

ALLEN

Yeah. I have big personal plans. Come on, call and close the deal.
(hands him the phone)

GARY

You're the boss, Allen. I didn't know her rates were that high?

ALLEN

Put a lid on it, will you? I'll be ready in a minute.
(EXITS to garden; calls)
Vi, darling, love, sweet one!

GARY

(picks up PHONE; to self)
Will somebody tell me why I actually like being an agent?

BLACKOUT

END OF ACT I

ACT II
Scene 1

The same. VI ENTERS and hits
the button on the answering machine.

ANSWERING MACHINE

(FLO's voice)

Hi, you two love birds. It's Flo. Just want to say I miss my Vi and want to know if you can tear yourself out of that man's arms for one night and meet me for drinks. I'll make it easy, in case you're both coming to town. How about at the Iridium? Let me know, precious.

VI

(picks up PHONE, dials)

Flo, how ya doin'? ... Great ... Hey, thanks for the invitation, but, honest to God, I'm so happy I can't No, not even for one night. I mean it. You have no idea... No, no, you can tell Niles C and Danny, too, all of them C to forget about me. That part of my life is over.... I mean it ... Don't count on it.

(DOORBELL rings)

Oops, someone's at the door, Flo, dear. Want to hold? ... OK, talk to you soon.

(hangs up; crosses to door and opens it. GEORGE GREENE
is at the door)

VI

(surprised)

Mr. Green?

GEORGE

That's right. How do you know?

VI

From your picture.
(puts out hand)
I'm Vi. Come in.

GEORGE

Thank you.
(ENTERS, declining to shake hands)

VI

Allen isn't here now. He went to the city.

GEORGE

I know. I didn't come to see him. Talented as he is, he's beyond hope. I'm here to talk with you.

VI

Oh. Well, don't look so serious. We're really happy.

GEORGE

So he tells me.

VI

Can I get you anything C a drink, some fresh fruit, a sandwich?

GEORGE

No, thanks. I see my son's being very generous with you.

VI

Hey, I don't ask him for anything. In some ways he's like other men: he gives me things. But he loves me, too.

GEORGE

Of course. Look, I'm not going to beat around the bush. I've come to ask you, as his father, a father who loves him, to give him up.

VI

Now, why in the world would I do that, George? We're so happy together.

GEORGE

Yes, yes, of course.

2-1-51

VI

What do you mean, Aof course@? Aren't you glad he's happy?

GEORGE

With you?

VI

Oh, right. I'm not good enough for him.

GEORGE

Well C

VI

C Guess what? I agree.

GEORGE

You do?

VI

Hey, I tell him all the time. But he won't listen. My sweetheart sees things in me I don't even see in myself. And can you imagine? Sometimes I even believe him.

GEORGE

What? I mean, other than the obvious fact that C

VI

C He thinks I can become someone C maybe go to college and C

GEORGE

C Study what?

VI

We're still thinking about it.

GEORGE

Did you even complete high school?

VI

Yes, despite a lot of pressures. My mom needed help with the rent and things. So I had to work
C I mean, regular jobs.

GEORGE

Where was your father?

VI

Oh, he can't work. It goes against his nature. Dear Dad, he only likes jug wine and women with big jugs.

GEORGE

Sorry about that, but C

VI

I had to deal with a lot of pressures at school, too. Mostly from guys C guys and their damn hands. Do you know what it's like to get slammed up against a wall by a man?

GEORGE

Not really.

VI

Try it two or three times a week. So, after I graduated, I headed for the Big Apple.

GEORGE

But couldn't you get a job in a business office or C

VI

C Been there, done that. And guess what? I lasted exactly two weeks. The men wouldn't give me any space. And most of the women C they were so jealous. At first, I felt really bad. Then I realized a beautiful woman can get along without the usual kind of work. In fact, she almost has to. But now I know something even better.

GEORGE

I can't wait to hear. What's that?

VI

What she needs most of all is a man to protect her.

GEORGE

Your pimp?

VI

Would you like to leave? I don't care if you are Allen's father. What I'm trying to say is, a man who respects her, gives her some space and sees things in her, wants her to grow into somebody special, loves her that much.

GEORGE

And you give Allen credit for that?

VI

Georgy C I'm sure there have been women who've called you that C you don't know how nice he really is.

GEORGE

Don't tell me about my son. I know him better than you ever will.

VI

Do you know what he told me? That the only way for him not to feel alone, to have a real partner, is for me to be my best, too.

GEORGE

At what?

VI

I like to draw.

(takes up small drawing pad; opens it)

See. I did this one in the garden.

(flips page)

And this one is you know who.

(flips to another page)

So is this one. Be a good boy, and one day I may even do a drawing of you.

GEORGE

You obviously have many talents.

VI

Do I really? Oh, sorry. You kind of got me there.

(closes drawing pad)

Anyway, maybe I could study art.

GEORGE

You're different than I thought you would be. Too bad about your past.

VI

I agree. How can I change it?

GEORGE

Well, who can change the past?

VI

Good point. But what if I could?

GEORGE

Well C

VI

C I would've been somewhere else the night I met Allen.

GEORGE

A clever excuse.

VI

Don't give me credit. I didn't think of it. He did.

GEORGE

I might've guessed.

VI

Oh, George, don't be such a hard-ass. He said it in a very pretty way. He told me every moment of your life is like the crest of a wave and, if you change any part of it, you change every moment from then on.

GEORGE

Let's talk about that.

VI

What?

GEORGE

Change.

VI

C You're not going to be nice, are you?

GEORGE

I can't afford to be.

VI

Why not?

GEORGE

The scandal C

VI

C Oh, that'll blow over, and you know it.

GEORGE

Not back where I come from. I have to ask you to leave him.

VI

No, thanks.

GEORGE

Please, I not only have my son to worry about. I have a daughter.

VI

So?

GEORGE

She's engaged C engaged to marry a fine young man who comes from a very well-to-do banking family in Minneapolis.

VI

Congratulations.

GEORGE

I wish. But there's a problem. His parents told me they'd block the marriage because of C

VI

C Us? What are they living in, another century?

GEORGE

No. You see, the father has political ambitions, and the publicity this unfortunate episode has C well, to make a long story short, he wants no part of what's going on.

VI

Oh, come on C with politics the way it is today?

GEORGE

Washington isn't Minneapolis.

VI

I guess not. Isn't that boring?

GEORGE

Please. He did promise me that if Allen breaks off his relationship with you immediately, he'd still consent to C

VI

C No thoughtless self-interest there.

GEORGE

Whatever you call it, I beg you to give my little girl, my Susan, a chance at the only life she dreams of.

VI

How old is she?

GEORGE

She just turned twenty.

VI

She still has plenty of time to find another man.

GEORGE

Try to tell her that. Or her mother. Neither one of them will give me any peace. Look, you're not that much older than Susan yourself. You still have C

VI

C No thanks. I've been through enough hell to know what I have. A man who for some reason C and don't ask me why C cares about me. Loves me. I mean, before I met Allen, I couldn't wait to get away from men and their panting-dog ways, but I can't wait to be near him.

GEORGE

And how long do you think this love will last?

VI

I'll tell you this much. If it has anything to do with how much we want to be together, we're set for life. How else do you think we've been able to get through all the garbage? You should see us. We're attracted to each other like two magnets. He can't pull himself away from me, and I can't pull myself away from him.

(sings: LOVE IS ATTRACTION)

Love is attraction,
A special kind of strong attraction.
You know you've got it when you feel its action:
It pulls you, pulls you, pulls you close together
Every moment, any kind of weather.

And we've got it.
Yeah, we've got it.
Don't say it's not it.
>Cause we've got it.
Yeah, we've got it!

Love is attraction,
A special kind of strong attraction
That all at once sets off a big reaction.
A can't-believe-I-finally-found-you feeling
That just sends your mind and body reeling.
And we've got it.
Yeah, we've got it.
Don't say it's not it.
>Cause we've got it.
Yeah, we've got it!

Love's got hold of him and me
Like the force of gravity.

Can't walk out on what we've found

2-1-58

VI (CONT'D)

Any more than leave the ground.
Once love gets you by the heart
No way you can be apart.

Love is attraction,
A special kind of strong attraction
That fills you both with total satisfaction.
And there's no way, no, never, never
You're not out to make it last forever.
And we've got it.
Yeah, we've got it.
Don't say it's not it.
>Cause we've got it.
Yeah, we've got it!
We've got it!

GEORGE

I blame Allen for this. Much as I love him, he can be the most thoughtless C

VI

C Because he won't listen to everything you tell him? What do you want for a son, a wimp?
We're so happy.

GEORGE

And you're, as they say, a reformed sinner?

VI

You say the nicest things.

GEORGE

Then let me appeal to your better nature. I've given up on his.

VI

C What if I appeal to yours? Don't you get it? Our relationship is very important to both of us.

GEORGE

But I'm sure C

VI

C Of what? That we can just go our merry ways and forget about each other? Get real, George. You're asking me to break his heart in a way he'll never get over, not to mention mine.

GEORGE

Oh, come on now, Vi, you're a big girl. But my daughter is C

VI

C What? You know I'm not exactly ancient. And I have a dream, too. The only one I really ever really had. And it's to spend the rest of my life with your son.

GEORGE

I regret that.

VI

Wouldn't you, though? Please, don't ask me to go away.

GEORGE

I'm sorry, Vi. But what choice do I have? I want you to tell him you don't love him.

VI

Do you want to kill him?

GEORGE

I hardly think that will happen.

VI

You don't have to be lying in the ground to be dead. It's cruel, Georgy, really cruel to ask for such a thing.

GEORGE

Make this one sacrifice, and someday you'll find another man who C

VI

C Excuse me. Have you heard anything I've said?

GEORGE

Of course. But you're young and beautiful and C

VI

C You noticed?

GEORGE

Yes, yes. I have eyes. And I can see that you can have a wonderful future without him. Vi, now is the time to be the kind of person you said you want to be. And that person would leave C for the good of all concerned.

VI

Would she, now?

GEORGE

No doubt about it.

(sings: DO WHAT'S RIGHT)

Believe me, it's not an easy task.

I'm sorry, but I have to ask:

Please, for my daughter's sake

Make up for this mistake

And do what's right.

Go your own way.

I know you hold him dear,

But save my son's career

And do what's right.

Do it today.

Vi, think of the harm that's being done

And do what's best for everyone.

You're still young and what you need to do

Is meet a man who's right for you.

Once you leave all of this behind,

Imagine what happiness you'll find.

If you're not made of ice

You'll make the sacrifice

And do what's right.

(reaches for wallet)

I'll gladly pay.

2-1-61

VI

Thanks, but I never sold love. I'll talk it over with Allen.

GEORGE

But we all know what that will lead to.

VI

Then give me a few days to think about it.

GEORGE

I would, but I need an answer now or C

VI

What about your daughter's fiancé? Doesn't he have a mind of his own?

GEORGE

Chris is a good son. That means he listens to his parents.

VI

Even when it comes to the love of his life? How good is that?

GEORGE

Some people still have certain standards. Please, for my daughter's future C and my son's, I C

VI

C Can't you go back and tell his parents C

GEORGE

C What? What can I tell them?

VI

Right. I should have known.

GEORGE

What?

VI

That things weren't going to work out, not for me. I mean, why should anything good happen to me?

GEORGE

Well, I'm C

VI

And to think, I thought by some chance you might like me.

GEORGE

As a matter of fact, I'm surprised, truly sur C

VI

C OK, OK. You convinced me. I'm a worthless piece of trash who should just move on.

GEORGE

Do you mean it?

VI

Yeah. I know when to check out. Just let me say this. I will always love Allen. Always. I just never met any other man like him. But I understand your problem. And you'll have to understand mine. I just don't know how to tell him.

GEORGE

Then leave now, while he's not here.

VI

Just walk out and that's it? I can't.

GEORGE

Then leave him a note.

VI

Do you know how much that would hurt him?

GEORGE

I also know the good it will do, and I have to think about that. I will always be grateful C and respect you for your decision.

VI

Respect me? You'll never do that, George. Just do me one favor. Don't ever blame me for what happens to him.

GEORGE

Of course. Now, please, I'm a man of business, and what's fair is fair.

(takes out wallet)

Let me repay you.

VI

As if there was a way. I only do important things for free.

GEORGE

But C

VI

C Forget it. I can always make a living. I just have to get some things before I leave.

GEORGE

I'll wait in the garden.

VI

Sure, sure. But promise me, promise me you'll tell him I only left because I love him C too much to stay. You won't give me an answer, will you? Why would I even ask? May your daughter be one-tenth as happy as I was. One-tenth!

GEORGE

Thank you. You've helped make her happiness possible.

(HE EXITS to the garden; SHE sits down and writes a note. Seals it, just as there's a SOUND at the door. ALLEN ENTERS)

ALLEN

Vi! I'm home.

VI

(hides letter in purse)

Hi, Allen.

ALLEN

Guess what, sweetheart? Our problems are solved.

VI

Are they?

ALLEN

Yeah, I signed the record deal.

(takes out deposit slip)

And got a nice, fat advance. We can stay here as long as we want to. Just the two of us.

VI

Oh, great.

ALLEN

Come on, now. You should be happier than that. It's my debut album. Let's see a nice, big smile.

VI

OK.

ALLEN

Good.

(kisses her)

You all right?

VI

Sure, sweetheart.

ALLEN

Did my father call or anything?

VI

No, he didn't call.

ALLEN

He will. Apparently, he flew in today. Don't worry, though. When he gets to know you, he'll love you.

VI

Don't I wish.

ALLEN

Are you crying?

VI

No, not really. Just happy C really happy C to see you. You'll always love me, won't you?

ALLEN

You know that.

(looks at watch)

It's getting kind of late. My father should've at least telephoned by now.

VI

I think I'll take a little walk in the garden.

ALLEN

Wait a minute, and I'll join you.

VI

But C

ALLEN

C I just want to wash up first.

VI

Allen, before you go, well, I want to say I love you very much. Tell me you'll always remember that.

ALLEN

Can I forget the most important thing in my life?

VI

Come on. I mean it.

(sings; I FOUND THE LOVE IN ME)

I just want to say,
Can't help but say to you,
That you're the one,
The one man who
Helped me find my way.
And because of you

I found the love in me.

2-1-66

VI (CONT'D)

Yes, you sent a ray
Of light inside of me
Bright as the sun
So I could see
My night become day.
And because of you
I found the love in me.

Somewhere between the pain
And anger from the past
I saw a way back to love,
Love so strong it had to last,
So strong it had to last!

ALLEN

You know, it's not all one sided.

(sings)

I just want to say,
Can't help but say to you,
That you're the one,
The one girl who
Helped me find my way.
And because of you
I found the love in me.

Yes, you sent a ray
Of light inside of me
Bright as the sun
So I could see
My night become day.
And because of you
I found the love in me.

VI & ALLEN

Somewhere between the pain
And anger from the past
We saw a way back to love,
Love so strong it had to last,
So strong it had to last!

Love so strong it had to last!

2-1-67

ALLEN

(kisses her)
See you in a minute.

(EXITS)

VI

(to self)
Some minute.

(VI grabs a few things and then hurriedly
EXITS to the garden, taking out her LETTER;
GEORGE ENTERS with the LETTER. ALLEN
ENTERS and sees him)

ALLEN

Dad!

GEORGE

Hello, Allen.

ALLEN

When did you get here? Where's Vi?

GEORGE

Gone.

ALLEN

What?

GEORGE

(holds out LETTER)
She left you this.

ALLEN

What do you mean? She's in the garden.

(rushes to garden door; calls)

Vi! Vi, sweetheart!

(to GEORGE)

If she's gone C

(tears open letter; READS, overwhelmed)

C No, no, that's impossible.

2-1-68

GEORGE

What?

ALLEN

I mean, she just now told me she loves me.

GEORGE

Did she? I'm afraid the truth is, she may have loved you. But now she loves somebody else.

ALLEN

Sure, she does. Who, Danny? What a joke!

(holds out LETTER)

You're responsible for this. I know it.

GEORGE

C I only talked some sense into her head.

ALLEN

Is that what you call it?

GEORGE

Don't you have at least one kind word for your father?

ALLEN

How can I? Look what you did.

GEORGE

Only what I had to do.

ALLEN

But don't you get it, Dad? I love her.

GEORGE

I can see why. She has certain qualities that C

ALLEN

C What do you know?

GEORGE

Well, I was surprised, really.

ALLEN

But you still had to C

GEORGE

C She did the right thing for all concerned.

ALLEN

Oh, sure she did. She C

GEORGE

C Allen, I told you what was happening to your sister's marriage because of her. Now, be strong. I know it's hard, but I want you to think of Susan.

ALLEN

Will you come off it? Susan should find someone else if that creep she's engaged to backs out.

GEORGE

It's not him, it's his parents.

ALLEN

Why don't Susan and Chris do something halfway romantic and elope?

GEORGE

Thankfully, some children still have too much respect for their parents' wishes to go against them. Son, happy as you may have been with her, now is the time to let the past be the past, to go on with your career and to let us get on with our lives back home. Then in time you'll find a woman who's more suited to who you are C a great opera singer with your whole future before you. And your sister, your mother and I, will be eternally grateful. Please, son. This girl no longer loves you. Could anyone have talked her into leaving you if she did?

ALLEN

She's too good, just too good. That's the problem. She only did it to help you out. Did you tell her that Chris's father is also your biggest client?

GEORGE

That's not why I'm here. Allen, she told me herself that she doesn't love you anymore.

ALLEN

Sure, she did. She'd never C

GEORGE

C No, she asked me to tell you. She was afraid to do it in person. When I realized how she feels, my job was easier than I thought.

ALLEN

You expect me to believe that? She told me two seconds before she left that C

GEORGE

C What does the letter say?

ALLEN

Oh, come off it. You made her write it.

GEORGE

Can anyone make someone write that kind of letter? Son, listen to me. I love you, and C

ALLEN

I've got to find out for myself. If I can find her.

(HE looks about frantically; goes to the answering machine and plays it)

MACHINE

AHi, you two love birds. It's Flo. Just want to say I miss my Vi and want to know if you can tear yourself out of that man's arms for one night and meet me for drinks. I'll make it easy, in case you're both coming to town. How about at the Iridium? Let me know, precious.

(shuts off machine and heads for the door)

GEORGE

Where are you going?

ALLEN

I want to hear it from her.

GEORGE

I'll go with you.

ALLEN

Like hell you will! You've already done enough damage.

(HE heads for the door and EXITS)

2-1-71

GEORGE

(calls after him)
Son, please! Listen to me.
(goes after him)

BLACKOUT

ACT II

Scene 2

Inside the Iridium Jazz Club.
FLO and NILES are seated
at a table. JAZZ BAND is
playing.

NILES

I thought you said Vi was comin' with her opera singer?

FLO

She'll be here. I invited her, didn't I?

(As song finishes, ALLEN bursts in. Looks
about, sees FLO and NILES and goes
to their table)

FLO

Hi, Allen. Glad you could make it. Where's my sweetheart?

ALLEN

That's what I'd like to know. She left me.

FLO

I can't believe that.

NILES

Back to her old tricks.

(VI ENTERS with DANNY)

See what I mean.

FLO

I don't get it.

DANNY

(sees ALLEN; to VI)

What's he doin' here?

VI

I don't know.

DANNY

Just don't speak to him, OK?

VI

Sure, big boy.

(to FLO)

Thanks for asking me to come, Flo.

FLO

Oh, sure, anytime.

(VI and DANNY sit down at the table
with FLO and NILES)

DANNY

(to NILES)

Get rid of him, or I will.

NILES

Sure, Danny, sure.

FLO

Let him alone.

(to VI)

You got some explaining to do.

DANNY

What's to explain? She and her singer kid had a falling out.

ALLEN

(to VI)

I'd like to speak with you.

DANNY

Don't you see? The lady's busy.

NILES

Very busy.

VI

Be nice, all of you, or I'm out of here.

ALLEN

Vi, I have to talk with you.

VI

(to DANNY)

Excuse me. This won't take long. Hold your pants for once in your life.

(SHE gets up and crosses the room with him)

What are you doing here? You can't fool around with someone like Danny.

ALLEN

What do you care?

VI

If he hurt you, I C

ALLEN

C Don't tell me you might care?

Please, leave. He C

VI

C To hell with him.

ALLEN

But C

VI

C If he kills me, so what?

ALLEN

Don't talk crazy, Allen. I want you to leave now.

VI

No problem. Just tell me you'll come back to the Hamptons.

ALLEN

I can't do that. You should just forget about me.

VI

Just like that? I thought you love me.

ALLEN

I'm sorry, I gave my word C

VI

C to my father? The hell with him. What about us? You know, love, happiness, and all that good stuff?

ALLEN

Not to him.

VI

What are you saying?

ALLEN

I gave my word to C

VI

ALLEN

C Danny? Who are you kidding, Vi?

VI

If you have to know, yes, to him. I told you in the letter, didn't I?

ALLEN

Don't be ridiculous. You don't love that low-life creep, and you know it.

VI

Says who?

ALLEN

Me. The man you're supposed to love. Remember?

VI

Maybe I did love you, but C

ALLEN

C Will you stop messing around and just come with me?

VI

I can't.

ALLEN

Vi, listen to me.

(sings; WHAT ABOUT THE REST OF OUR LOVE?)

What game are you playing?

Is this a pretense?

Because what you're saying

Just doesn't make sense.

Does dawn fade back to night

Or does the morning sun

Rise up and reach its height

Before the day is done?

And have you seen the moon

When it begins to glow

Not go to full but soon

Fade out instead of grow?

There's an order on which things depend.

They don't begin and suddenly end.

2-2-77

ALLEN (CONT'D)

And what about the rest of our love?
It could have been the best of our love.
Yes, what about the rest of our love?

Does spring begin to melt
The snow but when the climb
In heat is hardly felt
Slide back to wintertime?
And do the flowers start
To open and perfume
The air but stop their art
Before they reach full bloom?
There's an order on which things depend.
They don't begin and suddenly end.
And what about the rest of our love?
It could have been the best of our love.
Yes, what about the rest of our love?

Remember when we knew
That nothing others say
Could ever come between
Us in the slightest way.
And forgive me if I seem
Just now a little weak.
But I don't know how to make
My tears roll up my cheek.

A curtain doesn't rise
In any kind of hall
Only to tantalize
The audience and fall.
And have you heard a song
Begin and then retreat
Instead of move along
Till every part's complete?
There's an order on which things depend.
They don't begin and suddenly end.
And what about the rest of our love?
It could have been the best of our love.

Yes, what about the rest of our love?

2-2-78

ALLEN (CONT'D)

I'm enough of a man,
So tell me, if you can,
What about the rest of our love?
Yes, what about the rest of our love?

VI

I'm sorry, Allen. Really sorry. But I realize it now.

ALLEN

Realize what?

VI

I love Danny. And that's all there is to it. Now, if you'll excuse me C
(SHE starts to head back to the table)

ALLEN

(goes after her)

Please, Vi, you can't wreck our relationship like this, not for anybody. Or anything.

VI

Get real, Allen. What did we really have? A stupid, hopeless dream?

ALLEN

No, it was real.

VI

Yeah, right. Who are you kidding?

ALLEN

Look, just because my father C

VI

C Don't blame him. I just missed Danny. Sorry.

ALLEN

You can't be serious?

VI

Why else would I say it? Now, please, let's just let the past be the past. Good-bye, Allen.

ALLEN

Oh, sure. Good-bye, just like that.

(takes her arm)

It was too good for you, wasn't it? What we had was just too good.

VI

Maybe it was.

ALLEN

Oh, come on C

VI

C Look, Allen, I've made up my mind. Let me go. I said let me go, or I'll call Danny.

ALLEN

Sure, sure. Why not?

(as SHE walks away)

Sink back into the goddam mud! That's where you belong, isn't it? Feeling right at home now, aren't you? Nothing fine to make you feel out of place!

(to OTHERS)

Do you know what this bitch did to me?

FLO

Allen, cool it.

ALLEN

C No, no. Don't worry. I get the picture. We're through.

(to VI)

But before I go off into the night, let me take care of unfinished business C and pay you for your time.

(HE takes his wallet out and removes
a handful of cash from it; GEORGE ENTERS, as
ALLEN throws it at VI)

Here. You've been paid in full!

(to OTHERS)

See. She owes me nothing. I owe her nothing. Fair trade. The way of the world in everything.

NILES

(stands)

Get hold of it, will you buddy?

FLO

Not good, Allen. Not good at all.

DANNY

I'd leave now if I were you. You just shamed the lady, and we happen to like her.

ALLEN

I'll leave when I want to.

GEORGE

What are you doing, Allen?

ALLEN

I just stopped by to pay her for her time.

GEORGE

This is no way to behave, not for a man in your position.

ALLEN

Get away from me.

GEORGE

Come on, Son. Control yourself.

ALLEN

I'll be fine. Now, that I've seen who she really is, I'll be just fine.

FLO

(to VI)

I'm sorry, baby. I didn't know C

DANNY

C You've had your say, buddy. Now, head straight for that door, or I might have someone slit that golden throat of yours.

GEORGE

Come on, Allen. Let's go.

ALLEN

(to VI)

That's it, then?

2-2-81

VI

What can I say?
(holds up money)
Thanks.

ALLEN

How can C

DANNY

(reaches under suit jacket)
C Come on, kid. Beat it.

FLO

Please, go, go on.
(to VI)
Take it easy, will you?

ALLEN

Hey, that's right! You've got your Danny. But you could've had C

GEORGE

C Allen, come on, let's leave. You're too good for this.

DANNY

Yeah. Listen to your daddy, like a good little boy.

GEORGE

That's enough out of you, too.

DANNY

Is it?

VI

Please, Danny.

DANNY

(gets up)
Maybe the old guy would like some help.

GEORGE

He'll come with me. Let's go, Son.

2-2-82

ALLEN

Sure, sure.

(to VI)

Good-bye! Do you hear me? Good-bye, forever!

(to GEORGE)

Let's get out of here!

(ALLEN and GEORGE EXIT. DANNY turns
back to the table)

DANNY

Hey, cheer up, will ya? I thought we came here to party.

BLACKOUT

ACT II

Scene 3

FLO and VI's apartment. VI is lying in bed. FLO is in a nearby chair, sleeping.

	VI
Flo.	
	FLO
(stirs)	
Yeah, baby.	
	VI
I'm sorry to wake you up but C	
	FLO
C No problem, sweetie.	
	VI
Can I have some water?	
	FLO
Sure.	
(gives her the water)	
Vi, take it from Flo. You gotta stop O. D.-in' C and get back to livin'.	
	VI
Why?	

FLO

AWhy?@ she asks. Because you're my best friend, that's why. No more coke and sleepin' pills for you. Hear me? What you need to do is forget about that asshole singer C and get your life back together.

(sings: MAKE A NEW PLAN)

You gotta get that man
Outta your mind.
You gotta make a new plan
And leave all your sorrow behind.

Yeah, you gotta get that man
Outta your soul.
You gotta make a new plan
And dig yourself outta this hole.

Take it from me, sister,
And use your brain.
There ain't no mister
Who's worth all this pain.

Come on, what you think he's doin' now
While you're lyin' here loaded up with care?
That thoughtless sucker's out runnin' around,
Partyin' it up with a babe somewhere.

You gotta get that man
Outta your life.
You gotta make a new plan
And get yourself past all this strife.

Yeah, you gotta make a new plan!
Make a new plan!

VI

I will.

FLO

When? Vi, he's been gone for six months now. It's time, ya hear me? You're so bad off even Danny don't come around anymore. Mind if I let some light in?

VI

No, go ahead.

FLO

You're gonna be all right. You know that?

VI

You really think so?

FLO

You better be. What would I do without you? Just do what Flo says.

(FLO goes to the window and opens the shades. KNOCK at the door)

VI

That must be Niles.

FLO

I wish he'd stay away.

VI

Why? He's been nice to me.

FLO

Not anymore, he won't be. I ain't lettin' him sell you anymore stuff at all. Not till you get into the program and get yourself better. No way I'm gonna let you kill yourself. For some guy, too. You of all people. And with him just travelin' around the world, singin'. Singin' without a care in the world for you.

(goes to door and opens it)

What's you doin' here?

NILES

Came to see how Vi's doin'.

VI

You never let me down.

NILES

That's right, baby. How you feelin'?

FLO

Rotten, thanks to you and your shit.

NILES

Hey, back off. She'll be all right. She's just gotta get through this. Time to time, everybody needs a little C

FLO

C Says who? How's she gonna come out of it, if you keep C

VI

C Please, Flo. Niles is my friend, aren't you, sweetheart?

NILES

That's right, baby. You can always count on Niles. Got you some good stuff.

FLO

Like hell you C

NILES

C Back off bitch, will ya? I ain't doin' nothing she don't want me to do for her, and don't you forget it.

(to VI)

Got the money?

VI

Flo, get it from my purse.

FLO

You got nothin' left, honey. You ain't worked in weeks.

VI

No, there's gotta be something.

NILES

I'll see.

(HE goes to her purse; opens it)

Hardly Nothin'.

VI

You pay him, Flo. Please.

2-3-87

FLO

No way. I ain't about to help you kill yourself.

(to NILES)

Now, take your funny-money shit and get out of here.

NILES

Flo, baby, if she don't get it from me, she's gonna get it somewhere else, and not the kind of primo stuff I C

VI

C He's right. Flo C

FLO

C No, no, honey. Things are about to change around here. And don't give me a hard time about it.

(to NILES)

Out! I said out!

(leads NILES to the door)

I'll be right back.

(to NILES, as SHE leads him out)

I don't want you comin' here anymore, you hear me? At least, not until C

(closes door)

VI

(puts hand over forehead)

Oh, I can't stand it.

(sings; I SHOULD HAVE KNOWN)

I should have known

He's not for me.

Oh, why didn't I see?

Was I in the ozone?

I should have known

That I'd get hurt.

It seems that the expert

Is as dumb as a stone.

Well, now, good-bye to happy dreams

And all the pretty plans we made.

Good-bye to any kind of hope.

I think my dues have all been paid.

2-3-88

VI (CONT'D)

I should have known
Right from the start,
If I'm really so smart,
That I'd end up alone.

I should have known.
Dammit, I should have known.
(reaches over to night table and takes out
bottle of pills. Opens it, pours whole contents into
hands, takes glass of water, and drinks them; lies
back down. Sound of a BAND comes up from the
street; FLO ENTERS)

FLO
So much for him. How you feelin', baby?

VI
Better. Is today a holiday?

FLO
Yeah. Labor Day. Hear the parade?

VI
Yes. Am I really out of money?

FLO
You got maybe ten bucks.

VI
Do me a favor. Give it to that homeless lady we always seen around 58th and 6th.

FLO
Why give it to her? You keep up like this, and we're gonna be the ones who are homeless.

VI
I don't need money anymore.

FLO

What do you mean? You find out you got a rich uncle?

(PHONE rings; SHE picks it up)

It's Flo. Now, what do you want?... You have got to be kiddin'?

(to VI)

It's that dude's father?

VI

Who?

FLO

The father of the man you're killin' yourself for.

VI

Him?

FLO

Yeah. I'd like to tell him where to go. Do I have your permission?

VI

Well, what does he want?

FLO

(back on PHONE)

What's on your mind, Mr. Greene? ... Well, it's about time!... Hold on.

(to VI)

He finally told his idiot son the truth, and Allen's on his way here.

VI

Here?

FLO

That's what the man says. He's comin', too.

(back on PHONED)

Sure, you do.

(to VI)

They want you to forgive them.

VI

No?

FLO

I swear.

(back on PHONE)

Yeah.... Oh, sure, it is.

(to VI)

Can you imagine? He says everything's gonna be fine. Fine C just like that C and after the hell you been through.

VI

But C Oh, I can't believe it!

FLO

Neither can I. What should I tell him? As if I don't know.

(on PHONE)

I don't know why, but keep on comin'.

(hangs up)

I guess somethin's gotta change around here.

(goes to her)

Now, look here, when Allen gets here I don't want you C

(notices empty bottle)

C Vi, what the hell is this? Don't tell me. Did you take all these? The whole damn bottle. Oh, shit! I'm callin' an ambulance.

(PARADE BAND at peak of crescendo)

VI

It's too late.

FLO

The hell it is. You certainly picked a good time to do this to yourself. And now I gotta call the police. Imagine, me callin' them.

(goes to PHONE; dials 911)

Hello. I'm reportin' a drug overdose Flo. That's all you gotta know. And I need an ambulance fast, hear me?... 222 East 13th Street, Apartment 2A. And, please, move your ass!

(hangs up; goes back VI. BAND begins to fade)

Don't you worry, honey. You'll be all right.

VI

Will I? I don't think so.

FLO

Don't you talk that way.

VI

Oh, God. I guess I blew it.

(sinks back into bed, as there's a KNOCK
on the DOOR; sits up)

That must be him.

FLO

Now, promise me you won't get too excited. OK?

(goes to DOOR and OPENS it)

Perfect timing, Allen. Why didn't you come sooner?

ALLEN

I came as soon as I knew.

(sees VI; goes to her)

Vi! Sweetheart!

VI

Allen, darling.

ALLEN

I'm sorry about everything. Everything I said and did. I C

VI

C No need to apologize. I'm just happy you're here.

ALLEN

I was so miserable without you.

VI

I know the feeling.

(to FLO)

Maybe I will live.

ALLEN

Of course you will. Why are you even talking like that?

2-3-92

FLO

She took these C a whole bottle of sleeping pills.

ALLEN

Call an ambulance.

FLO

What do you think I just did?

ALLEN

Vi, how C

VI

C I guess I missed you.
(grows faint)

ALLEN

But C

VI

C Don't worry. I'll be OK. I'm just so happy I kind of lost it for a moment.

ALLEN

Where the hell is the ambulance?

FLO

I'll call again.

ALLEN

Please, forgive me.

VI

You're the one who should forgive me. I hurt you first. But only because I love you too much to
C

ALLEN

C I know everything now. And you listen to me. Nothing C I mean, nothing C will ever tear us
apart again.

VI

No, nothing.

ALLEN

From now on, it'll just be the two of us C the two of us, making each other happy.

(sings: NOW THAT WE'RE TOGETHER)

Now that we're together ...

VI

Together ...

ALLEN

Life invites us like a calm green sea,

And we can sail away ...

VI

Sail away ...

ALLEN

Toward the far horizon

In a ship that waits for you and me.

And we'll never, no never,

Be apart again,

No matter where or when,

We'll be together.

VI

Together ...

BOTH

Forever.

ALLEN

Now that we're together ...

VI

Together ...

ALLEN

Life invites us like a warm blue sky,

And we can soar away ...

VI

Soar away ...

ALLEN

Into a happy future
Like two birds who've just learned how to fly.
And we'll never, no never,
Be apart again.
No matter where or when,
We'll be together.

VI

Together ...

BOTH

Forever.

Yes, every way is open to us
As we begin a lifetime hand in hand.
And if rough times should come our way,
We'll get through them and always stay
As close as we have hoped and planned
Because love will be there to renew us,
Our love will be there to renew us.

ALLEN

Now that we're together ...

VI

Together ...

ALLEN

Life invites us like a road that's free,
And we can walk along ...

VI

Walk along ...

ALLEN

It to a lovely meadow
That reaches to eternity.

BOTH

And we'll never, no never,
Be apart again.
No matter where or when,
We'll be together.
Together, forever.
Yes, we'll always be together,
Together,
Now that we're together,
Now that we're together!

VI

I love you, Allen.

ALLEN

I love you, too.

VI

And I C
(grows faints again)

ALLEN

VI? Are you all right?

FLO

Just hold on a little longer, sweetheart.

VI

I will. Don't you see? I'm already better.

ALLEN

Good, good.

VI

Help me get up.

ALLEN

Yes, dear.

VI

I'm sorry, I can't.

2-3-96

ALLEN

Oh, God. Call the ambulance again, will you?

VI

OK, OK.

(dials 911)

I already called ... This is Flo Adams on East 13th. We've got an overdose emergency here in case you forgot.... So where's the goddam ambulance?... Great.... Thanks.

(hangs up)

It's on it's way.

ALLEN

Good. Did you hear?

VI

Yes. Please, don't worry. I have to recover, now that you're here.

ALLEN

You better. I know what life is like without you, and, believe it, I need you. Need you forever.

VI

I need you, too. Don't worry, Allen. No matter what happens C

ALLEN

C Don't talk that way. I can't take it.

(KNOCK at door)

FLO

About time.

(to VI)

You die and I'll kill you.

(goes to DOOR; opens it; it's GEORGE)

You? I thought it was the ambulance!

GEORGE

Ambulance? What for?

FLO

Thanks to you, she o. d.'ed on sleepin' pills.

No!

GEORGE

Right. I made it up.

FLO

(goes to her)

Vi!

GEORGE

George Greene.

VI

Yes. I came, Vi, to tell you I'd like to have you as my daughter-in-law.

GEORGE

Thanks. You made my day. I never thought you'd say that, Georgy. It's so nice to be surrounded by the people I love. If I die --

VI

C What are you saying, child? You're not going to die.

GEORGE

If she does, I'll never for C

ALLEN

C Don't even say it. I feel guilty enough already. Look at what I did. I'm to blame for this.

GEORGE

(VI opens her drawer and takes a locket from it)

Take this. I want you to.

VI

But C

ALLEN

C No, no, see. It's the only cute thing I have from my childhood. See, my picture is in it.

VI

ALLEN

C Very nice, dear. I'd know that lovely face anywhere.

VI

I want you to take it.

ALLEN

Please, Vi, don't. You going to live. You have to.

GEORGE

Forgive me. Forgive me for the suffering I caused you C and that brought you to this.

VI

No problem. I know you only wanted the best for your daughter.

(to ALLEN)

Someday, you'll love someone else. Someone really worthy of you. You should marry her. I want you to. And give her this. Tell her it's a picture of someone who loved you but who C

ALLEN

C Vi, you can't die now. Not now.

VI

Flo, don't cry.

FLO

I can't help it, sweetie. I'm sorry.

(to ALLEN)

You were the only many she ever cared about and look what you did to her C you and your asshole father.

VI

Come on, Flo. No need for that kind of stuff. Besides, I feel better now.

GEORGE

Did you hear that? She feels better.

FLO

Did you think I didn't hear? Come on, baby, talk to Flo. Are you really better?

VI

I feel fine now. Honest. See, I'm smiling. All at once I C

(SHE falls back onto the bed)

2-3-99

ALLEN
Vi!

FLO
Sweetheart, wake up, sweetheart. Wake up for Flo.

ALLEN
Vi, please!

GEORGE
(feels her wrist)
Oh, my. I can't feel her pulse.

FLO
What do you mean?
(feels for it herself)
Oh, damn. Vi!

ALLEN
Darling, wake up! It's me, Allen.

FLO
Where's that goddamn ambulance? Can't get nowhere in this damn traffic!
(pats her face)
Come on, Vi. Anybody know that CPR stuff?

ALLEN
Go out and get a cab. I'll carry her down.
(picks VI up)

FLO
Gotta do somethin'. Vi, you hear that? We're gettin' a cab!

(FLO dashes out. ALLEN follows with VI in his arms. We see VI's hand move to touch his face right before THEY EXIT. SOUND of distant SIREN)

GEORGE
(holds up empty bottle of pills)
How in God's name could I have done this?

BLACKOUT

THE END

TRANSLATIONS FROM LA TRAVIATA

(NOT FOR PERFORMANCE)

THE BRINDISI OR DRINKING SONG

Companions, in wine lies the merry abandon
Which makes ev'ry heart bloom and flower.
Its magic enhances the fleeting hour,
We taste it with eager delight.

(with a look at VI)

In wine lies joyous ecstasy,
It mellows hearts to surrender;
Amid this festival splendor
We sense its tempting might.
Companions, in wine you find love and happiness.
Let us enjoy them tonight.

(CROWD joins in)

Ah so let us enjoy them tonight;
Come, fill your glass and enjoy them tonight.

CROCE e DELIZIA

Since I first saw you.
You were so radiant, so heavenly,
Like an angelic vision;
And from that day I loved you,
Loving as never before
Never before have I known such happiness,
Never before have I felt such deep emotion,
Mysterious power,
Marvelously embracing
Sorrow and rapture,
Pain and delight.