

**HIP
POCKET
MUSICALS**

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Three New One-Act Musical-Comedies

Book by

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Music and Lyrics by

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HIP POCKET MUSICALS

Characters

"LOVE CYCLE: A SOAP OPERETTA"

Rachel Burston: 20's/30's; fiery

Steve Burston: 20's/30's

Debra: 20's/30's

Malcolm MacBeagle: An elderly Scotsman

Tom

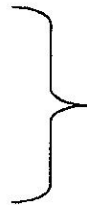
Clay

Connie

Joe

Brenda

Alice



Laundry-
Doers

"DOOM'S DAY IN COURT"

E. Nelson Gibb: A distinguished lawyer

Lucinda Nicholas: A loud, pushy lawyer

Doctor Doom: An aging horror-movie star

Penny Packer: A sweet young woman

Judge

Tina: A dumb young woman

Bailiff

Spectators

Boy

Girl



On
film/tape

"I LOVE LUCIA" with "THE JUDGMENT OF SOLOMON"

Lucia Vespici (Harlot 1): A temperamental opera star

Mario Vespici: Her frustrated husband

Umberto Borogna (Solomon): An incorrigible opera singer

Maria Tortoni (Harlot 2): Lucia's passionate rival

Guard

Alicia

Marissa

Carlotta

Two Paparazzi



Courtiers

HIP POCKET MUSICALS

Musical Numbers

"LOVE CYCLE: A SOAP OPERETTA"

- "Round and Round" – Laundry-Doers, Malcolm
- "My Love Is Mine" – Rachel, Laundry-Doers
- "Haunting You" – Rachel, Steve
- "Attack of the Haunted Laundry" – Instrumental
- "Things Change" – Debra, Rachel
- "Round and Round (Reprise)" – Laundry-Doers, Rachel, Malcolm

"DOOM'S DAY IN COURT"

- "It Isn't Fair" – Gibb, Lucinda
- "Celebrity" – Spectators
- "Scared" – Penny
- "No / Yes" – Spectators
- "Doom's Day" – Doom
- "What Is Marriage?" – Lucinda, Gibb
- "Scared (Reprise)" – Doom, Penny
- "It Isn't Fair (Reprise)" – Gibb, Lucinda, Doom, Penny, Spectators

"I LOVE LUCIA" with "THE JUDGMENT OF SOLOMON"

- "There Is A Child" – Lucia, Alicia, Marissa, Carlotta
- "The Guest" – Mario
- "The Judgment of Solomon"*
- "Here He Comes" – Courtiers
- "Very Wise" – Solomon, Courtiers
- "The Child Is Mine" – Harlot 1, Harlot 2, Courtiers
- "The Last Lullaby" – Harlot 1, All

ACT ONE

"Love Cycle: A Soap Operetta"

A small, friendly neighborhood laundromat in New York City. A large dryer with an "OUT OF ORDER" sign dominates stage right. Smaller dryers line the back wall and there's a row of washing machines center stage.

At stage left, near the front door, is a small "office" area with a flip-down counter; near the front, stage right, is a change machine and a detergent/bleach dispenser.

ON THE RISE: CONNIE, ALICE, BRENDA, JOE and CLAY are doing laundry. TOM sits in a corner, reading.

MUSIC: "Round and Round". (The following dialogue is spoken in rhythm with the spinning machines.)

CONNIE

I got news!

JOE

Yeah?

CONNIE

I heard that Tony
and Stella Petroni
are getting a divorce!

JOE

He was fooling around, of course.

CONNIE

Of course!
But did you hear with who?

JOE

Who?

CONNIE

It was someone she knew
quite well --
none other than Sherry,
her secretary!

ALICE

Oh, really?
 Sherry's brother Sam
 is married to Ann,
 my husband's first wife.

CLAY/BRENDA

Not for long!

ALICE

What went wrong?

CLAY

Oh, the usual thing --
 no zip, no zing...

BRENDA

No joie de vivre.

CLAY

So she had to leave.

BRENDA

She moved in with Bill,
 who split from Judy
 who'd stolen Jill
 away from Rudy.

CONNIE

Rudy?! That boring phony!
 He's moving in with Stella Petroni!

(Singing begins.)

ALICE

Round and round we go,
 everyone we know
 is busy changing horses in mid-
 stream

JOE

In this modern age,
 love is still the rage,
 although we've made some changes
 in the dream...

ALL

Round and round!

ALICE

Everybody turnin',
 everybody spinnin'

ALL

Round and round!

JOE
 Someone always losin',
 someone always winnin'

ALL
 Round and round!
 Every tragic ending
 is a new beginning too.

TOM has gone to a washer and retrieved some wet wash. During the vamp that follows, he carries it to an open dryer. Just as he gets there, Alice throws in her own wash. Meanwhile, the gossip continues.

CLAY
 Guess what? Frank is marrying Joan!

ALICE
 Again?

BRENDA
 They've been married three times and he can't remember any of their anniversaries.

Brenda turns towards the office area and talks to MALCOLM MacBEAGLE, an elderly Scotsman who is the laundromat attendant.

BRENDA (cont'd)
 Well, Malcolm, we won't be seeing Oscar anymore. He's moving to Santa Fe and marrying his sex therapist.

MALCOLM
 Lassie, back in my day, we had plenty a' dirty laundry, but we did nae hang it out for all the world ta see.

(Singing resumes.)

JOE/CLAY
 Clap your hands and sing,
 get into the swing --
 it's time to change your partner
 once again

CONNIE/ALICE/BRENDA
 When your love is gone,
 why not pass it on
 and on and on -- the circle never
 ends

ALL

Round and round!
 You think that it's the end,
 you never will recover
 Round and round!
 Circle and spin
 until you find another
 Lost and found --
 your lover was your friend,
 your friend'll be your lover soon.

During the brief music vamp that follows, Tom again tries to put his wet wash in a dryer, but is again beaten out by someone.

ALL (cont'd)

On and on --
 someone's always hurt
 and someone's always hurtin'
 Lines are drawn --
 first you are deserted,
 then you are desertin'
 When love's gone...

JOE

You get that sinkin' sensation that
 seems to signal certain doom!

ALL

Doom...
 Doom...

Malcolm sees Tom, still holding his wet wash, start to open the door of the broken dryer.

MALCOLM

Stop there, m'boy, ye can't do
 that --
 that dryer is out of or-der

Cannae ye see? It's plain as day --
 ye only will lose your quar-ter

TOM

My precious belongings are soaking,
 (indicates machine)
 and it looks like it's all right to
 me

MALCOLM

If you insist on that dryer
 provoking,
 you'd better get ready to flee --
 flee ---

ALL

Flee!!!

Tom rolls his eyes dubiously and opens the dryer door --
Malcolm slams it shut.

MALCOLM
Hold it right there, for I'm in
charge --
ye cannae use that machine!

TOM
(to audience)
This is the strangest laundromat
that I have ever seen.

MALCOLM
Don't open that door, I implore ye!

TOM
Are you sure you're feeling well?

CONNIE/ALICE/BRENDA
Please listen to Malcolm's story...

MALCOLM
In that dryer
burns the fire
of HELL!!!

Malcolm goes off on a long, florid coloratura on the word
"Hell". (The following is dialogue.)

BRENDA
Malcolm, calm down for once.
(to Tom)
He's a little excitable, but the
machine is dangerous. It blew up
once and killed somebody.

TOM
What?!!

MUSIC: Ominous bass riff.

MALCOLM
D'ye mean te say ye've never heard
Th' Story Of Th' Legend Of Th' Curse
Of Th' Haunted Dryer?
It were exactly six or seven months
ago today when a poor bonny young
lassie named Rachel Burston put an
oversized load in that machine and
got blown te smithereens. Nobody's
used th' dryer since that fatal day,
but there've been some mighty
strange things goin' doon.
(MORE)

MALCOLM (cont'd)

Sometimes ye can hear her terrible
moans comin' from deep within its
bowels, an' late one night,

(points to Clay)

Clay Witherspoon looked inside an'
saw th' tearful face of a beautiful
woman!

CLAY

That's what it looked like. Anyway,
there've been lots of weird things,
like the repairmen come but they're
never able to fix it.

TOM

That always happens.

MALCOLM

How about th' fact that whenever ye
do a load o' laundry, ye're likely
te lose one sock!

TOM

That always happens!

BRENDA

The point is, you can't use that
machine.

ALICE

Not after what it did to Rachel.

JOE

She's better off.

Everyone looks at him.

JOE (cont'd)

She was a very unhappy person.

CONNIE

(to Tom)

Her husband left her for another
woman.

(Singing resumes.)

CONNIE/ALICE/BRENDA

At first, it seemed that Rachel and
Steve
had everything they could want

CONNIE

For they had love,

ALICE
And they had a loft,

BRENDA
And their own little restaurant

CLAY
(spoken)
Rachel was a cook.

CONNIE/ALICE/BRENDA
Oh, but things stopped cooking
between them;
when he left her, how she cried.

MALCOLM
And she never forgave her Steven

ALL
Right till the day she died!

DRUM ROLL. (The following is dialogue.)

MALCOLM
And so, young man, by the power
vested in me by th' City of New
York, I order you to wait for a
dryer that's not haunted!

Dramatic pause.

TOM
You people are nuts!

A BURST OF MUSIC; everyone sings and dances wildly.

ALL
Round and round!
Everybody turnin',
everybody spinnin'
round and round!
Someone always losin',
someone always winnin'!
Round and round!
Every tragic ending
is a new beginning too.

While they're not looking, Tom quickly opens the dryer door, throws in his wash, and inserts a quarter.

The machine makes a CHUGGING noise and everyone turns to look. It starts spinning, faster and faster, the noise gets louder and louder, then there's an EXPLOSION, a BURST OF SMOKE, and the ghost of RACHEL BURSTON climbs out.

MUSIC ENDS.

Rachel is a beautiful, sexy, but fierce-looking woman, dressed all in white.

RACHEL
Woo-ooo-ooo-ooo-ooo!

SCREAMS and turmoil from the onlookers.

RACHEL (cont'd)
I am Rachel!
(to trembling Tom)
Rachel!
(to everyone)
Ferocious Rachel!
(beat)
Ghost!!!
At last I am free to pursue my dream
of vengeance!
Ven-geance!!!
(pronouncing it each
time with different
emphases of scorn)
Steve... Steve... Steve... He
begged me to marry him! He begged
me to move to New York -- and he
knows how I feel about big cities.
And then he met Debra, and he tossed
me aside, like... like...

MALCOLM
A sack a' garbage?

RACHEL
(menacing)
Do you often interrupt the Undead?
(advancing on him)
Malcolm MacBeagle -- the man who
killed me!

MALCOLM
I?! I ne'er killed anyone!

RACHEL
It's your machine, isn't it?

MALCOLM
Nae, lassie. Th' whole kit 'n
kaboodle belongs to Mr. Abrams, in
th' Bronx.
(moving to office)
I can see if he's home...

She puts out her arm, blocking his way.

RACHEL
You're scared, aren'tcha?

MALCOLM

(shaking furiously)

If ye want your quarter back, I'll
give it to ye.

RACHEL

Just like Steve's gonna be. With
good reason.

(portentiously)

I will have my revenge! I would've
a lot sooner if I hadn't gotten
trapped in that goddam machine.

MALCOLM

(points to dryer)

Ye've been in there the whole time?
For six months?

Rachel nods.

MALCOLM (cont'd)

Ye must be very... dry.

The terrified Laundry-Doers attempt amiable smiles.

RACHEL

I tried to haunt Steve from inside.
I called out... 'Remember me-e-e-e!'
But he couldn't hear. He kept
thinking about bleach. I hate it
when he thinks about bleach! But
now that I'm free, things are gonna
be different. Today is the first
day of the rest of my death! Today,
he becomes mine!

MUSIC: "My Love Is Mine".

RACHEL (cont'd)

(sings)

I passed away in my prime,
and I crossed through the mists of
Time,
and now I've come back
to claim what's mine --
my love, my love...

He went down upon one knee,
and he swore when he married me,
that he'd love me eternally;
my love, my love...
my love is mine

OTHERS

But that was long ago!

RACHEL
 Maybe so, but I still remember.

OTHERS
 That was yesterday!

RACHEL
 That can't wipe away my tears.

So you'd better beware of me,
 'cause my passion will carry me,
 and no grave's gonna bury me
 till my love, my love...
 my love is mine!

MUSIC ENDS.

MALCOLM
 Sounds like he's the one that's
 haunting you.

RACHEL
 Don't give me that cheap Scottish
 psychology. I'm doing the haunting,
 buster, and Steve doesn't stand a
 chance.

MALCOLM
 Ye're not goin' te hurt him, are ye?

RACHEL
 Quite the opposite, my dear Malcolm.
 I'm going to seduce him.

MALCOLM
 I won't have no nekked ghosts in
 here!

RACHEL
 Naked? I'm beyond naked. I'll be
 invisible. I'll get right next to
 him and make him remember me -- the
 smell of my hair, the touch of my
 fingers, the prickly-heat of my
 luscious lips.

(matter-of-fact)
 I was really sexy.

MALCOLM
 (nods head in
 fearful agreement)
 Oh...

RACHEL

(wistful)

He used to call me his little
candied yam.

(fierce)

He better call me a candied yam
again or he'll rue the day he was
born! All his old love is gonna
come flooding back, and when he
screams with helpless longing and
desire, he'll be mine forever! And
'Debby'? Ha! She'll be crushed
beneath our passion like a bug!

MALCOLM

(forced cheery)

Well... good luck!

RACHEL

(touches head)

Right now, they're a block away from
here, and I'd like all of you to do
something for me.

MALCOLM

(still forced cheery)

What's that?

RACHEL

GET OUT!!!

Everyone SCREAMS and runs out the front door.

RACHEL (cont'd)

Well, that was fun.

She closes her eyes and raises her arms.

RACHEL (cont'd)

Okay... invisible.

Her dress SHIMMERS and the LIGHTING CHANGES to suggest
she's become TRANSPARENT. There's a mirror on the wall
next to her; she looks in it and sees that it reflects
nothing.

RACHEL (cont'd)

(admiring)

Bee-yootiful. All right, Steven --
I'm ready.

STEVE and DEBRA burst through the door, clothes torn, out
of breath. Steve slams the door behind them and they
crouch against it, panting.

Steve's in jeans and a workshirt; a laundry bag over his
shoulder is ripped, and leaking laundry.

Although currently discumbobulated, Debra's an attractive, sophisticated woman -- even on wash-day (she has hers in a rolling cart), she's dressed for success.

RACHEL (cont'd)
 (baffled, looking at
 Debra)
 You! What are you doing here?!

During the above, and throughout this scene, Rachel's voice has an echoed effect.

Steve raises his head and looks through the door's window.

DEBRA
 Are they gone?

STEVE
 There's a trail of dust down
 Broadway.
 (notices Debra's arm)
 Euu -- blood.

RACHEL
 Good! Bleed to death, slut!

DEBRA
 That goddam Scotsman has something
 metal attached to his skirt.

STEVE
 Hopefully, to weigh it down.

RACHEL
 It's the only skirt you've never
 chased.

Steve reaches in his bag, pulls out a sock, and takes Debra's arm.

DEBRA
 What are you doing?

STEVE
 Putting on a tourniquet.

DEBRA
 A dirty sock?

STEVE
 I wore it once!

DEBRA
 (pulls arm away)
 I'll take the gangrene.

RACHEL

(looks up)

You hear that?! -- give it to her!

Steve tears off a strip of his already torn shirt.

DEBRA

Oh Steve, don't! That's the shirt
of yours I hate least!

He wraps it around her arm.

STEVE

A man's gotta do what a man's gotta
do.

DEBRA

So why do you think a large group of
screaming people just trampled us to
death?

STEVE

Don't change the subject. I want to
know why you're backing off --
you're the one who wanted to get
married in the first place.

RACHEL

(shocked)

Married?!

Debra goes to a washer and Steve goes to the adjoining
one.

DEBRA

I've decided it's too trendy.

STEVE

But Debra -- you're trendy.

DEBRA

I have too much I still want to do.
I want to have a series of sick and
degrading love affairs.

STEVE

That's marriage! -- only with one
person!

RACHEL

(mad)

Married?!

STEVE

In fact, the whole concept is incredibly kinky. You start off, you stand in front of a distinguished figure of authority and say you wanta screw each other for the rest of your life -- I'm amazed it's legal.

DEBRA

'Rest of your life'? The couples we know have the staying power of soap bubbles. I'd rather be old and lonely than old and bitter.

STEVE

Always the idealist. Listen, divorce is a risk that everyone takes. It's part of the eternal cycle of nature, like the changing of the seasons, or renewing your driver's license.

RACHEL

(outraged)

Married?!!

STEVE

Okay, so mine was a tad messy -- a few harsh words, a little armed combat -- but when it was over, Rachel and I became a symbol of hope for all humanity... two people not making each other miserable.

Rachel moves next to him.

RACHEL

You never didn't not make me miserable!

DEBRA

It's weird -- I listen to you but I'm still ambivalent about marriage.

STEVE

Hey, what happened with me and Rachel is completely irrelevant.

Rachel emits a LOW GROWL.

STEVE (cont'd)

I think getting married -- to the right guy -- would make you very happy. But...

(puts hand to head)

Uh...

DEBRA

What's wrong?

STEVE

I've got a headache. I don't know where it came from, Doctor Freud.

DEBRA

Turn around.

He does, and Debra goes behind him. Rachel is now right between them, her eyes shooting daggers at Debra.

RACHEL

Don't you dare touch him.

Debra begins rubbing Steve's temples.

DEBRA

Steve... I'm not gonna get married right away. But you know how grateful I am for you.

They kiss lightly -- right next to the fuming ghost.

Debra suddenly remembers something.

DEBRA (cont'd)

Damn! I forgot my leg-warmers!

She rushes out. Steve shakes his head.

STEVE

Hopelessly trendy.

He walks to the dispensing machine; Rachel regards him with smoldering fury.

RACHEL

So life with me was misery. You liar. You were in love with me. You still are. I'm in your head, and you can't get rid of me...

MUSIC: "Haunting You".

Rachel whirls around Steve seductively, singing.

RACHEL (cont'd)

Do you sense a certain presence, dear?

You can't see me, but you know that

I am near --

I'm haunting you!

(MORE)

RACHEL (cont'd)
 Like gentle fingers running through
 your hair,
 like a subtle perfume drifting in
 the air,
 I'm taunting you!

But Steve's oblivious to her presence; he's immersed in a monumental battle for detergent.

First, he fishes in his pocket for change. Finding none, he takes out his wallet, goes to the change machine, and inserts a dollar. There's a CLICK and a BUZZ (tied to the vamp at the end of the first verse), and two quarters emerge.

RACHEL (cont'd)
 Ooo-ooo-ooo-ooo!
 Haunting you, haunting you,
 haunting you!
 Ooo-ooo-ooo-ooo!
 Haunting you, haunting you!...

Steve grimaces at losing fifty cents, then takes the two quarters, puts one in the dispensing machine, and pulls a lever. Nothing happens, so he pulls some more.

RACHEL (cont'd)	
Now you feel me tugging	STEVE
at your soul!	(sings)
	Not again!
In a moment, you'll	
completely lose	
control --	
	My fifty cents!
I've cast a net!	

Castanets propitiously appear in Rachel's hands and she clicks the daylights out of them. Meanwhile, Steve is enraged as only a duel with an inanimate object can enrage one; he pounds on the dispenser.

RACHEL (cont'd)	
Listen to the pounding	
of your heart!	STEVE
	Give it back!

A packet of detergent is disgorged with such force that it falls to the floor and splits open.

RACHEL	
Memories of love are	
tearing you apart --	STEVE
	No, not like that!
You can't forget!	

Steve kneels and sweeps the spillage into his open hand while Rachel dances around him.

RACHEL (cont'd)
Think of the places
where we shared
embraces!
I'm haunting you...

STEVE
(looks up at
dispenser)
Why can't they build
these right?

He goes to the washer and puts down the bag; Rachel follows.

RACHEL
You know what bliss
is --
you've tasted my kisses!
I'm haunting you...

STEVE
How come my whites
aren't white?

He opens the lid; Rachel pops out, arms raised in the classic ghost pose.

RACHEL
Boo-ooo-ooo!

Still ignoring her, Steve puts a coin in the slot, then brushes the spillage from his palm into the machine.

RACHEL (cont'd)
Boo-ooo-ooo!
Boo-ooo-ooo-ooo-ooo!
Boo-ooo-ooo-ooo-ooo-
ooo-ooo...

STEVE
Quarter's in the slot,
do I set this thing for
cold or hot?
I keep thinking that
there's something I
forgot...

STEVE (cont'd)
(realizes)
The bleach!

He slams down the lid, unknowingly knocking Rachel down with it. We hear her CRYING and the washer shakes.

RACHEL
Boo-hoo, boo-hoo, boo-hoo, boo-hoo!

Rachel appears again and follows Steve to the dispenser, shaking her fist.

RACHEL (cont'd)

Even though my body's racked with
sobs,
I will find another way to do this
job --
I promise you!

Ooo-ooo-ooo-ooo!
Haunting you, haunting you, haunting
you...
Ooo-ooo-ooo-ooo!
Haunting you, haunting you...

She pulls herself together and the MUSIC CHANGES as she does -- they both become very very angry ("Attack of the Haunted Laundry").

Rachel points dramatically to a washer; its lid pops open and four brassieres fly out, flapping around like bats.

They settle over four dryers, whose doors swing open, letting out a pair of socks from each.

The socks leap from machine to machine, "tapping" and pirouetting under the bras, then they all jump off the dryers and move toward an understandably terrified Steve.

STEVE

What's gotten into those bras?!

Frightened, he inches toward the front door, but Rachel points again and a wet shirt shoots out of a washer and splats into his face. He peels it off as another smacks into him from behind. Shirts start bombarding him from all directions and back him into a corner.

Now he's totally besieged; huge sheets loom menacingly in front of him, towels swoop around the room like crazed birds, and bras dance triumphantly overhead.

Desperate, Steve breaks for the door, weaving through a forest of gyrating clothes and flying wet wash. Rachel flings out her arms and he's hit by a barrage that buries him completely.

Just then, the door opens and Debra enters, carrying her leg-warmers. Her eyes widen in horror but before she can react, Rachel points and Debra's buried in clothing as the MUSIC ENDS.

We see shifting movements under Debra's pile and, tentatively, her head emerges.

DEBRA
 (looks around)
 Steve?
 (sees another pile)
 Steve???

She runs to the other pile, pulls some of the clothing off, sees nothing, then starts throwing things away frantically until Steve appears, lying in the wet wash, soaked.

STEVE
 Something funny's going on here.

DEBRA
 (scared)
 What is it? What's happening?

There's an EXPLOSION, a PUFF OF SMOKE, and RACHEL APPEARS (i.e.: the "transparency" effect is removed). Debra screams, Steve is terrified.

RACHEL
I'm what's happening!!!

She gives a long, loud LAUGH which is meant to be terrifying, but comes out awkwardly overplayed.

RACHEL (cont'd)
 Hello, Steve! And how are you, Debby...

DEBRA
 (trembling)
 Fine.

RACHEL
 Shuddup! You will speak when spoken to!

STEVE
 (scared, but
 buttering her up)
 Rachel! Hey, you look good!

RACHEL
 (ice-cold)
 Ghosts don't look good.

STEVE
 No, you do! Did you do something to your hair?

RACHEL
 I died.

STEVE

Really? Looks like the same color
to me...

RACHEL

Shuddup!

She paces in front of them imperiously.

RACHEL (cont'd)

I suppose you're wondering what I'm
doing here. Well, it's just a
little matter of betrayal.

(points to Steve)

You, you... philanthropist!

STEVE

Philanderer.

RACHEL

Shuddup!

(to Debra)

And you! You had your greasy eyes
on my husband from the moment you
walked in our restaurant...

(glaring at Steve)

The White Turtle, 218 Charles
Street, 'Excellent dining at
affordable prices' -- New York
Magazine.

DEBRA

(to Steve)

I didn't know you got reviewed!

Rachel waves and a wet shirt splats on Debra's face.

RACHEL

Now will you shut up?

Debra, still covered, nods.

RACHEL (cont'd)

(to Steve)

I must have seemed pretty ridiculous
to you -- the little woman peeling
potatoes in the kitchen while her
husband drools over Miss Junior
Executive.

She takes a towel from the floor and puts it over one
arm, like a waiter.

RACHEL (cont'd)
 (to Debra)
 May I show you to your seat? May I
 get you a drink?
 (cracking)
 May I leave my wife for you?

A beat of silence. Rachel looks miserable; Steve is moved.

STEVE
 Rachel, look, I know you came back
 from the dead to haunt me, and I
 appreciate that. But you know it
 wasn't Debra's fault. It was our
 fault. It wasn't anyone's fault.
 Hell, it was my fault.

RACHEL
 (triumphant)
 Right at last!

STEVE
 No! Listen, Rachel, what was I
 supposed to do? You and I weren't
 getting along and I fell in love
 with Debra.

RACHEL
 I KNOW THAT!!!

DEBRA
 (peeling off the shirt;
 in a low voice, to Steve)
 Steve, this is a ghost. Don't get
 the ghost mad.

RACHEL
 But I am mad, Debby.
 (to Steve)
 I'm insanely jealous, right?

STEVE
 You could be, yeah! Remember
 Phyllis?

RACHEL
 I still don't believe you about
 Phyllis!

STEVE
 I believed you about Ken!

RACHEL
 I told you, I was drunk!

STEVE

Like with the Cuthberts!

RACHEL

Oh, you're bringing that up. Then let's talk about the quiche!

STEVE

The quiche! Unbelievable!

(to Debra)

Do you know that I spent one year of my life arguing about a spinach quiche?!

Debra gives a scared little smile.

RACHEL

If you hadn't messed up the order, I wouldn't've yelled at you!

STEVE

You would've! You yelled at me for messing up orders, you yelled at me for not messing up orders, you yelled at me to stay in practice! No, you didn't yell -- you bellowed!

(to Debra)

She actually bellowed! It was like living with Ralph Kramden!

(to Rachel)

Why are you trying to bring such a horrible marriage back from the dead, you should excuse the expression?! You were going crazy! You hated me!

RACHEL

I hated loving you!

STEVE

You loved hating me!

(feels head)

The headache's back.

Rachel seethes silently for a moment.

RACHEL

Call me a candied yam.

STEVE

What?!

RACHEL

Call me a candied yam! I mean it!
Call me a candied yam!

DEBRA
You're a candied yam!

RACHEL
Not you!
(to Steve)
I'm warning you -- you'd better be
in love with me by the time I count
ten. One, two...

STEVE
I'm leaving.

Rachel stands in front of him.

RACHEL
Over my dead body.

Steve looks her in the eye, then walks right through her
and out the door.

Rachel is devastated. She draws herself up and gestures
dramatically.

RACHEL (cont'd)
Begone!

Her face falls and she CRIES. Debra, left behind, starts
awkwardly for the door, then stops, moved by Rachel's
unhappiness.

DEBRA
Rachel...

No answer.

DEBRA (cont'd)
Rachel, I know how you feel.

RACHEL
I doubt it. You're about to marry
my husband.

DEBRA
What? Oh, you think... Steve and
I... No, no -- I'm getting married
to someone else. Maybe.

RACHEL
But... you and he...

DEBRA
It just didn't work out. But we're
still friends.

RACHEL
You broke up and you're friends?
That's disgusting!

She points to a laundry bag which is leaning against the wall. It slides across the floor, landing beneath her; she sits on it.

RACHEL (cont'd)
He never cared anything about me.

DEBRA
That's not true! You should've been here when you died -- he was a mess! He was like a zombie!

RACHEL
(offended)
Zombies are okay.

DEBRA
Oh. Sorry. I mean, he was heart-sick. He missed you so much and he felt so guilty.

RACHEL
He did?

DEBRA
He still does.

RACHEL
I knew he loved me!

DEBRA
Rachel -- guilt is not love.

RACHEL
It's close enough!

DEBRA
Don't you see -- he cares for you... but it's not what it was. Sometimes a relationship will change not because anyone did anything wrong, but because people change.

MUSIC: "Things Change".

RACHEL
But he said he'd love me forever.

DEBRA
(gently)
He was wrong.

(MORE)

DEBRA (cont'd)

(sings)

Things don't stay the same,
this is a world of change
Life constantly turns
into the new and strange

Things change
That's what you learn,
that's what you've got to see.

Love isn't a game,
it can't be played by rules
Love can't be explained
in formulas made by fools

Things change
that's what you learn,
that's what you've got to see
Things change
We can't return
back to what used to be.

Life is what we all are given,
oh, to live in,
but we still don't understand...

DEBRA/RACHEL

We can just caress it,
not possess it,
'cause it changes in our hands

And after awhile,

DEBRA

Water will cut through stone

DEBRA/RACHEL

Oh, where is the child

DEBRA

After the child has grown?

DEBRA/RACHEL

Things change

DEBRA

It has to be true --
just look at you and me.

DEBRA/RACHEL

Things change

DEBRA

What can we do?
That's how it's meant to be.

DEBRA
 Things change ---
 Things change ---
 Things change ---
 Things change...

RACHEL
 I had to learn
 Bridges are burned
 We can't return

DEBRA/RACHEL
 Things change

MUSIC ENDS.

RACHEL
 So I guess Steve will never love me
 again.

DEBRA
 No.

RACHEL
 That's okay, you don't have to
 sugar-coat it.

DEBRA
 Sorry.

RACHEL
 Oh, what the hell. He could be a
 real pain sometimes. Anyway, the
 sex is a lot better now.

DEBRA
 You can have sex after you're dead?!

RACHEL
 Are you kidding? --- No, I shouldn't
 talk about it -- let it be a
 surprise.

(gets up)
 So...

DEBRA
 (moves away)
 Are you going to blow up?

RACHEL
 You don't you like my explosion?

DEBRA
 A little loud, that's all.

RACHEL

White smoke, weird noise, noxious gases. Without the noise, people would think I'm an industrial accident.

DEBRA

Maybe I'll just be moving along. Well... nice meeting you.

RACHEL

G'bye, Debra.

DEBRA

Goodbye, Rachel. Sweet dreams.

Debra exits.

As Rachel composes herself, preparing to disappear, all the Laundry-Doers from the opening scene, including Malcolm, slowly, simultaneously, poke their heads around the front door.

Rachel sees them but only stares. They enter cautiously, pushing Malcolm ahead of them.

MALCOLM

Are ye finished, lassie?

RACHEL

My haunt is officially over.

MALCOLM

Ah, good. Haunting'll bring ye naught but heartache.

RACHEL

And what do you know about it?

MALCOLM

Me great-grand-dad's a ghost. He was practicin' th' bagpipes when his wife's lover snuck up from behind an' smothered him in his own skirts.

RACHEL

What happened?

MALCOLM

He was kilt.

RACHEL

(to herself)
I definitely gotta get back.

She walks to the dryer as the others follow.

RACHEL (cont'd)
 Your attention, please! I am
 returning to The Land Of The Dead.
 Before I go, I will remove the curse
 from this dryer, although it may
 still overheat occasionally.
 Furthermore, I shall bestow a gift
 upon you to demonstrate my
 benevolence and show how much I've
 matured as a person.

She motions to another dryer and its door pops open.
 Connie is next to it and looks inside.

CONNIE
 The socks! All the socks that
 disappeared are back!

ALL
 Hooray!

Connie distributes the socks to their owners.

JOE
 (to Rachel)
 Have you seen a plaid shirt with
 little stars on the ---

RACHEL
 Hey, this is my big exit. Look
 awestruck and keep your mouth shut.

BRENDA	CONNIE
You can't talk to my husband like that!	You can't talk to my boyfriend like that!

The two women look at each other, surprised.

MUSIC: Opening bass riff of "Round and Round (Reprise)".

JOE
 (to Connie; sheepish)
 Uh, Connie, I don't think you've
 met...
 (indicates Brenda)
 ... my ex-wife, Brenda.

CONNIE
 (to Brenda; nervous,
 but friendly)
 Hi. I've, uh, heard a lot about
 you...

(The following is sung.)

TOM

Round and round it goes,
everybody knows

ALL

That love
is still the only way

RACHEL

Break your heart and then
spin the wheel again --

ALL

You'll live
to love another day

Round and round!
Will we ever find
a happy-ever-after?
Round and round!
Crawlin' on the floor
or swingin' from the rafter
Up and down --
dancin' in the morning,
cryin' in the afternoon.

Round and round!
Everybody turnin',
everybody spinnin'
Round and round!
Someone always losin',
someone always winnin'
Round and round!
Every tragic ending
is a new beginning tooddd

As everyone sings and dances, Rachel climbs into the dryer. Tom puts a quarter in the machine; the dryer shakes and its lights blink. Rachel waves goodbye as a purple mist surrounds her; the machine spins and she disappears while everyone waves their socks like handkerchiefs.

MUSIC ENDS.

BLACK-OUT.

END OF ACT ONE

ACT TWO

"Doom's Day In Court"

SFX: Wind blowing through trees.

ON THE RISE: The stage is dark except for a screen, on which the following is projected.

FILM

A SPOOKY GRAVEYARD.

PAN across the hilly landscape covered with old headstones leaning at odd angles. SFX: More wind, an owl hoots.

CONTINUE PANNING to discover a BOY and a GIRL, each about ten years old, sitting unhappily against a large headstone.

BOY

I'm cold.

GIRL

I'm hungry.

BOY

There's no ghosts here. Let's go home.

They get up and start walking.

EERIE MUSIC.

SFX: Echoing footsteps... not their own. The kids look around nervously and walk quickly, but a shadowy figure gets closer and closer.

The kids are almost at the graveyard's entrance gate when something leaps in front of them.

It's an older man with a large moustache, dressed all in black except for a blazing red cape.

GIGANTIC SCARY MUSICAL STING.

BOY/GIRL

(scared)

Doctor Doom!

DOOM grins malevolently, then thrusts something in front of their faces... a bowl of cereal, with two spoons.

DOOM
Eat it!

The boy stares into the bowl.

BOY
(aghast)
But... it's a bunch of screaming faces!

DOOM
That's right -- little screaming faces of flavor! Try some...

Fearfully, they each take a spoonful and swallow, with difficulty.

GIRL
(unenthusiastic)
Hey, these are good. What are they?

DOOM
New Chocolate-Flavored 'Doom-O's'!

GIRL
Chocolate?

DOOM
(to camera)
Yes, 'Doctor Doom's Doom-O's' now come in three terrifying flavors -- chocolate, strawberry, and lint.

The boy pushes the bowl away.

BOY
Aw, I don't like eating breakfast.

DOOM
(indicates graveyard)
Neither did they, and now they are breakfast -- for the worms!

The girl looks sick; the boy grabs the bowl back.

BOY
(frightened)
Wow! I better have two helpings!

INSERT: Logo -- a little round face, not unlike a "Have A Nice Day" face, except that it's screaming, the open mouth making the "O" in "Doom-O's".

DOOM (V.O.)
'Doctor Doom's Doom-O's'...

CLOSE-UP of Doom. Same GIGANTIC MUSICAL STING as before.

DOOM (cont'd)
Eat 'em... or I'll kill you!

He gives an EVIL LAUGH; the FILM flickers and ENDS.

The screen rises and we see that the film was being projected in a darkened COURTROOM.

The lights come on, revealing a JUDGE at his desk, a BAILIFF next to him, and a witness box on the other side. Behind the box is a window, through which is a blue sky.

In front of the Judge, TWO ATTORNEYS sit at their respective tables; behind them is a spectator section filled with SPECTATORS, separated from the trial area by a wooden railing. The Judge pounds his gavel.

E. NELSON GIBB rises from the plaintiff's table. He's a haughty, magisterial figure with wavy gray hair, wearing a tasteful gray three-piece suit.

GIBB
Your honor, we wish to enter this television commercial as Exhibit A for the plaintiff, Miss Penny Packer, who lived with Doctor Doom for more than six years. It supports our contention that Miss Packer deserves two-point-five million dollars in 'palimony' payments because, although he refused to marry her, Doctor Doom's success as an...
(scornful)
... 'entertainer'... is due primarily to Miss Packer's ministrations.

At the defense table, an attractive woman leaps to her feet. LUCINDA NICHOLAS is a street-smart, flamboyant attorney, always happy to defend anyone newsworthy.

LUCINDA
Ministrations SHMINistrations, your honor! As attorney for the defense, I object to Mr. E. Nelson Gibb's shameless lies! My client, the immortal motion picture superstar Doctor Doom, has never received the teeniest, tiniest bit of help from that degenerate gold-digger!

She points to a young woman sitting at Gibb's table. PENNY PACKER has a sweet, round face and wears a simple frock -- indeed, everything about her bespeaks honesty, self-sacrifice, and all the timeless homespun virtues that Gibb has labored tirelessly to make sure she projects.

Gibb now stands behind her, his fatherly visage deeply pained by Lucinda's words.

GIBB

'Degenerate gold-digger'? Your honor, unlike Ms. Lucinda Nicholas, I don't believe that a court of law is an appropriate venue for crude insults and hysterical shouting. The issue here is justice...

His controlled demeanor suddenly disappears and he breaks into spirited song. MUSIC: "It Isn't Fair".

GIBB (cont'd)

Is it right, your honor,
is it fair, your honor,
that this girl should be left in
poverty?

While this man, your hon ---
this so-called man, your honor,
should be living in the lap of
luxury?

It isn't fair!
It isn't right!
After she slaved for him both day
and night!
The case is clear,
it's black-and-white --
give her the money!

She shared his life, I say,
just like a wife, I say;
now he's a full-fledged millionaire!
And I declare --
it isn't fair!

He sits down and Lucinda stands, calmly.

LUCINDA

Your honor, if I may rebut...

She whips around at Gibb and Penny.

LUCINDA (cont'd)

Come off it, buster,
now how can you trust her --
ooo, can't you see her greed?

(MORE)

LUCINDA (cont'd)

They had a fling,
just a casual thing,
oh, but now, she wants to make him
bleed!

She slept all day,
drank like a fish,
and I would wager that she never
washed a dish!
She's got her nerve
to say that she deserves his money!

He didn't care for her
enough to marry her;
she's had her fun,
she's had her share.
And I declare --
it isn't fair!

Gibb jumps up from his table.

GIBB

I'm afraid I cannot concur...

He and Lucinda sing to the Judge and each other.

GIBB

Is it right, your
honor,
is it fair, your honor,
that this girl should
be left in poverty?
While this man, your
hon ---
this so-called man,
your honor,
should be living in the
lap of luxury?

It isn't fair!

It isn't right!

After she slaved for
him both day and
night!

The case is clear,
it's black-and-white --
give her the money!

LUCINDA

Come off it, buster,
now how can you trust
her --
ooo, can't you see her
greed?
They had a fling,
just a casual thing,
oh, but now...
she wants to make him
bleed!

She slept all day,
drank like a fish,
and I would wager that
she never washed a
dish!

She's got her nerve
to say that she
deserves his money!

They merge on the word "money", which they sing, arms
outstretched, directly to the audience.

GIBB (cont'd)
 She shared his life, I
 say,
 just like a wife, I
 say --
 now he's a full-fledged
 millionaire.

LUCINDA (cont'd)
 He didn't care for her
 enough to marry her
 now he's a self-made
 millionaire
 And I declare --

And I declare --

GIBB/LUCINDA

It isn't fair!

(The following is spoken.)

GIBB

Your honor, I object!

LUCINDA

I object!

GIBB

(to Lucinda;
 threateningly)

I object!

GIBB/LUCINDA

(to Judge)

We object!

MUSIC ENDS. The Judge is an older man, plain-spoken and brusque, who considers the trial an unacceptable infringement upon his free time.

JUDGE

Objection overruled!

Lucinda and Gibb look at each other, puzzled, then turn back to the Judge.

LUCINDA

Which one?

JUDGE

All of 'em! Let's get going here.

(to Gibb)

You -- call a witness.

Lucinda throws up her hands dramatically and takes her seat while Gibb looks rather smug.

GIBB

Your honor, I call the plaintiff,
 Miss Penny Packer.

DOOM (O.S.)

I call her the scum of the earth!

We hear an EVIL LAUGH and the same SCARY MUSICAL STING as before. Everyone looks around for the voice.

JUDGE

Miss Nicholas, is that your client?

LUCINDA

(looking around)

It's his music, your honor, but I can't seem to locate him.

She scours the spectator section, then searches her table, then under the papers on top of it.

JUDGE

(irritated; to spectators)

Has anyone seen Doctor Doom?

NEGATIVE MUMBLES.

GIBB

Your honor, if the defendant is not even present, I must ask you to declare in the plaintiff's favor.

The Judge SCREAMS and Doctor Doom leaps out from under him -- he'd been hiding beneath the Judge's desk.

Dressed exactly as in the commercial, Doom jumps onto the desk.

DOOM

I declare you all doomed!

He LAUGHS maniacally. The spectators APPLAUD AND CHEER -- clearly, this is a familiar, well-loved line from Doom's movies.

Lucinda motions for Doom to sit at her table -- he leaps from the desk, LAUGHING some more, but when he hits the floor, he doubles over and GROANS. Penny stands, worried, while Lucinda rushes over to help him up.

LUCINDA

Are you all right, Doctor?

Doom pushes her away as he stumbles to his chair.

DOOM

All right?! I'm brilliant! It's just my infernal back. Never been the same since I strangled that stewardess in 'Kill, Doom, Kill!'

As he sits, a beautiful but vacant girl (TINA) leans over the spectator railing to hug him.

TINA

Oh, Doomy! I was so scared!

DOOM

Good for you, Tina! When I jumped out from under the judge?

TINA

Oh, no -- before that, when no one could find you. I thought you'd gotten lost on the way over or something.

DOOM

But didn't I frighten you when I leaped out like that?

TINA

(hugging him again)

Of course! You were so cute!

DOOM

I'm not cute! I'm terrifying!

TINA

(to Judge)

Isn't that cute?

Doom ROARS WITH ANGER, then YELLS WITH PAIN and clutches his back again. Penny, arms crossed, refuses to look at Doom and Tina.

GIBB

Your honor, may we continue with the trial, or must we listen to more of this infantile caterwauling?

Lucinda leaps to her feet again.

LUCINDA

Caterwauling SHMATerwauling, your honor! I ---

JUDGE

Oh, can it.

(indicates Penny)

Packer, take the stand.

Penny goes to the witness box as the Judge turns to the Bailiff.

JUDGE (cont'd)

Is it quitting time yet?

BAILIFF

Three more hours, your honor.

JUDGE
 (disgusted)
 Ahhh...

BAILIFF
 (to Penny)
 Do you swear to tell the truth, the
 whole truth, nothing but the truth?

PENNY
 (thinks; then,
 triumphantly)
 The whole truth!

JUDGE
 It's not multiple choice, Packer.
 (to Gibb)
 Ask her something.

GIBB
 (gently)
 Penny, I want you to tell us in your
 own words how you first met the evil
 man who would ruin your life
 forever.

PENNY
 Well, I was working at Barney's Back
 Boutique...

JUDGE
 What?

PENNY
 You know ---
 (sings)
 'Make sure your back
 is at its peak --
 come to Barney's
 Back Boutique.'
 We do acupuncture, Ultra-Sound,
 alpha waves, jacuzzi, vegetable oil,
 and transcendental calisthenics. Do
 you know that over eighty million
 people in this country have lower
 back pain?

JUDGE
 That is so boring.

GIBB
 Miss Packer, was it while you were
 working as a Muscle Realignment
 Specialist that you first met the
 defendant?

PENNY

Yes sir. He wanted a massage. A long one.

GIBB

How long?

PENNY

Six years.

DOOM

She had me under her evil spell!
Even now, I feel her eyes burning,
burning into my soul! AAUUGGHHH!!!

He falls to the floor and writhes around furiously. The spectators APPLAUD POLITELY -- writhing is another familiar motif in Doom's work.

Gibb turns to the Judge.

GIBB

Your honor, I really must object to the defendant's constant interruptions.

JUDGE

I kinda object myself.

Lucinda rises.

LUCINDA

Your honor, I submit that the legendary Doctor Doom should be allowed more freedom in the courtroom than other people.

JUDGE

And why is that?

LUCINDA

Because, your honor, he is... a celebrity.

The spectators rise as one and sing. MUSIC: "Celebrity".

SPECTATORS

He's a celebrity!
He's a celebrity!
He's a, he's a, he's a, he's a
he's a, he's a, he's a, he's a
ce-le- ...

MUSIC ENDS.

SPECTATORS (cont'd)
(abashed)

brity.

JUDGE

That's a good point.
(to Doom)

Sorry -- I forgot you were famous.
Go right ahead.

Doom resumes writhing.

DOOM

Aarrgghhh!!!

JUDGE

Ah, Doctor Doom?

Doom stops in mid-writhe and looks at the Judge.

JUDGE (cont'd)

Do you mind if we continue?

DOOM

Nah, what do I care?

He resumes writhing again.

JUDGE

Fine.

(to Gibb)

Look, just skip over the boring
stuff. Get to the sex.

GIBB

Miss Packer, why did you abandon
your flourishing career as a Dorsal
Area Manipulator to move in with
Doctor Doom?

PENNY

(simply and sweetly)

I love being scared.

MUSIC: "Scared". Doom stops and looks at her wistfully
as she sings.

PENNY (cont'd)

I remember the nights
we'd walk in the sand,
the full moon would shine...
The Doctor and I
would stroll hand-in-hand,
and his hand would come off in mine
(MORE)

PENNY (cont'd)

Then I'd scream -- AAH!
I'd scream -- AAH!
And he would laugh and laugh...

DOOM LAUGHS. (MUSIC STOPS.)

JUDGE

Wait a minute -- his hand came off?

PENNY

It was fake. And covered with
blood. Ketchup, really.

DOOM

(dreamy)
Heinz.

PENNY

Yes -- Heinz.

JUDGE

(paternally)
You crazy kids.

(MUSIC RESUMES.)

PENNY

Oh, the terror we shared;
I knew he cared,
'cause I really love being scared.

PENNY

Yes, I really love
being scared!

OTHERS

Yes, she really loves
being scared!

MUSIC ENDS.

GIBB

(forcefully breaking
the mood)

And so, Miss Packer, after using you
for his own vile purposes, did
Doctor Doom have the decency to
propose marriage?

PENNY

Well, he promised we'd get married
when the moon was full. But I guess
it was never full enough.

DOOM

Nobody marries Doctor Doom alive!
(to spectators)
Does wanting my freedom make me some
kind of ogre?

SPECTATORS

No!

PENNY

But what about me? Does a man have
the right to lead a woman on for six
years and then throw her away
like... like...

SPECTATORS

(helpfully)

A sack of garbage?

PENNY

Yeah!

The spectators sing ("No/Yes").

SOME SPECTATORS

No!

OTHER SPECTATORS

Yes!

SOME SPECTATORS

No he doesn't!

OTHER SPECTATORS

Yes he does!

SOME SPECTATORS

No he doesn't have that right!

OTHER SPECTATORS

Yes he does.

The Judge POUNDS his GAVEL.

JUDGE

I must remind the spectators to
refrain from singing in court.

SPECTATORS

(singing)

O-kay.

The Judge rolls his eyes.

GIBB

Tell us in your own words, Miss
Packer, how during your six years
together, you devoted yourself to
Doctor Doom like the loyalest of
loving wives -- cooking, keeping
house, and even single-handedly
reviving his show business career.

Penny starts to answer, but Gibb barrels on.

GIBB (cont'd)

In your own words, tell us how you sacrificed everything for him. In your own words, tell us how he betrayed you. In your own words, tell us how since being tormented by this vermin, life itself has lost its meaning!

Lucinda rises.

LUCINDA

Your honor, will you please instruct Mr. Big-Mouth to let the witness answer in her own words, in her own words?

JUDGE

(to Gibb)

Yeah, cram it.

LUCINDA

Thank you, your honor.

JUDGE

Ah, blow it out your ear.

(to Penny)

You -- what'd you do for Doom?

PENNY

Well, sir, he couldn't get any jobs 'cause all the movie studios said his kind of scariness was old-fashioned. He was really depressed, so I called my friend Harry Shleimer, The Crawling Eye. Well, he was The Crawling Eye until he slipped a disc killing The Blob.

DOOM

(nostalgic)

The Blob! I loved killing The Blob!

PENNY

Harry works in a big ad agency now and he fixed the Doctor up with these breakfast cereal people. Things happened so fast after that -- the Doctor got all famous again and it went to his head. He got so conceited.

Doom stands and points dramatically at her.

DOOM

Liar! Name me one thing I ever said
that was conceited!

PENNY

You said that the greatest
achievement in the history of world
cinema was 'Doctor Doom Meets The
3-D Stewardesses'.

DOOM

But that's obviously true!

JUDGE

(to Bailiff)

It was a good flick.

PENNY

Anyway, the worst thing was when you
started up with... her.

She points to Tina, who stands, insulted.

TINA

I am not a cheap tramp!

LUCINDA

(to Tina; urgent whisper)

Not yet, not yet!

Tina sits, abashed.

PENNY

After all I'd done for him, the
Doctor threw me onto the street.

DOOM

Another lie! I threw you onto the
patio!

Lucinda motions for him to sit, which he does. Gibb
motions for Penny to CRY, which she does. Gibb then
gives her a pitying look and shakes his head.

GIBB

Your honor, I have no further
questions.

He goes to his seat and Penny starts to leave the witness
box, but Lucinda rises.

LUCINDA

Just a moment, Miss Packer. Mr.
Open-Fly may be done with you...

Gibb looks down to check his fly -- it's closed. He
grimaces at being caught.

LUCINDA (cont'd)
 ...but I have one or two little
 questions.

She takes a clipboard from her table and starts for the witness box. As she passes Gibb, he sneers at her; she GROWLS.

Lucinda paces in front of Penny.

LUCINDA (cont'd)
 Miss Packer, it's been said that you acted as a loving wife to Doctor Doom. Yet during your first three years together, you continued your sordid career at Barney's Massage Parlor.

PENNY
 Back Boutique.

LUCINDA
 (sarcastic)
 Oh, excuse me -- 'Back Boutique'.

She winks and grins furiously at the Judge, who looks around to see if she's signalling someone behind him.

PENNY
 I kept working 'cause we needed the money.

LUCINDA
 When you were 'working' at Barney's, did you meet many... men?

PENNY
 Only their backs.

LUCINDA
 While you were massaging them, did these men wear... shirts?

PENNY
 Ah, no...

LUCINDA
 Did these naked men find you physically... repulsive?

PENNY
 I... I don't think so...

LUCINDA
 Did these naked, lusty men ever... touch you?

PENNY

Well, um, when they left, we'd sometimes, y'know, shake hands or something...

LUCINDA

While embracing these naked, lusty men, did you ---

Gibb stands.

GIBB

Your honor, Ms. Shyster here is clearly twisting my client's words.

JUDGE

Yeah, but she's doing it really well.

(to Bailiff)

This is much more fun than a fair trial.

Lucinda sneers at Gibb, who sits, frustrated.

LUCINDA

Miss Packer, you supposedly ran Doctor Doom's household...

(sarcastically)

... 'like a wife.' Did you cook?

PENNY

Well, um...

LUCINDA

Think carefully before you answer...

She takes a piece of paper from her clipboard.

LUCINDA (cont'd)

I have here a notarized statement from Mrs. Glenda Peabody of Sioux City, Iowa saying that you make the worst corn muffins she's ever tasted!

GASPS from the spectators, as if this were a terrible revelation.

PENNY

Corn muffins are tough!

LUCINDA

Yours certainly are.

(consults paper)

'As tough as nails', according to Mrs. Peabody...

She paces imperiously in front of Penny, then whips around suddenly.

LUCINDA (cont'd)
How do you cook... a roast?!

PENNY
Um, well, there are lots of ways...
uh...

LUCINDA
You seem to know only one way.
Perhaps this will refresh your
memory!

She reaches inside her jacket pocket, pulls out a slab of roast beef, and slaps it down in front of penny.

LUCINDA (cont'd)
A pitiful attempt at roast beef,
burnt beyond recognition on June 14,
2012!

Penny gives a little CRY, then puts her head in her hands and SOBS.

PENNY
I admit it! I'm a terrible cook!

LUCINDA
(scornful)
No further questions.

Lucinda returns to the defense table, but as Penny steps out of the box, a beaten woman, Doom stands and yells.

DOOM
Now just a minute! She may be the
scum of the earth, but her cooking's
great!
(to spectators)
I like my meat the way I like my
enemies -- burnt to a crisp!

PENNY
(smiling through
her tears)
Thank you.

Doom pulls out a monster mask, holds it in front of his face, turns to Penny, and snarls ferociously.

DOOM
Aarrgghh!!!

PENNY

(screams)

Aah!

Doom appreciates her terrorized response and sighs wistfully. He holds up the mask again, turns to Tina, and roars.

DOOM

Aarrgghhh!!!!

But Tina just puckers up and blows kisses at Doom, to his extreme consternation.

Meanwhile, Gibb helps the shaken Penny back to her seat, then turns to the Judge.

GIBB

Your honor, for my next witness, I would like to call The Flying Furino Brothers.

He gestures to the spectator area, where FIVE ACROBATS, in sequined tights, stand. MUSIC: Fanfare.

JUDGE

Wait one gol-darn minute, Mr. Gibb. What do they have to do with this?

GIBB

We wish to prove that Miss Packer gave up a lucrative career in orthopedic therapy when she moved in with Doctor Doom. The Flying Furino Brothers are acrobatic artistes, all of whom suffer from chronic backache. They are prepared to testify that treatments by Miss Packer made them feel well enough to do this...

He points with a ringmaster's flourish to the Acrobats. SFX: Snare drum roll, as the Furinos quickly form a human pyramid, with the uppermost Furino juggling a set of rings. MUSIC: Fanfare. The spectators APPLAUD. Lucinda stands.

LUCINDA

Your honor, I object! My opponent is turning this courtroom into a circus!

JUDGE

This whole thing is giving me a migraine.

(to Bailiff)

Call a ten-minute recess.

The Bailiff rings a large bell.

BAILIFF

Recess!

SPECTATORS

Yay!

Some people take out lunch-boxes while others start playing hopscotch, jump-rope, basketball, etc. The Judge POUNDS his GAVEL.

JUDGE

Not that kind!

Everyone GROANS and returns to their seats, disappointed. The Judge gives a deep, pained sigh and rubs his temples.

JUDGE (cont'd)

All right, let's hear the maniac's side of the story.

Doom leaps up.

DOOM

Ah hah! Victory is within my grasp!

He leans over menacingly to Penny.

DOOM (cont'd)

In a few moments, I'll have torn the life from your tender young flesh!

He LAUGHS CRUELLY; Penny gives a CRY and clutches Gibb.

LUCINDA

(to Doom)

No, no -- don't kill her.

DOOM

Would it hurt our case?

LUCINDA

It might.

DOOM

All right, but I don't see the point of all this if no one gets murdered.

He takes the stand.

BAILIFF

Do you promise to tell the truth, the whole truth, and nothing but the truth?

DOOM

No!

BAILIFF

(backing away)

Okay -- just asking.

Lucinda paces like a tigress in front of the witness box.

LUCINDA

Doctor Doom, exactly what role did Miss Packer play in your life?

DOOM

She played the role of Ilsa, the blind, deaf and incredibly dumb servant-girl in 'Doom Over Tucson'.

LUCINDA

And yet, Miss Packer shamelessly claims that she alone is responsible for your renewed success.

DOOM

Ridiculous! She was a nothing -- a hopeless, helpless ragamuffin! It was I who rescued her! I saved her from a life of misery and massage!

LUCINDA

Well put.

DOOM

Told you I could remember lines.

Lucinda blanches guiltily, makes a "No! No!" face, shakes her head, and waves her arms in a "No! No!" gesture.

Doom takes all this as a cue to be scary. He makes the same face, shakes his head, and waves his arms while GROWLING ferociously.

DOOM (cont'd)

Aarrgghh!

Lucinda gets him to stop, then continues.

LUCINDA

Doctor Doom, did Penny Packer assist you in your astounding comeback in any way?

Doom stands to reply. As he speaks, the sky in the window behind him turns from blue to gray and thunder-clouds appear.

DOOM

No! I did it all myself! Everyone thought I was finished, but I was fated to come back from the dead, just like many of my greatest characters.

MUSIC: "Doom's Day".

During this song, Doom roams around the courtroom stabbing people with a retractable knife, throwing smoke-bombs, and opening his cape to let bats fly out. (Behind him, the window shows a raging thunderstorm.)

DOOM (cont'd)

(sings)

I knew I would rise again someday --
 ah, yes... HAHAAHAHAHAHA!
 Eventually, I'd get my way --
 ah, yes... HAHAAHAHAHAHA!
 And now that I've been exhumed,
 sheer terror will be resumed,
 I declare you all are doomed today!

The audience APPLAUDS.

DOOM (cont'd)

It's Doom's Day!
 Cats and bats and things with wings
 are waking up and rising from their
 tombs day!
 Blushing brides of Frankenstein,
 come form a line and show your
 va-va-vooms day --
 it's Doom's Day!

Lucinda is worried about the Judge's reaction to Doom's eccentric (not to mention murderous) song, so she grabs her client and tries to pull him back to the witness box.

But Doom is swept away by the magic of the moment and starts dancing with her. Seeing no other way to stop him, Lucinda dances her client back to the box. Gibb rises. (The following is spoken.)

GIBB

Your honor, I object. Ms. Nicholas is leading the witness.

JUDGE

Let me be the judge of that.

DOOM

(sings)

It's Doom's Day!

(MORE)

DOOM (cont'd)

When your heartbeat quickens
and you're sick and panic-stricken,
then it's Doom's Day!

Yes, all you crouching cringing
fainting flinching lily-livered
fools --

it's Doom's Day!

Doom's Day

today

MUSIC ENDS. Lucinda, exhausted, collapses into her chair.

LUCINDA

(panting)

Your honor, the defense rests.

JUDGE

I could use some shut-eye myself.
Wake me up if anyone confesses.

He rests his head on his desk while Gibb goes to cross-examine Doom. The lawyer holds a clipboard and something underneath it.

GIBB

(to Doom)

You are the former Mr. Henley
Snippers, who had his name legally
changed to 'Doctor Doom D. Doom
Doom'?

DOOM

That's pronounced...

He sings the first four notes of the "Dragnet" theme song.

DOOM (cont'd)

'Doom D. Doom Doom'.

GIBB

Isn't it a fact, Doctor Doom, that
Miss Packer supported you with her
earnings for three years?

DOOM

An artist does not concern himself
with filthy lucre.

GIBB

And isn't it a fact that during that
time she was constantly calling
booking agents, trying to get you a
job?

DOOM

Did Michelangelo have a booking agent? No! -- he had a Pope!

(to Penny)

You never called one Pope for me!

GIBB

And isn't it a fact that during that time, you repeatedly promised to marry her?

DOOM

Impossible! I'm married to my Art.

GIBB

Is this your so-called 'Art'?

He slaps a box of "Doom-O's" on the Judge's desk. The Judge awakens with a start, takes one look at the screaming face on the cereal box, and yells.

JUDGE

Yowp!

DOOM

(to Judge; admiringly)

Not bad.

(to Gibb)

Listen buster, my commercials are brilliant! Ask anyone!

(indicates Tina)

Ask her!

TINA

Hmm? Oh -- yes! They're adorable!

DOOM

They're not adorable -- they're bloodcurdling!

TINA

Yes -- curdling. Definitely.

Doom, infuriated, rises, holding out his cape.

DOOM

How many times do I have to remind you?! I am the master of fear, the dark prince of terror!

TINA

(puckering up)

Aw, c'mon, gimme a smooch...

DOOM

Aarrgghhh!!!

He rushes to strangle her, but Lucinda leaps in front of him.

LUCINDA

No, Doctor -- no!

She grabs him and pulls him back to the table. He struggles and GROWLS as Tina blows kisses at him.

DOOM

Once! Just lemme kill her once!

Gibb rises.

GIBB

Your honor, I really must object to the defendant trying to murder people in this courtroom.

JUDGE

He's right, Doom. Of course, what you do on your own time is your own business. Okay, we all finished? I find the defendant guilty.

He POUNDS the GAVEL -- Lucinda jumps up.

LUCINDA

This is an outrage! A total perversion of justice!

JUDGE

All right, not guilty.

He POUNDS the GAVEL -- Gibb jumps up.

GIBB

Your honor, this is unprecedented!

JUDGE

Oh, it's perfectly precededent...

BAILIFF

Pst!

JUDGE

What is it?

BAILIFF

(stage whisper)

Closing statements!

JUDGE

Are you kidding?

(to Lucinda and Gibb)

Do you people want closing statements?

LUCINDA

Your honor, we're paid by the hour.

JUDGE

(rolling his eyes)

Oh, God...

MUSIC: "What Is Marriage?"

The Judge rests his head on his hand, eyelids heavy, as Gibb sits. Doom leans over and hands Gibb an envelope, indicating it's for Penny. Preoccupied, Gibb passes it on; Penny reaches inside, pulls out a rubber spider, and screams.

PENNY

Yaahh!

DOOM

(impressed)

Nice tonality!

LUCINDA

(to Gibb)

Listen to this, baboon-brain.

(to Judge; sings)

Your honor, we call this the land of
the free,
but just look around us and what do
we see?
A man who has chosen the bachelor
dflife
is hauled into court to be issued a
wife!

Well, well... now that's something
new --

a person use to choose to or refuse
to say 'I do'

If the state declares you married
without a wedding vow,
what is marriage anyhow?

The Judge, his patience at an end, decides to hurry Lucinda along by throwing things at her -- law books, a shoe, even his gavel. He connects.

LUCINDA (cont'd)

I put to you
that it is --- ooo!
The only way
that people --- hey!
That sacred vow
is surely --- ow!

(spoken)

... I think I'll close
my remarks right now.

Nursing her wounds, Lucinda retreats to her table. Gibb rises.

GIBB

(under his breath; to
Lucinda)

Nice try, donkey-face. Now sit back
and watch a pro in action.

The Judge reaches under his desk and pulls up a whole box of throwing gavels. Gibb is unperturbed, though, and artfully dodges them as he sings.

GIBB (cont'd)

Although my opponent's position is
quaint,
let's not pretend that things are
what they ain't
A couple today may not formally wed,
but they still share their lives
and they still share their bed.

In short -- woo! --
what's in a name?

(spoken)

The classical connubial commitment
is the same.

(sung)

If marriage isn't living
and giving every day,
what is marriage anyway?

Lucinda joins with the Judge and this new barrage proves too much for Gibb.

GIBB (cont'd)

(spoken rhythmically)

And there is proof
my client --- oof!
Witnesses vouch
that she was --- ouch!

He holds off their fire with a dramatic gesture.

GIBB (cont'd)

Your honor, now that I've demolished
the pitifully unpolished piece of
puffery
from that pathetic hag...

Gibb's eyes suddenly grow wide with terror -- Lucinda is coming at him with a chair raised over her head.

GIBB (cont'd)

AAAGGG!!!

He throws up his arms, but it's too late -- she smashes him over the head.

LUCINDA

How's that for a legal argument,
buffalo-breath?!

Gibb shakes his head to clear it, then glares at her.

GIBB

Why, you purulent piece of dog
dropping! ---

He lunges and brings her down with a rough tackle.

Screaming, punching, kicking and gouging, they engage in an absolute knock-down drag-out battle, exactly like a Western barroom brawl, with no indication that one of them is a woman or that both are lawyers: she smashes a bottle over his head, he flings her across the room, she kicks him in the face, he throws her through the railing. (Of course, neither gets hurt in the least.)

The Judge watches all this with vague interest, head resting on one hand. He looks at the Bailiff, who glances at his watch, looks back at the Judge, and shakes his head. The Judge is disgusted.

Doom jumps on the defense table, opens his cape, and shouts gleefully...

DOOM

At last! Mindless frenzy!

He leaps onto the lawyers, setting off pandemonium in the courtroom -- a quite literal battle of the sexes, as men attack women and very vice versa.

One man is wedged between two battling pairs and, frustrated that there's no one to wallop, smashes himself repeatedly in the face.

Meanwhile, Doom is thrown out of the center pile-up, lands on his back, and SCREAMS in pain.

DOOM (cont'd)

Aarrgghh!

The Judge is disappointed, thinking Doom is just trying to get attention again.

JUDGE

Aw c'mon, Doom -- you did that once
already.

Tina dutifully APPLAUDS Doom, but Penny stands, worried.

PENNY

Henley!

She rushes to his side.

PENNY (cont'd)

(to others)

Don't you see?! He's really in pain!

Gibb, who has Lucinda in a headlock, lets go, and they watch, along with everyone else.

DOOM

Oh-h-h-h!

PENNY

What is it that hurts?

Doom spits out the words between clenched teeth.

DOOM

Everything below the neck.

PENNY

All right, just lie still.

She gets on top of his back, grabs one of his legs with one hand and his head with the other, then jerks them both violently. We hear a CRACK -- Doom SCREAMS and his head drops.

PENNY (cont'd)

Henley! Henley, are you all right?!

Doom slowly raises his head.

DOOM

No. You merely moved the pain from my back... to my heart.

(sits up)

Darling! It's you I've loved all along!

They break into song. MUSIC: "Scared (Reprise)".

PENNY

Oh, the terror we
shared --
I knew he cared,
'cause I really love
being scared...Yes, I really love being
scared!

DOOM

Oh, the terror we
shared --
she knew I cared,
'cause she really loves
being scared...

DOOM AND OTHERS

Yes, she really loves
being scared!

MUSIC ENDS. Doom and Penny embrace; Tina stands, offended.

TINA

Well! This is the most humiliated I have been...

(thinks)

... in three months!

She stomps out of the courtroom.

PENNY

Henley, I've been so lonely. How I've longed for you to hold me in your manly arms, and put a snake down my dress, and kiss me...

DOOM

I'll make it up to you, my angel. I'll put hundreds of snakes down your dress! I'll strangle you every night! No, no -- it's gotta be something more gruesome, more hideous... I've got it!

(evil)

I'll marry you!

He LAUGHS cruelly while we hear the same SCARY MUSICAL STING as previously. Penny throws her arms around him.

JUDGE

Fine. Great.

(POUNDS GAVEL)

Case dismissed.

He starts to leave.

DOOM

Hold it right there, Judge!

(threatening)

Marry us or die!

JUDGE

Okay, fine...

GIBB

(to Penny)

Wait! Get a pre-nuptial agreement!

LUCINDA

(to Doom)

Community property exemptions!

GIBB

(to Penny, frantically)

Make him drop any counter-suits!

LUCINDA
 (to Doom, frantically)
 Quick -- incorporate!

GIBB
 (to Judge)
 Your honor, this is highly
 irregular.

JUDGE
 Mr. Gibb, I am highly irregular, and
 that is just one reason I wanta get
 the hell outta here.

(to Doom)
 Do you, Doctor Doom, promise to
 love, honor, and terrify Penny?

Doom LAUGHS demonically.

JUDGE (cont'd)
 And do you, Penny, promise to love,
 cherish, and faint away in a dead
 heap whenever Doctor Doom is scary?

PENNY
 I always do.

JUDGE
 In that case, I find you both...
 married!

He pounds the gavel -- Doom and Penny kiss, then Doom
 brings her hand to his lips, kisses it tenderly, then
 turns to shake hands with Lucinda.

Penny pulls her hand back -- and Doom's (fake) hand comes
 off in hers. Penny screams and faints into Gibb's arms.

GIBB
 (to unconscious Penny)
Now you got him! -- mental anguish!
 Penny?! Are you dead?! If you're
 dead, we get double damages!

LUCINDA
 (to Doom)
 Look, Doctor! She's in another
 man's arms! On your wedding day!
 Alienation of affections -- it's
 air-tight!

Doom takes Penny from Gibb.

DOOM
 Penny!

PENNY

(waking)

Henley!

They hug and walk away together, leaving Lucinda and Gibb by themselves, watching them.

GIBB

Yuck.

LUCINDA

I hate love.

MUSIC: "It Isn't Fair (Reprise)". (The following is sung.)

GIBB

Is it right, Lucinda?

LUCINDA

Is it fair, E. Nelson?

GIBB/LUCINDA

That this case should be ending happily?

GIBB

(spoken)

Look at them, Lucinda.

LUCINDA

(spoken; scornfully)

They're in love, E. Nelson.

GIBB/LUCINDA

Ah, but where does that leave you and me?

GIBB

It isn't fair!

DOOM/PENNY

We're back in love!

LUCINDA

It isn't right!

The future's bright!

GIBB/LUCINDA

'Cause lawyers don't
get paid if there's
no fight

DOOM

I hereby promise you'll
be screaming every
night!

On this we find

DOOM/PENNY

And from now on,

we're of one mind ---
(to Doom and Penny)
give us your money!

you're always gonna be
my honey!

GIBB/LUCINDA (cont'd)
After the way we slaved,

our case has vanished
in thin air

and I declare...

it isn't fair!

DOOM/PENNY
At last our love is
saved --
our case has vanished
in thin air

EVERYONE BUT
GIBB AND LUCINDA
And I declare...
it's mighty fair!

JUDGE
(spoken)
And I don't care.

He POUNDS his GAVEL.

MUSIC ENDS. BLACK-OUT.

END OF ACT TWO

ACT THREE

"I Love Lucia"

A small, grubby jailhouse in Italy. The cell area takes up about two-thirds of the floor, with a small corridor area to the side.

In the cell are three women: ALICIA wears a work-shirt and jeans; MARISSA is barely covered by a low-cut dress with a slit-skirt; and CARLOTTA, in a black turtleneck and jump-suit.

ON THE RISE: LUCIA VESPICI is led into the corridor by a GUARD. She's dressed in ancient Biblical regalia. The Guard opens the cell door and takes Lucia'S arm to lead her inside.

GUARD

In here, Miss Vespici.

LUCIA

Take your filthy hands off me!

GUARD

My hands, they are clean!

She pushes him away and slams the door.

LUCIA

Go play with your keys, you stupid son of a jackass-pig.

GUARD

Miss Vespici, I have been a big fan of yours for many many years, but now I gotta tell you ... you are even more wonderful in person.

(EXITS; starry-eyed)

She called me a jackass-pig! Lucia Vespici has called me a stupid jackass-pig!

Lucia turns around and regards her cell-mates. She then grabs the bars.

LUCIA

Guard! Guard!

The Guard runs back in, shaking his hands.

GUARD

They are still wet, Miss Vespici! I was just reaching for the soap...

LUCIA

What are these three peoples doing in my jail-cell?!

The Guard gives a helpless shrug -- Lucia reaches through the bars and pulls, smashing his face into the bars.

LUCIA (CONT'D)

In four hours is the gala premiere of 'The Judgement of Solomon.' Eighty-two singers, one hundred and fifteen musicians, three camels, two elephants and a rubber snake await. Release me now.

GUARD

You have grabbed my lapels. Do you know how many times I have dreamed that Lucia Vespici might grab my lapels and crush my head into an iron bar? Never! I did not have the courage to dream such a dream!

LUCIA

You are in need of extensive psychiatric counselling. But when my husband arrives, all he will do is smash your stupid face!

GUARD

Let him smash my stupid face -- he can never smash my stupid memories!

He EXITS.

LUCIA

I am Lucia Vespici.

CARLOTTA

We guessed.

ALICIA

Lucia, I am a big fan of yours also. I have seen every opera you have ever sung in Italy, except when I was in prison. And I missed 'Carmen' last year when I was on strike at the Fiat plant.

MARISSA
(feels Lucia's costume)
I'd get arrested for wearing
something like that.

LUCIA
(pulls away)
I am arrested. Who are you?

MARISSA
Marissa. A prostitute.

LUCIA
Aaugh! Guard! Guard! There is a
prostitute in this jail-cell!

ALICIA
Lucia, please. Alicia Feneche,
armed robbery. Lucia, you are a
glamorous jet-setter, married to a
wealthy impresario. But we are all
in jail -- you, the opera star,
Carlotta, a common thief, Marissa
and myself. We must all struggle
together.

LUCIA
What are you -- a Communist?

ALICIA
Yes.

LUCIA
Guard!

CARLOTTA
What are you doing in jail?

LUCIA
That miserable worm of a husband --
he is responsible. I told Mario
this was my last performance, that
I quit the stage to have a child.
But he say he don't want a child!
He say I am the greatest singer in
the world, which I buy, and that I
must not retire. Ha! He is just
afraid his stupid opera house will
be ruined if I leave. So I explain
this to Mario, and I heet him with
a chair, and still he won't listen
to reason!

ALICIA

I got hit with a chair when I was on strike at the chair factory.

LUCIA

So, like the worm he is, Mario say he won't talk to me because I am hysterical -- I, hysterical! -- and he walk out of the opera house in the middle of dress rehearsal and he goes to a restaurant! So I go to the restaurant and he goes into the bathroom! So I go to the bathroom and there are more of these miserable men-worms and they are all peeing and they yell at me so I yell at them and then I am heeting them and I am yelling and heeting and they are yelling and peeing and suddenly I am arrested!

MARISSA

For what?

LUCIA

Deesturbing the pees!

CARLOTTA

Your husband is selfish. You must have children if you wish them.

LUCIA

And soon it will be too late -- my biological clock she is ticking like a bomb.

Alicia puts her arm around Lucia, an intimacy the diva is not pleased with.

ALICIA

It's a big decision, Lucia. I too would like a bambino. But a family takes time and I am so busy with demonstrations and bombings -- I can't give up my career.

LUCIA

I can!

MARISSA

My children are the most wonderful thing in my life.

CARLOTTA

They are more precious to me than
the jewels I steal.

LUCIA

Sometimes I dream about what my
child would be like -- how it would
look, how it would sound ...

MUSIC: "There Is A Child".

LUCIA (CONT'D)

(sings)

I count my blessings by the score;
So many things I'm grateful for.
I've got the world
Why ask for more?
Oh, but even so ...

Every time I see a little baby
Every time I hear a baby cry
Something moves within me
Something that I can't deny

LUCIA/MARISSA

Every woman feels a certain
yearning
Stronger than the pulling of the
tide
A yearning to release
The mystery she keeps inside

ALL

There is a child
There is a child

LUCIA

Waiting in the dark
For love to bring the spark of life

ALL

There is a child
Somewhere a child ...

CARLOTTA

And the love you feel
Is love no one can steal

MARISSA/ALICIA

Love as pure as gold
That can't be bought or sold

LUCIA

Waiting in the wings
 A love that sweetly sings to me

Year by year my life is slipping by
 me
 I don't want to miss the sweetest
 part
 I just want to give
 All the love that's hidden in my
 heart

ALL

There is a child
 There is a child

LUCIA

Waiting in the dark
 For love to bring the spark of
 life

ALL

There is a child
 Somewhere a child

CARLOTTA

And the love you feel
 Is love no one can steal

MARISSA/ALICIA

Love as pure as gold
 That can't be bought or sold

LUCIA

Waiting in the wings
 A love that sweetly sings to me

MUSIC ENDS.

We hear a DOOR OPEN and some BUSTLING, then a large and ugly woman (UMBERTO) enters. She's wearing a floppy hat with chin strap, garish flowered dress, and wielding a large pocket-book. The Guard, attempting to lead her in, is actually being pulled along by her.

UMBERTO

Okay, let's go, lock me away!

GUARD

I will -- just hold up a second!

UMBERTO

Do your worst! Incarcerate me in your darkest, dankest, most vermin-infested cell, along with all the other female criminals!

GUARD

This is it -- get in.

UMBERTO

Aren't you going to frisk me?

GUARD

They don't pay me enough.

She wheels on him and strides inside.

UMBERTO

Men!

The Guard EXITS as the woman slams the door shut and surveys her cell-mates.

UMBERTO (CONT'D)

Hello, girls!

They regard her suspiciously then turn away; the woman grabs Lucia.

UMBERTO (CONT'D)

Lucia!

LUCIA

Aah!

The other three turn around.

UMBERTO

(to others)

Do not worry! We are just having the type of friendly chat typical of all genuine females!

The others turn away.

UMBERTO (CONT'D)

Lucia, it is I! Umberto!

LUCIA

(looks closely; sees)

Aah!

Umberto clamps a hand over Lucia's mouth.

UMBERTO

(urgent whisper; man's
voice)

I am so happy to see you too. You
would not believe how difficult it
was to get here.

Lucia makes a MUFFLED SCREAM.

UMBERTO (CONT'D)

When I heard you had been arrested,
I was aghast! As you know, I always
make love to my leading lady before
a premiere. Which makes tonight our
night.

Lucia struggles -- Umberto pulls her close.

UMBERTO (CONT'D)

I know this makes you excited, my
little dove -- I too feel the
juices of desire throbbing in my
veins. That is why I dressed as a
woman and assaulted a barista, so
we could drain this glorious
tension and give the greatest
performances of our lives!

Lucia emits a MUFFLED BLEAT of outrage.

UMBERTO (CONT'D)

As you know, you have yearned for
my body since we first met but have
been forced to display indifference
because of the constant presence of
your wretched husband. Now, my
darling, at last we are free!

LUCIA

(pulls away)

Umberto, you nut of all nuts, we
are in jail!

UMBERTO

It is the perfect place! Everyone
will think we are lesbians!

LUCIA

I will not be a lesbian lover to
you or any other man! Time's up!

UMBERTO

(baffled)

What?!

LUCIA
Time's up! Me too!

UMBERTO
Darling, you are babbling
inchoherently. And yet I still want
you.

LUCIA
You are egotistical and
presumptuous and, and, stark raving
stupid!

UMBERTO
But Lucia, why will you not have
sex with me in this jail-cell?

LUCIA
Just one of the two hundred billion
reasons is that I am a married
woman!

UMBERTO
So what do you think I am?

LUCIA
(eyes him)
It is difficult to tell.

UMBERTO
My wife knows it is in the service
of opera that I give myself to each
of my leading ladies.

LUCIA
I hate to disappoint your wife but
I will not sleep with you and I
will not sing with you. I am
quitting the opera because Mario
refuses to have a child.

UMBERTO
So where is the problem? I will
impregnate you!

LUCIA
Umberto, I warn you, I am no
stranger to violence.

UMBERTO
Come, into the corner, I will give
you an impregnation you will never
forget. Help me with my dress ...

LUCIA
 NO!
 (crying)
 I am so miserable ...

UMBERTO
 Oh, Lucia ... I am sorry.

He puts his arm around her; the other women watch.

MARISSA
 (knowingly)
 Lesbians.

They all nod. SHOUTING and COMMOTION off-stage.

GUARD (O.S.)
 No! You cannot go in there!

MARIO (O.S.)
 I can go in anywhere! Get out of my way!

GUARD (O.S.)
 No! Stop!

LUCIA
 Mario!

UMBERTO
 (worried)
 A husband! I hate husbands!

MARIO (O.S.)
 Lucia! I am coming!

GUARD (O.S.)
 No he's not!

LUCIA
 (to Umberto)
 Quick! Pretend you are a woman!

UMBERTO
 I am pretending I'm a woman!

LUCIA
 (pushing his arms from her waist)
 Pretend better!

MARIO ENTERS, dragging the Guard, who's holding onto his leg. Mario's left arm is in a sling.

MARIO

Lucia!

LUCIA

Mario! You've come to rescue me!

MARIO

Yes, my darling!

They kiss through the bars.

GUARD

(still wrapped around
Mario's leg)

Oh! That is quite a kiss!

LUCIA

(to Guard)

Get me out of here!

GUARD

I cannot, Lucia.

(to Mario)

Your world-famous wife is under
arrest until the judge sets bail
tomorrow morning.

MARIO

You jackass!

LUCIA

That's what I tell him!

MARIO

I am the one who had her arrested!

GUARD

I don't know nothing about that. I
only know that keeping Miss Vespici
in this jail-cell is my sworn legal
duty.

MARIO

(opens wallet)

All right, how much, fifty
thousand?

GUARD

I'll get the key.

He HURRIES OUT.

LUCIA

My darling, I am so glad you have come to your senses.

MARIO

Well ... thank you. What do you mean?

LUCIA

That you come here begging forgiveness.

MARIO

Lucia, my sweet, it is you, I assume, who is begging forgiveness. You are the one who hit me.

LUCIA

But I am the one who was injured! Surely you are now crawling back to me like a shamed worm.

MARIO

I? Crawl to you?! You, who have thrown into uproar the most spectacular opera production in the history of, of, of opera productions?!

LUCIA

That is all you care about! If you loved me, you'd cancel your silly three hundred million lira opera!

MARIO

I can't cancel the opera, the elephants are rented through June!

The Guard RE-ENTERS with a gigantic key-ring.

GUARD

Okay, it's one of these.

LUCIA

You are a selfish monster! You think you can use me and use me and then throw me away like a sack of garbanzo!

GUARD

(trying keys in lock)
I have this habit of saving all my old keys. I am a bit sentimental...

MARIO

All I said was that you'd be a fool
to give up your career!

LUCIA

It is your career you care about!
Well I am not your meal-ticket! I
am my own self! I am me!

MARIO

I concede that you are you. But
Lucia Vespici is a great artist,
not breeding-stock!

LUCIA

My clock-bomb! My clock-bomb is
ticking!

GUARD

Perhaps I'll try the other ring.

He RUNS OUT.

MARIO

Lucia, I do not believe you have
truly considered what you want.

LUCIA

I want to have a baby.

MARIO

Ah, but do you want to be a mother?
You probably think it will be fun!
I will tell you what being a mother
is like ...

MUSIC: "The Guest"

MARIO (CONT'D)

(sings)

Darling, imagine that I have
invited a guest
Over for dinner
It soon becomes painfully clear
that our guest is a pest
This is no winner

He kicks and he screams for no
reason at all
He dumps his plate on his head
He pees in his pants and he has to
be forcibly fed

(spoken)

You like this guy? No, you don't!

(MORE)

MARIO (CONT'D)

(sings)

You say let's get rid of this lout,
 he's impossibly rude --
 Look what he's doing
 He burps and he drools and he
 crawls on the floor in the nude
 What is he chewing?

He topples a lamp and he shatters a
 vase
 And when he's reduced you to tears
 Well then I inform you he's staying
 for twenty-one years!

He's come to stay -- the guest!
 And we can't send him away -- the
 guest!
 He even makes us pay -- the guest!

'Cause he can't hold a job and he
 doesn't pay rent
 He just lies in his crib and
 receives compliments

We provide bed and board and
 respond to his cries
 While he lounges around and
 increases in size

And our neighbors and relatives
 tell us we're blessed
 To play permanent host to the
 guest!

Remember the night that I ravished
 you out on the lawn
 Under the moonlight?
 Or that balcony scene that I played
 without anything on --
 I made you swoon, right?

Well now we can kiss all our
 kissing goodbye
 Our chances for romance are dead
 With the guest in our house
 We can't even sleep in our bed!

He's come to stay -- the guest!
 And we can't send him away -- the
 guest!
 While we work, he'll play -- the
 guest!

(MORE)

MARIO (CONT'D)

Oh he giggles a lot and he thinks
 he's so cute
 In his little white hat and his
 blue sailor suit

He's much younger than me and just
 brimming with life
 And I know for a fact he's in love
 with my wife!

So I wonder each day while I help
 him get dressed
 Why I ever invited the guest

Darling, each moment we share is
 unbearable bliss --
 How I adore ya!

I crave nothing more than a
 lifetime of moments like this --
 Perfect euphoria!

So, dear, before heeding the call
 of the child,
 Allow me to calmly suggest ...

You're letting a monster come out
 of that cave
 A toddling tyrant who will not
 behave
 And he'll be the master and we'll
 be the slave
 Of the guest!

MUSIC ENDS.

UMBERTO

That is all well and good but it is
 your own opinion. I have eight
 children and I love being a fa---
 (realizes he's talking
 normally; changes to
 woman's voice)
 mother.

MARIO

A woman with spirit, I like that.
 (to Lucia)
 You better watch out -- there are
 many fish in the sea, Lucia.

LUCIA

I would look more carefully under
 the gills, Mario.

PAPARAZZI (O.S.)
 Let us in! We know she's here!

GUARD (O.S.)
 No she's not! No one's here! We
 just had a big jail-break!

TWO PAPARAZZI ENTER, dragging the Guard, who hangs onto their legs.

GUARD (CONT'D)
 Okay, you can come in, but just for
 a minute.

PAPARAZZI 1
 There she is!

They start taking flash-pictures.

LUCIA
 Aah! Paparazzi!

MARIO
 Boys! Boys!

They stop and look at him.

MARIO (CONT'D)
 Sorry -- no photos.

He grabs their camera, throws them to the floor, then jumps on them. As he does, the Paparazzi pull spare cameras from their jackets and shoot him stomping their old ones. Mario realizes what's happening and stops, fuming.

GUARD
 So. I go get the other key-ring.

LUCIA
 Do not bother. I would not leave
 this pig-sty for a billion lira.

MARIO
 What do you mean?

Paparazzi 1 takes a photo of him -- Mario grimaces.

GUARD
 Do I still get my bribe?

LUCIA
 (to Mario)
 I will not sing for you ...

Paparazzi 2 takes a photo of her.

LUCIA (CONT'D)
I will not have a baby with you ...

Paparazzi 1 takes a photo of her.

LUCIA (CONT'D)
And I will not sing for you!

Paparazzi 1 and 2 wheel around and take a photo of Mario.

MARIO
(to Paparazzi)
Shut up! Shut up your cameras!

Paparazzi 1 and 2 sheepishly put their cameras behind their backs.

MARIO (CONT'D)
(to Lucia)
All right! You can't have a baby so you act like one! So in that case I make Maria Tortoni the star!

LUCIA
Maria Tortoni sing my part?! I laugh at that! Ha!
(to women)
You hear how I laugh?!

Yeah. CARLOTTA ALICIA
I heard it.

Uh-huh. MARISSA UMBERTO
Excellent laugh.

MARIO
Pui on you!

He STOMPS OUT. The Paparazzi FOLLOW, walking backwards, still staring sheepishly at the floor but with cameras behind their backs, taking photos of the exiting Mario all the while.

LUCIA
He went pui! You see how my own husband goes pui on me?!

Yeah. CARLOTTA ALICIA
Uh-huh.

MARISSA
I was fixing my cuffs.

UMBERTO
You should have seen it.
Excellent pui.

LUCIA
Be quiet! I cannot hear myself
scream!

MARIA (O.S.)
Hallo-o! Is anyone at home?

MARIA TORTONI ENTERS, wearing a costume identical to Lucia's.

MARIA (CONT'D)
Lucia! Are you receiving visitors?

LUCIA
Maria!

They rush to the bars, touch fingers lightly, and exchange a flurry of "kisses" with heads far apart.

GUARD
You some kind of friend?

MARIA
(laughing)
Of course not! I am Maria Tortoni!
(to Lucia)
Lucia, I came as soon as I heard.
My dear, let me look at you ... Oh!
It is as I feared! Already you are
wasting away -- a poor, pale,
ragged, wretched pile of bones. And
yet somehow you have managed to
gain weight.

LUCIA
Maria, I have been here fifteen
minutes.

MARIA
Oh, how my heart aches to see you
so humiliated. I talk to Mario
outside and he beg me to perform
the leading role but I tell him I
am happy with my smaller part --
Lucia has earned the lead by being
married to the Director of the
opera house. No! I say to Mario but
then he say Why not? and I could
not think of a reason so ...
goodbye!

As she begins to leave, the Paparazzi RE-ENTER and see her.

PAPARAZZI
Maria Tortoni!

She poses fetchingly as they shoot.

PAPARAZZI 1
Miss Tortoni! You here to gloat
over Lucia?!

MARIA
Gloat?
(pronounced "glut")
Maria Tortoni does not gloat. I am
here to express my sympathy for
Lucia and her self-destructive
personality flaws. Some day in the
future people will say 'Lucia
Vespici -- if not for her flaws, we
would not have forgotten her, as we
have.'

PAPARAZZI 2
Can we get a shot of both of you
together?

MARIA
Of course!

She moves in front of Lucia as they snap away.

GUARD
Okay, that's enough! You paparazzi
must leave now!

The Paparazzi turn for one quick simultaneous shot of the
Guard then return to Maria and Lucia.

LUCIA
Oh, Guard ...

GUARD
(distracted)
Later, Miss Vespici -- I am busy
not knowing what to do.

LUCIA
This will only take a second.

He goes to the cell. During the following, the Paparazzi
alternate between shots of Umberto and Maria.

UMBERTO

Maria -- if you are going to play
the lead, we must have sex right
away.

MARIA

(not recognizing him)
People like you should be locked
up!

The Guard is now at the bars.

GUARD

Yes?

Lucia motions him to lean in further, then further, then she
reaches out and pulls him into the bars, knocking him out.

GUARD (CONT'D)

(losing consciousness)
Knocked senseless by Lucia Vespici!
Wait till I tell the kids!

He falls and Lucia grabs his handcuffs. During the following,
Lucia sneaks the cuffs around Maria's arm and one of the
bars.

UMBERTO

Don't you know who I am?

MARIA

Don't you know who I am?

UMBERTO

Of course, but you don't!

MARIA

I don't know who I am?!

UMBERTO

You don't know who I am!

MARIA

I don't care who you am!

She gestures with her arms and discovers she's cuffed to the
bar.

MARIA (CONT'D)

What is happening? Is this some
kind of sick joke?
(pronounced "jock")

LUCIA
 I won't let you ruin Mario's
 beautiful production with your frog-
 croaking!

PAPARAZZI I
 (to Paparazzi 2)
 She's locked to the cell!

PAPARAZZI 2
 Wow!

They go into a frenzy of photo-snapping, shooting Maria's
 locked wrist from all angles.

ALICIA
 Lucia, you must go on. You owe it
 to your public.

Lucia considers this as Mario rushes in.

MARIO
 Maria, what are you doing here
 still? We must hurry -- the camels
 are defecating in the wings!

MARIA
 (raises hand)
 And your lunatic wife has locked me
 to the cell.

MARIO
 Great! Perfect! Now the only star I
 have left is that fool Umberto!

UMBERTO
 I am not exactly left.

MARIO
 (stares; realizes)
 Umberto?! What are you doing here?!

UMBERTO
 (attempting Dignity)
 I am transitioning.

CARLOTTA
 In which direction?

MARISSA
 Hey, just support her-him-them.
 (to Umberto)
 You go, girl!

ALICIA
 (checking)
 "Girl," right?

PAPARAZZI 2
 Lucia and Umberto are together in
 jail!

PAPARAZZI 1
 Illegally!

They shoot Lucia and Umberto.

LUCIA
 Mario, I have good news.

MARIO
 This is all a beautiful dream?

LUCIA
 I cannot disappoint my loyal fans.
 Before retiring, I shall give one
 last unforgettable performance.
 Guard!

The Guard is just regaining consciousness.

LUCIA (CONT'D)
 Open the door!

GUARD
 (woozy: struggles
 to his feet)
 Open the door ...

He tugs on the door (which jerks Maria around -- she's
 attached to it).

GUARD (CONT'D)
 It's locked!

MARIO
 Of course it's locked, you stater
 of all that is obvious! Use the
 key!

GUARD
 Use the key.
 (looks at enormous key-
 ring)
 Which one?

MARIO

I cannot take this! I am going back
to the camel feces!

MARIA

(shouting)

Mario, I demand to be brought to
the opera house!

MARIO

With your lungs, they could hear
you from here.

(idea)

Ah hah!

MARIA

You laugh at me?!

MARIO

Not Ha ha, Ah hah. I have a
brilliant idea -- we will perform
the opera from this jail-cell!

UMBERTO

But I am dressed in a dress!

MARIO

You need wear nothing!

UMBERTO

King Solomon was naked?!

MARIO

The audience will not see you -- we
will use a radio hook-up to the
opera house.

GUARD

(working)

No need for that -- I almost have
it.

MARIA

(notices)

You are unlocking my tunic!

She knocks him into the bars.

GUARD

(losing consciousness)

Miss Tortoni!

(blissful)

Beaten repeatedly by divas ... Life
is good ...

He collapses.

BLACK-OUT. (MUSIC TO COVER INTERVAL.)

A FEW HOURS LATER

The LIGHTS COME UP. Mario, wearing headphones, stands in front of a microphone which is plugged into a large radio-like object with knobs, dials and antennas. Everyone else is nearby except for the Guard, who ENTERS carrying sheet-music.

MARIO

(to Guard; indicates
prisoners and Papparazzi)
Give them the music.
(hand to headphones)
Yes, pull the elephants off the
barge, dim the lights, and put me
on -- I will explain everything to
the audience.

LUCIA

Mario, I have not changed my mind.
This will be my final performance.

MARIO

I am very sorry. You know ... I
love you.

LUCIA

I do know. And tonight, I will sing
just for you.

Mario puts his hand to the headphones again, then ...

MARIO

(to Lucia)
We must begin now, my sweet.
(to others)
Quiet please! You will hear the
audience and the orchestra through
this box.

He turns a knob and we hear the AUDIENCE BUZZING, then
BECOMING QUIET.

MARIO (CONT'D)

(into microphone)
Good evening, ladies and gentlemen.
This is Mario Vespici, Director of
La Trala Opera House. This
afternoon, Lucia Vespici, Umberto
Borogna and Maria Tortoni were all
run over by ... a thing.

SHOCKED GASPS from the radio.

MARIO (CONT'D)
 They were immediately taken to Our
 Lady of Internal Injuries Hospital,
 where they are now recovering.

SIGHS OF RELIEF, APPLAUSE.

MARIO (CONT'D)
 Courageously, they insist on
 singing from their hospital beds,
 if we can get the permission of the
 chief physician, Doctor Philippe
 JeJune.
 (as French doctor)
 Sacre bleu! It is against all
 regulations but if you insist ...
 all right.

CHEERS AND APPLAUSE.

MARIO (CONT'D)
 Thank you, Doctor. Ladies and
 gentlemen, since you will see no
 performers, I will describe the
 action to you. Music, maestro,
 please.

MUSIC BEGINS: "The Judgement of Solomon".

MARIO (CONT'D)
 'The Judgement of Solomon,' by
 Enrico Tortollini. The opera begins
 in the court of the famous King
 Solomon of Israel, a set costing
 over thirty million lira.

"OOO"S, APPLAUSE.

MARIO (CONT'D)
 The palace is filled with Solomon's
 wives and courtiers, who await the
 arrival of their wise and beloved
 King.

The remainder of the play is sung, except where indicated.

CHORUS
 Here he comes! Solomon!
 Solomon, the wise King!

 He is great (he is great) (he is
 great) (he is great)
 (MORE)

CHORUS (CONT'D)

At proverbial advising

He's got the perfect tonic
 For tempers histrionic
 He'll soothe the bellicose
 With a dose
 Of wisdom Solomonic

GUARD

His words enrich our lives
 He deserves his six hundred wives

CHORUS

Though he's made us all his slaves
 We love how he behaves!

Here he comes! Here he comes!
 Here comes Solomon!

Umberto walks haughtily to the microphone, his grandeur somewhat diminished by the fact that he's still wearing a dress.

UMBERTO

'Tis I of whom you sing
 'Tis Solomon, your King!

Never drink while you're asleep.

CHORUS

Very wise, very wise.

UMBERTO

Don't lend money to a sheep.

CHORUS

Very wise, very wise.

UMBERTO

If someone should ask your name
 Never answer twice the same
 That way life remains a game!

CHORUS

Absolutely wise!

UMBERTO

Age is wasted on the young.

CHORUS

Very wise, very wise.

UMBERTO

Never balance on your tongue.

CHORUS
Very wise, very wise.

UMBERTO
One last proverb that I bring --
Praise not foolish babbling
Just because it's from your King...

Everyone considers this for a moment.

CHORUS
Exceptionally wise!

CHORUS (CONT'D)

He has come!

Solomon!

Solomon, the wise King!

He is great

At proverbial advising!

UMBERTO

(spoken)

Yes I have.

Thank you!

Thank you very much!

(sung)

I am great, I am great,
I am great

At proverbial advising!

During the above, Umberto realizes he's still in a dress; he grabs the Guard's coat and wraps it around his shoulders.

MARIO

(spoken; into microphone)

And now two harlots enter, two
ladies of the evening who fight
over which of them is the true
mother of a beautiful little
bambino boy.

Maria leans over and yells into the microphone.

MARIA

Featuring the golden vocal chords
of Maria Tortoni!

Lucia holds a prop doll -- the baby. Maria, straining against the bars, pulls it away.

LUCIA

She took my baby!

Your Highness, please!

Make her return it!

I'm on my knees!

MARIA

She took my baby!

Your Highness, please!

Make her return it!

I'm on my knees!

LUCIA/MARIA

The child is mi-i-i-i-i-i-i-i-ine!!

UMBERTO

(spoken)

Silence!

(sung; to Lucia)

You! What is your story?

LUCIA

Into my chamber

Last night she crept

And stole my baby while I slept

UMBERTO

(spoken)

A serious charge.

(to Maria)

And you -- what have you to say?

Maria begins a sexy vamp aimed at seducing the King into giving her the child. During this, she attempts to take off parts of her costume but, between her handcuffs and the doll, gets hopelessly tangled.

MARIA

Just take a look, sire

You'll see that this baby is mine

Look at my face, see how we share
the same features divine!Look at my form, closely inspect
my curvaceous design...

During the following, Solomon is supposedly torn between the two women, but Umberto is won over by the sultry Maria.

LUCIA

She took my baby ...

MARIA

Just take a look, sire

You'll see that this baby is
mine

Trying to get loose, Maria throws the doll on the floor.

LUCIA

Your Highness, please ...

MARIA (CONT'D)

Look at my face

See how we share the same
features divine!

Make her return it...

Look at my form --

Closely inspect my
curvaceous design

I'm on my knees!

MARIA
 Look at my arms...
 Look at my legs...
 Touch my skin...

Umberto, losing control, grabs for her.

UMBERTO
 Maria, my darling!!!

MARIA
 Get away from me, you sex fiend!

<p>LUCIA/MARIA The child is mi- i- i- i- i- i- i- ine!!!</p>	<p>CHORUS Whose child is it? Whose child is it? How can we tell Who's telling the truth? Whose child is it? Whose child is it? Whose child? Whose child?!</p>
--	---

UMBERTO
 (spoken; back in character)
 Silence!
 (sung)
 Fetch me my sword --

The Guard hands him a prop sword.

UMBERTO (CONT'D)
 I will divide this child in two,
 And give half to her and half to
 you!

MARIA
 Good thinking, King
 That suits me fine
 That way he's neither hers nor
 mine
 One suggestion, if I may ...
 (adjusts sword)
 Cut the kid the other way!

LUCIA
 No! No! No!

MARIO
 (spoken)
 And now begins the famous aria 'The
 Last Lullaby,' sung by my beautiful
 wife, Lucia Vespici.

MARIA

(spoken)

Which would be much better sung by
the much more beautiful Maria
Tortoni!

Mario, fed up with Maria, takes off his sling and gags her.

LUCIA

Let him live!
Give him to her!
Though it breaks my heart
Breaks my heart, breaks my heart
(picks up doll)

Oh, my child, I will never
Hold you to my breast again
So hushabye, don't you cry
This is my last lullaby

Mario stares at her, transfixed with love.

LUCIA (CONT'D)

Oh ... may my lullaby live on
Even after I am gone

May it echo through your soul
For a lifetime, for a lifetime
For a lifetime ...

Go to sleep, child
Dream sweet dreams, child
Dream of a better world
Where we won't have to say goodbye
This is my last lullaby

She hands the doll to Umberto.

UMBERTO

Oh, how deep, how deep is a
mother's love
How pure, how sweet
How deep is a mother's love

GUARD

Oh, how deep, how deep is a
mother's love
How pure, how sweet
How deep is a mother's love

CHORUS

Oh, how deep, how deep is a
mother's love
How pure, how sweet
How deep is a mother's love

UMBERTO
 (to Lucia; holds out doll)
Take your child!

Lucia takes the doll; Mario rushes to her side.

 MARIO
Have our child!

Lucia and Mario embrace.

EVERYONE ELSE	LUCIA
Take your child	Oh, my child!
Your own child	
Hold him to your breast again	
You don't have to say goodbye	

 ALL
Sing another lullaby!

Maria sings along boisterously, though still gagged.

 ALL (CONT'D)
Sing another lullaby!
Sing another lullaby!
Sing another, sing another
Sing a lullaby, another lullaby!

CURTAIN.

THE END