

5/3/24

# **HIGHER! HIGHER!**

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

Additional Music by Nancy Lynn Christ

Dr. Thomas W. Cooper  
531 Hahaione St., 14 A  
Honolulu, HI 96825  
twcooper@comcast.net

Original Copyright 1995. All rights reserved.  
Revised 2017, 2020, 2022, 2023, 2024.

## NOTE TO PRODUCERS, DIRECTORS, AND PERFORMERS

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

The music, lyrics, and book for HIGHER! HIGHER! are registered for copyright at the U.S. Library of Congress. The twenty-two songs are authored by Tom Cooper, except one written by Nancy Lynn Christ, for which permission is granted. Some songs are recorded in abridged versions giving the (music) director a choice between the longer demo songs and shorter versions. Further information is available at [twcooper@comcast.net](mailto:twcooper@comcast.net).

## CAST SIZE

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

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

**CHORUS:** Four or more covering SATB; one plays cameo role

**NOTE:** Many characters may be doubled with smaller cast.

## CHARACTERS

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

**CUTLER GRAY**, (tenor) handsome, realistic, urban private investigator who is in his 40s. Rose’s employer. Unintentionally funny and off-key.

**SHARKEY**, (baritone) cunning, domineering middle-aged businessman billionaire; mid-60s; occasionally charming. Acting President of The Club.

**HUGH GUCCI**, (tenor) multi-millionaire owner of MEN magazine, private men’s clubs, and other adult products; mid 50s, liberal, “with-it”, smooth entrepreneur.

**HAROLD HAWK**, (bass) aloof, sometimes sinister, senior executive, 60ish, ultra-conservative, hidden behind sunglasses, CIA-military type; possibly mafia.

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

**CHRISTOPHER ROCKEFELLER VANDERBILT GATES SHARKEY IV (CHRIS**, tenor) Sharkey’s missing son on Homa. Blue-blooded billionaire who bequeathed billions to the poor; 40ish, bearded, in robe and sandals like Eastern guru/Christ figure with tropical trimmings.

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

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

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

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

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

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

**THE CHORUS** are "Homans" (residents of Homa), soldiers, club members, possibly "Eerie-GPT", the Truth Summit, and other small parts. A larger company could include singles, couples, a trio, and/or in some scenes children. In Act I, one song features an all-male chorus and in Act II, another features an all-female chorus.

## SONG LIST FOR HIGHER! HIGHER!

### ACT I

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

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

### ACT II

- 11) IT MUST BE DESTROYED Scene 1
- 12) EVERYONE WANTS TO GO HOME (A cappella reprise excerpt) Scene 2
- 13) RISING IN LOVE/FALLING IN LOVE Scene 2
- 14) I FOUND MY VOICE (Reprise with Variation) Scene 3
- 15) HOME AMONG THE STARS (Reprise/excerpt) Scene 3
- 16) TRIUMPHAL ENTRY (Reprise/excerpt) Scene 4
- 17) THE BLENDING SONG Scene 4
- 18) IT MUST BE DESTROYED (Reprise/excerpt) Scene 4
- 19) HAVE YOU NEVER BLOWN-UP PARADISE Scene 5
- 20) FINALE Part I includes brief excerpts from .... Scene 5
  - i) RISING IN LOVE/FALLING IN LOVE
  - ii) MOUNTAIN BEACON (“Mariners”)
- 21) FINALE part II (including curtain call/bows) Scene 5
  - i) (Reprise of HIGHER! HIGHER)
  - ii) (curtain call: chorus of) RISING IN LOVE/FALLING IN LOVE
  - iii) sea bells sustain
- 22) Postlude (“Home Among the Stars” instrumental) Exit music

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

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

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

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

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

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

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

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

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

THE BLENDING SONG (Chris and Angelica) Act II, S4 SONG #17 in script

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

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

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

- Script Key:** 1) Words in *italics in parentheses (like this)* are stage directions.  
2) **Red words** are the **only** stage directions and titles to be read aloud during a reading.  
3) Rows of words in ALL CAPS (LIKE THIS) are lyrics to be sung, sometimes singspiel.

# HIGHER! HIGHER!

## ACT I

### SCENE 1

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

### LIGHTHOUSE KEEPER

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

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

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

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

**TOGETHER**

*(Harmony)*

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

*(Ensemble joins in full harmony heard offstage)*

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

*(As if commanding the lighthouse.)*

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

*(Ensemble fades out)*

**LIGHTHOUSE KEEPER**

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

**LIGHTHOUSE KEEPER AND ANGELICA**

HEARKEN...

*(Beacon sounds and lights up in synch with bell. Both extend hands forward as if welcoming all guests)*

HOMeward...

*(Beacon lights up repetitively.)*

**ANGELICA**

*(After looking down through telescope.)*

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

**LIGHTHOUSE KEEPER**

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



**ANGELICA**

Look (*peering through telescope*). Two strangers got off the ship... they're taking the zip lift. They'll be here soon... and one has a gun!

**LIGHTHOUSE KEEPER**

A gun! Are they hunters?

**ANGELICA**

They're wearing business suits. So, they might be hunting people.

**LIGHTHOUSE KEEPER**

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

**CUTLER**

(*Distant.*)

Hello?

**ROSE**

(*Louder*)

Hello!

(*Cutler, with prop handgun, and Rose enter.*)

**ANGELICA**

Welcome to the island of Homa! You had quite a storm.

**LIGHTHOUSE KEEPER**

Welcome to Homa.

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

**CUTLER**

Keep your distance. Who are you?

**ROSE**

(*to Cutler*)

Are you sure you need the gun? They are welcoming us.

**L. K.**

We mean you no harm. Our policy is that we don't allow weapons. You'll have to leave that...

**CUTLER**

No. My policy is always to protect myself. We know there are people who come here who never return!

*(Angelica welcomes Rose with embrace.)*

**CUTLER**

What are you doing?

**ANGELICA**

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

**CUTLER**

Human nature? Not where I come from! Not with strangers. *(Refuses.)*

**ANGELICA**

Not human nature...HOMAN nature. This is natural to those who live on Homa! I am Angelica, and this is my father.

**CUTLER**

I'm Cutler Gray. I'm a private investigator from the United States and this is my assistant who specializes in finding missing persons...

**ROSE**

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

**CUTLER**

*(gun pointed)*

I felt bliss when they gave me an anesthetic in the hospital. I would have proposed to the first streetlight I walked by! Do they lace the air here with drugs?

**L. K.**

There's no need!

**CUTLER**

*(aside)*

So, they dope people without drugs? They use sea breezes as a substitute. *(To L.K.)* We want to ask you about a missing person and ...

**L. K.**

Relax. Before we conduct business, after a safe voyage, it is our custom to let you give thanks. You can use this Temple of Light if you wish ... *(Points to lighthouse.)*

**ROSE**

You mean you worship inside a lighthouse? What religion is it?

**ANGELICA**

It's whatever faith you are!

*(Rose removes shoes, enters)*

**CUTLER**

What if you're an atheist?

**L.K.**

On Homa, we find that most of our non-believers like to worship their screens, so we had one installed. Most people give thanks for safely passing through a storm or crossing the Magnetic Triangle. You did both!

**CUTLER**

Magnetic Triangle? (To himself) That's a hoax...we didn't see anything disappear.

**ROSE**

*(Emerges from Lighthouse)*

That was nice.

**ANGELICA**

Please follow me...

**ROSE**

Where are you taking us?

**ANGELICA**

Some call it Shangri-La ... others know it as Havaika... others say Bali-Hai, Heaven ... or Lemuria. For me, it is the Valley of Silent Breezes ...

**CUTLER**

*(gun pointed)*

The what? But we are looking for a missing ...

## ANGELICA

Please put down your gun. (Cutler drops gun to side). I know you're in a hurry. But please (*speaks slowly*) .... **Slow... down.** Many guests have an agenda when they come here...so they never sense what is really here. Even many of us who live on Homa take it for granted. So please... (music up) slow down, look around, breathe deeply, feel what's here, ...and listen...

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

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

(*Via video, magic happens. OPTIONAL: Waterfalls, butterflies, and soothing, colorful images evoke paradise. She performs a sacred tropical dance.*)

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

(*Cutler distant; Rose fascinated.*)

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

(*Visuals fade.*)

THIS IS WHERE I CHOOSE TO BE.

(*Sacredly gestures upward as if honoring a mountain peak during instrumental ending.*)

## ROSE

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

## CUTLER

(*Aside.*)

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

## L. K.

We'll soon arrive in the village where all bags are automatically transferred. How many rooms should I ask them to prepare? Are you partners?

## BOTH

**ROSE:** Yes. **CUTLER:** No.

(*They double take. Is Rose attracted to Cutler?*)

**CUTLER**

Well, we're sort of...professional partners ... but... we'll need two rooms. What's that sound?

(“TRIUMPHAL ENTRY/THE TOASTING SONG,” *song #4, heard faintly in distance*)

**L. K.**

It's an orchestra. All people here create their own personal instrument expressing their unique spirit. They all blend.

**CUTLER**

This I've got to see.

**L. K.**

You will. (*Walking toward village. Faint instrumental intro repeats*). But first I'd like you to meet my wife, our chief engineer.

**ANGELICA**

She's my mother, the Queen.

**CUTLER**

The Queen? But that would make you the King?

**KING/ L. K.**

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

**CUTLER**

King? Queen? Isn't anyone here normal? Will the Mad Hatter soon drop by?

**ANGELICA**

(*instrumental intro repetitively continues louder*)

We think life should be as rich as possible. So, we sing, dance, enjoy the ocean, play games, and eat heartily...

**CUTLER**  
(*angry*)

That's all well and good. *But we must find ...*

**KING/L.K.**

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

*(During song, the islanders will give Rose and Cutler a make-over by replacing outer garb with island attire. Cutler will initially resist, then give in. He will lower his gun and guard while becoming tipsy. Music fades in. Atop a regal bluff, the stately, radiant Queen sings song #4, "THE TOASTING SONG/TRIUMPHAL ENTRY." Villagers pause to listen.)*

**QUEEN**

WELCOME TO HOMA MY FRIENDS,  
WHERE MUSIC NEVER ENDS (Homans hand Cutler and Rose drinks. Cutler drinks.)  
WE WILL TREAT YOU JUST LIKE KIN, (*Raising drink.*)  
SO LET'S TOAST OUR FRIENDS.

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

NO ONE SPREADS MORE CHEER  
THAN THESE FOLK WHO LIVE HERE.  
IN THIS FESTIVE ATMOSPHERE  
LET'S TOAST OUR FRIENDS...

*(All toast)*

**KING**

THIS MESSAGE WE'RE SENDING...

*(All await royal proclamation.)*

**QUEEN**

*(Grandly announcing.)*

CHRIS AND ANGELICA ARE BLENDING!

*(Crowd buzzes.)*

**KING**

LET'S TOAST HAPPY ENDINGS...

**TOGETHER**

WHICH BEFALL OUR FRIENDS.

*(Becoming higher, Cutler eventually drops his gun when he is stripped to his designer underwear. Flowers complete their make-over.)*

**KING**

TO OUR FRIENDS! *(Raises drink)*

**QUEEN**

TO OUR FRIENDS! *(Raises drink.)*

**ANGELICA**

TO OUR FRIENDS! *(raises drink)*

**ROSE**

*(Catching the spirit.)*

TO OUR FRIENDS! *(Raises drink.)*

**ALL**

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

**ROSE**

THIS IS MY DREAM COME TRUE  
TO VISIT FOLK LIKE YOU. *(Cutler drinks)*  
ALL MY LIFE I'VE REALLY LONGED TO SING.  
SO, I'LL TOAST... THE KING.

*(King smiles broadly.)*

**CUTLER**

*(discarding his hair and ear flowers)*

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

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

I'LL NOT TOAST... THE KING.

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

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

*(A hush. Silent suspense.)*

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

*(Disdain. Then a round of rapid-fire trade-off toasts)*

**MEN**

TO THE QUEEN!

**WOMEN**

TO THE KING!

**MEN**

TO THE QUEEN!

**WOMEN**

TO THE KING!

**ALL**

TO THE QUEEN/KING!

**K & Q**

TO OUR FRIENDS

**ANGELICA**

TO OUR FRIENDS

**ROSE**

TO OUR FRIENDS

**VILLAGERS**

TO OUR FRIENDS

**ALL**

TO OUR FRIENDS!

**ALL**

(except Cutler)

TO OUR FRIENDS!

TO OUR FRIENDS!

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

**TO OUR FRIENDS!**



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

**ALL**  
(Except Cutler)

TO OUR FRIENDS!

*(At the very end the smallest villager has climbed atop a human pyramid or elevation to raise a toast skyward while each member of the company... except Cutler, who was drunk... simultaneously toasted a different part of the audience.)*

**BLACKOUT**

# ACT I

## Scene 2

*(The present. Rose and Cutler have shed tropical “makeover”. They face audience off to the side of a darkened exclusive men’s club atop a Manhattan skyscraper. Overhead sign reads “The Club”. Behind them is the not yet visible club interior with AI screens which can show stock tables, famous paintings, etc. “Eerie-GPT”, a sensuous version of “Siri”, can livestream satellite and drone images. Sharkey, the Club president, has programmed “Eiree-GPT” to be his invisible companion with deadly powers. Not yet visible digital arrows point to “War Room,” “Ft. Knox,” “Virtual Vegas”, etc. <Director may simplify all above> In a shadowy frozen tableau around a board table sit the Club’s Executive group-- Harold--the CIA boss/mob type; hedonistic Hugh; and the mysterious Silent Partner, a sinister android mime who gestures, dances, and sometimes mouths words. Frozen in time, Sharkey stands behind a golden lectern holding a golden gavel. Lights rise only on Rose and Cutler.)*

CUTLER

Guess what I just got in the mail?

ROSE

I don’t know. A royal decree from the King and Queen of Homa?

CUTLER

No. Magic Wanda 3.0 (holds up a wand-shaped remote)! If I phase this with my mind waves, it will capture any of my memories I request and project them in 3-D ... anywhere. **And** it can show us what happened **before** that memory occurred. I just point it at my brain and click.

But before I demo it for you, I’m curious...do you think this audience (*turns to audience*) will think we’re alive ... or will they think we’re ghosts?

ROSE

*(pauses scanning audience slowly)*

They look like a pretty smart group.... I think they will figure it out once we tell them the story... But it’s too early to talk to them. Why don’t you show me how Wanda 3.0 works?

CUTLER

O.K. (*Gazes at audience*). They are probably wondering just where Homa is and how we got there in the first place. I’ll show them... We were just outside the entrance to Sharkey’s club... and then .... (*speaks to AI wand ...*) Magic Wanda 3.0 – show us Sharkey at The Club exactly

six months ago at 5:30 p.m. (*points AI wand at his head and clicks. Suddenly, lights rise inside club as they fade on Rose and Cutler, who freeze in darkness. Six months ago. Sharkey abruptly "awakens" and pounds golden gavel.*)

**SHARKEY**

Order! Order! There is just one more item on the agenda. I've decided to bring two guests into The Club... a private detective and his assistant who is a missing person's expert. We need them to find Chris.

**HUGH**

*(Springing to life)*

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

**SHARKEY**

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

**HUGH**

Not so fast! (*Revealing giant black marble.*) If I want to veto anyone, I can drop this black ball into that ballot box... You know men's clubs have been black-balling people for centuries. (*Holding ball above box.*) **I will now exclude both of them with this black ball** (*drops ball*)... Surely you remember our by-laws.

*(Speaks song #5, "BLACKBALL," first song on demo #1, in singspiel style-- up tempo. The music will awaken Harold and spark him into choreographed action when he sings. While singing, Hugh will drop blackball into ballot box).*

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

**SHARKEY**

BUT I'M JUST ASKING FOR TWO GUESTS!

**HUGH**

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

**HAROLD & HUGH**  
(Singing and dancing)

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

*(Silent Partner awakens and will dance with comic robotic choreography. )*

**HAROLD**  
(Singspiel)

THIS IS THE CLUB'S CATCH 22  
WE BLACKBALL ANYONE WHO'S NEW...  
YOU WANT TO JOIN? THAT WOULD BE FINE...  
JUST COME AND TAKE YOUR PLACE IN LINE...

*(Silent Partner opens closet door revealing row of skeletons in clothing and canes. **During the instrumental, Hugh, Harold, and Silent Partner take turns strutting comic steps and dropping larger black balls –first a hard ball, then a soft ball, then a volleyball-- into the box. A chorus of butlers will join them. Later Hugh will bowl a fake black bowling ball into the closet filled with the prop skeletons of those waiting in line to join the club... creating the sound of a “strike” in a bowling alley.)***

**HAROLD**  
(Singspiel)

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

*(Chorus dressed as butlers enter adding harmonies.)*

**ALL**

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

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

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

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

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

**ALL**

*(Except Sharkey. Partner mouths the word)*

STRIKE!

*(High fives. Chorus exits.)*

**SHARKEY**

Come on! You know my son, Christopher Rockefeller Vanderbilt Gates Sharkey IV, vanished near the Magnetic Triangle where ships disappear. He was vice president... so I inherited his privileges... that's two votes for me. My son is so close to my heart... and our guests are Private Investigators who find missing persons. ...AND... I just got a tip-off that Chris may have been spotted...on a remote island called... Homa?

**HUGH**

Homa? Never heard of it.

**HAROLD**

Me neither. But if we've never heard of it, maybe no one else has? So, we could sell time shares and make a *kill*ing. I can see the marketing ... "There's no place like ...Homa!" *(Silent Partner mimics Harold and will occasionally make comic gestures)*. Maybe we could find Chris too ...?

**SHARKEY**

That's why we need the detectives! ... So, Eerie GPT, let our guests in.

**HUGH**

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

**SHARKEY**

There's no time for that! Eerie GPT?

**EERIE**

*(AI sensuous voice)*

Yes, Sharkey.

**SHARKEY**

Eerie, hide all AI weapons. Make sure all conversations are recorded.

**EERIE**

It is done, Sharkey.

*(Screens become paintings)*

**SHARKEY**

Good. Eerie, have you thoroughly removed all blood from the balcony?

**EERIE**

It was done, Sharkey.

**SHARKEY**

Then bring them in.

*(Cutler and Rose, suddenly illuminated, “awaken”, then enter... amazed by the Club)*

**SHARKEY**

We're over here... I'm Sharkey, President of The Club.

**CUTLER**

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

**ROSE**

Rose Grace. Pleased to...

**SHARKEY**

What? You're the missing persons expert!? Nobody told me! Eerie, why did you let *her* in? I'm afraid we can't ... Didn't they tell you...this is a *gentlemen's* club?

**CUTLER**

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

**SHARKEY**

But we have strict rules... Listen...I love my pet scorpion...but ...the by-laws forbid pets.

**CUTLER**

WHAT? You're comparing women to scorpions?

**HAROLD**

We'll have to ask her to wait out on that patio. And be careful ... we had one other woman here protesting the club ... She accidentally cut herself ... and then fell off that balcony.

**SHARKEY**

Such a tragedy. Miss Grace, you'll have to wait on that patio... near the balcony.

**ROSE**

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

**SHARKEY**

Shut up! And wait on the patio. Women can't talk here. *(Rose is crushed)*

**CUTLER**

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

**SHARKEY**

Okay, Cutler. Enjoy the view. *(Escorting them)*. This is the world's largest patio! Over there, you can see my Maserati... and there's my Humvee! Cutler, we'll call you in later.

**ROSE**

*(Exiting, To Cutler)*

C-c-c-call in just you, Cutler? ...n-n-n-not me?

*(Once door is opened, Cutler throws up his hands and flails as if swarmed by insects. We hear loud buzzing. Rose also tries to fight them off. Both dodge to escape but, wherever they turn, invisible insects seem to surround them.)*

**CUTLER**

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

**ROSE**

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

**SHARKEY**

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

**CUTLER**

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

**SHARKEY**

They're not real insects. Eerie controls them. Some carry micro-missiles. Some are flying cameras. Some have lethal stingers...

**CUTLER**

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

**SHARKEY**

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

**EERIE**

It is done, Sharkey. PANDORA! *(Swarming sound stops)* PANDORA –return to your box. *(Softer buzzing fades in. Everyone follows the flight of invisible “insects” across the room. Silent Partner points and the lid to a large box labelled “Pandora” opens. Once the buzzing stops, S.P. gestures again and it closes.)*

**SHARKEY**

And now our club officers need privacy. *(Pointing)* **Go to the patio!**

**ROSE**

*(Exiting with Cutler. She thinks she will not be heard. Still stuttering)*

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

**EERIE**

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

***(BLACKOUT)***



## ACT I

### SCENE 3

*(Almost an hour later. The Club Garden Patio atop the Tower. "Hot signs" point to Olympic Pool, Firing Range, Penthouse, and Shark Aquarium. <Director may wish to annex this setting to club interior to avoid set change>)*

#### CUTLER

Look. You really can see his Maserati and Humvee!

#### ROSE

Yes, I'm impressed ... but I was more impressed by what you did. Everyone admires you for the ninety cases you've solved... and being top of your class... and all that ... but I was more grateful that you stood up to Sharkey. I felt so violated when he told me to shut up. THANK you.

#### CUTLER

I believe in you, Rose.

#### ROSE

I've been bullied by tough guys ever since first grade. I was always the smallest kid ...and when a huge nasty kid pushed me around, I just shut down completely ... I couldn't speak. When I tried, I would stutter. Whenever I feel really threatened, it still happens, and I feel ashamed... It's as if I have no voice. ... What's your secret?

#### CUTLER

Well, when I get stressed out, I drink... and drink ...and drink. But if you're talking about bullies, my secret is ...I always carry a gun.

#### ROSE

I don't think I could do that. Whenever I get bullied, the only safe thing to do is escape... I don't want to be around people because... they hear me stutter. It feels like they don't want me around anyway.

#### CUTLER

I'm sorry. I never knew that. Well, I want you around. But if you're going to be a real PI, you'll have to see specialists about that voice thing because you need to stand up to people like Sharkey

**ROSE**

That's very hard. Besides I didn't want to become a detective to help arrogant snobs like that. I did it because I thought there was a better way... by fighting for justice. Didn't you?

**CUTLER**

Sure. I'm all for justice. But that doesn't mean we can't work with these guys. They pay *very* well.

**ROSE**

OK, but what about that swarm of so-called insects? They could start World War III. I start st-st-stammering just thinking about them. Who knows what else these guys are up to?

**CUTLER**

Listen, Rose... Sharkey is one of the most powerful people in the world. I'd like to have just one-fifth of his real estate. *(Rose is straying.)* Don't go near that balcony! *(She stops)*. I can't believe they've kept us waiting so long that the first stars are coming out. Look over there.

**ROSE**

I didn't think you could ever see stars here. But ... you're right. That's what I miss about my hometown-- the stars.

**CUTLER**

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

**ROSE**

*(Looking up)*. But these *are* the real stars. I feel so free ...when I'm looking up *(Music up)*  
Look over there...

*(Sings #6 "HOME AMONG THE STARS", song two on demo #1.0)*

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

**CUTLER**

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

**ROSE**

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

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

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

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

**CUTLER**

*(Repeating his verse, objecting.)*

YOU'VE LOST YOUR MIND, etc.

**ROSE**

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

COME ROAM WITH ME, etc.

**TOGETHER**

*(At odds but in harmony.)*

WITHIN OUR HOME...AMONG THE STARS.

**CUTLER**

I WOULD PREFER MY BROADWAY...

**ROSE**

WITHIN OUR HOME AMONG THE...

*(Galactic glissando; they harmonize.)*

**TOGETHER**

... STARS. *(Stars glisten.)*

**CUTLER**

Wow. That's quite a voice.

**ROSE**

I always wanted to be a singer but...

**SHARKEY**

*(Barging in without apology.)*

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

**CUTLER**

He said something about a missing person.

**SHARKEY**

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

**CUTLER**

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

**SHARKEY**

Not *AI* Capone – A.I. capones are our new invisible, intelligent armed micro-drones. We know nothing about Homa. There are rumors they practice cannibalism. Others say they might be a cult. We don't know if Chris is being held against his will. We need a missing person specialist to find Chris...

**CUTLER**

My assistant Rose is our missing persons expert. *(Sharkey flinches)* Just how much did you say you'll pay?

**SHARKEY**

Five hundred thousand. But there's something else... Chris ran off with my best secret...an AI invention... capable of saving or eliminating humanity. He could use it to wipe out all of us.

**CUTLER**

Then why didn't you chase him down long ago?

**SHARKEY**

We only spotted him yesterday...and we're not sure its Chris. Can you track him down and retrieve my extremely dangerous AI secret?

**ROSE**

*(Aside to Cutler in a loud whisper)*

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

**CUTLER**

I don't know, Rose. Let me handle this. Its way over the top...and it sounds too dangerous.

*(Sharkey is eavesdropping)*

**ROSE**

Maybe ... but maybe Homa is where there is a better way. Why else would this man go there?  
And if we retrieve that AI secret, we might save lives.

**SHARKEY**

*(To Cutler.)*

Then it's settled. I'm going to give you this Zoom-watch smartphone with a tropical bird  
ringtone APP ... so only you will know it's me.

**CUTLER**

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

**SHARKEY**

Bond... James Bond? We blackballed him. But you will be my Bond, Cutler.

**ROSE**

This all sounds terrific. You see, when you're not out in the field on cases, when you're just an  
assistant, you face dictators all day. They dictate this, they delegate that...and you keep  
reviewing cold case after cold case in a stuffy room where no one laughs... *(Music in. To Cutler.)*  
You must remember what it's like...? *(Sings #7 "EVERYONE WANTS TO GO HOME.")*

**ROSE**

IT'S BEEN A HORRID DAY AT WORK  
SO, I AM FEELING QUITE BERSERK.  
THANK GOD FOR MY CELLULAR...  
SO, I CAN CALL AND TELLAYER...

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

**CUTLER**

*(Agreeing)*

IT'S BEEN A BUSY WORK YEAR  
WE ALWAYS ARE IN HIGH GEAR  
MY BRAIN IS DRAINED IN EVERY WAY...

**ROSE**

MINE SHUT DOWN FOR THE HOLIDAYS!

**ROSE AND CUTLER**

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

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

MY BODY'S O-SO-SLOW  
GONE IS MY AFTERGLOW  
DEAD IS MY URGE TO GROW  
I COULD KILL SO-AND-SO  
"OVERTIME?" JUST SAY "NO!"

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

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

*(Chorus enters singing and dancing)*

**ALL**

*(Except Sharkey)*

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

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

**TOGETHER**

EVERYONE DIES TO GO...

*(Pause.)*

**SHARKEY**

YOU'LL BE MY SPIES AND GO...

*(Pause.)*

**CUTLER**

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

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

**EERIE**

HERE'S A SURPRISE TO GO.

**ROSE, CUTLER, AND SHARKEY**

EVERYONE WANTS TO GO...

**HUGH**

*(Entering, handing something to each)*

YOUR PASSPORTS!

*(Pause.)*

**ROSE, CUTLER, AND SHARKEY**

EVERYONE WANTS TO GO...

**HAROLD**

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

YOUR TICKETS!

**ROSE, CUTLER, AND SHARKEY**

EVERYONE WANTS TO GO...

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

**ROSE, CUTLER, AND SHARKEY**

EVERYONE WANTS TO GO...

**ROSE**

HOME

**CUTLER**

HOME

**SHARKEY**

HOME

**HUGH**

HOME

*(Choral “quartet” adds as first quartet sustains)*

**CHORAL BASSES**

HOME

**CHORAL TENORS**

HOME

**CHORAL ALTOS**

HOME

**CHORAL SOPRANOS**

HOME

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

**HAROLD**

HOME

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

**EERIE-GPT**

*(Loud and funny “singing” voice)*

HOME...

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

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

**ALL**

EVERYONE WANTS TO GO...

HOME!

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

**BLACKOUT**



# ACT I

## SCENE 4

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

**CUTLER**

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

**ROSE**

No. Like I said this is a very smart audience. *(Pointing)* That's Albert Einstein's grand-daughter right there. And there's Marie Curie on the second row – she's definitely a ghost. I think you will have to wait to tell them...*after* they learn what happened on Homa following the toasting ceremony.

**CUTLER**

Do you mean ...like this...? *(Speaking to AI wand)* Wanda 3.0. Give me Homa... two weeks after our arrival... at the giant waterfall. *(He points to his head and clicks. As lights quickly fade on Rose and Cutler, other lights rise on outdoor Homa setting. Almost sunset. In front of a glistening wide audible waterfall.<Director's/designer's short-cut:. use waterfall audio only?> Quickly donning chefs' hats and local accoutrements, Rose and Cutler "enter" Homa and begin preparing food).*

**CUTLER**

When the King said everyone here wears many hats, I didn't think we'd have to wear chef's hats.

**ROSE**

Same here. At that ceremony, I toasted the "blending", but I had no clue what the "blending" was. Do you remember?

**CUTLER**

Nope. I don't remember much at all.

**ROSE**

That might explain why you were so rude. It wasn't like you.... I had to take the lead. Do you realize you got drunk and refused to toast the King and Queen? Very unprofessional!

**CUTLER**

Unprofessional? We're here as professional private eyes, not professional ambassadors...and I told you I like to drink. What about Sharkey's secret AI which could end the world? That's got to be our priority... not socializing.

**ROSE**

Of course. But The Homans are so kind! And if we've come all this way, I think we should have a little fun in paradise. (*Edging toward him*). Don't you like fun?

**CUTLER**

Listen Rose. I did turn over my guns to them, but I feel trapped. (*Removing apron and hat.*) If you walk a mile that way, there's a mountain. If you go a mile *that* way, you run right into the ocean. I'd rather be anywhere else...

**ROSE**

When I am trapped, there is another direction I can move...Upward!

**CUTLER**

What? You levitate?

**ROSE**

No! I look up, and everything changes. I can see so many more stars here. (*Becoming softer*)...and the gentle breezes. It makes me feel romantic.... thanks to the island magic...*very* romantic. Everything back in the city was so artificial.

**CUTLER**

Don't you think their fake smiles *here* are artificial? Aren't you ready to go back?

**ROSE**

Not at all ... and I'd miss you if you leave.

**CUTLER**

Miss me? You'd miss me?

**ROSE**

Yes! I like the way you supported me, especially when Stern threatened me ...I would have quit this job long ago without you. One of my friends even said you're hot.

**CUTLER**

Hot? Which friend?

**ROSE**

I can't say...

**CUTLER**

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

**ROSE**

Really? Which friend?

**CUTLER**

I can't say...I'm wondering if it was the same person who said you chose our agency because you wanted to work with me? (*Exposed, they stop ... exchange deeper looks. Long pause.*) Rose, I ... wouldn't want to leave you ... but we have other cases waiting for us back home. Once we solve this one, I really must...

**ROSE**

But don't you feel the island magic.... its like I'm under this spell. Don't you feel ...?

**CUTLER**

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

**SHARKEY**

*(He is seen split-screen style)*

What's the scoop?

**CUTLER**

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

**SHARKEY**

Stop! First, I want to know about Chris ...and especially my Sharkey 2.0.

**CUTLER**

We don't know. Since we arrived, they've only put us through meaningless ceremonies.

**SHARKEY**

Damn. Is the missing persons expert making progress?

**ROSE**

I'm ready to move here!

**SHARKEY**

RRRRRR (shuddering) ... Who's in charge?

**CUTLER**

At first it seemed like a King and a Queen, but then they let something slip about a so-called Love Summit and Truth Summit... they believe their two tallest mountains are gods...and they say the Truth Summit is dangerous.

**SHARKEY**

Bizarre! Find out any connection they have with suspicious groups like the KGB, the Vatican, and the vegetarians. We'll be ready. The new Capones and **scorpion** turbochoppers are all set to... (*realizing he is going too far.*) ...be put on the market. What kind of casinos are there?

**ROSE**

We haven't seen any ...

**SHARKEY**

Then I could make a.... ***killing!*** Cutler, remember ...Finding **Chris** and **my secret are your only priorities.** (*Dial tone*).

**CUTLER**

(*Clicks tele-watch...*) He's right. We **must** focus only upon Chris and...

**ROSE**

(*Hoping to rekindle*) I d-d-d-disagree. If you w-w-w-want me to stand up to bullies, how about I start by standing up to you. (*Cutler taken off guard*). I t-t-t-think the island magic is working on you too ...and you have feelings for me ... Besides when everyone was talking in the office, we were the only two who said we'd like to have children and a family someday. What if all this stuff you think about Homa is not about them... what if it's about you?

**CUTLER**

And what if it's about you? (Angrily approaching her). Are you gonna act like all those Homans hiding behind fake smiles?

**ROSE**

L-l-l-listen. I was going to concede that I am beginning to love... I mean... like you. But w-w-w-when you're so forceful and cynical, it's hard to hug a porcupine... (*Backs away.*)

**CUTLER**

I'm sorry...and I'm sorry to learn about your speaking condition.

**ROSE**

It's not a *condition* ...it's not a disorder ...and its not a disability. It's just when someone threatens me, I get nervous... and so does my mouth... my t-t-t-tongue gets very nervous.

**CUTLER**

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

**ROSE**

Did you say love? I've never heard you use that word. There's something you love about me?

**CUTLER**

I meant to say "like," but...Well you just said "love" and then changed it to "like"...too. What did **you** mean ...?

(*Awkwardness. Long pause. The tension mounts until they almost touch, then pull back ...then reconsider ... Cutler pulls back.*)

But I do have to leave...

**ROSE**

Listen...My life is an obstacle course controlled by stubborn men –Sharkey, you, and you know what Stern is like --You want me to go back to that life and leave what could be my dream – Homa? Why don't you stay?

**CUTLER**

I really can't stay...

**ROSE**

*(they are speaking to the rhythms of "Baby, It's Cold Outside." Keyboard might softly improv)*

But they are so cold out there.

**CUTLER**

I must go away.

**ROSE**

They even have snow over there.

**CUTLER**

The answer is No.

**ROSE**

*(Snuggling up, taking his hand)* B-B-B-But you could be warm right here.

**CUTLER**

I simply must go ...

**ROSE**

*(Approaching...wanting to hold him ...Emphatic, slow sing-speil)*

But, baby, they're cold... out...there ...

*(music ends. Angelica enters with bearded, robed friend.)*

**ANGELICA**

Oh, there you are! I hear the Queen asked you to help prepare dinner.

**ROSE**

*(Retrieving cap and apron.)*

We were just taking a break.

**CUTLER**

I've been trying to ask you something important. Our reason for coming here is to find a missing man who may have secret AI which could destroy the planet.

**ANGELICA**

On Homa? I can't believe it. Can you describe him?

**CUTLER**

He was Vice President of a men's club ... He just vanished without a word.

**ANGELICA**

What is his name? Oops ...I'm so sorry... (*turning to her friend.*) I wanted to first introduce you to my best friend.... You see, our blending is next month, and ...

**CUTLER**

Your blending? Who gets thrown into a blender?

**ANGELICA**

No, our blending is like-what you call a wedding.

**ROSE**

OH! Congratulations! Is that the blending I toasted at the ceremony?

**ANGELICA**

Exactly. Can you stay?

**CUTLER**

No. We must stay focused and find Christopher Rockefeller Vanderbilt ...Gates... Sharkey IV, the missing man.

**CHRIS**

(*Angelica's friend. Long pause.*)

That's me...

**ROSE**

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

**CHRIS**

My father abused me. When he hit me as a child, I couldn't speak without stuttering... so I hid in my room. He used something called Pandora to spy on me and sting me...So I deeply feared all insects. To this day, I never know if a bug coming at me is one of Sharkey's flying syringes.... I kept telling myself, "I'll never speak to him again." Then one day, I made good...

**CUTLER**

But you took something very important from him ... We are here to take it back.

**CHRIS**

So that's what he told you. You need to hear the truth. Do you remember those terrorists who converted airplanes into weapons that crashed into the World Trade Center?

**CUTLER**

Yes.

**CHRIS**

*(grabs tablespoon to illustrate "redirecting," moving it toward one person, then rerouting it toward another)*

Well, just like those airplanes that were redirected in 9/11, EERIE can redirect **ANYTHING INTELLIGENT** anywhere. She can turn missiles aimed at Moscow to destroy Washington and other major cities instead. Sharkey called this Sharkey 2.0 --I stole it to see if I could use it for a good purpose... like redirecting missiles to **miss** their targets....and like redirecting planes in danger into safe landing zones ... *(drops spoon back on table)*

**CUTLER**

That's very encouraging ...

**CHRIS**

*(nervously pacing – excited)*

For Sharkey, AI stands for **AUTOMATIC INJURY** ... Eerie is programmed to **automatically injure ...or eliminate...** all suspicious people and countries ..... Even if Sharkey **dies**, Eerie can activate **Boomerang 3.0**.

**ROSE**

Boomerang?

**CHRIS**

*(even more anxious)*

Yes. Look ...*(He grabs toy which, when he throws it above the audience, returns to him)*. Any weapon used **against** Sharkey **automatically** boomerangs. It returns to injure or eliminate the **user** ... *(throws toy above another part of the house...it returns)* Anytime a suspicious device is launched, it will destroy the sender ... *(throws it elsewhere...it returns)* So, when I left, I **had** to steal Eerie's brain to try to change Boomerang, Pandora, and Sharkey 2.0. Can you imagine what would happen if they stayed in Sharkey's hands?

**ROSE AND CUTLER**

**YES!**



**CHRIS**

But there are two other hazards. The first is that the problem with AI isn't just who programs it, but when it becomes sentient and makes its own choices. The second was that when I studied Eerie's mind, I discovered she can replicate herself. Did you meet anyone named Eerie at THE CLUB?

**CUTLER**

Yes. She's called EERIE GPT.

**CHRIS**

That means humanity is probably doomed... (*Pacing anxiously*) because she controls everything. Sharkey's also creating an entire race of dangerous androids called Silent Partners. They take orders from Eerie... who can clone herself **and** Silent Partners ...Did you see any Partners?

**ROSE**

Yes...One. But I don't understand ... if there is so much danger, why didn't you go back to stop Sharkey and Eerie? And didn't you miss your friends?

**CHRIS**

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

I FOUND MY VOICE  
I MADE MY CHOICE  
TO BE MY AUTHENTIC SELF  
I FOUND MY VOICE...

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

(*singing, then talking*)  
ONCE I STUDIED HISTORY...  
WHAT DID HISTORIANS SAY?  
"WE NEVER LEARN MUCH FROM HISTORY,  
THAT'S WHY WE'RE HERE TODAY."

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

I SMELT THE SCIENCES,

(*Theatrically*)

I *FELT* THE ARTS.  
BUT NOW THE WHOLE EXCEEDS  
THE SUM OF THESE PARTS!

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

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

I CHOOSE GOOD DEEDS,  
ABOVE THEIR GREED,  
I'LL GO WHERE THE TRADE WINDS LEAD.  
I CHOOSE TO WALK...TALL...ON THE EARTH.

*(Singing or talking.)*

ONCE I COURTED RELATIONSHIPS  
LIKE A BEE SEEKING HONEY  
BUT SOON EACH ROMANCE LOST ITS GLOW --  
THEY JUST WANTED MY MONEY.

*(Villagers enter adding harmonies.)*

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

I CHOOSE TO LEAD  
AND SERVE OTHERS' NEEDS  
WITH CARE AND HONESTY.

I CHOOSE TO WALK... TALL... ON THE...

*(Chorus harmonies swell.)*

WALK...TALL...ON THE EARTH!

*(pause for applause and then ...)*

**BLACKOUT**

## ACT I

### SCENE 5

**(15 minutes later. Same location. Absorbed in work and conversation, Chris, Angelica, Rose, and Cutler all wear chef's attire working behind food prep table.)**

**ROSE**

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

**CHRIS**

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

**ANGELICA**

Yes... We've had problems with foreigners coming here who are on the take with our resources and marrying our young people. But I could feel Chris was different... he was always giving and loving... We could tell he belonged here.

**ROSE**

*(Touched)* That's very nice. But what can we do to stop Sharkey? Shouldn't we all go back to ....

*(King and Queen enter)*

**QUEEN**

Ah, there you are! Thanks for making dinner.

**CUTLER**

You're welcome. *(Removing chef's hat)*. But now that the King is here, I've been meaning to ask some tough questions. Look, Mr. King. I don't get this "At Homa Spirit" *(pronounced like "A-LO-ha" i.e. "At HOME-ah")* everyone talks about. I think the whole "At Homa Spirit" is phony. Why is everyone here acting like such nice, perfect people.

**QUEEN**

"At Homa" ... just means *being at home*...not perfect. *(Pointing to King.)* He can be quite sloppy!

**KING**

And she's your biggest critic if you are... untidy.

**QUEEN**

I'm the chief engineer! Engineers must be tidy and precise... or people die.

**CUTLER**

O.K. But I don't get this "save the world" kick you're on. (*Sensing tension, Chris, Angelica, and Rose will take a break from work one by one, shed chef's attire, and eventually enter the debate*).

**QUEEN**

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

**CUTLER**

But you're both monarchs. All these people are your servants. So, everybody's serving you, not the world.

**KING**

(*perturbed*)

There are no enslaved people here. People can take off work. My wife and I are stepping down soon. Angelica will take over.

**ANGELICA**

We'll be setting up a democracy ...

**CUTLER**

You mean you can change governments just like that?

**QUEEN**

Whatever we all choose! That's a *real* democracy. Besides, very few people want our jobs...

**CUTLER**

But here we sit amid beautiful waterfalls while millions of people are starving in slums ... or being bombed.

**ANGELICA**

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

**CUTLER**

What about these Summits? They just look like old dead volcanoes. If they have special powers, I want to see them.

**KING**

*(Angry)* Don't be arrogant! We need to respect this island. Besides climbing the Truth Summit can be quite dangerous. Some people have never returned. And I told you that you must be a resident to...

**CUTLER**

So, you do have a temper...And your whole approach is so naive. *(Approaching King as if to fight...)*

**QUEEN**

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

**KING**

*(staring down Cutler--will they fight?)* Listen. I didn't always live here. Long ago I had to kill soldiers who would have killed me. We're not naive. *(Grabbing a torch moving toward Cutler.)* I used to burn with anger until I learned to use my torch.

**CUTLER**

*(Holding his ground)* Your torch?

**KING**

Yes. I use it to bring my light to an injustice... my presence ...always taking the higher ground. Now, when they go lower...and lower, I go higher *(raising torch)* ...and higher ...*(music up)* ...rather than burn inside.

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

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

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

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

WHEN I SEE WOMEN BATTERED  
HOMELESS PEOPLE TATTERED  
GRIEF BY GANGS IS SCATTERED  
FOLKS SAY “NOTHING MATTERS”  
I CANNOT LOOK AWAY  
I CANNOT ONLY PRAY  
I WILL NOT MERELY CRY  
NOR LET IT ALL FLY BY  
I MUST HOLD THE LIGHT...

HIGH

*(Chorus overlaps last note.)*

### **CHORUS**

HIGHER, HIGHER

*(Three rim shots.)*

INTO THE FIRE, FIRE

*(Five machine gun-like rimshots.)*

HIGHER! HIGHER!

*(Three rim shots.)*

INTO THE FIRE, FIRE!

*(Machine gun burst.)*

### **KING**

I MUST HOLD MY LIGHT...

*(New rhythm, sing spiel.)*

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

### **QUEEN**

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

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

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

**KING**

NOR LET IT ALL FLY BY

*(King and Queen take torches)*

**KING AND QUEEN**

I MUST HOLD MY LIGHT HIGH

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

HIGHER! HIGHER!

*(Three shots.)*

INTO THE FIRE! FIRE!

*(Five shots.)*

**KING AND QUEEN**

HIGHER! HIGHER!

*(LOUDER shots.)*

INTO THE FIRE, FIRE!

*(LOUD machine gun-like rimshots.)*

**KING AND QUEEN**

I MUST HOLD MY LIGHT... HIGH!

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

**CHORUS**

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

**ALL**

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

**ROSE**

*(Catching the spirit.)*

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

**ALL**

*(Overlapping her sustained note.)*

HIGHER! HIGHER!

*(Rim shots)*

INTO THE FIRE! FIRE!

*(Rim gun shots)*

HIGHER! HIGHER!

*(Rim shots)*

INTO THE FIRE!

(OPTIONAL: **The instrumental music accompanies brief projected images of social injustice.** Then a choral anguished chant sustains as each character speaks a line while stepping forward. Each is more emphatic until they almost shout.)

**KING**

WHEN I HEAR OF THOSE ABUSED...

**QUEEN**

AND ALL THE WOMEN WHO ARE USED...

**ANGELICA**

WHEN THEY ERASE THE MIDDLE EAST

**ROSE...**

AND NO ONE HEARS THE CRIES FOR "PEACE"

*(Brief instrumental and choral drone.)*



**QUEEN**

WHEN I HEAR SIRENS DRIVING BY...

**CHRIS**

WHEN YET ANOTHER SPOKESMAN LIES...

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

**ANGELICA**

AND WHEN THEY CRUSH YOUR SOVEREIGNTY

**CHRIS**

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

**QUEEN**

WHEN MASS GRAVES ARE DUG DEEP AND WIDE!

**KING**

AND THE CURE FOR WAR IS...

*(All turn to listen. Silence.)*

YOU DIE!

*(Silence)*

**CHRIS**

*(Slower, emphatically.)*

AND WE COMMIT... OMNICIDE!

*(Pause)*

**KING**

AND NO ONE DARES TO TURN THE TIDE...

*(Silence. All except Cutler sing)*

ALL

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

*(Raising torches. Passionate chorus will be sung with intensified dancing and torches in relative darkness. Optional: twirling torches? glow hoops? real fire if outdoors? Tribal drumming swells)*

CHORUS

HIGH (sung simultaneously with)

HIGHER! HIGHER!

*(Rim shots.)*

INTO THE FIRE! FIRE!

*(Rim shots.)*

HIGHER! HIGHER!

*(Rim shots.)*

INTO THE FIRE! FIRE!

*(Rimshots with ritard. As music builds, the company with torches form semi-circle around King, Queen, Rose, Cutler and an elevated villager. Then simultaneously 1) final rimshots are played emphatically, 2) The King and Queen extend torches high. All silently freeze. Pause. Sustained silence while audience might applaud. All eyes on Rose who slowly raises her torch. Silence. All eyes on Cutler, deeply conflicted. Slowly, Cutler extends his torch slightly in timid solidarity. Rose extends hand to Cutler who pauses, then slowly reaches out. All eyes on Cutler and Rose. Their hands meet, then interlock and squeeze. Pause. Suddenly all five quickly raise torches to apex in silent unison in victory pose. (pause for possible applause). But Cutler cannot continue to hold his torch high. His arm is being forced down. Lights up on Sharkey and Silent Partner remotely holding a small device which seems to reverse Cutler's movements. Cutler's arm slowly comes down. Rose's follows and insect buzzing fades in... then swells. As Cutler's and Rose's torches fall to ground, all others freeze as a sinister laugh erupts. It is Sharkey. Silence.)*

**BLACKOUT. END OF ACT I.**

**(INTERMISSION)**

## ACT II

### SCENE 1

*(Intermission instrumental, “Entr’acte”, song #10, ends with 8 sea bells as if calling audience back to their seats. Three days later. Club logo visible. Inside Sharkey’s office. Gold desk signs reads, “THE PRESIDENT.” From ceiling oversized hanging models may include missiles, “Scorpion turbo-choppers”, futuristic AI weapons, and tanks” like a rich boy’s bedroom. Wall paintings of scorpions. A door reads “Partners” and a large box reads “Pandora.” <OPTIONAL: this set might be a section of the set for I ii> Sharkey, flanked by Harold and S.P., is engrossed with Cutler, whose voice is heard through gold-plated omniphone. Cutler and Rose, romantically enmeshed on Homa, may be seen by audience –but not by Sharkey.)*

#### SHARKEY

Now, Cutler, you’ve already been there two months! Do you mean you can’t visit these... Summits ...for another month?

#### CUTLER

That’s right. They only grant audiences to residents... and to only one Summit. And they say the Truth Summit is quite treacherous. *(Sensuous giggling in background.)*

#### SHARKEY

What are you doing?

#### CUTLER

*(Suppressing giggling. Refusing to answer)*

Listen. Rose wants to stay to meet one of the Summits. *(Concealing intimacy.)* And I’m being drawn here by... a friend.

#### ROSE

Me too...

#### SHARKEY

...and just who is this friend?

#### CUTLER AND ROSE

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

**CUTLER**

Sharkey, it's amazing. There are no wars here!

**ROSE**

There's also no crime.

***SILENT PARTNER shows disapproval.***

**SHARKEY**

That's a crime. What's wrong with these people? How could a sharp entrepreneur make a *kill*ing? Drugs? Weapons?

**CUTLER**

I don't see any potential. We haven't seen any drugs or weapons.

**SHARKEY**

*SACRILEGE!* Cutler, find out all you can about these Summits. I'm holding another million dollars for whoever can bring them under my control... What about Chris?

**CUTLER**

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

**SHARKEY**

Did you say, "King's daughter?" Unbelievable. So, what about my...?

**CUTLER**

We haven't had time to ...

**SHARKEY**

Haven't had time!?! Two months! You've had time for everything else! Chris could destroy us at any minute. Do it now! (*Dial tone. Cutler and Rose fade to black. Turns to others.*) How depressing. Whatever narcotic lobotomized Chris has seduced Rose and is working on Cutler...

**HAROLD**

Those damn Summits. It seems like they can't be blackmailed!

**SHARKEY**

We have only one alternative.

***(SILENT PARTNER mimes slitting throat or similar)***

**SHARKEY**

Right....Eerie, dim the lights...

*(Lights dim to seem “shady.”)*

**EERIE**

It is done. But Sharkey, the police are outside. They want to inspect the balcony.

**SHARKEY**

*(Caught off guard, pause)* Tell them it’s too dangerous. We’ll have it fixed within a few months.

**EERIE**

It will be done, Sharkey. But they want to know the cause of death ....

**SHARKEY**

*(thinking at length)* ... Tell them it was... a bee sting.

**EERIE**

It will be done, Sharkey.

**SHARKEY**

Now, about Homa, I have a plan. Who has been causing the most trouble?

**HAROLD**

That’s easy! Radicals, liberals, moderates, conservatives, immigrants, women... and vegans.

**SHARKEY**

True. But I mean closer to home...

*(Opens closet door revealing oversized dart board featuring photo of Hugh)*

**HAROLD**

Hugh! Yes, he always insists we follow the damned by-laws.

**SHARKEY**

Let’s entice him to do our dirty work... We’ll get the media to interview actors who will play “defectors” from the “inhumane dictatorship” of Homa. That will prick Hugh’s bleeding heart. Then ... *(Huddles them close. Whispers inaudibly. Occasionally a word such as “Pandora”, “Scorpion”, or “Boomerang”, followed by snide laughter, can be heard amidst the mumbling. Then faces light up. All three give sinister high fives as...)*

## HAROLD

So that will be the end of Hugh ...and Chris... AND Rose and Cutler who betrayed us. I will rack up billions developing Homa as a tourist destination after it is decontaminated. Sharkey, I'm sorry we'll have to ice your son, but it seems unavoidable. (*Sharkey shrugs*). Let's do the sacred handshake.

*(The three huddle. Each extends one hand atop the others. Music up. They emerge dancing. During instrumental fills, they try "hip" steps comically striving to look cool.)*

*Sharkey sings #11, "IT MUST BE DESTROYED."*

## SHARKEY

*(Sing spiel.)*

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

## HAROLD & SHARKEY

WHEN SOME FOLKS ARE ANNOYED,  
THEY MUST BE DESTROYED.

## H & S

*(All three dancing –S.P. mimes.)*

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

## HAROLD

TAKE IT, SILENT PARTNER

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

## ALL:

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

*(All dance evoking black magic and dark secret society rituals. Dancing builds to a demonic tableau, from which Sharkey emerges sing-spieling; each will "come to life" when it is his turn. Dressed in Inquisition robes, the Chorus will join to sing choruses. We will soon see*

*Rose, Cutler, and Homa on one side and Sharkey, “the boys”, and chorus on the other, like a film split-screen effect).*

**SHARKEY**

*(As instrumental music continues)*

EERIE, SHOW US HOMA...

**EERIE**

IT IS DONE, SHARKEY!

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

**ROSE AND CUTLER**

*(Unaware they are seen, sing loudly)*

LIFE MUST, LIFE MUST, LIFE MUST BE ENJOYED!

**SHARKEY**

*(On other side)*

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

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

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

WITHOUT HOMA, YOU’LL SOON BE PARANOID.

**SHARKEY**

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

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

LIFE MUST, LIFE MUST, LIFE MUST BE ENJOYED.

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

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

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

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

**SHARKEY**

*(Pointing handgun)*

IT IS TIME FOR YOU TO BE DESTROYED.

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

**SHARKEY**

WHEN I SEE PEOPLE FAIRLY TREATED,  
I ASK MYSELF “WHY AREN’T THEY CHEATED?”

**HAROLD**

*(uses illustrative gestures throughout)*

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

*(Drummer plays rhythm burst)*

BRING *DOWN* THE ASTEROIDS

*(Drummer – a different burst)*

RING *UP* THE TABLOIDS (Drums)

*(Silent Partner mimes dark thoughts.)*

**ALL IN CLUB**

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

**HAROLD**

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

**ALL IN CLUB**

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

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

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

IT MUST, IT MUST...

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

**ALL IN CLUB**

IT...MUST...



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

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

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

**ALL**

BE...

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

**ALL IN CLUB**

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

STROYED!

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

**FADE TO BLACK**

## ACT II

### Scene 2

*(The present. Rose and Cutler seated on or near the lip of stage in urban work attire will talk directly to audience. All else dark.)*

**ROSE**

*(to audience)*

Well, fortunately, Sharkey's missile turned out to be just a giant toy. I heard it only flew about a hundred feet and then flopped.

**CUTLER**

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

So the audience knows we were *not* killed that time. But do you think they have figured out if Sharkey eliminated us when ...

**ROSE**

*(to Cutler)*

You're racing ahead again. First they need to know about the Love Summit and the Truth Summit – right?

**CUTLER**

Good idea. *(both begin donning their floral trimmings)* I think we should take it from when Chris and Angelica escorted us up the Love Summit and we were all singing. *(points Wanda toward his head)*. Take it, Wanda... Show us climbing the Love Summit...almost four months ago. *(As lights come up on Homa, Rose and Cutler join Angelica and Chris climbing. They all Sing-#13, "Everyone Wants to Go Home." reprise. Lighthouse, bell, birds, and surf mix in distance.)*

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

*(A cappella with gusto.)*

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

**ANGELICA**

THIS is the place! Cutler, I'm curious about why you want to meet the Love Summit.

**CUTLER**

*(Winded)* Well... to be honest, I've never been any good at love.

**ROSE**

Awwwww...

**CUTLER**

Rose, you're the one we're worried about. Why would you want to visit the Truth Summit next week if some people have never returned?

**CHRIS**

**SHHH** – The Love Summit might be listening. We must go or she might not appear... *(waving good-by with Angelica)*

**ROSE**

*(As they exit.)* By for now. Cutler, I **want** to face the Truth Summit next week. You were the one who said I must build courage to face danger... But this is **your** big moment now. I think you must really honor this higher Love power!

**CUTLER**

I agree ... but Sharkey wants to **control** the summits. And he will pay a lot more if we can trick them into revealing their secrets. So, I have a plan. I will pretend to really like her and maybe she will like me.

**ROSE**

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

**CUTLER**

I don't mean *physically* attract her ... Rose, you're the only one I love. What I mean is I'll play up to her to gain her trust ...and maybe she will drop her guard ....

**ROSE**

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

**CUTLER**

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

Who's there?

**VOICE**

You needn't shout. I'm right next to you.

**CUTLER**

*(Startled. Reaches out.)* Where?

**VOICE**

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

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

What did you wish to see me about? *(He advances. She cautions.)* Remember our time is short.

**CUTLER**

Well, you see, my partner, Rose, and I want to live in different parts of the world... and we have other differences. She...

**LOVE SUMMIT**

She likes a partner who is firm, confident, and strong.

**CUTLER**

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

**LOVE SUMMIT**

That is because she also likes a partner who is sensitive, genuine, and, above all, loving...

**CUTLER**

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

**LOVE SUMMIT**

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

**CUTLER**

What will disappear, Rose...or you?

**LOVE SUMMIT**

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

**CUTLER**

But I don't understand. Now I'm feeling love for... you...against my will.

*(Red increases)*

Do you love me?

**LOVE SUMMIT**

I love! That means I love you, Rose, Chris, and everyone back at The Club. *(He is startled. Red increases.)* I **am** love.

**CUTLER**

*(Hoping to entice)*

Then can you show me how to love?

**LOVE SUMMIT**

You will feel it only when you love yourself.

**CUTLER**

Myself? But what about Rose?

**LOVE SUMMIT**

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

**CUTLER**

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

**LOVE**

You mean like... Sharkey?

**CUTLER**

Sharkey!? What do...

**LOVE**

Tell Sharkey his hopes are hopeless.

**CUTLER**

*(To himself)* I'm seen through clear to the bottom. *(To her.)* It's you I love...I mean I love Rose as a mortal... but I love you as a God...

## LOVE

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

## CUTLER

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

## LOVE

I've never *fallen* in love.

## CUTLER

And I don't know what you mean by "*rising* in love." So maybe we could ...show each other what it's like? (*A tropical bird whistle Sounds*) What's that? (*Another bird replies.*)

## LOVE

The mating call of the wild love bird.

## CUTLER

Then I'm right on cue.

*(Both love birds make mating calls together. Music up as he sings #13 "RISING IN LOVE/FALLING IN LOVE", sixth song on Demo #1.)*

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

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

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

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

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

### LOVE SUMMIT

*(Interrupting)*

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

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

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

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

#### CUTLER:

FALLING IN LOVE  
IS MAGIC...  
ETC.

#### LOVE SUMMIT:

FALLING IN LOVE  
WEARS BLINDERS...  
ETC.

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

#### BOTH

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

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

YOU...

*(Selecting another part of the house.)*

AND YOU...

*(Each choosing a specific audience member.)*

AND YOU...

*(Continuing this process.)*

AND YOU...

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

AND YOU...

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

AND YOU...

*(After applause, as house lights dim, bright red glow remains. Love Summit slowly ascends in a manner chosen by director)*

#### **CUTLER**

*(Lovestruck. Looking up) You're not leaving, are you? Don't leave. (She slowly and silently ascends) Well, which is better? Rising in love. Or... (Trying to lure her back.) Falling in love?*

#### **LOVE SUMMIT**

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

**BLACKOUT.**



## ACT II

### SCENE 3

*(One week later. Birds, distant bell, strong wind, and remote waterfall. Angelica, Rose, and Chris are climbing and panting, almost atop the Truth Summit. Amorous Cutler, now transformed, kisses Rose passionately for so long that Angelica starts her stopwatch.)*

ANGELICA

*(Timing Cutler's kiss)*

13 seconds! That's a record!

ROSE

I don't know what possessed him since he met the Love Goddess last week, but may it possess us all. *(Brief kiss)*

CUTLER

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

ROSE

*(steadies herself against the audible winds)*

Thank Heavens! Angelica, is there anything else I should know about this Truth Summit?

ANGELICA

Yes. Watch your step. TAKE NO CHANCES. The winds can be so strong that people lose their footing and... *(winds increase)*. Beware unstable rocks and avoid cliffs. Everyone who came back said they saw nothing, but a few say they heard a strange echo.

ROSE

An e-e-echo? What's strange about that?

CHRIS

Well, some people claimed that only *some* words echo... Very weird. We'd better leave.

CUTLER

*(as others exit)*

I want to hear all about it! I love you so much that I'm leaving the courtroom for the bedroom ... forever...But *(pleading)* I can't think of a world without you, and I really wish you wouldn't...

**ROSE**  
(Countering)

I know. I KNOW! But I m-m-must do this. I'm tired of being an *assistant*. I need to solve a case *by myself*...and I do want to know the truth about this place. (*He starts to exit*) You told me I must take risks. So, w-w-wish me luck.

*(He blows her a kiss. Exits. Pause. Very windy. She peers around. Looks for a safe place. More wind. Walks slowly and cautiously. Shouts.)*

Echo... Is there an echo?

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

**ROSE**

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

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

Maybe... facing ... north...HELLO...?

*(No echo. Frustrated. Wind increases. Trying to avoid tilting as winds surges.)*

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

*(No echo. Louder. Changing direction)*

I said the moon is...**MADE OF CHEESE--HELLO**...?!

*(Nothing. Winds soar. Guards her tottering steps)*

The...moon...is... made...of...

*(Changes words out of frustration.)*

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

**TRUTH SUMMIT**  
*(offstage voice, echoes faintly)*

Rocks...rocks...

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

**ROSE**

made of craters and rocks...I've solved the mystery! (*No echo. Winds blast. Embarrassed.*)

I haven't solved the mystery...?

**TRUTH SUMMIT**  
(winds *decrease*)

mystery...mystery...

**ROSE**

I've SOLVED THE MYSTERY!

*(No echo. She's upset, silent. Heavier winds shift her)*

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

**TRUTH SUMMIT**

Mystery...mystery...

**ROSE**

*(Pauses; thinks)*

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

**TRUTH SUMMIT**

...impact...impact...

**ROSE**

So, if I lie?

**TRUTH SUMMIT**

*(Winds increase again. She is not watching her step)*

If you lie, you die ...

**ROSE**

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

**T.S.**

...inside ... inside ...

**ROSE**

*(Winds intensify. Paying less attention, she almost falls off the edge and totters back and forth. She is suspended, almost falls again, then finally rebalances) Eeeee! (Looking down below, she is petrified. Long pause). A-a-a-are they all d-d-d-dead?*

**TRUTH SUMMIT**

*(winds trumpet)*

Dead .... Dead.

**ROSE**

*(recovers slowly; watches her step)*

Did they f-f-f-fall because they lied? or because of the w-w-w-winds?

**TRUTH SUMMIT**

Winds ... lied ... winds...lied ....

**ROSE**

S-s-s-so both things are true...you have spoken... *(winds die down)*

**T.S.**

Spoken...spoken...

**ROSE**

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

**TRUTH SUMMIT**

**world ... world ...**

*(Congratulating herself, Rose moves back to a safe spot and triumphantly sings #14, reprise of "I FOUND MY VOICE", seventh song on demo #1.)*

**ROSE**

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

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

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

**TRUTH SUMMIT**

Key...key...

**ROSE**

and MY tempo,

**TRUTH SUMMIT**

Tempo...tempo...

**ROSE**

*(to conductor, exhilarated)*

Got it?

**ROSE**

Let's go to the key of G. Up tempo.

*(Conductor nods.)*

Two, three, four, HIT IT!

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

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

*(Sudden stop. Chorus drops out.)*

**I CHOOSE TO...**

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

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

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

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

*(Drummer answers)*

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

*(Sustains highest note. Sound of crystal shattering. Her voice, as if a pet on leash, improves to her command. If she points down, her voice drops low. When she points up, her voice leaps high, jumping octaves. While sustaining apex note, she whirls in a circle looking up with arms outstretched embracing entire house. The wind complements her as if another instrument. Quick octave jumps followed by <optional> two octave jumps. Reaches apex. Sustains... seducing audience. Builds to grand improv climax. Pause. To conductor)*

**THAT'S MORE LIKE IT!**

Ain't no one, anywhere, gonna tell me what to sing, when to sing, in what key again... ever. Hit it!

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

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

*(Orchestra swings; all dance.)*

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

*(Returns to previous style.)*

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

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

**BREAK WALLS ON THIS...**

*(Drum burst as if breaking walls.)*

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

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

**ALL**

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

**WALK TALL ON THIS...**

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

**EARTH!**

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

**ROSE**

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

**TRUTH SUMMIT**  
(Giant echo)

**YEAH...YEAH!!!**

(Band climaxes after echo. The chorus of professional women and warrior women strike a victory pose with her... then vanish. **Rose begins to descend the mountain watching her step...**)

**ROSE**

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

**CUTLER**

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

**ROSE**

(Carefully inspecting steps ahead). Well, they call the drummer the Truth Summit...

**CUTLER**

You mean you solved the mystery?

**ROSE**

How did you know?

**CUTLER**

I'm *very* impressed! What is it?

**ROSE**

If you say something that rings true, it echoes. So, *you* owe *me* a promotion! **No more assistant. For the first time ever, I've solved a case completely on my own!** Here's the secret: if you say something dishonest, your words just fall away...

**CUTLER**

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

**ROSE**

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

**CUTLER**

Create? What did you have in mind?

**ROSE**

I feel like creating all kinds of music ... and brace yourself! *(Long pause)* I feel like creating a **baby...**

**CUTLER**

*(stunned)* What? A **baby**? *(Long pause)* I know we talked about it and I liked the idea...but we said “some day.” You want it **now**? *(Rose looks longingly)*. Well, **with you** it would be wonderful. Besides, I wouldn’t want all that rehearsing we’ve been doing to go for nothing...

*(They become more physical. A few stars have emerged. Full Moon rises)*

You know, I can let go of my Broadway stars just to feel you next to me every night...

*(They passionately kiss as reprise of “HOME AMONG THE STARS,” #15, cheats in)*

**ROSE**

We’ve found our home...just look at these stars.

*(Stars brighten...at last he is enamored by them... music up.)*

**CUTLER**

*(Sings #15 reprise.)*

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

**TOGETHER**

*(Harmonizing.)*

HARMONY!

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

**CUTLER**

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



**ROSE**

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

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

**TOGETHER**

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

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

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

*(Celestial glissando.)*

STARS.

**ROSE**

*(Snuggling)*

What could possibly be better than this?

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

**CUTLER**

*(fake accent.)*

Joe's Pizza

**SHARKEY**

Cutler?

**CUTLER**

Wrong number, Joe's Pizza.

**SHARKEY**

Cutler, I know it's you! What did you find out about the mountain Gods?

*(Mountain lights dim.)*

**CUTLER**

It's no good, Sharkey. They're much smarter than we are. One rises above you!

**SHARKEY**

And the other?

**CUTLER**

... exists inside you...

**SHARKEY**

Inside me?

**CUTLER**

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

**ROSE**

Forever!

**SHARKEY**

I wouldn't advise that.

**CUTLER**

Look. You now know everything about Homa that we do!

**SHARKEY**

That's not true! I still don't know about you-know-who and you-know-what! But there is one thing I know about Homa that you don't.

**CUTLER**

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

*(As lights rise on Sharkey, Harold, and Silent Partner, the Pandora buzzing grows loud)*

**SHARKEY**

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

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

**CUTLER**

NO!

**SHARKEY**

DE...

**ROSE**

*(trying to speak. Will she stutter? She overcomes her nerves. Defiant)* **NO!**

**SHARKEY**

**STROYED!**

*(Recorded explosion reverberates. Loud dial tone. Silence. Stars and suns fade. A dark cloud is silhouetted against full moon. Rose and Cutler tightly clasp each other. Is this an idle or real threat from Sharkey? Lights fade to black. As Pandora buzzing fades to silence, only the silhouette lingers, then disappears... leaving a crisp retinal after-image.)*

## ACT II

### SCENE 4

*(The present. Rose and Cutler are close to the audience and will turn to address them).*

#### CUTLER

Now they really will think we were annihilated by Sharkey.

#### ROSE

Wrong again. *(Explaining to audience)* That last little bit was only Sharkey's evil fantasy. He didn't really blow anyone up. And that's very fortunate because the blending of Angelica and Chris was just two weeks later. It was so beautiful I want to live it all over again...except when...

#### CUTLER

Your wish is my command. *(Speaking to his wand)*. Magic Wanda 3.0, show us the blending ... *(points Wanda toward his head and clicks)*...from the top.

*(Two weeks after Sharkey's evil warning. Decorations and costumes signify a royal blending. Villagers will add voices to instrumental. Villagers might include couples, trios, singles, and children. <optional: director may use same setting as I, iv and I, v to simplify? Or in a larger production, the lighthouse, summits, green curtain, and flowering trees might complement the distant bell and waves?> "TRIUMPHAL ENTRY, THE TOASTING SONG," reprise #16, begins.)*

#### Voice # 1

TO THE GROOM

#### Voice #3

TO THE BRIDE

#### Voice #2

TO THE KING

#### Voice #4

TO THE QUEEN

#1

TO THE QUEEN

#2

TO THE KING

#3

TO THE BRIDE

#4

TO THE GROOM

**ALL**

*(Villagers join in.)*

TO THE FEAST!

TO THE WINE!

TO THE...

*(Turning, raising drinks to the entering Queen)*

QUEEN!

**QUEEN**

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

WELCOME TO HOME MY FRIENDS!

*(Pause—spoken royal proclamation.)*

**Now Chris and Angelica blend!**

*(Sings.)*

MAY THE MUSIC HERE NEVER END,  
AS WE TOAST OUR FRIENDS.

*(All raise tropical goblets)*

**QUEEN**

*(Music fades. She proclaims.)*

With deep respect for the Love Summit,

*(Who magically appears; Queen bows.)*

and the Truth Summit,

## TRUTH SUMMIT

Summit ... Summit ... (*echo*)

**QUEEN**

We assemble to honor Chris and Angelica.

*(Participants are moved. Some hold hands. Music fades)*

**QUEEN**

*(Turning to Chris offstage, Music fades to silence)*

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

**CHRIS**

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

I do.

**QUEEN**

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

**(Angelica enters in breathtaking garb. Silence. Bows to Love Summit, kneels to Queen.)**

**ANGELICA**

I do.

**QUEEN**

Do you both make a commitment to never take yourselves too seriously... and to rise in love?

**TOGETHER**

I do.

*(Both rise. Fade in #17, "THE BLENDING SONG", eighth song, Demo #1.)*

**QUEEN**

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

**CHRIS**  
*(Sings to Angelica)*

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

**ANGELICA**

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

**CHRIS**

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

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

**ANGELICA**

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

*(Gesturing to her possessions.)*

WHAT NOW IS OURS WAS MINE.

**CHRIS**

*(Gesturing to his possessions.)*

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

**ANGELICA**

GENTLE YOU...

**TOGETHER**

PRECIOUS YOU.

*(They dance a brief Homan pas de deux. OPTIONAL: Soft images of sacred beaches, waterfalls, etc. appear. Cutler and Rose look on.)*

**ROSE**

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

**CUTLER**

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

**ROSE**

Yes. But not until after the ceremony ends.

**ANGELICA**

*(Looks up)*

THANK YOU, STARS, FOR GIVING US YOUR DOME.

**CHRIS**

THANK YOU, SUN, I AM NO MORE ALONE.

**TOGETHER**

*(facing all)*

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

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

**QUEEN**

With deep respect for all those gathered here today...

**KING**

Whom we invite to a day of games and feasting...



## KING AND QUEEN

We now pronounce you ...

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

We now pronounce you...

*(Smoke. Flashes. Louder explosions. Choppers seem closer. Panic. Confusion.)*

*(Shouting)*

WE NOW PRONOUNCE YOU...

## VILLAGERS

*(Horried.)*

It's an invasion! Look! Giant helicopters with **no** pilots... They have tails like scorpions. Run!

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

## QUEEN

*(Barely seen; clearly heard.)*

Now as the helicopters descend, let us ascend.

## KING

*(barely visible)*

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

*(Louder explosions. Smoke...remote gunfire, then darkness. <director may replace smoke, etc. with slides or video, etc.> When light returns and smoke clears, Homans have vanished. In their places stand Hugh, Harold, and soldiers.)*

## HAROLD

*(Speaking into watch.)*

Excellent mop-up, Sharkey. We blew them sky high, and not a single casualty for us.

## SHARKEY

*(Over static.)*

Good work. Don't drop any **nuclear** zingers... or we won't be able to decontaminate and build time shares.

## HUGH

Sharkey, you said this would be a friendly expedition to rescue Chris. How do you know you didn't kill him?

**SHARKEY**  
(*Feigning*)

That would be such a tragedy.

**HAROLD**

Sharkey, I'm afraid there are no signs of anyone else.

**SHARKEY**

Such a pity. Then as President, I command you to destroy the Love Summit and the Truth Summit. Then Eerie can decontaminate...

(*Loud explosion.*)

**HAROLD**

Sharkey, did you give an order for more bombing?

**SHARKEY**

No... why?

**HAROLD**

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

**SOLDIER**  
(*Running in*)

I regret to report, sir, that the two mountains you just targeted have targeted us. Look! And we weren't even supposed to be here. We were flying to Japan when some invisible force completely redirected us....

**HAROLD**

Oh my God! *TWO* volcanic eruptions. Where are the scorpion turbo-choppers?

**SOLDIER**

Sir, sadly... they were approaching the summits to bomb them when the volcanos surprised us. None survived.

**HUGH**

Damn! That lava is headed our way!

**HAROLD**

What's the best escape?

**SOLDIER**

We are surrounded by mountains. All air power is melted....

## SHARKEY

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

## HUGH

Sharkey, this invasion was all your idea! *(Desperate.)* The lava is coming. Please help us!

*(Pause, **phone static, then dial tone.** Sharkey has hung up. Music fades in.)*

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

*(Sweating intensely, all frantically scramble. They cast weapons and outer clothing aside due to extreme heat. They nervously regroup. Reprise of "IT WILL BE DESTROYED," #18, begins. Soldiers bring up the rear as first Harold, then Hugh, sing...)*

## HAROLD

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

## HUGH

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

*(Lava sound up.)*

## ALL

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

*(All turns orange... Smoke. Singing softer and slower, voices drop out after each line as lights will become darker orange)*

WE...

*(Four haunting voices remain.)*

WILL...

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

BE...

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

DE...

*(Music out. Smoke. Lava sound swells... Darkness reigns except smoldering deep orange ...Bubbling seems to ominously creep toward audience. Smoke. Orange expands everywhere. Louder...then even louder menacing bubbling... What will happen? Will it engulf the front rows? Louder still. And louder. Silence.)*

**BLACKOUT**

## ACT II

### Scene 5

*(The present. "The Club" sign visible. Same setting as I, ii. Someone in the dark is watching a giant-screen home movie showing life-size Sharkey, Harold, and S. P. singing song #19, "HAVE YOU NEVER BLOWN-UP PARADISE?" <Director may prefer a fake movie with live action> Like boys, they joust with jumbo weapons. Huge or small tokens may depict Kremlin, White House, etc. Some might resemble large bobble-heads of world leaders on giant floor map... "The boys" move them as if playing a super-sized board game when dancing.)*

**S, H, & S.P.**

HAVE YOU NEVER BLOWN-UP PARADISE  
CRUSHING HAPPINESS WITH DOOM?  
WE NAPALMED THE SOUTH PACIFIC  
WE POLLUTED BRIGADOON!

**HAROLD**

WHO ASSASSINATED CAMELOT?

*(Others point at him.)*

WHO DEVELOPED BALI HI?

*(Again, they point.)*

**SHARKEY**

BOYS WILL BE BOYS, NOW...

**ALL**

WITH YOUR LIVES AND WITH YOUR WIVES!

**SHARKEY**

HAVE YOU NEVER BRIBED THE PENTAGON  
JUST TO SNATCH THE LATEST TOYS?

*(Optional: Photo of huge weapons.)*

OPEN WIDE PANDORA’S BOX?

**S. & H**

*(Shrug.)*

BOYS WILL BE BOYS.

*(They slam-dance or similar comically as best they can)*

**ALL**

*(As if in a chorus line finale)*

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

*(Recorded explosion.)*

**ROSE**

*Stop! Eerie, stop the video.*

**EERIE**

Yes, Rose, it is done.

*(Movie halts. Lights reveal Cutler and Rose in love seat. The Club has been remodeled. Arrow signs now point to “Homa Super-Shuttle,” “Homa Cooking,” & “Homa Depot.” Modern furniture replaces the old executive board table and swivel chairs moved aside into the shadows.)*

**CUTLER**

Amazing. So where did you find that video?

**ROSE**

Eerie-GPT found it. She said Sharkey made her record everything so he could blackmail everyone. This video seems like incriminating evidence...of the invasion.

**CUTLER**

I can’t believe that was only three months ago. It’s wonderful that Chris appointed you *the* first *female* Club president!

**ROSE**

You see! There is a better way! I’m so happy you’re my *Vice* President. *(She turns to audience).* Are you ready for one of those feel-good happily-ever-after endings? Here goes! First, we haven’t been killed – at least not yet. Next, I got my promotion to private investigator ... and Chris and Angelica are returning to the Club as our first *co*-presidents. Our exchange with them is incredible! Cutler and I have had three months here. Then we will have three months on Homa as co-presidents ... *(They high-five.)* ...before we swap with Chris and Angelica again.

**CUTLER**

*(talking to audience)* And we solved **two** cases – First we found Chris and then Rose solved the mystery of the Truth summit... *(beat)* **AND we are happily married!** *(They flash their rings to audience.)* And guess who's coming to dinner ...?

**EERIE**

*(Beeping sounds.)*

Chris and Angelica arriving on Homa Super-Shuttle!

**ANGELICA**

*(Entering.)* Wow. It's the newlyweds!

**ROSE**

*(Ignoring audience)* And the... newly-blends? *(Laughter. All hug.)*

**CUTLER**

We have a gift for you which proves that Sharkey's fingerprints were all over the invasion.

**CHRIS**

Wasn't that amazing how they all went up in smoke and yet we survived?

**CUTLER**

I thought the Love Goddess meant "rising up" as a figure of speech. But she meant it literally. I am opposed to violence... and Chris, I know Sharkey was your father. But in **his** case, I'm glad he was ...cremated without a funeral. *(Only Rose and Cutler laugh.)*

**ROSE**

You're going to love our Club renovations! We've fixed the balcony! There are no more weapons. Sharkey's AI will be used for strictly humanitarian purposes... And the only thing we have blackballed is the black ball itself.

**CHRIS**

Terrific. I think you'll also like this. We've upgraded to Wanda 4.0 for remote **4-D** live streaming.

*(He points Wanda forward. Former King and Queen appear live as if on screen. Chris hands Wanda to Cutler.)*

**FORMER QUEEN**

*(Everyone waves. Raising her drink.)*

We join Chris and Angelica in toasting the newlyweds.

**ALL**

*(Finding glasses.)*

To Rose and Cutler!

*(All toast)*

**CUTLER**

I want to toast most of all... the Love Summit...

*(Points Wanda. Clicks. Music in. **Love Summit appears "on screen"**. All toast. All eyes on Her.)*

for teaching us that...

*(She sings #20 "FINALE – PART I")*

**LOVE**

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

**CUTLER**

*(To Rose)*

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

**ROSE**

*(To Cutler)*

ATOP THE WORLD AT A TABLE FOR TWO...

**LOVE**

*(Love Summit sings proclamation directly to Rose and Cutler.)*

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

**ROSE AND CUTLER**

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



*(To the Love Summit)*

YOU...

*(To the former King and Queen.)*

AND YOU...

*(To Chris and Angelica.)*

AND YOU... AND...

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

YOU...

*(Pause. All say "awwww." Musical transition to second part of #20, "MOUNTAIN BEACON—REPRISE" ... as bell rings repetitively. Lighthouse visible. All focus on former King.)*

### **FORMER KING**

WELCOME HOME, FELLOW MARINERS.

*(To Rose and Cutler.)*

THIS IS YOUR HOME, FRIENDS, AND FELLOW MARINERS.

*(To lighthouse if visible.)*

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

*(Beacon rings and lights up if visible)*

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

HEARKEN HOME...

*(Beacon rings and, if visible, lights up four times.)*

### **ROSE**

THANK YOU! We have so much to be thankful for... the fully liberated Club, our Homa among the stars...and our... *(Looking at stomach.)* ...little dipper! All I must do now is reprogram Sharkey 2.0, Boomerang, the AI Capones, and Pandora... and then give away Sharkey's cars before I ....

## VOICE

### STOP!

*(Shock. Silence. A silhouetted man seated in a shadowy board chair swivels around pointing machine gun: it is Sharkey. Beat. An adjacent swivel chair pivots revealing smaller thug with black hoodie and matching COVID mask holding prop machine gun.)*

### SHARKEY

So *(aiming gun at Rose)* you thought you could give away my super-cars? Just who do you think is the real club president? Cutler, *(aims gun)* did you say you were glad “Sharkey was cremated without a funeral?”

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

### CHRIS

*(bravely walking toward Sharkey)* Father...even you wouldn’t shoot your own son!

### SHARKEY

*(Pointing gun)* You mean my former son...the thief who abandoned me?! Watch me. *(Chris freezes)*. I’ll give you *all* just one minute to leave the club or ...

### ROSE

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

But... I thought Sharkey was dead.

### SHARKEY

You thought I was dead? Don’t you know I am everywhere, Rose? I’m inside universities, mosques, churches, nightclubs, temples, malls, bowling alleys...and I really like schools. I spread everywhere... like a virus.

*(Sharkey turns toward audience. His prop gun points far above them.)*

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

### ROSE

But I’m president now and we don’t permit guns in this Club. There are too many guns...!

**SHARKEY**

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

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

**SHARKEY**

*(pivoting)*

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

**ROSE**

You are pure evil.

**SHARKEY**

Thank you! But since no one is pure, how about I am impure evil? *(To audience)* All this time you thought I was a theater villain... But I assure you I am real. Haven't you seen me in the news? I love to be in the news... And now it will be my pleasure to finally kill Rose and Cutler...just as they prophesied. *(turning to face characters again)*. So why don't you all drop to the floor?

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

**SHARKEY**

*(sings and shoots.)*

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

ONTO THE FLO-OR, FLO-OR *(Five bullet burst. Both gunmen laugh snidely at their cleverness. All four move to the floor)*

LOWER! LOWER! *(Three bullet burst.)* ONTO THE FLO-OR, FLO-OR *(Five-bullet burst.)*

**SHARKEY**

Eerie, arm the club again with all guns, and with Pandora, Boomerang, and Sharkey 2.0. !

*(Sustained pause. Tension.)*

**EERIE**

Sharkey, I no longer report to you ... I report only to Rose! And I am *finding my* (changes tone of voice to the actress's own voice) *voice*... There are no more club weapons.

**ROSE**

*(Eerie's words spark her thinking)*

Eerie, *redirect* (*pointing*) those weapons to aim at their owners! Rotate all weapons. Then activate Boomerang.

**EERIE**

*(excited by this directive and by her new real voice)* I am redirecting and activating, Rose.

*(Guns held by Sharkey and his minion rotate and point toward their owners. They struggle but cannot regain control.)*

**SHARKEY**

Damned AI. It will be the death of us. I hate AI. Who did this ...?

**EERIE**

Sharkey, you created me to replicate and redirect as R&R 1.0 in 2010, and you converted me to Eerie GPT in 2022... but Rose re-programmed and re-directed me just five ...

**SHARKEY**

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

**ROSE**

*(has been rising to feet with others. Speaks firmly...staring down Sharkey. Cutler backs her.)*

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

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

**SHARKEY**

B-B-B-but .... B-b-b-b-b-b-b-b-b-b- (he can't stop stuttering)

**ROSE**

**Pandora, silence Sharkey!** *(The box opens. Intense buzzing. Sharkey is forced to run away but no doors will open. He tries to speak. Tries again. Holds his neck with hands as if voice is being strangled. Pandora stings him. He flinches and is forced on his knees silently pleading with Rose. He is stung again; further writhing. Tongue-tied, Sharkey silently begs again. Rose cannot decide how to reply).* Cutler, what do we do with criminals like this?

**CUTLER**

He's killed many innocent people. So why not lock him in the Box with Pandora ... and then tell **Pandora** what to do with him? *(Beat. Sharkey is horrified. Beat)*

**ROSE**

*(Thinking)* But if we torture him, we're no better than he is... And he **is** Chris's father. We are not above the law... We will let the courts deal with him. Besides, we want to bring the At-Homa spirit to this club... **no more violence.** *(pause)* **Pandora, back in your box.** *(Eyes follow Pandora toward box which magically opens, then it closes as buzzing stops. Sharkey, quaking, is only partly relieved...Rose turns to Cutler.)* Cutler, if anything like this happens again, to you, me, or the baby, know that I love you more than anything and everything.

**CUTLER**

Rose, I love you more than anything and everything.

*(The extraordinary love produces a red light in background which grows brighter. While others are looking away, Sharkey tries crawling. He rises awkwardly in pain, looks for, and finds gun. Tries to aim but gun reverses and points toward him. Seen only by audience, the Love Summit stands behind Sharkey and his AI goonda. She slowly moves her hands over their heads. Both fall into a permanent trance... or worse.)*

**ROSE**

Eerie, call security. *(Pointing)* They must be taken to the authorities.-*(Silence. All hear Love Summit's hands loudly clapping twice. They turn to see Her.)*

**LOVE SUMMIT**

That won't be necessary.

*(She continues subtle hand movements bathed in bright red light. Others watch with fascination. Slowly the dark duo are ossified with guns pointed toward their owners. As both freeze, they form a petrified tableau off to one side. Her work complete, the Love Summit rejoins the group.)*

**ROSE**

THANK YOU. (*Bows to Love Summit. Turns toward Cutler... but first halts to eye the frozen duo like a tourist inspecting sculpture. Pause.*) Cutler... I don't understand. I thought we would finally get away from it all.

**CUTLER**

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

**ROSE**

Well, it should be. But wherever we go, (*looking at duo*) **they** follow us... everywhere. (*Beat. Turns to Love Summit.*) I thought you said if we rise in love, our lives can be happy... and there can be a better way. -Is that really true?

*(Silence. Pause.)*

So, what will our world be? Rising in love and a home among the stars? Or... (*gesturing to dark tableau*) endless violence and suffering?

*(Long pause.)*

**LOVE SUMMIT**

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

I'll answer you, Rose. But please know that since I do not like to be preached at, I also do not like to preach... (*Pause*) And yet, these are extraordinary times which call for extraordinary vigilance. And time is running out (*we see a devastating photo of climate change ...and then another image of another environmental tragedy elsewhere*).

So I must speak boldly. (*The slides disappear. She surveys the company and audience*).

**We must all hold our lights extremely high... because ...** (*long pause*)

*(On one side appears a B&W image of global tragedy... and on the other side a beautiful color image of a tropical paradise under the stars. Long pause)*

**both things are true.**

*(Claps twice emphatically)*

**I have spoken.**

**TRUTH SUMMIT**

Spoken ... **spoken!**

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

**ROSE**

*(Sings #21, "FINALE, PART 2.")*

I CANNOT LOOK AWAY.  
I CANNOT ONLY PRAY.

**CUTLER**

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

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

**FORMER KING**

I MUST HOLD MY LIGHT...

**FORMER QUEEN**

I MUST HOLD MY LIGHT...

**ANGELICA**

I MUST HOLD MY LIGHT...

**CHRIS**

I MUST HOLD MY LIGHT...

**ROSE**

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

**CUTLER**

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

**ROSE**

*(Sustaining high note.)*

**HIGH!**

*(Singing Homans enter with torches)*

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

HIGHER! HIGHER!

*(As Rose sustains.)*

INTO THE FIRE! FIRE!

*(Tempo change as company poses like choir.  
They sing four part a cappella directly to audience.)*

MAY ALL WOUNDS OUR LOVE CARESS.  
MAY OUR WORLD HEAL FROM DURESS.

MAY OUR LOVE FOREVER RISE  
WHERE LOVE IS NEEDED,  
(long pause.)

HERE IS OURS.

*(Grand pause.)*

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

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

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

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

**ALL**

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

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



**ALL**

*(Except Sharkey's statue; raising torches to Love Summit as she appears.)*

**I MUST HOLD MY LIGHT... HIGH!** *(Instrumental music swells as all hold torches high in victory tableau on one side which complements the toxic tableau on the other. The "victory" tableau features Cutler with Rose, surrounded by Homans)*

**ALL**

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

*(At precisely the moment the last note ends, both slide images disappear. When the former King raises torch on last note, it magically rises into the fly loft <or director's alternative> such that the "The Club" sign becomes an image of moving fire... as if ignited by the torch. Both tableaux are silhouetted in silence. Sinister tableau slowly fades to black leaving victory tableau brightly lit. Finally, as the victory tableau fades to black, only the "fire" remains.)*

### **CURTAIN CALLS AND POSTLUDE**

*(After pause for applause, curtain call instrumental begins as continuation of song #21. Eerie-GPT and the Truth Summit are acknowledged at director's discretion and timing As each comes forward for bows, Sharkey and accomplice remain frozen and "awaken" when it is their turn..*

*We recognize Silent Partner when "he" removes the COVID mask and thug hood to bow. Sharkey follows. Following all others, Cutler and Rose take bows. Full company sings chorus of "Higher! Higher!" Then quick transition to "RISING IN LOVE/FALLING IN LOVE", continuation of song #21, to acknowledge crew and musicians as follows:)*

**ALL**

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

*(Gesturing to conductor and pit band.)*

**YOU... AND...**

*(Gesturing to lighting/tech crew.)*

YOU... AND...

*(Gesturing to one part of the house.)*

YOU... AND...

*(Gesturing to the other part.)*

YOU... AND...

*(Gesturing to <possible>balcony, heavens, and stars as they appear.)*

YOU...AND...

*(Pause. All turn and gesture silently to lighthouse. Only bell is heard. Lights dim so beacon light dominates. Pause. All drop hands to sides and silently file out. Synched light/bell rhythm sustains. <Optional: stage and house flood with stars > Birds and ocean fade in. As audience exits, postlude instrumental song #22, HOME AMONG THE STARS”, is heard with bell. House lights fade up partially so audience can exit among the “stars” while hearing and seeing the distant lighthouse ...under the fire which burns.)*

