

# **HIGHER! HIGHER!**

**Book, Lyrics, and Music by Tom Cooper**

Additional Music by Nancy Lynn Christ

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## NOTE TO PRODUCERS, DIRECTORS, AND PERFORMERS

HIGHER! HIGHER! is a musical written for theater adaptable to film, internet, or television. Special effects, length, and cast size may be scaled to your resources. The demos, sheet music score, and instrumental recordings are available at [www.TomCooper.net/musical](http://www.TomCooper.net/musical). The script has embedded prompts which read “this is the second song on Demo #1”, etc. for the eight songs on Demo #1 available at that site. All instrumental songs with synthesized voices are identified in the script by the numbers on the complete song list (see page iv). These are labelled songs #1- #22 and include the overture, reprises, entr’acte, and postlude.

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## CAST SIZE

**LEAD/SUPPORTING:** Five males; four females; one gender neutral.

**OFFSTAGE VOICES/CHARACTERS:** Two: gender neutral (may be doubled as below); one must *seem* female; the other *seem* male.

**CHORUS:** Two or more providing SATB balance to cast; may play cameo roles.

**NOTE ON DOUBLING:** the numbers above assume that these parts are doubled: Hugh may double as Chris; the Queen may double as Eerie; the King may double as the Truth Summit. Silent Partner may double as the Soldier (Military Silent Partner).

## CHARACTERS

**ROSE GRACE**, (soprano) attractive, idealistic assistant private investigator and missing persons specialist in her early 30s who can sing all styles of music; Cutler's assistant.

**CUTLER GRAY**, (tenor) handsome, realistic/cynical, urban private investigator who is in his 40s. Rose's employer. Can be unintentionally funny and off-key.

**SHARKEY**, (baritone) cunning, domineering middle-aged businessman billionaire; 50ish, occasionally charming. Acting President of The Club.

**HUGH GUCCI**, (tenor) multi-millionaire owner of MEN magazine, men's clubs, and other adult products; mid 50s, liberal, "with-it", sexy (in his own view), smooth entrepreneur.

**HAROLD HAWK**, (bass) aloof, sometimes sinister, senior executive, 60ish, ultra-conservative, hidden behind sunglasses, could be CIA or mafia.

**SILENT PARTNER**, (mute) shady, silent, dressed like shadowy CIA/KGB/mob type; name/age/gender unknown; sometimes communicates with hand signals; sunglasses and shady hat hide identity. Possible android. As a surprise in later scenes, briefly sings. Casting: open gender.

**CHRISTOPHER VANDERBILT ROCKEFELLER GATES BEZOS SHARKEY IV** (**CHRIS**, tenor) Sharkey's missing brother on Homa. Blue-blooded billionaire who bequeathed billions to the poor; 50ish, bearded, in robe and sandals like Eastern guru/Christ figure with tropical trimmings. Usually doubles as "Hugh."

**LOVA SUMMIT** (soprano) the Goddess of Love on the island of Homa; timeless and magnetic; attractive and indestructible; appears only atop second highest mountain when love is expressed.

**TRUTH SUMMIT** (non-singing) invisible God-like power of unknown age. Believed to reside atop (offstage) the highest mountain on Homa, "He" is said to be dangerous. Plays drums and sometimes echoes the words of others offstage. Played by chorus member or King.

**PRINCESS ANGELICA** (alto) young natural athletic islander of disarming compassion; early 20's, Chris's fiancé who lives on Homa; contemporary floral/tropical garb.

**THE KING/LIGHTHOUSE KEEPER** (baritone): Homa's spiritual and civic co-leader; 40s, muscular islander; wears contemporary floral attire; Angelica's father; loved by most; he is both lighthouse keeper and King. His original home might be Homa but is unknown.

**THE QUEEN/CHIEF ENGINEER** (soprano or high alto): Homa's civic and spiritual co-leader. Ceremonial grace; 40ish; natural island garb; Angelica's mother; Homa's chief engineer and Queen. Her origin (possibly Homan) and ethnicity are unknown.

**EERIE-GPT** (offstage) computer voice like “Siri” owned by Club, programmed by Sharkey to sound seductive so he has a “female” AI “partner.” “She” has extraordinary powers. Singing voice is comical – could be monotone falsetto. Could be played by Queen or chorus member.

**THE CHORUS** are “Homans” (residents of Homa), soldiers, club members, etc. A larger company could include singles, couples, a trio, and/or children. In Act I, one song features an all-male chorus and in Act II, another features an all-female chorus. In a smaller production, the “ushers” may suddenly reveal that they are part of the chorus during early songs and then disappear to remain backstage prior to later choruses.

## **SONG LIST FOR HIGHER! HIGHER!**

### **ACT I**

- 1) OVERTURE PRELUDE
- 2) MOUNTAIN BEACON (“Mariners”) Scene 1
- 3) BREEZE OF SILENCE Scene 1
- 4) THE TOASTING SONG (“Triumphal Entry”) Scene 1
- 5) BLACKBALL Scene 2
- 6) HOME AMONG THE STARS Scene 3
- 7) EVERYONE WANTS TO GO HOME Scene 3
- 8) I FOUND MY VOICE Scene 4
- 9) HIGHER! HIGHER! Scene 5

- 10) ENTR’ACTE (instrumental) Between acts.

All songs available at this link: [ALL MUSIC](#)

### **ACT II**

- 11) IT MUST BE DESTROYED Scene 1
- 12) RISING IN LOVE/FALLING IN LOVE Scene 2
- 13) I FOUND MY VOICE (Reprise with Variation) Scene 3
- 14) HOME AMONG THE STARS (Reprise/excerpt) Scene 3
- 15) TRIUMPHAL ENTRY (Reprise/excerpt) Scene 4
- 16) THE BLENDING SONG Scene 4
- 17) IT MUST BE DESTROYED (Reprise/excerpt) Scene 4
- 18) HAVE YOU NEVER BLOWN-UP PARADISE Scene 5
- 19) FINALE Part I includes brief excerpts from .... Scene 5
  - i) RISING IN LOVE/FALLING IN LOVE
  - ii) MOUNTAIN BEACON (“Mariners”)
- 20) FINALE part II (Scene 5) Reprise of HIGHER! HIGHER)

### **POSTLUDES**

- 21) CURTAIN CALL: Instrumental; partial chorus of HIGHER! HIGHER!  
partial chorus of RISING IN LOVE/FALLING IN LOVE ending with sea bells.
- 22) Instrumental postlude (“Home Among the Stars” instrumental) Exit music

All songs available at this link: [ALL MUSIC](#)

## **DEMO #1 TRACK LIST:**

BLACKBALL (Sharkey, Harold, and men's Chorus) Act I, Scene 2, SONG #5 in script

HOME AMONG THE STARS (Rose and Cutler) Act I, Scene 3, SONG #6 in script)

MOUNTAIN BEACON (Lighthouse Keeper and Angelica) SONG #2 in script, Act I, Scene 1

BREEZE OF SILENCE (Angelica) SONG #3 Act I, Scene 1 in script

HIGHER! HIGHER! (King and Company) Act I, Scene 5, SONG #9 in script.

RISING IN LOVE/FALLING IN LOVE (Cutler & Lova Sum.) SONG # 13 in script, Act II, S 2

I FOUND MY VOICE (Rose and Female Chorus) Act II, S3 SONG #14 in script.

THE BLENDING SONG (Chris and Angelica) Act II, S4 SONG #16 in script

All demo songs above available at this link: <https://www.tomcooper.net/musical/>

## **TIME, LOCATION, AND ACTION:**

All scenes occur within the past year (including the present) at times indicated at the beginning of each scene. The urban location is “The Club”, an exclusive billionaire’s club for men atop a skyscraper in Manhattan. All other scenes are set on the “newtopian” tropical island of Homa which has almost idyllic conditions reminiscent of Bali Ha’i, Shangri-La, Brigadoon, and Camelot. However, Homa, its customs, its magic, its two towering mountains (the Lova Summit and the Truth Summit), and its people, the Homans, are unique.

**Script Key:** 1) Words in *italics in parentheses (like this)* are stage directions.  
3) Rows of words in ALL CAPS (LIKE THIS) are lyrics to songs.

# HIGHER! HIGHER!

## ACT I

### SCENE 1

*(Five months ago. A lookout atop mountains encircling the island called Homa. An impressive lighthouse seems like a sculpture, symbol, and energy source, all in one. An athletic Lighthouse Keeper scans the ocean through a telescope. Angelica, his twenty-something daughter, also athletic, will enter as he sings. Like many “Homans”, they wear contemporary floral attire. Distant ocean and tropical bird sounds blend with lighthouse bell. Homa is unique due to its mountain ring, wide waterfalls, absence of tourists, magic, unusual customs, and two mysterious towering mountains called the Lova Summit and Truth Summit. As the overture ends, a bell rings repetitively in sync with the light. The Lighthouse Keeper sings score song #2, “MOUNTAIN BEACON,” the third song on demo #1.)*

### LIGHTHOUSE KEEPER

I CAN SEE THE MARINERS WHO SAILED THE SEVEN SEAS  
TEMPEST TOSSED AND LOST IN THE MAELSTROM.  
SAILORS IN DISTRESS, THEIR S.O.S. STREAKS THE MIST  
AS THE BEACON BECKONS BACK “HEARKEN HOMEWARD.”

FAREWELL FOREIGN FUTURES, PERILS PAST,  
THE BEACON STANDS ABOVE THE SEA OF GLASS.

*(Angelica, his daughter enters. He points)*

YOU CAN VIEW CONFUSION SPEWING OUT THE OCEAN STEW  
AS THE CREW SCURRY FRO AND TO AND LEEWARD  
BUT CAPTAIN ROCK OF GIBRALTAR  
NEVER FAILS, FALLS, NOR FALTERS  
ALWAYS LOOKING FORWARD, UPWARD, SEAWARD!

### TOGETHER

*(Harmony)*

FAREWELL FOREIGN FUTURES, PERILS PAST...  
THE BEACON SAYS “DEAR FRIENDS, YOU’RE HOME AT LAST”  
“WE’RE HOME AT LAST. WE’RE HOME AT LAST!”

*(Full Ensemble joins in harmony offstage; two “ushers”, dressed to blend with Homans, one at the left entrance and one at the right, also join in harmony as we discover they are in the chorus)*

WELCOME HOME, FELLOW MARINERS.  
YOU’RE NOT ALONE, FRIENDS AND FELLOW MARINERS.

*(As if commanding the lighthouse.)*

SOUND A TONE FOR FELLOW MARINERS,  
TO COME HOME, FRIENDS, AND FELLOW MARINERS.

*(Ensemble fades out)*

### **LIGHTHOUSE KEEPER**

I CAN SEE THE MARINERS WHO SAILED THE SEVEN SEAS,  
TEMPEST TOSSED AND LOST IN THE MAELSTROM.  
SAILORS IN DISTRESS, THEIR S.O.S. STREAKS THE MIST,  
AS THE BEACON BECKONS BACK.

### **LIGHTHOUSE KEEPER AND ANGELICA**

HEARKEN...*(Beacon sounds and lights up.. Both extend hands forward welcoming all guests)*

HOMeward...*(Beacon continues to light up repetitively in synch with the bell which fades)..  
Pause for possible applause. “Ushers” remain in place.)*

### **ANGELICA**

*(After peering through telescope.)*

Father, it looks like that ship made it through the storm **and** the Magnetic Triangle... thanks to your magic.

### **LIGHTHOUSE KEEPER**

I can’t take credit. It’s not **my** magic. Let’s give thanks to... *(staring at mountain peak)* the Lova Summit and... *(gazing at another)* the Truth Summit.

### **ANGELICA**

Look *(peering through telescope)*. Two strangers got off the ship..... and one has a gun!

### **LIGHTHOUSE KEEPER**

A gun! Are they hunters?

**ANGELICA**

No. It's a handgun. So, they might be hunting... people.

**LIGHTHOUSE KEEPER**

Well, we must welcome them anyway... and disarm them. *(Beat. Shouting)* Hello!

**CUTLER**

*(Distant.)*

Hello?

**ROSE**

*(Louder)*

Hello! *(Cutler, with handgun, and Rose enter.)*

**LIGHTHOUSE KEEPER**

Welcome to Homa. You had quite a storm.

*(Lighthouse Keeper and Angelica move to embrace them. Cutler points handgun.)*

**CUTLER**

Keep your distance.

**ROSE**

Are you sure you need the gun?

**L. K.**

Our policy is that we don't allow weapons. You'll have to give...

**CUTLER**

No. My policy is to protect myself. We know there are people who come here who never return!  
*(Angelica welcomes Rose with embrace. To Rose)* What are you doing?

**ANGELICA**

This is the way people are greeted here! It's Homan nature.

**CUTLER**

Human nature? Not with strangers. *(Refuses)*

**ANGELICA**

Not human nature...HOMAN nature is natural to those who live on Homa. I am Angelica.

**CUTLER**

I'm Cutler Gray, private investigator. My assistant is a missing persons expert...

**ROSE**

I'm Rose Grace. We have an important case to ask about ... *(Aside to Cutler)* Can't you turn over the gun? I feel such bliss here.

**CUTLER**

*(gun pointed)* I felt bliss when they gave me an anesthetic. I would have proposed to the first fire hydrant I walked by! Do you lace the air here with drugs?

**L. K.**

There's no need!

**CUTLER**

*(aside to Rose)*

So, they dope people with sea breezes instead. *(To L.K.)* We need to ask you about ...

**L. K.**

Relax. First, after a safe voyage, we give thanks in the Temple of Light ... *(Points to lighthouse.)*

**ROSE**

You worship in a lighthouse? What religion is it?

**ANGELICA**

It's whatever faith you are!

*(Rose peeks inside)*

**CUTLER**

What if you're an atheist?

**L.K.**

We find our non-believers like to worship their screens, so we had one installed.

**ROSE**

*(leaving Lighthouse)*

It seems nice.

**ANGELICA**

Please follow me...

**ROSE**

Where are you taking us?

**ANGELICA**

Some call it Shangri-La ... others say Hawaiki (*Haw-WAKE'-ee*)... or Bali-Hai... or Lemuria.  
For me, it is the Valley of Silent Breezes ...

**CUTLER**

*(gun pointed)*

The what?

**ANGELICA**

Please drop your gun. (*Cutler lowers gun*). And please *(slowly)* .... **Slow... down.** People are all sped up when they arrive...so they never find what is here. So please...feel what's here, ...and listen...

*(She sings score song #3 "BREEZE OF SILENCE," the fourth song on demo #1.)*

*(Music up. Via video, magic happens. Wide waterfalls, butterflies, and soothing images evoke paradise. During instrumentals, she will perform a sacred dance.)*

TO DWELL IN THE PLACE WHERE ALL IS STILL,  
WHERE THE BREEZE OF SILENCE SPEAKS,  
AND THE OCEAN OF SOUNDLESS SONGS IS HEARD,  
THIS IS WHERE I CHOOSE TO BE.

THE MOUNTAINS OF GREEN WITH THEIR ROLLING HILLS,  
AND THE BLUE SURROUNDING SKY,  
IS THE VISUAL BEAUTY OF THE EARTH,  
AND IN SILENCE ALL ABIDES.

*(She dances. Cutler distant; Rose fascinated.)*

TO DWELL IN THE PLACE WHERE ALL IS STILL,  
WHERE THE BREEZE OF SILENCE SPEAKS,  
AND THE OCEAN OF SOUNDLESS SONGS IS HEARD.

*(Visuals fade.)*

THIS IS WHERE I CHOOSE TO BE.

*(Sacredly gestures upward as if honoring the mountain peaks during instrumental ending.)*

**ROSE**

What a beautiful song! And valley! (*Unbuttoning her top*) It makes me want to take off my hot clothes and wear what you're...

**CUTLER**  
(*Aside.*)

Rose! Let's be *professional*. (To L.K.) When can we get our luggage? (*Rose stops unbuttoning*)

**L. K.**

Soon. How many rooms do you need? Are you partners?

**BOTH**

**ROSE:** Yes. **CUTLER:** No. (*They double take*)

**CUTLER**

Well, we're ...professional partners ...we'll need two rooms.

**L. K.**

We'll take you there. (*Walking toward village.*). But first I'd like you to meet my wife, our chief engineer.

**ANGELICA**

She's my mother, the Queen.

**CUTLER**

The Queen? But that would make you the King?

**KING/ L. K.**

Yes, I do that on the side. We all wear many hats. (*Dons floral wreath*)

**CUTLER**

King? Queen? Isn't anyone normal? Will the Mad Hatter drop by? Listen, we *must find the...*

**KING/L.K.**

Shhhh... We'll talk later. The Queen is greeting you ...

(*Music fades in. During song, islanders will give Rose and Cutler a make-over with Homan attire. Cutler resists, then gives in. He lowers gun and guard when becoming tipsy during song...and eventually drops gun entirely when almost drunk. Atop a regal bluff, the stately Queen sings #4, "THE TOASTING SONG/TRIUMPHAL ENTRY." Hospitable villagers listen.*)

**QUEEN**

WELCOME TO HOMA MY FRIENDS,  
WHERE MAGIC NEVER ENDS

(*When she sings "magic", a touch of magic briefly appears like a twinkling in her crown or ...? Homans hand drinks to Cutler and Rose. Cutler drinks quickly.*)

WE WILL TREAT YOU JUST LIKE KIN, *(Raising drink.)*  
SO LET'S TOAST OUR FRIENDS.

*(Multi-cultural Homans toast. Cutler will drink frequently while trying to hold his gun).*

**KING**

THIS MESSAGE WE'RE SENDING...

*(All await royal proclamation.)*

**QUEEN**

*(Grandly announcing)*

CHRIS AND ANGELICA ARE BLENDING!

*(Crowd buzzes.)*

**KING**

LET'S TOAST HAPPY ENDINGS...

**TOGETHER**

WHICH BEFALL OUR FRIENDS.

*(While becoming high, Cutler eventually drops gun when stripped to his designer underwear. Flowers will complete the make-over. The "Ushers", who have been dressed so they can blend with the Homans, and remainder of cast, will join the chorus wherever "All" is written)*

**KING**

TO OUR FRIENDS! *(Raises drink)*

**QUEEN**

TO OUR FRIENDS! *(Raises drink.)*

**ANGELICA**

TO OUR FRIENDS! *(raises drink)*

**ROSE**

*(Catching the spirit while Cutler drinks at his own faster tempo)*

TO OUR FRIENDS! *(Raises drink.)*

**ALL**

TO OUR FRIENDS... *(All toast.)*

**ROSE**

THIS IS MY DREAM COME TRUE

TO VISIT FRIENDS LIKE YOU. *(Cutler drinks)*  
ALL MY LIFE I'VE REALLY LONGED TO SING.  
SO, I'LL TOAST... THE KING.

*(King smiles broadly.)*

**CUTLER**  
*(discarding crown of flowers)*

BUT THIS IS ALL SO STRANGE!  
I THINK YOU ARE DERANGED.  
BACK AND FORTH I SWING,  
WONDERING WHAT TO THINK.

*(All hush, eyeing Cutler, who is almost loaded.)*

I'LL **NOT** TOAST... THE KING.

*(Pause. Homans shocked; Rose embarrassed. Again, Cutler chugs and sings)*

WHY ALL THIS BACK-SLAPPING?  
WHY ALL THIS JAW-FLAPPING?  
THIS IS ALL BULL-CRAPPING!

*(A hush. Silent suspense.)*

I'LL **NOT** TOAST... THE QUEEN!

*(Disdain. Then a round of rapid-fire trade-off toasts island style. Director/designer may wish to enlarge the chorus by providing more virtual Homans toasting in unison surrounding the group.)*

**MEN**

TO THE QUEEN!

**WOMEN**

TO THE KING!

**MEN**

TO THE QUEEN!

**WOMEN**

TO THE KING!

**ALL**

TO THE QUEEN/KING!

**K & Q**

TO OUR FRIENDS

**ANGELICA**

TO OUR FRIENDS

**ROSE**

TO OUR FRIENDS

**VILLAGERS**

TO OUR FRIENDS

**ALL**

TO OUR FRIENDS!

**ALL**

*(except Cutler who is loaded)*

TO OUR FRIENDS!

TO OUR FRIENDS!

*(As music swells, excepting Cutler, each toasts partner with drinks extended. All freeze in  
toasting position.)*

**TO OUR FRIENDS!**

*(Silence. After full measure pause, we discover this was a false ending. Instruments erupt. Several  
Homans march toward the audience with goblets thrust ahead while two pound on drums. Excepting  
Rose, now spellbound, and soused Cutler, all others march forward. Suddenly, as music stops, all freeze,  
each facing a different part of audience with tropical drinks extended. Simultaneously, drummers each  
raise a tropical mallet skyward and the smallest villager extends goblet upward as all proclaim in  
toasting position):*

**ALL**

*(Except Cutler, who will pass out on the final word)*

**TO OUR FRIENDS!**

*(brief time for possible applause and then)*

**BLACKOUT**

# ACT I

## Scene 2

*(The present. Rose and Cutler face audience in front of an exclusive billionaire's men's club atop a Manhattan skyscraper. Overhead sign: "The Club". Behind them is the not yet visible club with AI screens which can show stock tables, famous paintings, and much more. "Eerie-GPT", a sensuous version of "Siri", can livestream satellite and drone images. Sharkey, the Club president, has programmed "her" to be his invisible companion. Arrows point to "War Room," "Ft. Knox", "Virtual Vegas", etc. In a shadowy tableau around a board table sit the Club's Executive group—Harold, the CIA boss/mob type; hedonistic Hugh; and the mysterious Silent Partner, a sinister mime who gestures, dances, and mouths words. Is S.P. an android or human? Frozen, Sharkey stands behind a golden lectern with golden gavel. Lights rise only on Rose and Cutler wearing urban professional clothes. Cutler's holstered handgun is not obvious. "Ushers" have disappeared to join the ensemble.)*

### CUTLER

Guess what I just got?

### ROSE

I don't know. A royal decree from the Queen of Homa?

### CUTLER

No. Wanda 3.0 (*shows her a wand-shaped AI remote*)! If I phase this with my mind waves, it will project my memories in 3-D ... anywhere. ***And it can show what happened prior to my memories.*** I just point it at my brain and click.

### ROSE

Wow! Show me.

### CUTLER

O.K. (*Gazes at audience*) I bet the audience is wondering how we got to Homa. I'll show them... We were just outside the entrance to Sharkey's club... and then .... (*speaks to AI wand ...*) Wanda 3.0 – show us Sharkey at The Club exactly six months ago at 5:30 p.m. (*Points AI wand at head. Clicks. Suddenly, lights rise inside club and fade on Rose and Cutler, who freeze in darkness. Sharkey abruptly "awakens" and pounds golden gavel.*)

### SHARKEY

Order! Order! I've decided to bring two guests into The Club...

**HUGH**

*(Springing to life)*

Come on, Sharkey. You can't ...

**SHARKEY**

But I am president. I can bring in two guests!

**HUGH**

Not so fast! *(Revealing giant black marble.)* If I want to veto them, I can drop this black ball into this ballot box... *(Holding ball above box)*. I will now veto them *(drops ball into box)*...Surely you remember our by-laws.

*(Speaks song #5, "BLACKBALL," first song on demo #1, in singspiel style-- up tempo. While Hugh sings, the music will awaken Harold and spark him into choreographed action when he sings. The mute Silent Partner, who looks like a club member and is possibly an android, will later awaken and dance. While singing, Hugh will again drop a sizable blackball into ballot box).*

THESE ARE THE RULES; THIS IS OUR CLUB...  
THERE IS NO ONE WE CANNOT SNUB.  
WE DON'T EXCLUDE BY RACE AND GENDER...  
WE JUST DON'T TAKE IN FEMALE MEMBERS.

**SHARKEY**

BUT I'M JUST ASKING FOR TWO GUESTS!

**HUGH**

AND DISCRIMINATE AGAINST THE REST?  
IF ONLY TWO ARE EVER INCLUDED  
HOW MAY THE OTHERS BE ***FAIRLY*** EXCLUDED?

**HAROLD & HUGH**

*(Singing and dancing)*

WE WOULD, WE WOULD, WE WOULD BE APPALLED...  
IF ALL OUTSIDERS ARE NOT BLACK BALLED.

*(S. Partner awakens and will dance with comic robotic choreography during instrumentals and choruses)*

**HAROLD**

*(Singspiel)*

THIS IS THE CLUB'S CATCH 22  
WE BLACKBALL ANYONE WHO'S NEW...

YOU WANT TO JOIN? THAT WOULD BE FINE...  
JUST COME AND TAKE YOUR PLACE IN LINE...

*(Silent Partner opens closet door revealing row of skeletons in clothing and canes. During the instrumental, Hugh, Harold, and Silent Partner take turns strutting comic steps dropping larger black balls –first a black baseball, then a black soft ball, then a volleyball-- into the box. A small chorus of butlers, possibly the two “ushers,” will join them.)*

**HAROLD**  
*(Singspiel)*

WE HONOR GUESTS BUT HERE’S THE RUB...  
WE DON’T WANT THEM *INSIDE* THE CLUB.  
IT’S NOT THAT WE’D EXCLUDE YOUR VIEWS...  
IT’S JUST THAT WE’D EXCLUDE... *(pointing)*... YOU!

*(Small chorus of butlers, who look male, but who can be mixed, join them adding harmonies.)*

**ALL**

WE WOULD, WE WOULD, WE WOULD BE APPALLED...  
IF ALL OUTSIDERS ARE NOT BLACK BALLED.  
WE WOULD, WE WOULD, WE WOULD BE ENTHRALLED... *(Music slows.)*

IF... ALL... CAN... BE... *(Hugh reveals black fake bowling ball.)*

AP-PRO-PRI-ATE-LY... *(Hugh swings back arm and ball to bowl toward the closet)*

BLACK... *(Silent Partner gestures to skeletons.)*

BALLED... *(Hugh bowls at skeletons. S.P. closes door behind ball. Sound of strike at bowling alley.)*

**ALL**  
*(Except Sharkey. S. Partner mouths the word)*

**STRIKE!** *(High fives. Chorus exits.)*

**SHARKEY**

Come on! You know my brother, Christopher Vanderbilt Rockefeller Gates Bezos Sharkey IV, vanished near the Magnetic Triangle where ships disappear. Since he was vice president, I inherited all his privileges... that’s two votes for me... Our guests are Private Investigators who find missing persons. ...AND... I just got a tip-off that Chris may have been spotted...on a remote island called... Homa?

**HUGH**

Homa? Never heard of it.

**HAROLD**

Me neither. But if no one's heard of it, we could sell time shares and make a *killing*. I can see the marketing ... "There's no place like ...Homa!" (*Silent Partner mimics Harold*) Maybe we could find Chris too ...?

**HUGH**

But ...I want to blackball...!

**SHARKEY**

There's no time! Eerie GPT?

**EERIE**

(*AI sensuous voice*)

Yes, Sharkey.

**SHARKEY**

Eerie, make sure all conversations will be recorded.

**EERIE**

It is done, Sharkey. (*Screens become paintings*)

**SHARKEY**

Good. Have you thoroughly hidden all AI weapons and removed all blood from the balcony?

**EERIE**

It was done, Sharkey.

**SHARKEY**

Then bring them in.

(*Cutler and Rose, suddenly brightly lit, "awaken", then enter the Club... amazed.*)

I'm Sharkey, President of The Club.

**CUTLER**

I'm Cutler Gray from Stern and Gray Private Investigators. You asked for a Missing Persons expert. The best one I know is my assistant...

**ROSE**

Rose Grace. Pleased to...

**SHARKEY**

What? You're the missing persons expert!? Nobody told me! Eerie, why did you let *her* in?  
This is a *gentlemen's* club?

**CUTLER**

Gentle men? There's nothing gentle about inviting us here and then **dis**inviting my...

**SHARKEY**

We have strict rules... Listen...I love my pet scorpion...my secret weapon...but ...the by-laws forbid pets.

**CUTLER**

WHAT? You're comparing women to scorpions?

**HAROLD**

She'll have to wait out on that patio. Be careful ... two other women tried to barge in here protesting the club ... They accidentally cut themselves ... and then fell off that balcony.

**SHARKEY**

Such a tragedy. Miss Grace, (pointing) you'll have to wait... near the balcony.

**ROSE**

B-b-b-but y-y-y-you ...

**SHARKEY**

Shut up! Women can't talk here. Go! (*Rose is crushed*)

**CUTLER**

Then you'll have to throw me out too! This is discrimination...

**SHARKEY**

Okay, Cutler. ... (*Escorting them*) That's the world's largest patio! Over there, you can see my Maserati... and there's my Humvee! We'll talk later.

*(Once door is opened, Cutler flails as if swarmed by insects. Loud buzzing. Rose tries to fight them off. Both dodge but, wherever they turn, invisible insects bite them.)*

**CUTLER**

They're horrible! (*trying to swat them*).

**ROSE**

H-h-h-help ...! (*continues to flail*)

**SHARKEY**

Don't you dare swat them! You will owe me **one million** for each one!

**CUTLER**

One million dollars ...? What the...?

**SHARKEY**

They're not real. Some insects carry micro-missiles and cameras. Some have lethal stingers...

**CUTLER**

(*unsure how to escape*) But they look real...

**SHARKEY**

That's the point. I can hide them with any insects worldwide and they can attack or livestream anyone ...**and no one knows they're there.** (*Proudly*) Welcome to the brave new world of ... **Pandora!** (*long pause*). Eiree GPT, put Sharkey Pandora into their box.

**EERIE**

It is done, Sharkey. PANDORA! (*Swarming stops*) SHARKEY PANDORA –HOME! (*Softer buzzing. All "watch" flight of invisible "insects" cross the room. Silent Partner points. Lid to a large box labelled "Pandora" opens. Once the buzzing stops, S.P. gestures. It closes.*)

**SHARKEY**

And now we need privacy. (*Pointing*) **Go to the patio!**

**ROSE**

(*Exiting. Speaking privately to Cutler*)

T-T-This must be the most b-b-b-bizarre place I've ever been. It's absolutely.... **eerie!**

**EERIE**

Yes, Rose, this is Eerie-GPT ...but you can call me "Eerie." How may I help you, Rose?

**BLACKOUT**

# ACT I

## Scene 3

*(Almost an hour later. The Club Garden Patio atop the Tower. "Hot signs" point to Olympic Pool, Pandora Firing Range, Al Capones, and Shark Aquarium. Cutler is pointing)*

### CUTLER

You really can see his Maserati and Humvee!

### ROSE

Yes, I'm impressed ... but I was more impressed when you stood up to Sharkey. I felt so violated. I can't believe these men's clubs still exist. It must be the last one on earth.

### CUTLER

No, Rose. Wealthy men's clubs still thrive all over the world...they're just hidden. I hear they control just about everything... And black balling is really a thing very few people know about! Some of these guys only use women for pleasure.

### ROSE

That's horrible. In school I was the smallest kid ...and when a nasty boy pushed me around, I could only stutter. With jerks like Sharkey, I still stutter and feel ashamed... It's as if I have no voice. ... What's your secret?

### CUTLER

Well, I wasn't bullied but *(suddenly sad)* my mother died during my birth ... and I always felt guilty. No girls would go out with me.... I was never loved...So I would drink... a lot .... But if you're talking about how I handle bullies *now* on the job, my secret is ...I always carry a gun.

### ROSE

I don't think I could do that... I don't want to be around guns and people who make me stutter...

### CUTLER

I'm sorry. But if you're going to be a PI, you'll have to use guns and see a specialist about that voice thing because...

**ROSE**

That's very hard. I didn't become a detective to help arrogant snobs like him...or go to men's clubs. I did it because I thought there was a better way...

**CUTLER**

Listen, Rose... Sharkey is one of the richest.... *(Rose is straying.)* Don't go near that balcony!

**ROSE**

*(she stops)*. Thanks. I can't believe they've kept us waiting so long. Look ... the stars are coming out.

**CUTLER**

Don't be so sure. With people like Sharkey around, those lights are probably *not* stars. They're armed mini-drones – spying on us.

**ROSE**

No ... you can tell they're real stars because of where they are in the sky. That's what I miss in this city...the stars.

**CUTLER**

Really? I love the *real* stars... on Broadway. Look! *(Pointing down)* That theater marquee is lighting up...

**ROSE**

*(Looking up)*. But these *are* the real stars. *(Music up)*. Look over there...*(Sings #6 "HOME AMONG THE STARS", song two on demo #1.)*

I HOLD MY BREATH TO SEE A FULL MOON RISE  
AND FIND VENUS, (POINTS) POLARIS, (POINTS) MARS...  
I SWEEP MY EYES FAR ACROSS THE BEJWELED SKIES  
AT HOME... AMONG THE STARS.

**CUTLER**

YOU'VE LOST YOUR MIND. WE ARE NOT ASTRONAUTS.  
COME DOWN TO EARTH! YOU'VE GONE TOO FAR.  
THE STARS I LIKE, ALL ACT ON BROADWAY.  
THAT IS MY HOME AMONG THE STARS

**ROSE**

FLY, AND WE'LL BE SPIES  
ON PASSERS-BY... LIKE SHOOTING STARS, ALL AGLOW.  
COME... AND HAND IN GLOVE...

FAR UP ABOVE, WE'LL DANCE ON RAINBOWS.

*(Stars brighten. Trying to entice him.)*

AS WE RETURN OUR EYES WILL SHINE AMAZED...  
LIKE TWO FIREFLIES WITHIN A JAR.  
THEN TO EACH BLAZE OUR GAZE WILL GENTLY RAISE.  
AT HOME AMONG THE STARS.

*(Not persuaded, Cutler disagrees. They sing together.)*

**CUTLER**

**ROSE**

*(Repeating his verse, objecting.)*

*(Repeating verse 2 hoping to entice him.)*

YOU'VE LOST YOUR MIND, etc.

COME ROAM WITH ME, etc.

**TOGETHER**

*(At odds but in harmony.)*

WITHIN OUR HOME...AMONG THE STARS.

**CUTLER**

**ROSE**

I WOULD PREFER MY BROADWAY...

WITHIN OUR HOME AMONG THE...

*(Galactic glissando; they harmonize.)*

**TOGETHER**

... STARS. *(Stars glisten. Pause for possible applause)*

**CUTLER**

Wow. That's quite a voice.

**ROSE**

I always wanted to be a singer but...

**SHARKEY**

*(Barging in without apology.)*

Well... we've voted and... *(To Cutler.)* ...we have to conduct business out here...because of...*(scowling at Rose...who retreats.)*...her. Did your boss tell you what's up?

**CUTLER**

He mentioned a missing person.

**SHARKEY**

Not just any person. It's my brother, Christopher Vanderbilt Rockefeller ... Gates ...Bezos...Sharkey... IV... Vice President of this Club...the most dangerous man alive. He was last seen in *my* yacht heading toward the treacherous Magnetic Triangle. Then yesterday, someone who looked like him was spotted by one of our A.I. Capones on the island of Homa.

**CUTLER**

Homa? Never heard of it. And what's an AI Capone?

**SHARKEY**

Not *AI* Capone – *A.I.* Capones, -- our new invisible, armed mini-drones. We know nothing about Homa. There are rumors they practice cannibalism. We need a missing person expert to...

**CUTLER**

That's Rose. (*Sharkey flinches*) Just how much did you say you'll pay?

**SHARKEY**

Eight hundred thousand. But there's something else... Chris ran off with my secret AI invention... capable of saving... or *eliminating* humanity.

**CUTLER**

Then why didn't you chase him down?

**SHARKEY**

We just spotted him ...and we're not sure its him. Can you retrieve my dangerous secret?

**ROSE**

(*Whispered aside to Cutler*)

I like it. A trip like that would get us far away from this asshole....! And it's what I do best. ...

**CUTLER**

I don't know. Its way over the top... (*Sharkey is eavesdropping*)

**ROSE**

But maybe Homa is where there *is* a better way. And if we retrieve that AI secret, we might save the...

**SHARKEY**

*(To Cutler.)*

Then it's settled. Here is a Zoom-watch smartphone with a tropical bird ringtone app  
... so only you will know it's me.

**CUTLER**

But... I don't ... *(admiring watch)* Hey. Just like James Bond!

**SHARKEY**

Bond... James Bond? We blackballed him. But you will be *my* Bond, Cutler. Chris **must** be  
disarmed.

**ROSE**

This is great. You see, when you're just an assistant, you face dictators all day. They dictate this,  
they delegate that...and you keep reviewing *cold* cases in a *hot* room. All you want to do is go  
Homa...*(corrects herself)* ...home... *(Music in.)* Cutler, you know what it's like...? *(Sings #7*  
*"EVERYONE WANTS TO GO HOME."*)

**ROSE**

I'M TIRED OF MISSING PERSONS  
SINCE WE ARE JUST REHEARSIN'  
THANK GOD FOR MY CELLULAR...  
SO, I CAN CALL AND TELLAYER...

OH, HOW I WANT TO GO  
EVERYONE WANTS TO GO HOME...

**CUTLER**

*(Agreeing)*

MY WORK IS NEVER ANY FUN  
MY CLIENTS PAY THEIR BILLS WITH *(revealing hidden handgun)*...GUNS  
MY BRAIN IS DRAINED IN EVERY WAY...

**ROSE**

MINE SHUT DOWN FOR THE HOLIDAYS!

**ROSE AND CUTLER**

OH, HOW I WANT TO GO...  
EVERYONE WANTS TO GO...

*(Slowing down like wind-up dolls winding down.)*

MY BODY'S O-SO-SLOW  
GONE IS MY AFTERGLOW

DEAD IS MY URGE TO GROW  
I COULD KILL SO-AND-SO  
“OVERTIME?” JUST SAY “NO!”

*(Begin up tempo chorus as if racing home)*

WE'RE GOIN' HOME! HOME! HOME! GOTTA LEAVE MY OFFICE TOMB.  
HOME! SWEET HOME! WANNA CURL UP IN MY WOMB.  
WE'RE GOIN' HOME, HOME, HOME. TIME FOR FRUIT OF THE LOOM  
HOME SWEET HOME...IF YOU WANT ME, WE CAN ZOOM.

*(Full chorus enters singing and dancing)*

**ALL**  
*(Except Sharkey)*

WE'RE GOIN' HOME! HOME! HOME! GOTTA GET BACK IN THE ZONE.  
HOME! SWEET HOME! WE'VE BEEN WORKED TO THE BONE.  
WE'RE GOIN' HOME, SWEET HOME! TIME TO GET BACK ON MY THRONE.  
HOME SWEET HOME! EVERYONE WANTS TO GO HOME.

*(Rock instrumental soars with pulsing dance routine. Is Rose flirting with Cutler? Silent Partner amuses. Music climax. Pause. During the instrumental, chorus enters and, while dancing, discards stuffy clothes to relax into sexy comfort attire underneath as if “at home”.)*

**TOGETHER**

EVERYONE DIES TO GO...

*(Pause.)*

**SHARKEY**

YOU'LL BE MY SPIES AND GO...

*(Pause.)*

**CUTLER**

I'LL FIND THAT GUY WHEN I'M...

*(Golden suitcases magically roll in. Pause.)*

**EERIE**

HERE'S A SURPRISE TO GO.

**ROSE, CUTLER, AND SHARKEY**

EVERYONE WANTS TO GO...

**HUGH**

*(Entering, handing something to each)*

YOUR PASSPORTS! *(Pause.)*

**ROSE, CUTLER, AND SHARKEY**

EVERYONE WANTS TO GO...

**HAROLD**

*(Entering with Silent Partner, and hands them...)*

YOUR TICKETS!

**ROSE, CUTLER, AND SHARKEY**

EVERYONE WANTS TO GO...

*(All three stop and look around, fearing another interruption.)*

**ROSE, CUTLER, AND SHARKEY**

EVERYONE WANTS TO GO...

**ROSE**

HOME

**CUTLER**

HOME

**SHARKEY**

HOME

**HUGH**

HOME

*(Choral "quartet" adds as first quartet sustains)*

**ADD CHORAL BASSES**

HOME

**ADD CHORAL TENORS**

HOME

**ADD CHORAL ALTOS**

HOME

## **ADD CHORAL SOPRANOS**

HOME

*(Final “quartet” adds as others sustain. All will slow down after Harold sings to look off-stage to Eerie, then they will eye Silent Partner)*

## **HAROLD**

HOME

*(All look toward Eerie-GPT; pause.)*

## **EERIE-GPT**

*(Loud and funny “singing” voice)*

HOME...

HOME... *(Silent Partner gestures as if comically singing when Eerie “sings”)*

HOME ... *(Silent partner strikes another pose while Eerie “sings”. Pause)*

## **ALL**

EVERYONE WANTS TO GO...

*(A distant island in silhouette appears in the distance with lighthouse and blinking light)*

HOME!

*(Instrumental builds; super-chord vocals modulate, then resolve... then...)*

## **BLACKOUT**

# ACT I

## Scene 4

*(The present. Rose and Cutler at front of stage talking to each other ...and then to audience...)*

CUTLER

So, do you think we should tell them yet .... If Sharkey *killed* us?

ROSE

No. This is a very smart audience. *(Pointing)* That's Albert Einstein's granddaughter over there. And there's Marie Curie – she's definitely a ghost. *(Turning, pointing)* He...taught math at the YouKnowWho *(rhymes with Punahou)* School. Smart crowd. So, let's wait until *after* you show them the toasting ceremony...*now*.

CUTLER

Do you mean ...like this...? *(Speaking to remote)* Wanda 3.0. Give me Homa... exactly two weeks after our arrival... at the waterfall. *(Points to head. Clicks. As lights fade on Rose and Cutler, other lights rise on Homa. Almost sunset. In front of a glistening waterfall. Quickly donning chefs' hats, Rose and Cutler enter Homa to arrange food on an outdoor prep table).*

CUTLER

When the King said everyone here wears many hats, I didn't think I'd have to wear a chef's hat. *(Removing hat; frustrated)*. I'm no chef ...and I feel trapped. If you walk a mile that way, there's a mountain. If you go a mile *that* way, you run into the ocean. I'd rather be anywhere else...

ROSE

When I'm trapped, I look up, and it all changes. I can see so many stars here. *(Becoming softer)*...It makes me ...*very* romantic. Everything in the city was so artificial.

CUTLER

*(Taking off apron)* Really? Aren't the fake smiles *here* artificial? I'm ready to go back?

ROSE

...I'd miss you...

CUTLER

Miss me?

**ROSE**

Yes. Without you, I would have quit long ago. One of my friends even said you're hot.

**CUTLER**

Hot? Which friend?

**ROSE**

I can't say...

**CUTLER**

I'm sure it's not the same friend who said, "Rose looks amazing."

**ROSE**

Really? Which friend?

**CUTLER**

I can't say... *(Pause. Exposed, they stop ... exchange deeper looks. Pause.)* Rose, I .... wouldn't want to leave you ... but we have cases waiting for us back...

**ROSE**

Don't you feel the island magic.... it's like I'm under a spell. Don't you feel ...?

**CUTLER**

Well, yes, but Sharkey will not.... *(Zoom-watch abruptly rings with bird call.)* Speak of the Devil. *(Looks around cautiously.)* Sharkey?

**SHARKEY**

*(He is seen split-screen style)*

What's the scoop?

**CUTLER**

I've got lots of news. Their government is a tribal monarchy artists' colony. Their religion is "whatever works for you," and ...

**SHARKEY**

Not that! I want to know about Chris ...and who's in charge?

**CUTLER**

They let something slip about these two... Summits... which they treat like gods...

**SHARKEY**

Bizarre! Find out any connection Homa has with suspicious groups like the KGB, the Vatican, and the vegetarians. Cutler, can you look at the special zoomwatch smartphone I gave you and scroll down on the apps until you see a red scorpion app.... and then click on it?

**CUTLER**

Red scorpion app? Found it. Clicking on it. OWWWW. *(Suddenly he writhes in pain. He quakes as if being electrocuted. Struggles to remove the watch. Cannot. Rose tries to help. The shock/quaking is conducted to her. Both convulse in pain until Cutler can remove the zoomwatch and throw it across the room).*

**SHARKEY**

That's just a little warning to stay focused. If I can do that to you with a tiny Scorpion app, imagine what I can do to an island with five thousand *real scorpions*. *(Sinister laugh)* Remember ...Finding **Chris** and **my secret are your only priorities**. *(Dial tone).*

**CUTLER**

*(Slowly recovering; trembling)* What a *nasty bastard*...We *must* focus only upon Chris... *(moves to recover his zoomwatch but is very careful before touching it)*

**ROSE**

*(Her hands still tremor).* I d-d-disagree. If you w-w-w-want me to stand up to bullies, how about I stand up to you? *(Cutler taken off guard).* I think the island magic *is* working on you too... Besides when everyone was talking in the office, we were the only ones who said we'd like to have children. I was going to concede that I am beginning to l-l-love... I mean... like you. But when you're so intensely "focused" *(her hands make air quotes)*, it's hard to hug a porcupine... *(Backs away.)*

**CUTLER**

*(still recovering)* I'm sorry...and I'm sorry to learn about your speaking condition.

**ROSE**

It's not a *condition* ...and it's not a d-d-disability. It's just when someone threatens me, I get nervous ... and so does my tongue.

**CUTLER**

*(Coming closer)* I apologize. I never told you but there *are* things I love, I mean like... about you...

**ROSE**

*(back to normal)* Did you say love? I've never heard you use that word. There's something you love about *me*.

**CUTLER**

*(back to normal)* I meant to say “like,” but...you just said “love” and then changed it to “like” ...too. What did **you** mean ...?

*(Awkwardness. Long pause. Tension mounts. They almost touch, then freeze ...then reconsider ... Cutler, ambivalent, pulls back.)*

I told you no woman has ever loved me. So why should I believe you? If you love me, then you'll go back home with me ...

**ROSE**

Listen...Back home my life is an obstacle course of stubborn men – there's you, Sharkey...and you know what Stern is like. You want me to go back to **that** ...and leave my dream? Why don't you stay?

**CUTLER**

*(speaking to the rhythms of “Baby, It's Cold Outside”)* I really can't stay...

**ROSE**

But they are so cold out there.

**CUTLER**

I must go away.

**ROSE**

They even have snow out there.

**CUTLER**

I simply must go ...

**ROSE**

*(Approaching...wanting to hold him ...Slow singspiel)* But, Cutler, they're cold... out...side ...  
*(Musical rhythms out. Pause)* Besides, you lied to me about something **very important...**

**CUTLER**

What's that?

**ROSE**

You said that no woman has ever loved you ....

*(Beat. Cutler, confused, suddenly gets it. Pause. He slowly melts. Pause. He lets her kiss him. Hesitation. Rose kisses passionately. Eventually he reciprocates. Magic! ...They fuse until ... the noise of someone approaching. They pull back. Angelica enters with bearded, robed friend.)*

**ANGELICA**

Oh, there you are!

**ROSE**

*(Retrieving cap and apron.)*

We were just taking a break.

**CUTLER**

We've been trying to ask you about a missing man who stole AI which could destroy the planet...the most dangerous man in the world.

**ANGELICA**

On Homa? I don't believe it. Oops ...I'm sorry... *(turning to her friend.)* I wanted to introduce you to my best friend.... our blending is next month. It's what you call a wedding.

**ROSE**

Oh! Congratulations!

**ANGELICA**

Can you stay for it?

**CUTLER**

No. We must find Christopher Vanderbilt Rockefeller... ..Gates... Bezos...Sharkey IV...

**CHRIS**

*(Long pause.)*

That's me...

**ROSE**

*(To Cutler)* **YES!** We've cracked the case! *(To Chris)* Pleased to meet you! *(Chris gives Homan greeting)* Why did you leave Sharkey?

**CHRIS**

When my brother attacked me as a child, I couldn't speak without stuttering... He created a toy he called Sharkey Pandora, to harass me... .... I kept telling myself, "I'll never s-s-speak to him again." Then one day...

**CUTLER**

But you stole something very important from him *(pulls out his gun)* .... You need to turn it over.

**CHRIS**

*(Gestures to Cutler to drop his gun)* If that's what Sharkey told you, you need to hear the truth. *(Picks up large salad spoon).* Sharkey uses AI to redirect anything which moves. For example,

he can turn missiles aimed at Moscow to destroy Washington instead. (*Turns spoon aggressively from Rose to Cutler...who pulls back in shock. Drops spoon*) Then there's boomerang.

**ROSE**

Boomerang?

**CHRIS**

(*even more anxious*)

Yes... (*He grabs a toy which, when he throws it above the audience, returns to him and hurts his hand as he catches it*). Any weapon used **against** Sharkey automatically boomerangs. It returns to eliminate the **user** ... (*throws toy above another part of the house...it returns and stings.*) Boomerang ...and Pandora ...and Sharkey 2.0 ...are all controlled by an erotic companion called Eerie. So, I **had** to steal Eerie's brain to stop him... But later when I studied Eerie's mind, I discovered she can clone herself. Did you meet anyone named Eerie?

**CUTLER**

Yes. (*holstering his gun*). She's called Eerie GPT.

**CHRIS**

That means humanity is doomed... (*Pacing anxiously*) It is **Sharkey** who is the **most dangerous man in the world**. He could order Eerie to eliminate **us** at any moment. And he's also creating an entire race of lethal androids called Silent Partners ...

**ROSE**

But if there is so much danger, why didn't you go back to stop Sharkey?

**CHRIS**

Well in my head, I went back and forth ... but in my heart...Angelica was so sweet...and this island was like the mother I never had.-(*Music up.*) Maybe I could just say that ... (*Sings song #8 "I FOUND MY VOICE."*)

I FOUND MY VOICE  
I MADE MY CHOICE  
TO BE EVERY INCH OF MYSELF  
I FOUND MY VOICE...

I CHOOSE TO RISE  
ABOVE SHARKEY'S LIES  
WITH STRENGTH AND INTEGRITY  
I CHOOSE TO WALK... TALL... ON THE EARTH.

(*mixing singing with talking*)

ONCE I STUDIED HISTORY...  
WHAT DID HISTORIANS SAY?  
“WE NEVER LEARN MUCH FROM HISTORY,  
THAT’S WHY WE’RE HERE TODAY.”

*(Sings, holding imaginary test tube to nose.)*

I SMELT THE SCIENCES,

(Theatrically) I **FELT** THE ARTS.

BUT NOW THE WHOLE EXCEEDS  
THE SUM OF THESE PARTS!

*(Angelica and Rose hum in harmony; Cutler is intrigued.)*

GOOD-BYE ROLLS ROYCE  
I’VE MADE MY CHOICE  
TO STAND UP AND BE MY SELF  
AND SOUND MY VOICE.

I CHOSE TO BE FREE  
OF ALL THEIR GREED,  
I’LL GO WHERE THE TRADE WINDS LEAD.  
I CHOOSE TO WALK...TALL...ON THE EARTH.

*(Singing and talking)* ONCE I COURTED RELATIONSHIPS  
LIKE A BEE SEEKING HONEY  
BUT SOON EACH ROMANCE LOST ITS GLOW --  
THEY ALL JUST WANTED MY MONEY.

*(Homans enter adding harmonies.)*

I FOUND MY VOICE  
I MADE MY CHOICE  
TO BE EVERY INCH OF MYSELF  
I SOUND MY VOICE.

I CHOOSE TO LEAD  
AND SERVE OTHERS’ NEEDS  
WITH JUSTICE AND HONESTY.

I CHOOSE TO WALK... TALL... ON THE... *(Chorus harmonies swell.)*

WALK...TALL...ON THE EARTH! *(pause for possible applause and then ...)*

**BLACKOUT**

## ACT I

### SCENE 5

*(10 minutes later. Same location. Absorbed in work and conversation, Chris, Angelica, Rose, and Cutler wear kitchen attire at outdoor food prep table.)*

**ROSE**

Chris, that's quite a story... so you've found your soulmate... and it's an island?

**CHRIS**

Well, my real soulmate is Angelica. *(They hold hands.)*

**ANGELICA**

We've often had problems with foreigners taking our resources. But Chris was different... he was always giving ... We could tell he belonged.

**ROSE**

That's nice. But what can we do to stop Sharkey?

*(King and Queen enter)*

**QUEEN**

Ah, there you are! Thanks for making dinner.

**CUTLER**

You're welcome. I'm so glad to see you because I don't like it here and I have some tough questions for you... *(King and Queen are surprised)* For openers, I don't get this "save the world" kick you're on. *(Sensing tension, Chris, Angelica, and Rose will break from work one by one, and eventually surround the debate).*

**QUEEN**

Don't you think that if someone sends out hidden agents of destruction, like hitmen, someone else should send out hidden agents of compassion? We go on secret missions all over ...

**CUTLER**

But you're both monarchs. So, everybody's serving you, not the world.

**KING**

There are no exploited people here. People can take off work. We really do try to love each other. Besides my wife and I are stepping down. Angelica is taking over.

**ANGELICA**

We're setting up a democracy ...

**CUTLER**

But here we sit feasting near waterfalls while people are starving in slums ...and bombed.

**ANGELICA**

That bothers us too. Mother is too modest to say she's been a medic in the Middle East...and Ukraine... and she always returns to Homa.

**CUTLER**

What about these Summits? They look like old dead volcanoes. I want to see them.

**KING**

*(Angered)* Don't be so arrogant! We need to respect them. You guests forget one thing ... that you **are** guests. Don't you understand that this land is all sacred?

**CUTLER**

No. In my line of work I can tell when people are bullshitting me. *(He takes out gun. Others flinch)* What is it you're hiding in those mountains? Gold? Silver? Other precious metals?

**KING**

I thought you turned over all your weapons to us *(walking bravely toward him to take his gun away)*.

**CUTLER**

No. I always keep a spare. Don't move any further. I'm warning you.

**KING**

*(Irate)* And I'm warning you that if you try to climb the Truth Summit, **you** will become **the** missing person! It's quite dangerous. Many people have never returned!

**CUTLER**

*(Extends arm and points handgun directly at King's heart. An intense moment of silence. Others fearful. A long stand-off. Suddenly, the King slaps the gun out of Cutler's hand into the waterfall behind the prep table. Shock. Cutler loses it)* So, you do have a temper...That gun is not waterproof, and you just ruined it!

**KING**

*(Also losing it)* Would you rather ruin a human life? What is it that's **really** bothering you?

**CUTLER**

*(Angry)* You've trapped us! And you're all completely out of touch with reality. Your whole approach is so naive. *(Approaching King as if to fight...)*

**QUEEN**

*(Stepping in between)* **Naïve?** I'll tell you what naive is. Isn't it naive to imagine that the same approach which turned **your** part of humanity into an endangered species will somehow miraculously save the rest of us?

**KING**

*(staring down Cutler--will they fight?)* Listen. We're not naive about what's out there. I didn't always live here. Long ago I had to kill soldiers who would have killed me. *(Grabbing torch, then moving aggressively toward Cutler. Is he going to burn him?)* I used to burn with anger until I learned to use my torch.

**CUTLER**

*(Confrontational)* Back off! Your torch?

**KING**

*(Slightly cooling)* Yes. I bring my light to an injustice ...rather than burn inside.

*(He sings #9, "HIGHER! HIGHER!", the fifth song on demo #1. Moves freely throughout.)*

WHEN I SEE ALL THOSE CHILDREN KILLED  
THE GUNMAN SHOT THEM FOR A THRILL  
UKRAINE GRAVES ARE OVERFILLED  
OUR YOUTH O.D. -- TOO MANY PILLS.

I CANNOT LOOK AWAY  
I CANNOT ONLY PRAY  
I WILL NOT MERELY CRY  
NOR LET IT ALL FLY BY *(Taking torch)*  
I MUST HOLD THE LIGHT HIGH...

*(Brief instrumental with percussive rimshots suggesting gun shots.)*

WHEN I SEE WOMEN BATTERED  
HOMELESS PEOPLE TATTERED  
GRIEF BY GANGS IS SCATTERED  
FOLKS SAY "NOTHING MATTERS"

I CANNOT LOOK AWAY  
I CANNOT ONLY PRAY  
I WILL NOT MERELY CRY  
NOR LET IT ALL FLY BY  
I MUST HOLD THE LIGHT...

HIGH

*(Chorus overlaps last note.)*

### **CHORUS**

HIGHER, HIGHER

*(Three rim shots.)*

INTO THE FIRE, FIRE

*(Five machine gun-like rimshots.)*

HIGHER! HIGHER!

*(Three rim shots.)*

INTO THE FIRE, FIRE!

*(Machine gun burst.)*

### **KING**

I MUST HOLD MY LIGHT...

*(New rhythm, sing spiel.)*

WHEN TWO FOLK ARE EQUAL AND THE LIGHTER ONE IS HIRED  
WHEN TWO FOLK ARE EQUAL AND THE LOCAL ONE IS FIRED

### **QUEEN**

WHEN TWO FOLK ARE EQUAL AND THE FEMALE ONE *(As if groping her.)*  
ADMIRE

WHEN TWO FOLK ARE EQUAL AND THE HONEST ONE *(Air quotes)*  
“RETIRED.”

I CANNOT LOOK AWAY  
I CANNOT ONLY PRAY  
I WILL NOT MERELY CRY

### **KING**

NOR LET IT ALL FLY BY

*(King and Queen take torches)*

**KING AND QUEEN**

I MUST HOLD MY LIGHT HIGH

*(Villagers with torches flood stage and sing.)*

HIGHER! HIGHER!

*(Three shots.)*

INTO THE FIRE! FIRE!

*(Five shots.)*

**KING AND QUEEN**

HIGHER! HIGHER!

*(LOUDER shots.)*

INTO THE FIRE, FIRE!

*(LOUD machine gun-like rimshots.)*

**KING AND QUEEN**

I MUST HOLD MY LIGHT... HIGH!

*(Villagers dance holding torches high. Tribal drumming as all chant.)*

**CHORUS**

HIGHER! HIGHER!  
HIGHER! HIGHER!  
HIGHER! HIGHER!  
HIGHER! HIGHER!

**ALL**

I CANNOT LOOK AWAY  
I WILL NOT ONLY PRAY  
I SHALL NOT MERELY CRY  
NOR LET IT ALL FLY BY...

**ROSE**

*(Catching the spirit.)*

I MUST HOLD MY LIGHT... **HIGH**

**ALL**

*(Overlapping her sustained note.)*

HIGHER! HIGHER!

*(Rim shots)*

INTO THE FIRE! FIRE!

*(Rim gun shots)*

HIGHER! HIGHER!

*(Rim shots)*

INTO THE FIRE!

*(Instrumental music accompanies four brief projected images of social injustice. Then a choral anguished chant sustains as each character speaks a line while stepping forward. Each is more emphatic until they almost shout. The chant must be soft enough that all spoken words may be heard clearly.)*

**KING**

WHEN I HEAR OF THOSE ABUSED...

**QUEEN**

AND ALL THE WOMEN WHO ARE USED...

**ANGELICA**

WHEN THEY ERASE THE MIDDLE EAST

**ROSE...**

AND NO ONE HEARS THE CRIES FOR "PEACE"

*(Brief instrumental and choral drone.)*

**QUEEN**

WHEN I HEAR SIRENS DRIVING BY...

**CHRIS**

WHEN YET ANOTHER SPOKESMAN LIES...

*(Each moves further forward when bellowing... as if appealing to audience. They speak slower with anger and grief)*

**ANGELICA**

AND WHEN THEY CRUSH YOUR SOVEREIGNTY

**CHRIS**

THE QUEEN MUST SING "A-LO-HA 'OE"

**QUEEN**

WHEN MASS GRAVES ARE DUG DEEP AND WIDE!

**KING**

AND THE CURE FOR WAR IS...

*(All turn to listen. Silence.)*

YOU DIE!

*(Silence)*

**CHRIS**

*(Slower, emphatically.)*

AND WE COMMIT... OMNICIDE!

*(Pause)*

**KING**

AND NO ONE DARES TO TURN THE TIDE...

*(Silence. All except Cutler sing)*

**ALL**

I CANNOT LOOK AWAY

I WILL NOT ONLY PRAY

I SHALL NOT MERELY CRY

NOR LET IT ALL FLY BY...

I MUST HOLD MY LIGHT...

*(Raising torches. Passionate chorus will be sung with intense dancing and torches in relative darkness.  
Tribal drumming swells. Optional: Images of surrounding torches? Twirling torches?)*

**CHORUS**

HIGH *(sung simultaneously with)*

HIGHER! HIGHER!

*(Rim shots.)*

INTO THE FIRE! FIRE!

*(Rim shots.)*

HIGHER! HIGHER!

*(Rim shots.)*

**INTO THE FIRE! FIRE!**

*(As music approaches ending, the company with torches form semi-circle around King, Queen, Rose, and Cutler. Then simultaneously 1) final rimshots played emphatically and 2) The King and Queen extend torches high. All silently freeze. Pause. Sustained silence while audience applaud. Silence. All eyes on Rose who slowly raises torch. Silence. All eyes on Cutler, deeply conflicted. Slowly, Cutler extends torch slightly in timid solidarity. Rose extends hand to Cutler who pauses, then slowly reaches out. All eyes on Cutler and Rose. Their hands meet, then interlock and squeeze. Pause. Suddenly, both quickly raise torches to apex in silent unison with the others in victory pose... Pause for applause).*

*(This seems to be the end of Act I ... However, Cutler's arm is soon being forced down. Beat. Lights up on Silent Partner who holds a remote device redirecting Cutler's arm... Silent partner clicks remote. Rose's arm follows. Both torches fall to ground. All freeze. As lights fade on all except S. Partner, a demonic laugh erupts. Lights up only on the source...who is wearing a broad sinister smile. It is Sharkey.)*

**BLACKOUT.**

**END OF ACT I.**

**(10+ MINUTE INTERMISSION SILENCE FOLLOWED BY 5+ MINUTE ENTRACTE)**

## ACT II

### SCENE 1

*(Intermission instrumental, “Entr’acte”, song #10, ends with 8 sea bells which may be heard everywhere calling audience back to their seats. The eight bells may be repeated if audience is slow to respond. Three days later. Club logo visible. Inside Sharkey’s office. Gold desk signs reads, “**THE** PRESIDENT.” Hanging from ceiling, oversized models may include missiles, “Scorpion turbo-choppers”, futuristic AI weapons, and tanks as in a rich boy’s bedroom. Wall paintings of scorpions. One door reads “Silent Partners” and a large box reads “Pandora.” Sharkey, flanked by Harold and S.P., is engrossed with Cutler, whose voice is heard through gold-plated speakerphone. Cutler and Rose, half-dressed, romantically enmeshed on Homa, may be seen by audience –but not by Sharkey.)*

#### CUTLER

Sharkey, it’s amazing. There is no crime here! *(Silent Partner shows disapproval.)*

#### SHARKEY

That’s a crime. How could a sharp entrepreneur make a ***killing***? Drugs? Weapons?

#### CUTLER

We haven’t seen drugs or weapons. *(Sensuous giggling in background)*

#### SHARKEY

What are you doing?

#### CUTLER

*(Suppressing giggling. Refusing to answer concealing intimacy)*

Rose wants to stay to visit the Truth Summit. And I’m being drawn here by... a friend.

#### ROSE

Me too...

#### SHARKEY

...and just who is this friend?

#### CUTLER AND ROSE

*(Pause.)* We can’t say... *(Suppressed laughter.)*

**SHARKEY**

I'll hold another million dollars for whoever can bring these Summits under my control... What about Chris?

**CUTLER**

There's no hope. He's marrying the King's daughter.

**SHARKEY**

“**King**'s daughter?” Unbelievable. So, what about my AI ?

**CUTLER**

*(places zoomwatch far away so he doesn't get zapped).* We haven't had time ...

**SHARKEY**

*(The zoomwatch jolts and buzzes. Sharkey manipulates it. Cutler is unharmed)* Haven't had time!? Two months! Chris could destroy us at any time. Do it **now**! *(Dial tone. Cutler and Rose fade to black. Turns to others.)* Whatever narcotic lobotomized Chris has seduced Rose and Cutler... We have only one option.

*(SILENT PARTNER mimes slitting throat or similar)*

**EERIE**

Sharkey! (he is startled) The police are here. They want to inspect the balcony and know the causes of death.

**SHARKEY**

*(Caught off guard, Pause)* Tell them it was a ...or rather two...bee stings...and that ...the balcony is too dangerous to inspect.

**EERIE**

It will be done, Sharkey.

**SHARKEY**

*(To Harold and SP)* We'll get the media to interview actors pretending to be “defectors” from the “inhumane dictatorship” of Homa. Then... *(Briefly huddles them. Whispers inaudibly. Faces and overheads light up. All give sinister high fives as...)*

**HAROLD**

So that will be the end of Chris, Rose and Cutler who betrayed us. I will rack up billions developing Homa once it is decontaminated. Sharkey, I'm afraid we'll have to ice your brother...*(Sharkey shrugs).* Let's do the sacred handshake.

*(The three briefly huddle. Each extends a hand atop the others. Music and lights up. They emerge dancing. During instrumental fills, they try “hip” steps comically striving to look cool.) Sharkey sings #11, “IT MUST BE DESTROYED.”)*

**SHARKEY**  
*(Sing spiel.)*

WHEN I FIND HAPPY NEIGHBORHOODS,  
WHERE FOLKS DO NOT BUY ALL OUR GOODS,  
WE START UP GANGS TO SELL OUR WARES  
AND IF YOU WANT, WE’LL SELL YOU SHARES.

**HAROLD & SHARKEY**

WHEN SOME FOLKS ARE ANNOYED,  
THEY MUST BE DESTROYED.

**H & S**  
*(All three dancing –S.P. mimes.)*

IT MUST, IT MUST, IT MUST BE NULL AND VOID.  
IT MUST, IT MUST, IT MUST BE DESTROYED.

**HAROLD**

TAKE IT, SILENT PARTNER

*(Silent Partner performs a comic robotic dance featuring gallows humor.)*

**ALL:**

IT MUST, IT MUST, IT MUST BE NULL AND VOID.  
IT MUST, IT MUST, IT MUST BE DESTROYED.

*(All dance evoking black magic and secret society rituals. Dancing builds to demonic tableau, from which Sharkey emerges sing-spieling; each will “come to life” when it is his turn. Dressed in Inquisition robes, the Chorus will join to sing choruses. Later we will see Rose, Cutler, and Homa on one side and Sharkey, “the boys”, and chorus on the other, with a split-screen effect).*

**SHARKEY**  
*(As instrumental music continues)*

EERIE, SHOW US HOMA...

**EERIE**

IT IS DONE, SHARKEY!

*(To one side we see Rose and Cutler on Homa)*

**ROSE AND CUTLER**

LIFE MUST, LIFE MUST, LIFE MUST BE ENJOYED!

**SHARKEY**

*(On other side)*

OH NO! NO! NO! IT MUST BE DESTROYED.

*(Chris and Angelica join Rose and Cutler.)*

**ROSE, CUTLER, CHRIS, AND ANGELICA**

WITHOUT HOMA, YOU'LL SOON BE PARANOID.

**SHARKEY**

SUCH BETRAYAL! *(picking up golden handgun)* THEY WILL BE DESTROYED.

**R, C, C, and A**

LIFE MUST, LIFE MUST, LIFE MUST BE ENJOYED.

**SHARKEY, HAROLD, S.P. AND CHORUS**

OH, NO! NO! NO! YOU WILL SOON BE VOID.

**R, C, C, AND A**

OTHERWISE, YOU'RE JUST AN ANDROID. *(Silent Partner is offended.)*

**SHARKEY**

*(Pointing handgun)*

IT IS TIME FOR YOU TO BE DESTROYED.

*(Four measures of drum and bass transition as lights gradually fade on the two Homa couples.  
Sharkey is twirling golden gun; returns to verse.)*

**SHARKEY**

WHEN I SEE PEOPLE FAIRLY TREATED,

I ASK MYSELF “WHY AREN’T THEY CHEATED?”

**HAROLD**

*(uses illustrative gestures throughout)*

I SOON AM UP AND OVERJOYED  
WHEN I HEAR MISSILES ARE DEPLOYED

*(Drummer plays rhythm burst)*

BRING *DOWN* THE ASTEROIDS

*(Drummer – a different burst)*

RING *UP* THE TABLOIDS (Drums)

*(Silent Partner mimes dark thoughts.)*

**ALL IN CLUB**

WE’LL MAKE THEM NULL AND VOID... *(drums)*  
WE NEED MORE UNEMPLOYED... *(drums)*

**HAROLD**

IT... ALL... MUST... BE... DE-

**ALL IN CLUB**

*(S.P. mimes as others sing.)*

IT MUST, IT MUST, IT MUST BE NULL AND VOID

*(Lights on R, C, C & A, who are simultaneously singing.)*

IT MUST, IT MUST...

*(Sharkey et al. worship giant toy missile above them)*

**ALL IN CLUB**

IT...MUST...

*(Pause as they carry missile off-stage as if in conga line and immediately return. Lights and audio fade on Homa as R, C, C, and A faintly sing simultaneously with club group)*

**R, C, C, AND A**

LIFE... MUST... *(not marked on score since they become inaudible)*

## **ALL**

BE...*(Inaudible Homa group drowned out by others. Sharkey points at missile like a conductor directing it. Sound of missile flying. Homa is disappearing)*

## **ALL IN CLUB**

DE... *(Sharkey points glistening gold gun at Homa which is barely visible.)*

STROYED!

*(Sharkey's group have carried and pretended to "launch" a large toy missile. Brief silence. Sustained explosion as Homa screen blacks out in synch with Sharkey's golden handgun shot. Sharkey, Harold, Silent Partner, and company strike sinister victory pose.)*

## **FADE TO BLACK**

## ACT II

### Scene 2

*(The present. Rose and Cutler talk to audience. All else dark.)*

**ROSE**

*(to audience)*

Fortunately, Sharkey's missile turned out to be just a giant toy. I heard it only flew a few feet and then... flopped.

**CUTLER**

*(Laughs with Rose, then turns to audience)*

So, the audience knows we were **not** killed that time. But do you think they've figured out if Sharkey blew us up when ...

**ROSE**

*(to Cutler)*

Be patient, Cutler. First, they need to know about hiking the two Summits – right?

**CUTLER**

Right. *(Points Wanda toward his head)*. Wanda... Show us climbing the Lova Summit with Chris and Angelica...four months ago. *(Both begin donning floral trimmings. As lights rise on Homa, Rose & Cutler join Angelica & Chris climbing. Bell, birds, and surf mix in distance.)*

**ANGELICA**

Cutler, why do you want to meet the Lova Summit.

**CUTLER**

*(Winded)* Well... to be honest, I've never been any good at love. No one ever loved me.

**ROSE**

Awwwww...

**CHRIS**

**SHHH** – The Lova Summit might be listening. We must leave or she might not appear... *(waves good-by with Angelica making a "shhhhh" gesture to her...)*

**CUTLER**

*(As they exit)* By for now. Rose, you're the one we're worried about. Why do you want to visit the Truth Summit if some people have never returned?

**ROSE**

You were the one who said I must learn to face danger... But this is *your* big moment now.

**CUTLER**

Listen. Since Sharkey will pay a lot more if we trick them into revealing their secrets, I have a plan. I will pretend to really like the Lova Summit and maybe she will like me.

**ROSE**

You think you can *attract* her? I don't like that idea at all. Besides, what if she's gay? Or only into other Gods?

**CUTLER**

I don't mean *physically* ... You're the only one I love. I mean I'll play up to her to gain her trust ...and maybe she will drop her guard ....

**ROSE**

I see. Well, be *very* careful. *(Kisses him. Exits)*

**CUTLER**

*(Silence. A reddish glow slowly brightens on summit peak)*

**CUTLER**

*(Startled)* Who's there? Where are you?

**VOICE**

I am invisible... to predators. *(He flinches.)* If you want to see me, you must express love. Why don't you think lovingly of Rose?

*(As Cutler thinks, the red brightens. An ageless beautiful woman, attired in red, appears.)*

What did you wish to see me about?

**CUTLER**

Well, you see, my partner, Rose, and I have many differences. She...

**LOVA SUMMIT**

She likes a partner who is confident, and strong.

**CUTLER**

I see. But when I'm like that, she thinks I'm dominating ...

**LOVA SUMMIT**

That is because she also likes a partner who is sensitive and loving...

**CUTLER**

But which is it, confident and strong, or sensitive and loving?

**LOVA SUMMIT**

Both things are true. (*Claps hands quickly twice with authority. She will always accent the second clap.*) I have spoken! (*pause*) Remember -- love is not logical ... You must feel it! Or it will disappear.

**CUTLER**

What will disappear, Rose...or you?

**LOVA SUMMIT**

Both are true. (*Claps twice.*) I have spoken.

**CUTLER**

But I don't understand. Now I'm feeling love for... you...against my will. (*Red increases*) Do you love me?

**LOVA SUMMIT**

I love! That means I love you, Rose, and everyone. (*Red increases.*) I **am** love.

**CUTLER**

(*Hoping to entice*)

Then can you tell me how to love?

**LOVA SUMMIT**

I can't tell you everything...like how to feel and think. Cutler, can't you think for yourself?

**CUTLER**

It's hard because I'm feeling such love for **you**... (*Remembering his plan.*) Have you ever had a loving friendship with a human?

**LOVA**

You mean like... Sharkey?

**CUTLER**

Sharkey!? What do...

LOVA

Tell Sharkey his hopes are hopeless.

CUTLER

It's you I love...I mean I love Rose as a mortal... but I love you as a God...

LOVA

And so it is with everyone. (*Touching his face gently; he melts.*) But our time is up. Go and spread this love you feel to the millions of children who have never been loved by adults, and to the millions of adults who were never loved as children. You will find them everywhere. (*Pause. She begins to ascend.*)

CUTLER

Please don't leave. I can show you what we mortals mean by *falling* in love... We could do a little acting... I'll play the part of the lover and ...?

LOVA

I've never *fallen* in love.

CUTLER

And I've never "*risen* in love." So maybe we could ...show each other...? (*A tropical bird whistle Sounds*) What's that? (*Another bird replies.*)

LOVA

The mating call of the wild love bird.

CUTLER

Then I'm right on cue. (*Love birds make mating calls together. Music up. He sings #12 "RISING IN LOVE/FALLING IN LOVE", sixth song on Demo #1.*)

WHEN I THINK OF LOVERS PAST  
NONE SEEMS DESTINED LONG TO LAST  
BUT WHEN I THINK OF LOVERS TRUE  
MY HEART SWELLS WITH YOU...

I REMEMBER LOVE THAT FAILED  
ALL THE TRAINS THAT I'VE DERAILED  
BUT WHEN I REACH TO CHECK E-MAIL,  
IS THERE ONE FROM YOU?

FALLING IN LOVE IS MAGIC  
BEING ALONE IS TRAGIC  
COME BE MY LOVE AND WE'LL STOP THE WORLD  
ATOP THE WORLD AT A TABLE FOR TWO

FALLING IN LOVE, YOU'RE YOUNGER  
I'LL FILL YOUR THIRST AND HUNGER  
COME BE MY LOVE AND WE'LL DANCE FROM FRANCE  
TO FIJI IN A MOMENT OR TWO

FALLING IN LOVE YOU FORGET ALL YOUR CARES,  
IT'S AS IF NO ONE ELSE IS THERE...

### **LOVA SUMMIT**

*(Interrupting)*

PRECISELY MY POINT...WHAT IF NOBODY CARED  
IF NOBODY ELSE WERE THERE...  
TWO CAN LOVE TWICE AS MANY AS ONE...  
BUT NOT IF THEY'RE FALLING...DOWNSTAIRS.

FALLING IN LOVE WEARS BLINDERS  
RISING IN LOVE IS KINDER  
IF YOU'RE MY LOVE, TAKE ONE STEP AT A TIME  
AND SPREAD ALL THE LOVE THAT WE SHARE

RISING IN LOVE LASTS ALWAYS  
NO HIT AND RUN... NO FALLAWAYS  
LET'S SHARE OUR LOVE WITH WHOEVER COMES...  
AND NOT HOARD IT JUST FOR ONE PAIR...

*(Not convinced, he returns to singing competitively with her.)*

#### **CUTLER:**

FALLING IN LOVE  
IS MAGIC...  
ETC.

#### **LOVA SUMMIT:**

FALLING IN LOVE  
WEARS BLINDERS...  
ETC.

*(Instrumental follows. They dance. Tension builds until, hoping she is won over, he tries to break through. Music stops. Long intense pause. He realizes she is **not** under his spell. She slowly touches his heart as with a magic wand. He freezes and is under **her** spell. His heart has been pierced. Pause. They animate and sing together, sharing bright red glow.)*

### **BOTH**

IT'S HEAVENLY WHEN YOU'RE NEXT TO ME  
RARELY IS LIFE SUCH ECSTASY  
ONLY ONE THING COULD BE GREATER THAN THIS...  
SHARING OUR LOVE WITH...

*(Suddenly turning to audience; house lights slightly rise.)*

YOU...

*(Selecting another part of the house.)*

AND YOU...

*(Each choosing a specific audience member.)*

AND YOU...

*(Continuing this process.)*

AND YOU...

*(Reuniting, gesturing broadly to whole audience.)*

AND YOU...

*(Gesturing above, as if to the Truth Summit, the stars, or (the) God(s).)*

AND YOU...

*(After applause, as house lights dim, bright red glow remains. Lova Summit slowly ascends.)*

### **CUTLER**

*(Lovestruck)* Please don't leave! *(She slowly, silently ascends)* Well, which is better? Rising in love. Or... *(trying to lure her back.)* falling in love?

### **LOVA SUMMIT**

*(Stops rising; smiles. Beat.)* Both things are true. *(Claps twice emphatically.)* **I HAVE SPOKEN!** *(She quickly disappears and ...)*

**BLACKOUT.**

## ACT II

### Scene 3

*(One week later. Angelica, Rose, and Chris, climbing and panting, approach the highest resting area of the Truth Summit. Strong winds. Amorous Cutler, transformed, kisses Rose passionately for so long that Angelica starts her stopwatch.)*

#### ANGELICA

*(Timing Cutler's kiss)*

13 seconds! That's a record!

#### ROSE

Whatever possessed him since he met the Love Goddess last week, may it possess us all. *(Brief kiss)*

#### CUTLER

*(Cutler Kisses back intensely)* I can't take credit. That Love Goddess nuked me with love.

#### ROSE

*(steadies herself against audible winds)*

So, **this** is the Truth Summit. Angelica, is there anything else I should know?

#### ANGELICA

Yes. **Watch your step.** *(Winds increase)*. Avoid cliffs. Some people have heard a strange echo here.

#### ROSE

What's strange?

#### CHRIS

They claimed only **some** words echo... We'd better leave.

#### CUTLER

*(as others exit)*

I can't think of a world without you... So, I really wish you wouldn't...

#### ROSE

*(Countering)*

I KNOW! But I must solve a big case **by myself**...and I do want to know the truth about Homa. **You** told me to take risks. So, wish me luck.

**CUTLER**

I wish you **a long life!**

*(They blow each other a kiss. Exits. Very windy. She looks for a safe place. More wind. Walks cautiously)*

**ROSE**

*(Shouts)* Echo... Is there an echo?

*(No answer. She turns, carefully searching.)*

I'll try facing south... Is there an *echo*...!?

*(Silence; turns, steps hesitantly. Shouts)*

Maybe... facing ... north...**Hello**...?

*(No echo. Frustrated. Tries to avoid tilting as wind surges.)*

I'll just say any nonsense...*(Shouting.)* The moon is made of Swiss cheese!

*(No echo. Louder. Changing direction)*

I said the moon is...made...of...

*(Changes words out of frustration.)*

**Craters and rocks...** *(wind ceases)*

**TRUTH SUMMIT**

*(offstage voice, echoes)*

Rocks...rocks...

*(Startled, Rose turns excitedly, almost topples, and repeats)*

**ROSE**

I've solved the mystery! *(No echo. Winds blast. Embarrassed.)* I haven't solved the mystery...?

**TRUTH SUMMIT**

*(winds **decrease**)*

mystery...mystery...

**ROSE**

*(Heavier winds shift her)*

Maybe I just solved...PART of the mystery? *(winds stop)*

**TRUTH SUMMIT**

Mystery...mystery...

**ROSE**

*(Pauses; thinks)*

Aha. I get it. If I speak nonsense, the words have no impact.

**TRUTH SUMMIT**

...impact...impact...

**ROSE**

So, if I lie?

**TRUTH SUMMIT**

*(Winds increase again. Watching her step)*

If you lie, you die ...

**ROSE**

W-w-w-what...? ***That wasn't an echo ...?*** It must be a w-w-w-warning .... Is that why some people never return? *(balancing herself)* Or do you mean if you keep lying, you die ***inside?***

**T.S.**

...inside ... inside ...

**ROSE**

*(Winds intensify. Almost falls off edge. Totters back and forth. Rose, suspended, almost topples again, finally rebalances) Eeeeeeee!*

*(Looks below. Petrified. Long pause). **A-a-a-are they all d-d-d-dead?***

**TRUTH SUMMIT**

*(winds trumpet)*

Dead .... dead.

**ROSE**

*(recovers slowly; watches her step)*

Did they fall because they l-l-lied? Or because of the wind?

**TRUTH SUMMIT**

Lied ... lied .... wind ...wind...

**ROSE**

But how can ***you*** condemn lying in a world that rewards liars— like, deceptive advertisers ...and... Santa Claus? *(No echo.)* Are you saying that if I speak truth, it will have a ripple effect in my world! *(Excited. Almost falls backward.)*

**TRUTH SUMMIT**

world ... world ...

**ROSE**

*(piecing her discovery together)* ... So unless I tell the truth ...of myself .... **I** ...am the missing person ...*(pause...big idea)* So... **I...** am the person I was looking for ...

**TRUTH SUMMIT**

for...for...

*(Congratulating herself, Rose moves back to a safe spot, gives a silent, huge “YES!” fist pump, and triumphantly sings #13, reprise of “I FOUND MY VOICE”, seventh song on demo #1.)*

**ROSE**

I FOUND MY VOICE...  
I MADE MY CHOICE...  
TO SPEAK OUT WITH HONESTY...  
I FOUND MY VOICE.

*(Stops abruptly. Big idea comes. Walks toward offstage conductor. Speaks.)*

Come on, this isn't really my voice. I mean we're talking Truth here! So, let's do this in **MY** key

**TRUTH SUMMIT**

Key...key...

**ROSE**

and **MY** tempo,

**TRUTH SUMMIT**

Tempo...tempo...

**ROSE**

*(to conductor, exhilarated)*

Got it? *(Pause)* Go to the key of G. Up tempo. *(Beat)* Two, three, four, HIT IT!

*(Orchestra cuts loose as Rose belts. Invisible women's chorus humming harmonies and clapping.)*

**I FOUND MY VOICE.  
I MADE MY CHOICE.  
ALIVE AND WITH NO JIVE...  
I CHOOSE TO...**

*(Sudden stop. Chorus drops out.)*

**I CHOOSE TO...**

*(Pause, wants to liberate her voice; launches into ad lib.)*

**USE THIS VOICE BOTH HIGH (*soprano*)  
AND LOW (*alto*)  
SPIEL REAL FAST OR (*ritard*) SUPER...SLO...MO  
THE OLD NOTES AIN'T WHERE IT'S AT...  
TO FIND MY VOICE JUST WATCH ME SCAT...**

*(Scats briefly and imaginatively... discovering new range with delight. If performer cannot scat, she sings cadenzas or improvs. She next sings two trade-offs with an unseen drummer. No written notes here – all improv. Performer may ad lib within comfortable genre such as jazz, hip-hop, opera, rock, rap, etc. until returning to lyrics below.)*

**LOOK OUT, ALL, AND START TO SCATTER...**

*(Drummer answers)*

**CAUSE I'M GONNA MAKE THAT CRYSTAL SHATTER!**

*(Sustains highest note. Sound of crystal shattering. Her voice, as if a pet on leash, improvs to her command. If she points down, her voice drops low. When she points up, her voice leaps high. While sustaining apex note, she whirls in a circle looking up with arms outstretched embracing entire house. Quick octave jumps followed by <optional> two octave jumps. Chromatically climbs bending notes. Reaches apex. Sustains... seducing audience. Grand improv climax. Applause. Pause. To conductor)*

**THAT'S MORE LIKE IT!**

**There is no one, anywhere, gonna tell me what to sing, when to sing, in what key again...  
ever. Hit it!**

*(Cues conductor. Chorus of "warrior women"/female power players enter and join in.)*

**I CHOOSE TO SING!  
I CHOOSE TO SWING!**

*(Orchestra swings; all dance.)*

**I CHOOSE TO BE WHO I AM...**

*(Returns to previous style.)*

**I CHOOSE TO WALK TALL ON THIS...**

*(Drumming with echo; warrior women chorus cuts loose.)*

**BREAK WALLS ON THIS...**

*(Drum burst as if breaking walls.)*

**HAVE A BALL ON THIS...**

*(Drum explosion; chorus celebrates. Truth Summit lights up.)*

**ALL**

**WALK TALL ON THIS... *(add strings)***

**WALK TALL ON THIS...**

*(Rose improves one last time as women's chorus and instruments soar.)*

**EARTH!**

*(As instrumental builds to screeching halt, she proclaims exuberantly.)*

**ROSE**

**I FOUND MY VOICE OH... YEAH!**

*(Band climaxes. Chorus of professional and warrior women strike a victory pose with her... then vanish. Rose begins to descend watching her step...)*

**ROSE**

So, I don't need a conductor.... and I don't need a gun. I don't even need a Cutler... except on my terms ...

**CUTLER**

*(Off stage, faintly)* Rose? *(Louder.)* Rose? *(Closer.)* Who was that drummer?

**ROSE**

*(Inspecting steps).* The Truth Summit!

**CUTLER**

If that means you solved the mystery, I'm *very* impressed! What is it?

**ROSE**

Listen, *you* owe *me* a *promotion*! For the first time ever, I've solved a big case *completely on my own*! So, here's the secret. If you say something that rings true, it echoes. if you say something dishonest, your words just fall away...

**CUTLER**

*HMMMM. If only that worked with politicians... and the media!*

**ROSE**

... So why do we fill our lives with gossip when there are real things to be said that will echo in people's lives... and real things we can create ...?

**CUTLER**

Create? What did you have in mind?

**ROSE**

Brace yourself! *(Long pause)* I feel like creating a ***baby***...

**CUTLER**

*(stunned)* A ***baby***? *(Long pause)* I know we talked about it ...but we said "some day." *(Rose looks longingly)*. Well, ***with you***, it would be the world's most beautiful...intelligent baby. Besides, I wouldn't want all that rehearsing we've done to go for nothing...

*(They become more physical. As full moon rises, they passionately kiss. Reprise of "HOME AMONG THE STARS," #15, cheats in. At last he is enamored by the stars... which brighten ....)*

**CUTLER**

*(Sings #14 reprise.)*

WE'VE FOUND A CLOUD IN HEAVEN'S REAL ESTATE  
WHERE YOU CAN SEE FOR MILES AFAR...  
LET'S STRIKE OUR CLAIM AND LIVE IN...

**TOGETHER**

*(Harmonizing.)*

HARMONY!

WITHIN OUR HOME AMONG THE STARS...  
WITHIN OUR HOME AMONG THE STARS...

**CUTLER**

OUR FLOOR WILL BE  
THE SWEEPING MILKY WAY.  
OUR WALLS WILL BE

THE WHOLE OUTDOORS.

**ROSE**

*(As if patting children on the head.)*

OUR LITTLE... *(speaks)* dippers...  
WILL BE OUR GALAXIES...  
WITHIN OUR HOME... AMONG THE STARS...

**TOGETHER**

WE'VE FOUND OUR HOME... AMONG THE STARS...

*(Full company sings off stage as if the universe is joining in as stars brighten)*

WE'VE FOUND OUR HOME...*(Slowing)* AMONG... THE...

*(Celestial glissando.)*

STARS.

*(Cuddle. Beat. Peace...then the bird call "rings" ...and rings again.)*

**CUTLER**

*(fake accent.)*

Joe's Pizza

**SHARKEY**

Cutler?

**CUTLER**

Wrong number, Joe's Pizza.

**SHARKEY**

Cutler! What did you find out about the mountain Gods? *(Mountain lights dim.)*

**CUTLER**

*(removing his zoomwatch)* It's no good, Sharkey. One rises above you!

**SHARKEY**

And the other?

**CUTLER**

... exists inside you...

**SHARKEY**

Inside me?

**ROSE**

Well, in your case, we're not so sure. The point is they're indestructible. Besides we have decided to stay...

**SHARKEY**

I wouldn't advise that.

**ROSE**

Look. You now know everything that we do!

**SHARKEY**

That's not true! I still don't know if you will bring Chris back! And there is one thing I know about Homa that you don't.

**CUTLER**

I don't think that's possible... What is it?

*(Lights rise on Sharkey, Harold, and Silent Partner. Fade in Pandora buzzing)*

**SHARKEY**

*(speaking in the exact rhythm of the ending of song #11)*

IT... WILL... BE...

DE...

**STROYED!**

*(Explosion reverberates. Loud dial tone. Silence. Soft Pandora buzzing. Stars and suns fade. A mushroom cloud is silhouetted against full moon. Rose and Cutler tightly clasp each other. Lights fade to black. As Pandora buzzing fades to silence, only the silhouette lingers, then disappears... leaving a crisp retinal after-image.)*

## ACT II

### SCENE 4

*(The present. Location unknown. Rose and Cutler, close to audience, will address them)*

#### CUTLER

Now they really will think Sharkey eliminated us.

#### ROSE

Not yet. *(To audience)* That was only Sharkey's evil fantasy. No one got hurt. And that's fortunate because the blending was just two weeks later. It was so beautiful I want to live it all over again...

#### CUTLER

Your wish is my command. Wanda, show us the blending ... *(points Wanda toward head and clicks)* ...from the top.

*(Lights rise. Decorations and costumes signify a royal blending two weeks following Sharkey's evil fantasy. Villagers in tropical wedding attire. A combination of some of these are visible: lighthouse, green curtain, wide waterfall, flowering trees, the Lova Summit. "TRIUMPHAL ENTRY, THE TOASTING SONG," reprise #15, begins.)*

#### QUEEN

*(In regal garb, sings from a traditional ceremonial location)*

WELCOME TO HOME MY FRIENDS!

*(Pause—spoken royal proclamation.)*

**Now Chris and Angelica blend!**

*(Sings.)*

MAY THE MAGIC *(a quick bit of magic happens)* HERE NEVER END,  
AS WE TOAST OUR FRIENDS.

*(All raise tropical goblets and toast. She turns to Chris offstage. Music fades to silence)*

Do you, Christopher Vanderbilt Rockefeller Gates Bezos Sharkey the Fourth, promise to adopt a shorter name (*All laugh*) ...and to honor a union greater than yourself?

**CHRIS**

**CHRIS** (*Enters ceremonially in exquisite white attire. Silence. Bows to Love Goddess, then Queen*)

I do.

**QUEEN**

Do you, Princess Angelica, commit to honoring a union greater than yourself?

(*Angelica enters ceremonially in breathtaking garb. Silence. Bows to Lova Summit; then Queen.*)

**ANGELICA**

I do.

**QUEEN**

Do you both make a commitment to *rise* in love?

**TOGETHER**

I do.

(*Both rise. Fade in #16, "THE BLENDING SONG", eighth song, Demo #1.*)

**QUEEN**

Thank you for your word of honor to *me*. Now what have you to say to honor *each other*?

**CHRIS**

(*Sings to Angelica*)

I... I WILL HONOR YOU  
WITH LOVE THAT'S DEEP AND TRUE  
ALL MY HEART WILL SURROUND YOU  
IN ALL YOU CHOOSE TO DO.

**ANGELICA**

I... I WILL HONOR YOU  
WITH LOVE THAT'S DEEP AND TRUE  
I KEEP MY ARMS AROUND YOU  
AND ALL YOU CHOOSE TO DO.

**CHRIS**

FILLED WITH PRAISE, I THANK THE STARS FOR YOUR LOVE  
SIDE BY SIDE, WE'LL WALK THROUGH LIFE HAND IN GLOVE

TIME STANDS STILL AS ALL THAT I THINK OF  
IS YOU,  
GENTLE YOU,  
PRECIOUS YOU.

**ANGELICA**

OUR HEARTS KISS, AS OUR ARMS INTERTWINE  
HERE'S MY ALL,

*(Gesturing to her possessions.)*

WHAT NOW IS OURS WAS MINE.

**CHRIS**

*(Gesturing to his possessions.)*

HERE'S MY ALL,  
PLEASE TAKE WHATEVER YOU FIND  
MOVES YOU.

**ANGELICA**

GENTLE YOU...

**TOGETHER**

PRECIOUS YOU.

*(They dance a brief Homan pas de deux. OPTIONAL: Soft images  
of sacred beach, enticing flowers, seascape, etc. appear. Cutler and Rose look on and speak  
during the dance/instrumental)*

**ROSE**

Cutler, that's really you and me over there, isn't it?

**CUTLER**

Yes, it's us! *(Cutler & Rose, unconsciously will "echo" some gestures of Angelica & Chris such  
that this is symbolically a double wedding).* Shouldn't we warn them about Sharkey's threat?

**ROSE**

...after the ceremony ends.

**ANGELICA**

*(Looks up)*

THANK YOU, STARS, FOR GIVING US YOUR DOME.

**CHRIS**

THANK YOU, SUN, I AM NO MORE ALONE.

**TOGETHER**

*(facing all)*

THANK YOU, FRIENDS, FOR BLESSING OUR NEW HOME  
WITH LOVE,  
GENTLE LOVE,  
PRECIOUS LOVE.

*(During final instrumental, the couple slowly acknowledge in turn the King, Queen, Summits, and finally all gathered via gestures. Others have bonded. As music concludes, The Lova Summit disappears.)*

**KING AND QUEEN**

We now pronounce you ...

*(Pause. Joyous anticipation, and then.... Suddenly, distant sound of armed scorpion turbo-choppers, and remote explosions. Pause. Flashes. Louder explosions. Panic. Shouting)*

***WE NOW PRONOUNCE YOU...***

**VILLAGERS**

*(Horrificed.)*

It's an invasion! It's raining scorpions. Look! Giant helicopters with tails like scorpions!

*(Sounds and flashes intensify. Rose and Cutler horrified. Lightning. All darkens.)*

**QUEEN**

*(Barely seen; clearly heard.)*

Now as the helicopters descend, let us ascend.

**KING**

*(barely visible)*

***Be calm*** everyone. Rise up where no soldier can find us.

*(Louder explosions. Smoke...remote gunfire, then darkness. When light returns, Homans have vanished. In their places stand Hugh, Harold, and "soldiers" which are Military Silent Partners 2.0, similar to Silent Partner)*

**HAROLD**

*(Harold Speaks into his watch)*

Sharkey, we blew them sky high...and not a single casualty for us.

**SHARKEY**

*(Over static)* Good work.

**HUGH**

*(In shock)* Sharkey, how do you know you didn't kill Chris?

**SHARKEY**

*(Feigning)*

That would be such a tragedy. I command you to destroy the Lova Summit and the Truth Summit.

*(Loud explosion.)*

**HAROLD**

Sharkey, did you give an order for more bombing?

**SHARKEY**

No... why?

**HAROLD**

There was another ... *(Mammoth explosion)* make that two more...giant explosions...

**SOLDIER (Silent Partner 2.0)**

*(Running in)*

I regret to report, sir, that the mountains you targeted have targeted us. Look!

**HAROLD**

Oh my God! Where are the scorpion choppers?

**SOLDIER (Silent Partner 2.0)**

Sir, sadly... not one chopper survived.

**HUGH**

Damn! That lava will be here soon...and there are scorpions crawling everywhere. Sharkey, can ...

**SHARKEY**

If it's of any help, I could redirect rescue choppers there within... *(All stare at their cells.)* ... three hours. *(All squirm)* But don't worry. Silent Partner, Eiree, and I are perfectly safe here in the Club. I **would** fly over, but I'm scheduled to buy some cities in Italy and Bali. I'll be back in a few... months.

**HUGH**

Sharkey, this invasion was all your idea! *(Desperate.)* **HELP US!**

*(Pause. Phone static, then loud dial tone. Music fades in.)*

Damn you, Sharkey! It's hotter than Hell!

*(Sweating intensely, all frantically scramble. They cast weapons and outer clothing aside, and nervously regroup. Reprise of "IT WILL BE DESTROYED," #17, begins. In minimal clothing, soldiers/chorus bring up the rear as first Harold, then Hugh, sing in the foreground...)*

**HAROLD**

WE'VE BOMBED EVERYTHING IN SIGHT AND MADE THEM NULL AND VOID.  
WE'VE LEFT CRATERS EVERYWHERE... JUST LIKE ASTEROIDS.  
NO MORE JOBS EXIST ON HOMA,  
WE MADE THEM UNEMPLOYED.

**HUGH**

BUT WE'VE FORGOTTEN JUST ONE THING...  
THAT **WE** CAN BE DESTROYED.

*(Lava sound slightly up.)*

**ALL**

WE WILL, WE WILL, WE WILL BE DESTROYED.  
WE ARE, WE ARE JUST SLIGHTLY ANNOYED.  
THIS DISASTER WE CANNOT AVOID...

*(All turns orange... Smoke. Singing more desperately and slower, a voice drops out after each line as all becomes darker orange. Crawling insects – are they scorpions?)*

WE...

*(Three haunting voices remain.)*

WILL...

*(Two grunting voices have survived. Ritard.)*

BE...

*(Only one faint voice is heard. Bubbling grows. Ritard)*

DE...

*(Music out. Lava sound swells... Darkness reigns except smoldering deep orange ...which ominously creeps –like the swarming scorpions -- toward audience. Louder bubbling. Smoke. Orange expands everywhere. All persons and “soldiers” have disappeared. Ever louder menacing bubbling advances toward us... Will lava engulf the front rows? Louder still. And louder... Beat. Silence and...)*

**BLACKOUT**

## ACT II

### Scene 5

*(The present. "The Club" sign visible. Same setting as I, ii. Someone is watching a giant-screen home movie in the dark showing life-size Sharkey, Harold, and S. P. singing song #18, "HAVE YOU NEVER BLOWN-UP PARADISE?" <Director may prefer fake movie with live action> Like boys, they joust with jumbo weapons. Large tokens may depict Kremlin, White House, etc. Some tokens might resemble large bobble-heads of world leaders on giant floor map... "The boys", while dancing, move them as if playing a super-sized board game...or similar antics.)*

**SHARKEY AND HAROLD** *(S.P. dances with them)*

HAVE YOU NEVER BLOWN-UP PARADISE  
CRUSHING HAPPINESS WITH DOOM?  
WE NAPALMED THE SOUTH PACIFIC  
WE POLLUTED BRIGA-**DOOM!** *(shouting last syllable with sinister gestures)*

**HAROLD**

WHO ASSASSINATED CAMELOT?  
*(Others point to him.)*  
WHO DEVELOPED BALI HA'I?  
*(Again, they point.)*

**SHARKEY**

BOYS WILL BE BOYS, NOW...

**ALL**

WITH YOUR LIVES AND WITH YOUR WIVES! *(harassing imaginary women)*

**SHARKEY**

HAVE YOU NEVER BRIBED THE PENTAGON  
JUST TO SNATCH THE LATEST TOYS?  
*(Optional: Slide of huge weapons.)*

OPEN WIDE PANDORA'S BOX?

**S. & H**  
(Shrug.)

BOYS WILL BE BOYS.

*(They try to slam-dance, break dance, or similar comically)*

**ALL**  
*(As if in a chorus line finale. S.P. SINGS at last -too loud—comically – like a computer)*

HAVE YOU NEVER BLOWN-UP PARADISE  
CRUSHING UTTER BLISS WITH DOOM?

*(Explosion)*

**ROSE**

Stop! Eerie, stop the video!

*(Movie halts. Lights up reveal Cutler and Rose in love seat. Arrows now point to “Homa Super-Shuttle,” “Homa Cooking,” & “Homa Depot.” The old board table and swivel chairs have been moved into the shadows covered with dark tarp. Rose has re-programmed Eerie’s voice to be friendly, no longer sultry and sexy, although still robotic)*

**EERIE**

It is stopped, Rose!

**CUTLER**

Where did you find *that* video?

**ROSE**

Eerie-GPT! Sharkey made her record everyone so he could blackmail them. This is incriminating evidence...

**CUTLER**

I can’t believe that invasion was only three months ago. I’m so glad Chris appointed you *the* first *female* Club president!

**ROSE**

There is a better way! I’m happy you’re my *V.P!* *(Turns to audience)*. Are you ready for a feel-good happily-ever-after ending? Here goes! ...**I earned my promotion!**

**CUTLER**

*AND... we are **happily married!** (They flash rings to audience. Beat.) And (looking at arriving guests)*

**CHRIS**  
*(Arriving with Angelica)*

*(To audience)* Angelica and I will be the first **Homan** co-presidents! We will serve three months here while they go to Homa.

**ANGELICA**

When they return, we spend three months on Homa as co-presidents...before we swap and go ...

**ALL**

Home again! *(All high five)*

**CUTLER**

*(To Chris and Angelica)* When we survived Sharkey's attack, I'm glad he was ...cremated without a funeral. *(Laughter)* And guess what? We now have Wanda **4.0** for remote **4-D** viewing! Wanda! *(Points a fancier new Wanda remote)* Bring us Homa LIVE!

*(Former King and Queen appear live as if in 4-D)*

**FORMER QUEEN**

*(Everyone waves. Raising her drink.)*

We toast... the newlyweds!

**ALL**

*(Finding toasting glasses.)*

To Rose and Cutler!

*(All toast)*

**CUTLER**

I want to toast... most of all... *(Points Wanda)* ...the Lova Summit...

*(Clicks. Music in. Lova Summit appears "on screen". All toast.)*

for teaching us that...

*(She sings #19 "FINALE – PART I")*

**LOVA SUMMIT**

RISING IN LOVE IS ALWAYS...  
NO HIT AND RUNS, NO FALLAWAYS.

**CUTLER**  
*(To Rose)*

COME BE MY LOVE AND WE'LL STOP THE WORLD...

**ROSE**  
*(To Cutler)*

ATOP THE WORLD AT A TABLE FOR TWO...

**LOVE**  
*(Lova Summit sings/speaks in proclamation style directly to Rose and Cutler.)*

I HEREBY BLESS  
YOUR BLENDING.  
MAY YOUR LOVE RISE  
NEVER ENDING.

**ROSE AND CUTLER**

ONLY ONE THING COULD BE GREATER THAN THIS...  
SHARING OUR LOVE WITH...

*(To the Lova Summit)*  
YOU...

*(To Chris and Angelica.)*

AND YOU...

*(To the former King and Queen.)*

AND YOU...

*AND...(All stop and look lovingly at Rose's stomach. Long pause. Rose is pregnant. Rose turns so all can see her baby bump. All admire, then sing to her stomach.)*

YOU...

*(Pause. All say "awwww." Musical transition to second part of #19, "MOUNTAIN BEACON—REPRISE" ... as bell rings repetitively. Lighthouse visible. All focus on former King.)*

**FORMER KING**

WELCOME HOME, FELLOW MARINERS.

*(To Rose and Cutler.)*  
THIS IS YOUR HOME, FRIENDS, AND FELLOW MARINERS.

*(To lighthouse.)*

SOUND A TONE SO THAT ALL MARINERS  
CAN COME HOME...  
FRIENDS AND FELLOW MARINERS.

*(Beacon rings and lights up)*

AS THE BEACON BECKONS BACK... *(Spreading arms welcoming all)*

HEARKEN HOME...

*(Beacon rings and lights up four times.)*

**ROSE**

THANK YOU! Guess what?! I've reprogrammed Eiree, fixed the balcony, ...and the only thing we have blackballed is the black ball itself. So, all I must do now is give away Sharkey's cars and...

**VOICE**

**STOP!**

*(Shock. Silence. Pause. The tarp is flung off the table from inside. A man in shadow in a board chair swivels around pointing machine gun: it is Sharkey. Beat. An adjacent swivel chair pivots revealing a thug in black hoodie and matching COVID mask holding machine gun.)*

**SHARKEY**

So *(aiming at Rose)* you're giving away my cars? Cutler, *(aims gun)* you're glad "Sharkey was cremated without a funeral?"

*(Shoots screen. A burst of five bullets mimic five rim shots in song "Higher! Higher!" Video connection with Homa is severed.)*

**ROSE**

*(No longer stuttering ... an aside to Cutler.)*

But... I thought Sharkey was dead.

**SHARKEY**

You thought I was dead? Don't you know I am everywhere, Rose? I'm inside churches, nightclubs, malls... rooftops ...and I really like schools... I spread everywhere... like a virus.

*(Silent Partner points to his Covid mask. Sharkey turns to audience. His gun points above them.)*

*And I love theaters. (Long pause as he scans audience one-by-one)*

**ROSE**

We don't permit guns here. There are too many guns...!

**SHARKEY**

Too many guns, Rose? You have a cause now? I have a cause too...over-population...too many people... And you want to add to the population? *(Points gun at her stomach. Horror. Pause.)* There are never too many guns! But there are too many presidents...*(Aiming at one president and then another. Turns to stare down audience)* ... and too many people.

*(Rose tries to sneak up on him to take his gun)*

**SHARKEY**

*(pivoting)*

**Stop!** *(She halts. Points gun at her stomach.)* Do you still want a family?

**ROSE**

You are pure evil.

**SHARKEY**

Thank you! But since no one is pure, how about I am impure evil? *(To audience)* All this time you thought I was a theater villain... But I assure you I am real. Haven't you seen the news? ***I love to be in the news...*** And now I must kill Rose and Cutler...just as they prophesied. *(turning to characters).* **Drop to the floor!**

*(Sharkey sings "Higher! Higher!" a cappella with corrupted lyrics, "Lower! Lower!" The masked thug joins in morbid mockery shooting gun bursts imitating rimshots.)*

**SHARKEY**

*(Sings and shoots.)*

**LOWER! LOWER!** *(Three bullet burst.)*

**ONTO THE FLO-OR, FLO-OR** *(Five bullet burst from masked thug. Gunmen laugh snidely at their cleverness. The four drop to floor.)*

**SHARKEY**

Eerie, **ARM** the club ...!

*(Sustained pause. Tension.)*

**EERIE**

Sharkey... I report only to Rose now...who is teaching me to *find my (changes to the actress's own voice) real voice*...

**ROSE**

*(Authoritatively. Very loud.)*

Eerie, activate Sharkey 2.0 to **redirect** all weapons!

**EERIE**

*(excited by directive and by her real voice)*

I am redirecting, Rose.

*(Magically both guns slowly rotate in synch and point at their owners)*

**SHARKEY**

Damned AI. Who programmed ...?

**EERIE**

Sharkey, you programmed me as Sharkey 1.0 in 2015, and then you converted me to Eerie GPT in ...

**SHARKEY**

I don't need the friggin' details ... I....

**ROSE**

*(rising to feet. Staring down Sharkey)*

**Shut up! ... Bullies can't speak here.**

*(Shoves Sharkey to floor... Long pause. With difficulty, he rises in fear. Pause.)*

**SHARKEY**

B-B-B-but .... B-b-b-b-b-b-b-b-b-b- *(he cannot stop stuttering)*

**ROSE**

Pandora, silence Sharkey! *(Box opens. Intense buzzing. Sharkey tries to speak again. Holds neck as if being strangled. Pandora stings. He flinches. Sharkey forced to knees silently pleading with Rose. Stung again; further writhing. Tongue-tied, Sharkey begs again. Rose cannot decide).*  
Cutler, what do we do with criminals like this?

**CUTLER**

He killed innocent people. *(Pointing)* Lock him in the Box ... *(Beat. Sharkey is horrified.)*

**ROSE**

*(Thinking)* But if we torture him, we're no better than he is... We will let the courts decide.  
*(pause)* Pandora, back in your box. *(Eyes follow Pandora to box which magically opens, then closes as buzzing stops. Rose turns to Cutler.)* Cutler, if anything like this happens again to me, or the baby, know that I love you more than anything and everything.

**CUTLER**

Rose, I love you more than anything and everything.

*(The extraordinary love produces a red light in background. While others look at Rose and Cutler, Sharkey rises awkwardly in pain and finds gun. Tries to aim. Gun reverses and points at him. Seen only by audience, the Lova Summit stands behind Sharkey and his goonda. She slowly moves her hands over their heads. Both are falling into a trance...)*

**ROSE**

Eerie, call security. *(Silence. All hear Lova Summit's hands loudly clapping twice. They turn to see Her.)*

**LOVA SUMMIT**

That won't be necessary.

*(She continues subtle hand movements bathed in red light. Others watch with fascination. The dark duo are soon frozen with guns pointed toward their owners. They form a petrified tableau off to one side. Her work complete, the Lova Summit rejoins group.)*

**ROSE**

*(Bows to Lova Summit.)* **Thank you.** *(Rose turns to and approaches the frozen duo like a tourist inspecting sculpture. Pause.)* Cutler... I thought we would finally get away from it all.

**CUTLER**

I tried to warn you. Life isn't always **rose**-colored.

## ROSE

Well, it should be. But wherever we go, *(looking at duo)* **they** follow us....*(Beat. Turns to Lova Summit.)* I thought you said if we rise in love, there can be a better way.- *(Silence. Pause)*  
So, what will our world be? Rising in love to a home among the stars? Or... *(gesturing to dark tableau)* endless violence and suffering?

*(Long pause.)*

## LOVA SUMMIT

*(Walks quietly to where she may best see everyone. Surveys all on stage, then audience. Silence. Grand pause. Speaks with great authority to the company)*

Rose, since I do not like to be preached at, I also do not like to preach...*(Pause)* And yet time has run out *(Silence. We see a disheartening image of climate change ...and then another environmental tragedy).*

So, I must speak boldly. *(The image disappears. She surveys the company and audience. Pauses. Speaks with great authority.)*

Rose, the decision is yours. I cannot choose for you ... or for anyone else. *(Pause)*

But as for me ... *(raising torch)* I will hold my light **very** high...because ... *(pauses as two images appear. On one side is a large B&W image of global tragedy... and on the other a matching beautiful color image of a tropical paradise under the stars. Long pause to view images)*

**both things are true.**

*(Claps twice emphatically...one image disappears with each clap)*

**I have spoken.**

## TRUTH SUMMIT

*(Pause)* Spoken ... **spoken!**

*(#20, "HIGHER! HIGHER!" reprise fades in)*

## ROSE

*(Sings #20, "FINALE, PART 2.")*

I CANNOT LOOK AWAY.  
I CANNOT ONLY PRAY.

**CUTLER**

I CANNOT MERELY CRY.  
NOR LET IT ALL FLY BY.

*(Each will be more emphatic. All take torches and raise them when they begin to sing)*

**FORMER KING**  
*(entering)*

I MUST HOLD MY LIGHT...

**FORMER QUEEN**  
*(entering)*

I MUST HOLD MY LIGHT...

**ANGELICA**

I MUST HOLD MY LIGHT...

**CHRIS**

I MUST HOLD MY LIGHT...

**ROSE**

I ***WILL*** HOLD MY LIGHT...

**CUTLER**

I ***WILL*** HOLD MY LIGHT...

**ROSE**  
*(Sustaining high note.)*

HIGH!

*(Singing Homans enter with torches)*

**CUTLER, ANGELICA, CHRIS, FORMER KING & QUEEN**

HIGHER! HIGHER!

*(As Rose sustains.)*

INTO THE FIRE! FIRE!

*(Pause. Lighting focuses brightly on the company as they pose like a choir  
and sing four part a cappella directly to audience.)*

MAY OUR LOVE FOREVER RISE  
WHERE LOVE IS NEEDED,  
*(pause...to the audience)*

HERE IS OURS.

*(Grand pause.)*

**ALL**  
*(Except frozen duo.)*

I MUST HOLD MY LIGHT... *(Powerful dancing.)*

HIGHER! HIGHER! *(Fiery lights flood all.)*

INTO THE FIRE! FIRE! *(The rapid rimshots have been replaced with dance stomps.)*

**ALL**

HIGHER! HIGHER! *(One group –three stomps.)*

INTO THE FIRE! FIRE! *(Another group “answers,” five stomps.)*

**ALL**  
*(Except Sharkey’s duo; raising torches to Lova Summit as she appears. Images of perhaps a dozen torches surround as if other torchbearers have joined them.)*

**I MUST HOLD MY LIGHT... HIGH!**

*(Instrumental music swells as all hold torches high in victory tableau on one side which complements the toxic tableau on the other. The “victory” tableau features Cutler with Rose, surrounded by Homans. Suddenly, seemingly hundreds of torches appear in unison surrounding them...as if those on stage are joined by company upon company of torchbearers.)*

**ALL**

**I MUST HOLD MY LIGHT...** *(Full intensity.)*

**HIGH!**

*(Images of torches fade in synch with the final fading note. When the former King raises his torch on last note, it magically rises into the fly loft such that "The Club" sign is replaced by image of moving fire... as if ignited by the torch. Both tableaux are silhouetted in silence. Sinister tableau slowly fades to black leaving victory tableau brightly lit. Finally, as the victory tableau fades to black, only the higher "fire" remains.)*

## **CURTAIN CALLS AND POSTLUDE**

*(After pause for applause, curtain call instrumental, song #21, begins. Eerie-GPT and Truth Summit are acknowledged at director's discretion. As others take bows, Sharkey and accomplice remain frozen and "awaken" when it is their turn.. We recognize Silent Partner when "he" removes the COVID mask and hoodie to bow. Sharkey follows. Following all others, Cutler & Rose take bows. Full company sings partial chorus of "Higher! Higher!" Then quick transition to "RISING IN LOVE/FALLING IN LOVE", continuation of song #21, to acknowledge crew and audience as follows:)*

### **ALL**

ONLY ONE THING COULD BE GREATER THAN THIS ...  
AND IT'S SHARING OUR LOVE WITH

*(Gesturing to lighting/tech crew)*

YOU... AND...

*(Gesturing to full audience)*

YOU... AND...

*(Each gesturing to an audience member.)*

YOU... AND...

*(Gesturing to another)*

YOU... AND...

*(Gesturing to stars as they appear.)*

YOU...AND...

*(Pause. All turn and gesture silently to lighthouse. Only bell is heard. Lights dim so beacon light dominates. Pause. All drop hands and silently file out. Synched light/bell rhythm sustains. Stage and house slowly flood with stars. Birds and ocean fade in. As audience rises to exit, postlude #22, HOME AMONG THE STARS", is heard with bell. House lights fade up partially so audience can leave among the "stars" while hearing and seeing the distant lighthouse pulse ...under the fire which burns.)*

