

THE PILLARS OF NEW YORK

WRITTEN BY

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(fka Cortlandt St)
(fka All Fall Down)
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Cast of Characters (in order of appearance)

Jake - A psychiatrist passed retirement age who is endeavoring to write a great book. Singularly focused and slightly out of touch.

Wendy - Jake's personal assistant. Young, energetic and sarcastic.

Rachel - Older woman with an adult son. Worried that she didn't raise her son right.

Alex - Rachel's son. Successful Wall Street financier who happens to be gay.

Marty - Wendy's dashing boyfriend. Later we discover that he is also married.

Harley - Sassy broad from Oklahoma. She works at a high powered financial firm but is having trouble paying her bills.

Victor - Harley's down to earth husband. Struggling with his wife to make necessary financial changes in their lives.

Kelly - Harley's friend and co-worker. She is dealing with a myriad of emotions when she discovers she is unexpectedly pregnant.

Davis - Kelly's husband. A would be writer who is shaken by Kelly's pregnancy announcement.

Carrie - Marty's wife. Weak willed and stuck in a loveless marriage, she finds solace in the arms of another.

Subway Riders, Homeless people, Apartment Dwellers and other Miscellaneous characters to be portrayed by the cast as needed

Setting

The set is an abstract version of a subway car, where various locations are created from modular parts of the car.

Time:

The action takes place in September 10 and 11th, 2001, sometime in 2006, and at a bookstore in 2009.

ND BOOKSTORE - 2009 - DAY

WENDY, smart and passionate, moves to the front of a group of people seated in chairs with their backs to the audience. JAKE, an older man with a youthful soul, stands to the side, a copy of his book in his hands. (MUSIC scores lightly under.)

WENDY

Good afternoon, and thank you all for coming to the Ground Zero Museum Store. I know that some of you know our guest author today. Psychologist. Smart man, nice man, and my favorite boss.

GROUP in chairs applauds briefly.

WENDY (CONT'D)

This book has been a long time coming.

JAKE

I'll say.

The Group chuckles, wanly.

WENDY

But so worth the wait. It was a hard one for him to write.

Jake looks at his shoes, awkwardly.

WENDY (CONT'D)

But he'll tell you all about that. Please let's all welcome the author of *Made of Sterner Stuff: The Amazing Strength of the People of New York City*, Jake Kelly.

Wendy leads some applause as Jake moves to the front. Wendy steps to the side but stays nearby.

JAKE

Thank you... Well now... I have to tell you all that I never had any intension of writing this... PARTICULAR book. I was going to document my great prowess as a psychologist! Me. The great thinker who could change the human condition with his insights. With a book.

He holds up the book. Jake and the Group chuckle.

Suddenly, Jake seems to be having a bit more difficulty. Wendy moves closer. MUSIC for the SONG underscores.

JAKE (CONT'D)

I began to realize that in my long career "treating" people, I was always perhaps, uh... a bit too...

WENDY

(Helping him out)
Emotionally distant?

JAKE

(Grateful)
... UH... yes... and... well...

WENDY

And more than a little judgmental? Perhaps?

JAKE

(a small laugh)
Yes. My heckler is right. But I had to move on, as did we all. I had to address what I'd never considered: *myself*.

Jake stare at the book a moment.
Wendy encourages him, speaking to the group.

WENDY

But you can't know how far you've COME if you don't start at the beginning of the story.

JAKE

Oh, yes.

Jake opens the book as if to read.
Wendy, ever-so-lightly, stops him.

WENDY

The beginning of YOUR story.

JAKE

(self-consciously)
... of course.

LIGHTS UP ON:

A SUBWAY CAR - MORNING 2001

JAKE

Early Monday morning. September tenth, two-thousand-one. It was a beautiful day.

NEW YORKERS are standing, ready to go into the station, on their way to work, having that full on dead pan, "don't talk to me" stare. New Yorkers have paper coffee cups in hand. As Jake and the New Yorkers move into the subway proper, TOURISTS join them with various looks of delight and/or apprehension.

SONG -- "CLICKITY CLACK"

NEW YORKERS
(singing as they walk)

WE GO INTO A HOLE
MADE OF MORTAR AND BRICKS.
GIVE OUR TOKENS TO RIDE
A MAN-MADE RIVER STYX.
FIREY BRIMSTONE OF HELL
HAS GOT NOTHING ON THIS.

There is jostling and confusion as the people get onto the train.

TOURISTS
IT'S HUMID AS A SWAMP;

TOURIST C
SMELLS LIKE THREE-YEAR-OLD PISS.

ANNOUNCER
The next stop is Chamber St. Station. Stand clear of the closing doors please.

With a jolt, the train moves. MUSIC provides the beat and sounds for a moment, introducing the song:

ALL
ANOTHER MORNING ON THE SUBWAY TRACK
CLICKITY CLACK SUBWAY TRACK
CLICKITY CLICKITY CLICKITY CLACK
CLICKITY CLACK SUBWAY TRACK
CLICKITY CLICKITY CLACK

MUSIC continues as people adjust.

ALL (CONT'D)
IT BORES INTO MY SKULL
TILL MY SENSES ARE DULL.

TOURISTS
PACKED IN LIKE A SARDINE.

NEW YORKERS
I'VE HAD NO TIME FOR CAFFEINE.

ALL
(In two parts)
IT BORES INTO MY SKULL IT BORES INTO MY SKULL
TILL MY SENSES ARE DULL TILL MY SENSES ARE DULL
PACKED IN LIKE A SARDINE LIKE A SARDINE
AND I'VE HAD NO TIME AND I'VE HAD NO TIME
FOR CAFFEINE FOR CAFFEINE

CLICKITY CLACK SUBWAY TRACK
CLICKITY CLICKITY CLICKITY CLACK
CLICKITY CLACK SUBWAY TRACK
CLICKITY CLICKITY CLACK

TOURIST A
THE FLOORS ARE ALL STICKY

TOURIST B
DOUBT THEY'VE EVER BEEN CLEANED.

TOURIST A & B
THAT RAPPER IS ICKY
BET HE'S SOME KIND OF FIEND

TOURISTS
WE'RE PACKED IN WITH WEIRDOS,
AND PUSHERS, AND SHOVERS.

NEW YORKERS
YOU BEST NOT ADDRESS THEM
THEY LOOK LIKE MUGGERS

ALL
CLICKITY CLACK SUBWAY TRACK
CLICKITY CLICKITY CLICKITY CLACK
CLICKITY CLACK SUBWAY TRACK
CLICKITY CLICKITY CLACK

MUSIC continues until the Train
lurches to a stop. Everyone
reacts.

ANNOUNCER
This is Chamber St. Next stop is Cortlandt
Street Station and the World Trade Center.

Train once again lurches into its
movement, people react
accordingly. Movement continues
until:

ALL
ANOTHER MORNING ON THE SUBWAY TRACK
CLICKITY CLACK SUBWAY TRACK

CLICKITY CLICKITY CLICKITY CLACK
CLICKITY CLACK SUBWAY TRACK
CLICKITY CLICKITY CLACK

EVERY SINGLE TRIP
BE IT ONE STOP OR FIVE
TAKES A PIECE OF YOUR SOUL
AND EATS IT ALIVE

BUT THAT'S JUST THE FIRST PART
WOULD YOU LIKE TO HEAR THE WORST PART
BRACE YOURSELVES FOR THE WORST PART
HERE COMES THE WORST PART

THAT BOOM BOX IS SO LOUD!
IT'S NOT EVEN ALLOWED
NOW OUR PLACES WE'LL SWAP
'CAUSE IT'S FINALLY MY STOP

NEW YORKERS

TOURISTS

(Singing in counterpoint)

THAT BOOM BOX IS SO LOUD	THAT BOOM BOX IS SO LOUD! !
IT'S NOT EVEN ALLOWED	IT'S NOT EVEN ALLOWED
NOW OUR PLACES WE'LL SWAP	NOW OUR PLACES WE'LL SWAP
'CAUSE IT'S FINALLY MY STOP	'CAUSE IT'S FINALLY MY STOP

ALL (CONT'D)

CLICKITY CLACK SUBWAY TRACK
CLICKITY CLICKITY CLICKITY CLACK
CLICKITY CLACK SUBWAY TRACK
CLICKITY CLICKITY CLACK

The train lurches to a halt.

ANNOUNCER

Cortlandt Street Station. Exit here for the
World Trade Center. Stand clear of the closing
doors, please.

ALL
(relief)

Ahhh.

EVERYONE moves quickly to exit.
MUSIC CONTINUES, but as they move
into the plaza, it changes to
something stirring. Video screens
show THE WORLD TRADE CENTER in all
of its glory. Tall, strong, and
magnificent.

SONG - "THE PILLARS OF NEW YORK"

THERE THEY STAND --
THE ESSENCE OF MY CITY.
SHINING AS BRIGHT AS LADY LIBERTY'S LAMP.

TOWERING WORKS OF ART*
ABOVE THE GRACE AND GRIT;
WE RIGHTLY CALL THEM
THE PILLARS OF NEW YORK.

THERE THEY'LL STAY -
THE EMBLEM OF MANHATTAN.
PROUDLY DEFYING EV'RY CHANGEABLE SKY.
SETTING THIS TOWN APART*
FROM BOROUGHS DULL AND FLAT;
THAT'S WHY WE CALL THEM
THE PILLARS OF NEW YORK.

BUT DON'T BE STREET-BOUND --
STAYING BELOW, STARING UP HIGH.
TOWNIE OR TOURIST, YOU OUGHTA BE FOUND
STEPPING INSIDE...

People "go into the building".
...THEN A MOMENT LATER...
TAKING A ROCKETING RIDE...

People "get into an elevator".
..IN THE ELEVATOR...

JAKE
(spoken to the group)
Top floor?

OTHERS
Top floor!

Jake "pushes the button". ALL
react as if the elevator moves.

ALL
SOARING AWAY FROM THE GRRROUND!!

Singing as they "move upward".
Various people sing lines. Some
are New Yorkers while others are
Tourists. They partially overlap.

NEW YORKER 1
I LOVE TO LEAVE MY CARES BELOW,

NEW YORKER 1 / NEW YORKER 2
AS UP WE GO...

TOURIST A
OH GOD! MY EARS JUST POPPED,

TOURIST B
CAN THIS THING BE STOPPED..?

TOURIST A / TOURIST B
MY STOMACH'S LYING ON THE FLOOR...

NEW YORKER 2
THERE'S ONLY FIFTY STORIES MORE.

TOURIST C
OH, THIS WAS NOT THE SMARTEST CHOICE TO MAKE!

NEW YORKER 3
NO, YOU'LL BE FINE, FOR GOODNESS' SAKE!

ALL NEW YORKERS
WE'RE ALMOST THERE...
AND ONCE WE STOP...
AND YOU WILL SEE WHAT CAN'T BE SEEN...

TOURIST C
MY COUSIN DID THIS AND HE "HURLED".

ALL NEW YORKERS
...UNTIL YOU'RE STANDING AT THE TOP
OF THE WORLD!!!!

The "doors open", and they step
off the elevator, gasping at the
beauty of the sight. More pictures
of the WTC, but this time from the
roof looking out over the city.

ALL
LOOK OUT THERE!
THE ELEGANT AND SCRAPPY.

ALL NEW YORKERS
ISN'T IT TRULY... A MAGNIFICENT SIGHT?

ALL TOURISTS
SEEING IT STOPS YOUR HEART...

ALL
(slower)
KNOWING DOWN THERE ANYTHING MIGHT HAPPEN...
(now building in tempo)
BUT YOU FEEL SAFE HERE FROM EV'RY STORY
INSIDE THE SHINING, CROWNING GLORY
CALLED
THE PILLARS OF NEW YORK!

BLACKOUT.

Jake, a little more spring in his step, enters his office where his assistant Wendy, is energetically typing away.

JAKE

Good morning, Wendy. You're certainly here early.

WENDY

I hope you don't mind. I left my computer here and I wanted to get notes for your book typed up.

JAKE

Already? We just talked about that last night.

WENDY

You'll work quicker with clear, concise notes. Trust me. Plus, the quicker you work, the sooner I get to read it.

JAKE

I thought of a new title for the book. "We All Fall Down: The Mistakes That All Couples Make and How They Can Recover."

WENDY

Uh. No.

JAKE

I thought it was clever.

WENDY

Too clever. That can be the working title. You're not sending that pedantic mess to the publisher. I'll write you a good title once I've proofed the book.

JAKE

You are cataloguing the notes by case number, I presume.

WENDY

I just finished with case number 1, the mother and son.

JAKE

Coincidentally, I have a session with Alex's mom in a little bit.

She starts to pack up her stuff.

WENDY

No names.

JAKE

Right. I usually do this process by myself and I delete the names later.

WENDY

That's why you hired me. It's easier to offer objective advice on the manuscript if I have as little personal information about your subjects as possible.

JAKE

Of course. That was careless of me.

WENDY

No harm done. I'm TA-ing a class at 10 but I'll e-mail these to you after. Have a good session.

Wendy rushes out the door.

Jake takes a moment to unpack his briefcase when a brief KNOCK is heard on the door.

JAKE

Come in.

RACHEL, a motherly type, enters the room.

RACHEL

Sorry if I am tardy. The ONE was late.

JAKE

You're actually a little early. (Wryly) Did you run from the station?

RACHEL

With my hammer toe? God forbid.

JAKE

Have a seat Rachel. We can start in a moment.

RACHEL

(as she sits)

My son was in rare form today.

JAKE

(checks his watch)

Your session will start in a few minutes.

RACHEL

Of course.

(short pause)

My sister's coming for a visit. Did I tell you?

Jake pointedly stops what he is doing and looks at Rachel.

JAKE

Why don't we go ahead and get started a little bit early?

RACHEL

Oh, sure. If you'd like. (long pause) So Chaim is being so sensitive lately.

JAKE

Who's Chaim?

RACHEL

Sorry. I keep forgetting he likes to be called Alex now.

LIGHTS CROSSFADE TO

ALEX'S APARTMENT - MORNING - SEPTEMBER 10, 2001

The apartment set is lit. Rachel pops her head in while ALEX, her son, is getting ready for work.

RACHEL

I made some strudel. You want?

ALEX

(distracted)

That sounds nice.

RACHEL

My sister is coming to town next week.

ALEX

Which sister?

RACHEL

Ruth.

ALEX

Oh, the witch sister.

RACHEL

I wish you two could get along.

ALEX

It's not my fault I sing Streisand better than she does.

RACHEL

She always did have a tin ear.

ALEX

Wait. Why is Ruth coming to town?

RACHEL

She's helping me by pick out furniture.

ALEX

For what?

RACHEL

It's time for me to move out.

ALEX

No. It isn't.

RACHEL

You're a grown man. You can't live with your mother forever.

ALEX

I don't live with my mother. My mother lives with me. And I love her being here.

RACHEL

Chaim.

ALEX

Alex.

RACHEL

Your father named you Chaim. To me, you're Chaim.

ALEX

He also disowned me. To him, I was dead.

RACHEL

Don't speak ill of the dead.

ALEX

It's true.

RACHEL

You and him, and all that... it was always all my fault.

ALEX

How did we get there already?

RACHEL

If I had been paying attention, maybe none of this would have happened.

ALEX

What "this"? Me being successful? Well-adjusted? Happy?

RACHEL
But ARE you happy?

ALEX
Yes. A little tired of this... this all-the-time discussion, but yes.

Music begins under.

RACHEL
(motions Alex to sit)
So now I want to make things a little easier.

ALEX
Mom, I gotta get ready for work.

RACHEL
Sit down.

ALEX
It's Monday. I can't miss the train and be late-

RACHEL
(Imperiously)
Sit down! Please!

Alex sits.

RACHEL (CONT'D)
Thank you.

It is clear that Rachel has made up her mind, but it is awkward for her. During the intro, she sings sincerely, Alex counterbalancing with lightness.

SONG - "WHEN YOU COME DOWN TO IT"

RACHEL (CONT'D)
As I was saying...
(sings)
IT'S TIME I WAS MOVING.

ALEX
Why?

RACHEL
A GROWN-UP MAN SHOULD HAVE SOME... SPACE.

ALEX
I do.

RACHEL
(awkwardly but lighthearted)
TO DO... ALL THAT HE NEEDS -
WITHOUT HIS MOTHER AROUND THE PLACE.

ALEX
Come on...
YOU KNOW IT'S NOT LIKE THAT.

RACHEL
Well...

ALEX
(coyly)
HOW COULD YOU LIVE WITHOUT "THIS FACE"?
NO GIN RUMMY AND BEER?
AND NO STRUDEL? GONE WITHOUT A TRACE!

RACHEL
AND WHAT IF YOU GET... A BOYFRIEND?
YOU'D WANT HIM TO MOVE IN!
(Alex opens his mouth to speak)
I KNOW THAT'S TRUE!

ALEX
MOM!!
(mock gentility)
I'M SAVING MYSELF FOR MARRIAGE.

RACHEL
Hah!

ALEX
I'M AN OLD-FASHIONED GIRL.
THE SAME AS YOU.

RACHEL
Chaim!

ALEX
(not angrily)
I DON'T NEED TO HEAR THIS...

RACHEL
(stronger)
CHAIM!

ALEX
ALEX.

RACHEL
(kindly)
...YOU DO.

ALEX
I don't need a boyfriend, Mother.

RACHEL
(ruefully)
You don't think?

Alex starts to go.

ALEX
(laughing)
But maybe YOU need a MAN!!!!

RACHEL
I'm too old for "a MAN!"
(A little melodramatically)
I just don't want YOU to keep on being ALONE.

ALEX
Is that what all this is really about?

RACHEL
I don't want anything MORE to be my fault.

ALEX
Cue violins.

Alex sighs. As Rachel sings, it is clearly sincere, but we can tell that Alex has heard this so often before, he's almost out of ways to respond... at first.

RACHEL
AM I TO BLAME
FOR THE WAY THAT YOU ARE?
WHATEVER I DID
WHEN YOU WERE A KID -
WAS IT BRINGING US HERE,
AND I NEVER KNEW IT?
MY ONLY AIM
WHEN I CALLED YOU "MY STAR"
WAS TRYING, I GUESS,
TO KEEP SAYING "YES"
TILL YOUR FUTURE WAS CLEAR.
I GUESS THAT I BLEW IT.
WHEN YOU COME DOWN TO IT.

Alex sighs and smiles, trying a new approach.

ALEX
SURE, YOU'RE TO BLAME
FOR THE WAY THAT I AM.

RACHEL
Ohhh.

ALEX
YOU TAUGHT ME WHAT'S RIGHT.
HOW TO KEEP UP MY FIGHT
FOR THE FUTURE I PLANNED.
AND I ALWAYS KNEW IT.

RACHEL
(Narrows her eyes at him.)
Chai---im.

ALEX
(Grinning)
EACH LESSON CAME
LIKE A BATTERING RAM,

RACHEL
Whu....

ALEX
AND LEFT ME NO DOUBT
HOW MY LIFE WOULD TURN OUT
ONCE I LEARNED HOW TO STAND.
YOU'RE HOW I GOT THROUGH IT.
WHEN YA COME DOWN TO IT.

RACHEL
WHEN YOU RAISE A SON,
WHAT YOU HOPE HE'LL FIND
IS A NORMAL LIFE...
SURE, A LITTLE RICH AND CELEBRATED.

ALEX
WELL, HERE I AM!!
THE INDEPENDENT KIND.
AND YOU ALWAYS SAID:
"BEING NORMAL IS SO OVERRATED."

RACHEL
BUT IF I HAD DONE DIFFERENTLY,
OR CHANGED... MAYBE YOU
WOULDN'T --

ALEX
(Cutting her off with a smile:)
YOU COULD HAVE DONE DIFFERENTLY
AND CHANGED, THAT'S TRUE.
BUT I COULDN'T.

Rachel seems exhausted by her own
argument.

ALEX (CONT'D)
THERE IS NO BLAME.
GET THAT OUT OF YOUR HEAD.
STOP FEELING ASHAMED
OF THE MAN I'VE RENAMED

AND ENJOY WHO HE IS.
I KNOW YOU CAN DO IT.

MUSIC continues under.

ALEX (CONT'D)
And I know I've gotta get a move on.
(turns to Rachel)
And no more stuff about you moving out. That is
not going to happen.
(Moving to the door, theatrically:)
The TOWERS are awaiting my arrival.

As Alex exits, the phone rings.
Rachel answers it, distracted.

RACHEL
Yes, hello?
(she brightens)
Oh! Well, not this morning... I have an
appointment.
(suggesting)
My afternoon is free.
(pause)
See you then.

Rachel hangs up. Takes a deep
breath; sits and sings:

RACHEL (CONT'D)
HE
SAYS THERE'S NO BLAME.
CAN'T BELIEVE WHAT HE SAID.
HE WANTS ME TO STAY.
I'D LIKE IT THAT WAY.
SO I'LL MAKE MY CHOICE HIS
IT'S TIME JUST TO DO IT.
(stands resolutely; then:)
BUT WILL I LIVE THROUGH IT?
(insecure again, she sits:)
OY... IT'S COME DOWN TO IT.

Scene ends as light fade.

LIGHTS CROSSFADE TO

JAKE'S OFFICE -DAY - SEPTEMBER 10, 2001 - LATER

Rachel rejoins the scene as Jake
summarizes.

JAKE
This is old territory for us, Rachel. We are
having sessions about the same conversations. I
really want to talk to you both. What did Alex
say when you brought it up?

RACHEL

Same as always. "Mom, it's fine." Such a sweet boy. Doesn't want me to worry so much.

JAKE

Unfortunately, that's our time for today. I think we should cancel our next appointment. It is fruitless unless we can get some perspective from Alex.

RACHEL

No, no. Don't cancel it. I will get him here. A mother has her ways. I mean, he works right across the street in the Towers. I'll drag him if I have to.

JAKE

Very good.

(checks his appointment book)

Today is Monday the 10th. Does next Tuesday the 18th work?

RACHEL

Sure. September already. Where did the year go?

JAKE

I'm still wondering where the last millennium went.

They share a laugh as:

LIGHTS CROSSFADE TO

WENDY'S APT - SEPTEMBER 10, 2001 DAY

Wendy bursts into her apartment, and throws down her stuff. She has a notebook in her hand and her phone pressed to her ear. She removes the phone long enough to say:

WENDY

Marty, are you still here?

Slightly disappointed after hearing no response, she turns her attention to the phone again.

WENDY (CONT'D)

Hey, Jake. I know you're in session. I had my days mixed up. Covering that class tomorrow. I'm at home working on your notes. I did have a couple of questions for you.

During the above, MARTY, a suave businessman, enters from another room. He is half dressed in a nice suit, carrying a bag of donuts. He is older than Wendy but not by a lot. He sneaks up behind her and grabs her phone suddenly.

MARTY

Sorry, Jake. She's going to have to call you back.

(He disconnects the call.)

Who's Jake?

WENDY

He's my other lover I meet on Monday mornings.

MARTY

You almost missed me. I gotta get to work.

WENDY

Sorry, I had to get a little work done. Didn't think it would take that long.

MARTY

I brought you a cruller.

She throws herself into his arms and he kisses her passionately.

MARTY (CONT'D)

If this is what I get for the donut, what do I get for the coffee?

WENDY

Anything you want.

MARTY

You're going to make me late.

WENDY

That's what you get for making me so happy.

She kisses him again, then he kisses her back. She "swoons" jokingly.

SONG: YOU PUT A SPELL ON ME

WENDY (CONT'D)

YOU MAKE ME CRAZY WITHOUT EVEN TRYIN' --
YOU MUST BE KIND OF A SORCERER-GUY 'N
MY BRAIN GETS NUMB
MY BLOOD SHOOTS UP A DEGREE
I KNOW IT'S ALL BECAUSE YOU PUT A SPELL ON ME.

BOTH

OH, THAT WE HAD A MAGIC WAND
TO WAVE AND STOP THE CLOCK. WOW!
NOW WOULDN'T THAT ROCK
SCENTED CANDLES TO SET A COZY ATMOSPHERE
AND A POTION TO RELAX US

WENDY

HEY! I'LL BRING THE BEER.

MARTY

(As if to leave..)

Maybe I better get that coffee!!

Wendy pulls him close. There is a
movement-thing as:

WENDY

You're not going anywhere, Mister. I've got
you!

MARTY

Yes, baby, you DO.

(He sings:)

IT'S HOCUS-POCUS! I FALL TO MY KNEES, 'N
I GET ALL BLINDSIDED, ACHIN' TO PLEASE, 'N
MY EYES CAN'T FOCUS
, EXCEPT ON YOUR FACE.
THEY ONLY CAN SEE YOUR BEAUTIFUL FACE
THAT PUT A SPELL ON ME.

They start kissing fervently.
After a moment, Marty reluctantly
breaks it off.

MARTY (CONT'D)

I've really gotta go.

WENDY

But I haven't thanked you for lending me this
laptop.

MARTY

We have tons of them laying around the office.
You can thank Vic the I.T. guy. (off her look)
Just not how you thank me.

WENDY

I wanted to have breakfast together.

MARTY

Eat your cruller. Maybe later I could meet you
for dinner.

WENDY

Okay. You're lucky you're so damn cute.

MARTY

Yes. I am.

BOTH

I'M ALL IN A TWIST AND I JUST CAN'T RESIST YOU
IT WAS CLEARLY MAGIC LONG BEFORE I EVEN KISSED YOU
IT'S SO GOOD. IT'S SO RIGHT. IT'S SO VERY OUT OF SIGHT
IT'S BEEN VOODOO SINCE THAT NIGHT
YOU PUT A SPELL ON ME.

IT'S GREAT WHAT WE'VE GOT
IT'S HOTTER THAN HOT
AND I'M NEVER GONNA SET YOU FREE... 'CAUSE

MARTY

YOU PUT A SPELL ON

WENDY

YOU PUT A SPELL ON

BOTH

YOU PUT A SPELL ON ME
YEAH!

MARTY

YOU PUT A SPELL ON

WENDY

YOU PUT A SPELL ON

BOTH

YOU...YOU PUT A SPELL ON ME
YOU PUT A SPELL ON ME!

One more kiss which lingers a little too long before Marty reluctantly pulls himself away and exits. She happily sways over to her computer and turns it on. She picks up her phone and calls while she does.

WENDY

Sorry about that Jake. My boyfriend is... well... Anyway, I did have a question about the couple with money problems. Your notes from August say:

(reading from notes)

"Couple 2 make plenty of money but can't seem to make ends meet. This couple is operating from extremely disparate perceptions of appropriate monetary allocation."

(aside)

Oh my God. Who talks like that?

(MORE)

WENDY (CONT'D)

Is that some sort of psycho-speak I have never heard of or would you like me to make that sound like you DON'T have a stick up your butt? Bye.

She giggles as she hangs up.

LIGHTS CROSSFADE TO

APARTMENT OF HARLEY AND VICTOR - DAY - SEPTEMBER 10, 2001

VICTOR, an amiable I.T. manager, is sitting at the breakfast table looking at the ringing phone, as HARLEY, a jovial broad, joins him.

HARLEY

The kids are off to school.

VICTOR

Shouldn't one of us walk them to the train?

HARLEY

They've been taking the train to school for a year. They are fine and dandy.

(re: the phone)

You gonna get that?

VICTOR

Nope. It's probably another collections agency. We may not be able to pay our bills this month. Next month, I'm sure we won't.

HARLEY

I just don't get it. We make lots of money. We should be able to make ends meet.

VICTOR

The kids' school tuition is killing us. Not to mention the rent. I don't think we can afford to keep these great jobs.

HARLEY

Maybe you could give up drinking?

VICTOR

Drinking is the only thing getting me through this.

HARLEY

That's a joke. Don't be so serious. It sounds to me like your saying we're in "deep shit."

VICTOR

And sinking fast. We got to reign in the spending. I know you like to shop, but -

HARLEY

I only buy essentials.

VICTOR

Gifts, expensive dinners, shoes - all kinds of shoes.

HARLEY

Exactly. Essentials.

VICTOR

When you find one shoe you like, you buy all the colors that style comes in.

HARLEY

If God didn't want me to buy shoes, she wouldn't have given me feet. What about your big screen TV?

VICTOR

I don't need it. We can take it back.

HARLEY

No honey. That was your birthday present.

VICTOR

We've got to cut a lot of corners. It's time to shop at stores with a "mart" in the name.

HARLEY

First. Ick. Second, there aren't stores like that in the city. You'd have to go to New Jersey. Third, I am not going to New Jersey.

VICTOR

We're from Oklahoma. New Jersey is a step up.

HARLEY

From Oklahoma, yes. We're New Yorkers now. Jersey is for hicks.

VICTOR

You sound adorable saying "hick" with an Okie accent.

HARLEY

Flattery is how you got four kids.

VICTOR

Look we have to find some common ground here.

SONG - "A HARD PLACE"

VICTOR (CONT'D)

IT'S NOT JUST MY PROBLEM.
WE'RE TOGETHER IN THIS!

HARLEY
(smiling, moving towards him)
ANOTHER LITTLE PROBLEM
I'LL FIGHT OFF WITH A KISS.

VICTOR
(moving away)
Hey, now!
YOU CAN'T KEEP HIDIN' FROM IT,

HARLEY
I AM *HEARING* WHAT YOU SAID.

VICTOR
'CUZ OUR LIVES ARE TURNING BLACK AND BLUE
FROM LIVING IN THE RED

WE'VE GOTTA CHANGE THINGS UP,
LESS PAYING' *OUT*, MORE TAKIN' *IN*.

HARLEY
I'VE TRIED MY HAND AT THAT BEFORE
BUT DON'T KNOW HOW I COULD BEGIN

VICTOR
JUST TAKE A CHANCE. TRY SELF-CONTROL!

HARLEY
THAT'S WHERE IT GETS *REAL* HARD.
IT'S LIKE I'VE LOST MY DEAREST FRIEND
WHEN I CUT UP *ONE* CREDIT CARD.

VICTOR
NO MORE SHOES OR CLOTHES-

HARLEY
AND BE DRESSING LIKE A SLOB?
CAN'T LOOK LIKE WE'RE BROKE
TO THE BOSSES AT MY JOB.

VICTOR
DO YOU THINK THEY CARE?

HARLEY
OH HON, YOU DON'T UNDERSTAND.
IF THEY THINK I'M BAD WITH MONEY
I WOULD PROBABLY GET CANNED.

VICTOR
Harley!
WE'RE LIVIN' IN A HARD PLACE
RIGHT NEXT TO A ROCK.

HARLEY
I know.

VICTOR AND HARLEY
SO WAY UP HIGH IN DEBT
GOT OUR HEADS DOWN ON THE BLOCK!

VICTOR
WE'VE GOTTA FIX IT,
WITH SOME MONEY, MY SWEET.

HARLEY & VICTOR
OR WE WON'T BE
LIVIN' IN A HARD PLACE.
WE'LL BE LIVIN' ON THE STREET.

MUSIC continues under.

VICTOR
Why would anybody at your WORK know what we're
going through?

HARLEY
That's why I have to look good. Those guys
gossip like Oklahoma biddies. One *squeak* that
I'm not good with *personal* money-

VICTOR
(a little crazy)
YOU GOTTA STOP SPENDING!

HARLEY
OH, QUIT ACTING SO TOUGH!

VICTOR
JUST THINK ABOUT THE CHILDREN,
'STEAD-A THINKIN' MORE "STUFF".

HARLEY
WHEN I GET IN MY SHOPPING MODE
I'VE GOT THAT ROVING EYE.

VICTOR
AND IF YOU'D JUST STOP LOOKING
THERE'D BE NOTHING LEFT TO BUY!

HARLEY
YOU KNEW THE WAY I AM
THE DAY YOU ASKED ME TO WED.
YOU TOLD MY DAD ABOUT OUR "PERFECT FUTURE"

VICTOR
AND I MEANT WHAT I SAID.
WE COULD HAVE A PERFECT FUTURE
IF WE LOSE THE EXCESS!

HARLEY
THEN I WOULDN'T BE MYSELF!

VICTOR
AND THAT'S YOUR REASON?

HARLEY
YES... I GUESS.
YOU COULD GIVE UP BEER
AND YOUR POKER NIGHTS!

VICTOR
OKAY.

HARLEY
NO, THE CARDS YOU CAN KEEP.

BOTH
WE WIN MONEY WHEN I/YOU PLAY.

HARLEY
HON, WE WON'T GO BROKE.
YOU KNOW WE ALWAYS GET THROUGH.

VICTOR
HOW I WISH I COULD BELIEVE IT
'CAUSE RIGHT NOW WE'RE IN DEEP DOO--(DOO)

HARLEY
(cutting him off)
IT'S JUST A HARD PLACE.

VICTOR
Shit.
WE'RE UP TO OUR KNEES.

HARLEY
WE'RE HIVES WITHOUT THE HONEY.

VICTOR
WE'RE LIKE FLOWERS WITHOUT BEES.

BOTH
WE'LL FIND SOME BALANCE WHEN WE BALANCE
SO WHEN PUSH COMES TO SHOVE
WE WON'T BE HERE
LIVIN' IN A HARD PLACE
WE'LL BE LIVIN' IN LOVE.

MUSIC continues under.

VICTOR
(big sigh.)
If we are gonna get out of this hole -

HARLEY
I know something's gotta change. Let's talk
about it later, okay? I've gotta get my purse.
(MORE)

HARLEY (CONT'D)

(speaking as she goes off)

We have to get over to Bianca's.

VICTOR

Why?

HARLEY

(calling from off)

We're walking her to the subway.

VICTOR

Nah, I'm working from here today. I can clean up the server remotely. I packed you a lunch.

HARLEY

(returning)

You eat it. I'm taking the girls out today.

VICTOR

Harley! What have we been talking about?!?!?

HARLEY

The hole we're in, what's one more lunch?

She kisses him and exits. MUSIC hovers in the melody-line. Victor, frustrated, picks up a phone and dials.

VICTOR

Hey. It's Victor. You want to come over for coffee?

(pause)

This afternoon? Great. See you then.

Victor stands, looks after where Harley left, shakes his head and half-smiles, finishing the tune.

BLACKOUT.

WENDY'S APT - LATER - SEPTEMBER 10, 2001

Wendy is reading Jake's notes and transcribes them into her laptop.

WENDY

Boy, he doesn't think much of these people. I'm surprised Jake doesn't tell them to move back to Oklahoma. (Pause.) Oops, spoke to soon. (Reading.) "A logical conclusion can be made that they weren't ready for the demands of a city like New York. They should consider returning to Tulsa, a place free of all the financial traps of more sophisticated urban areas." Shit Jake. How is that psychology?

(MORE)

WENDY (CONT'D)

(She picks up another file.) The hard working woman and the "writer" in quotation marks? What the hell kind of book is he writing?

BLACKOUT

SUBWAY TRAIN - DAY - SEPTEMBER 10, 2001

The subway is bustling as Harley enters the car with BIANCA, a sweet and energetic coworker.

HARLEY

We're gonna get lucky today, Bianca. I can feel it.

BIANCA

Ooo. There's two, right over there.

They dash over and beat out a grumpy RIDER who gives them the stink eye.

HARLEY

Can we help you?

RIDER

I need that seat. These are reserved for handicapped riders.

HARLEY

You look just fit as a fiddle to me.

RIDER

Come on, lady. I've got a hell of an ingrown toenail.

The ladies look at each other for a moment before rising to relinquish their seats. The rider slips into the seat and whips off his shoe to start massaging his foot. Bianca and Harley pointedly take a few steps away.

BIANCA

So much for chivalry.

HARLEY

Please. I've been treated worse by my own kids. And I was pregnant with their sister.

Suddenly, Bianca starts to cry uncontrollably.

HARLEY (CONT'D)

Honey, don't cry. I'll get my revenge. It's called mom guilt.

BIANCA

Don't mind me. I cry at coffee commercials.

HARLEY

You mean like the one where the son comes home for Christmas?

BIANCA

But no one thinks he's coming.

HARLEY

And his mom comes downstairs and he has made everyone coffee.

BIANCA

It gets me every time.

They both cry, but Bianca cries harder.

HARLEY

Bianca, honey. What is it? I know what commercial tears looks like, and this ain't it.

BIANCA

I'm sorry. I didn't wake up feeling that great.

HARLEY

I hope I didn't get you sick. My kids had the creepin' crud all last week.

BIANCA

I'm just a little nauseous.

HARLEY

We'll stop and get you a bagel and smear before we go into the office.

BIANCA

Oh that sounds good. Or maybe a chili dog. Or ice cream. And cole slaw.

HARLEY

For breakfast? That sounds absolutely - Oh my god, you're pregnant!

BIANCA

Yep.

Harley hugs her quickly and takes her over to the seat where the rider is.

Harley unceremoniously pulls him out of the seat and guides Bianca to replace him.

RIDER

Hey!

HARLEY

Fetus trumps fungus. Now shoo.

(to Bianca)

What a great surprise. How long have you known?

BIANCA

I only found out this morning.

LIGHTS CROSSFADE TO

APARTMENT OF BIANCA AND DAVIS - EARLIER - SEPTEMBER 10, 2001

As Bianca "talks" to Harley in pantomime, DAVIS, Bianca's teddy bear of a husband, appears. At first, Bianca stays in the scene with Harley, but plays into Davis at the same time.

DAVIS

Hey, B. Better get done in the bathroom. You're going to be late.

BIANCA (OFF)

I'll be out in a minute.

DAVIS

I'm going to the library to write today. I love the vibe up there.

BIANCA, moving offstage but still talking to DAVIS as if from the other room.

BIANCA

Oh that sounds good.

DAVIS

Did you know they have bocci ball courts in Bryant Park? I played some.

BIANCA

(calling from offstage)

Nice!!!

DAVIS

I was awful. I'm going to put that in my novel.

The phone rings. Davis answers.

DAVIS (CONT'D)

Hello?

(pause)

I've got to go to the library. Maybe this
afternoon?

He hangs up the phone.

DAVIS (CONT'D)

(checks his watch)

Bianca, you're going to be -

BIANCA (OFF)

(screaming)

AHHH!

DAVIS

It's not that big a deal.

Bianca enters the scene as if she
has come from the bathroom. She
hides something behind her back.

BIANCA

Davis!

DAVIS

Are you all right?

SONG - "MIRACLE BABY"

BIANCA

(singing the song's introduction:)

I'D BEEN WAKING UP
FEELING NOT QUITE RIGHT.
EVEN THREW UP AT WORK.
GOT THE SWEATS AT NIGHT.
I THOUGHT: MAYBE THE FLU.
SURE, THAT MUST BE IT.
BUT ON A LITTLE WHIM
I BOUGHT A LITTLE KIT.

DAVIS

A pregnancy test? Why are you doing this to
yourself? The doc said -

BIANCA

I KNOW I KNOW I KNOW
WHAT THEY'VE SAID ALL ALONG.
NO CHILDREN FOR ME.
BUT THE O.G.B.Y.N.
WAS WRONG.

DAVIS

What?

THE MUSIC moves to the main body
of the song.

BIANCA

I CAN'T BELIEVE
IT'S FIN'LY COME TRUE.
I PEED ON A STICK
AND IT CAME UP BLUE.

BIANCA holds out the "stick" from
the test. DAVIS's eyes pop out.

BIANCA (CONT'D)

IT'S A MIRACLE BABY
GROWING IN ME!
WHAT MIRACLE PARENTS
WE'RE GOING TO BE!

BIANCA puts the "stick" in DAVIS's
hand. He doesn't know what to do.

BIANCA (CONT'D)

Isn't it wonderful!

DAVIS

(flabbergasted, fumbling words)

I CAN'T BELIEVE
IT - WHADDA WE DO?
"BECAUSE OF A STICK"!?
WELL, HEY, GOOD FOR YOU.

Bianca takes the "stick" from
Davis. Sings to it.

BIANCA

IT'S OUR MIRACLE BABY
GROWING IN ME!
WE'LL SUPPORT EACH OTHER.
WHILE WE WAIT TO BE THREE!

Bianca puts the "stick" in a
pocket. She sings to the world.
Davis interjects, almost to
himself.

DAVIS

COULD SHE BE WRONG?

BIANCA

(rapturously)

I'VE WAITED SO LONG

DAVIS

NOPE.

BIANCA
FOR THIS PART OF MY LIFE!

DAVIS
GUESS IT WON'T BE THAT BAD.

BIANCA
A FAM'LY

DAVIS
AND COLLEGE!

BIANCA
NOT JUST HUSBAND AND WIFE.

DAVIS
I'D KINDA GOTTEN USED TO
THINGS THE WAY WE HAD 'EM.

BIANCA
I'M FEELING COMPLETE!

DAVIS
I THINK I'M ILL.

BIANCA
SO FULL IN MY HEART!

DAVIS
JUST TAKE IT ON THE CHIN.

BIANCA
I'LL HAVE A MIRACLE
IN MY ARMS

DAVIS
DAMN THAT "ORIGINAL SIN"!

BIANCA
NEVER TO PART.

CAN YOU BELIEVE
IT'S HAPPENED THIS WAY?

DAVIS
WHAT WAY! NO - I KNOW
HOW IT HAPPENED, BUT HEY.

BOTH
IT'S A MIRACLE BABY

DAVIS
THAT WASN'T S'POSED TO BE!

BIANCA
AND THE MIRACLE, BABY,
IS 'CAUSE HOW YOU LOVE ME.

MUSIC continues. Bianca kisses him
and starts for the bathroom,
chatting on.

BIANCA (CONT'D)
But I *do* have to hurry. I'm walking to the
train with Harley.

DAVIS
(quietly, still in shock)
Damn.

BIANCA
You can do better than "damn". How about "HOT
DAMN!!!"

DAVIS
I'm just trying to take it all in.

BIANCA
(coming back to him)
You're going to be a wonderful father.

DAVIS
This wasn't the plan, though.

BIANCA
What plan are you talking about?

DAVIS
I worked and put you through school. Now it's
my turn.

BIANCA
We can think about all that later.

She kisses him and moves to the
bathroom.

DAVIS
How far along ARE you? You can't be that far
along.

BIANCA
(concerned)
Maybe a month.

DAVIS
Why did you wait so long to tell me?

BIANCA
I only took the test about ten minutes ago.

DAVIS
But you suspected.

BIANCA
Davis... where's all this coming from?

DAVIS
It's supposed to be my turn.

BIANCA
There's that "my turn" thing again. This is a slightly bigger deal.

Davis just sits. Bianca sighs and goes to change.

DAVIS
(calling after)
I didn't mean it like that. Just thinking about all the changes I have to make. We have to make.

BIANCA
(from off)
Change is good!

DAVIS
(slowly singing to himself)
SO, LISTEN, BUDDY
LEARN TO LOVE THE SURPRISE.
A FAM'LY!
PICTURE 'US'... THROUGH HER EYES.
BUT IF I CAN,
WILL THAT CHANGE MY HEART?
I'LL NEED A MIRACLE
JUST TO KNOW
WHERE I SHOULD START.

MUSIC changes as DAVIS becomes more self-absorbed and agitated.

I'VE ALREADY MADE CHANGES
ALONG THE WAY.
TRYING TO HAVE NEW
EXPERIENCES, DAY-BY-DAY.
I'VE GOTTA MAKE MY WRITING
MORE FULFILLING AND EXCITING.
DOING THINGS I'VE... NEVER DONE.
I THOUGHT I SAW THE WAY.
NOW I'VE GOTTA STOP EVERYTHING
AND ASK MYSELF A QUESTION,
JUST ONE.
DO I WANT A BABY?
I DON'T KNOW...

He doesn't finish his thought. As Bianca returns, dressed for the subway ride, MUSIC of the main song continues under.

BIANCA

Hey! I'll pick us up some non-alcoholic champagne. We can celebrate tonight!!!

Nothing. BIANCA moves towards him.

BIANCA (CONT'D)

Are you okay?

DAVIS

Why wouldn't I be?

BIANCA

Can I get that "hot damn", then?

DAVIS

(half-hearted)

Hot damn.

BIANCA

(tentatively:)

CAN YOU BELIEVE
IT'S FIN'LY OUR TURN.
GOOD DREAMS UP AHEAD
AND SO MUCH TO LEARN!!
A MIRACLE BABY!

(Spoken)

This is a good thing, D.

DAVIS

You don't want to miss Harley.

This stings her, and she almost flinches. She moves to the door, turns towards him and sings, almost to herself.

BIANCA

PLEASE
LET THE MIRACLE, BABY,
STAY HOW MUCH YOU LOVE ME.

BIANCA EXITS.

DAVIS

(quietly)

It was my turn.

STINGER. During the applause:

LIGHTS CROSSFADE TO

SUBWAY TRAIN - DAY - SEPTEMBER 10, 2001

Bianca and Harley are back on the subway, continuing from the previous spot.

BIANCA

He seemed so happy. Then, it was like he was in front of a firing squad.

HARLEY

It happens to all first time dads. Victor literally pissed his pants.

(Conspiratorially)

I did not tell you that.

BIANCA

This seemed different.

HARLEY

You should bring it up in group tonight. The new guy is pretty good with this domestic stuff.

BIANCA

He's been running the group for two months. He's hardly new.

HARLEY

I know. I just can never remember that guy's name. At any rate, it'd be good for all of us to hear what he thinks. What is that guy's name? It's going to bug me.

BIANCA

(thinking)

Peter... Paul... Preston...

(it comes to her)

Jake. I can't keep running to group every time there's a problem. Why did this happen right when I'm up for a promotion?

HARLEY

There's never a good time to have a baby. However, there's also never a bad time to have one. You're going to love being a momma.

BIANCA

Harley, what am I going to do about Davis? And my job? And the baby? And-

HARLEY

Don't you worry. I'm a pro at this. I can help you make a budget. We'll figure it out.

They sit in silence.

LIGHTS CROSSFADE TO

APARTMENT OF CARRIE AND MARTY - SEPTEMBER 10, 2001

CARRIE is on the phone. Jake is lit on the other side of the stage.

CARRIE

I am sorry to cancel again Jake.

JAKE

This is the third time, Carrie.

CARRIE

Yes, I know. And I know that I have to pay for the session. It's just that my husband had to work all night at the office.

JAKE

Is this unusual?

CARRIE

He specializes in the Asian markets, so you know time difference and all.

JAKE

You're deflecting. How many nights doesn't he come home, Carrie?

CARRIE

He's coming home now to change and I am making him breakfast. Can I do tomorrow?

JAKE

I have a hole at 9 AM.

CARRIE

9 AM sounds good. (SFX DOOR opening) And here he is. Gotta run.

Carrie hangs up the phone as Marty enters, dressed exactly as he was when he left Wendy's apartment.

CARRIE (CONT'D)

Good morning, Marty. I'm making waffles for you.

MARTY

Waffles. That's sweet of you, Carrie, but you know I'm trying to lose weight.

CARRIE

Mondays, I make waffles. You always like them.

MARTY

Well, I eat them. There's a difference.

CARRIE

I'm sorry. Would you like anything special for dinner tonight?

MARTY

Why?

CARRIE

It's your big anniversary at the firm.

MARTY

That's tomorrow. Probably still go have drinks with the fellas tonight.

CARRIE

Do you want me to come meet you?

MARTY

Bunch of boring guys, talking about boring shit. I won't do that to you, baby.

CARRIE

When do you think you'll be home?

MARTY

(playfully)

What's with all the questions? You writing a book?

CARRIE

I just haven't seen you much lately.

MARTY

We're still a new company, babe. I am picking up Harley's slack down there. We're cracking into the Asian markets. It takes a little extra time at the office, but it'll all pay off.

CARRIE

It's been awhile since we've... you know.

MUSIC, reminiscent of "You Put A Spell on Me" begins underneath. As the conversation continues, it is clear Carrie is getting less accepting of Marty's words.

MARTY

Yeah, I'm sorry about that. Just no time.

CARRIE

We have some time now.

MARTY

Look, Carrie. I appreciate the thought -

CARRIE

I'm glad to hear it.

MARTY

But I've gotta tell you... honestly...

CARRIE

"Honestly" would be good.

MARTY

This isn't doing it for me.

The MUSIC is now fuller, a darker version of the "Spell" song.

CARRIE

I'm sorry. *What* isn't?

MARTY

You. No make-up. Frumpy house dress. Gave up on the gym.

SONG - "YOU PUT A SPELL ON ME" REPRISE

Carrie steps back to let him vent.

MARTY (CONT'D)

(singing)

IT MAKES ME CRAZY... YOU'VE KINDA STOPPED TRYIN'.

DON'T SAY IT'S NOT TRUE. SORRY, I'M NOT BUYIN'

IT. YOU GOT LAZY - AND LET YOURSELF GO.

WHERE IS THE GIRL

I WANT TO SEE

WHO PUT A SPELL ON ME?!

MOVIN' IN HER SEXY DRESS.

PRETTY EYES WITH SECRET QUESTIONS.

BRIGHT RED LIPS, MADE ME SAY "YES".

CAN'T YOU GIVE ME WHAT I WANT?

'CAUSE NOTHIN' GOOD CAN COME FOR FREE.

AND DONE IS DONE

YOU'RE NOT THE ONE

WHO PUT A SPELL ON ME.

Marty turns, but Carrie follows.

CARRIE
I HAVEN'T GOT A MAGIC WAND
TO WAVE, OR TURN BACK THE CLOCK.
WE CAN'T CHANGE IT ALL SO EASY,
TILL WE TALK.

MARTY
(still moving)
Thanks for thinking of waffles.

CARRIE
WELL, SILLY ME FOR THINKING I
COULD GIVE YOU ANYTHING;
THE BEST GIFT I GAVE IS MISSING...
Marty...
WHERE'S YOUR RING?

Marty stops. Carrie moves in for
the kill. She is hurt but not
bitchy.

CARRIE (CONT'D)
SEE, I KNOW WHAT'S GOING ON,
AT NIGHT.

MUSIC stops. Marty doesn't know
what to do. Carrie moves closer to
him.

CARRIE (CONT'D)
(softer)
BUT JUST TELL ME HOW WE
CAN MAKE THIS RIGHT?

Marty is a little flummoxed.
Turns, and begins quietly.

MARTY
PUT ONE MORE SPELL ON ME.
THE KIND I CANNOT RESIST.
FULL OF MAGIC EVEN STRONGER
THAN THE MAGIC WE HAVE MISSED.

MARTY & CARRIE
CAN YOU GIVE ME WHAT I WANT?
'CAUSE I DON'T WANNA BE SET FREE....

It's too awkward, and Marty turns.

MARTY
I've gotta change.

CARRIE
...If only.

Marty exits to another room. MUSIC segues directly into a different feel. Now Carrie's hurt and anger start to rise as she sings:

CARRIE (CONT'D)

SO THAT'S HIS EXCUSE
THE "REASON" HE TREATS ME THIS WAY.
HE'LL CHOOSE WHEN HE SHOWS UP
MAYBE NIGHTTIME, MAYBE DAY.
IT MAY BE THAT HE'S RIGHT...
AND I HAVE LOST THE WILL TO TRY
TO MAKE HIM HAPPY...
WHY MAKE HIM HAPPY...
WHILE HE MAKES ME CRY?
 HOW MUCH IN LOVE WE WERE
 BEFORE THIS HAPPENED TO HIS HEART.
 NOW I'M BLINDED BY THE MEM'RY
 OF THE THOUGHT WE'D NEVER PART?
 OUR LOVE IS LIKE A DUSTY FIELD
 DRY AND BARREN NOW.
 DO I LET IT BLOW AWAY
 OR GET BEHIND THE PLOW... AND STAY?
WHEN WE'RE ALL ALONE,
I NEVER DO ANYTHING RIGHT.
HE WON'T LOVE WHO I AM NOW,
SO HE TURNS, TURNS OUT THE LIGHT.
I'D ALWAYS TRIED SO HARD
TO SHOW MY FEELINGS SWEET AND CLEAR
TO SHOW I'M HAPPY...
HE'S ONLY HAPPY
WHEN HE ISN'T HERE.

Marty reenters, clothing changed.

MARTY

I gotta go.

MARTY AND CARRIE

(together; she's heard it before.)

"I'll be home late."

Marty reacts. Carrie doesn't.

MARTY

Just... think about what I said.

Marty exits. Carrie shakes her head, looks after where he was.

CARRIE

...YOU SAID EVERYTHING'S MY FAULT;
THERE'S NOTHING YOU SHOULD DO.
...WHAT A SHOCK HE'D HAVE TO KNOW
HIS GAME IS PLAYED BY TWO.

MUSIC OF CHORUS plays under as
Carrie picks up the phone and
dials quickly.

CARRIE (CONT'D)

...Come on, pick up... pick up... pick---

(an answer)

Hi. Can you come over for a bit?

(pause)

Okay... Sure, I can wait till later.

Carrie hangs up.

CARRIE (CONT'D)

HOW MUCH IN LOVE WE WERE
UNTIL THIS HAPPENED TO MY HEART.
I'M SO BLINDED BY THE MEM'RY
OF THE THOUGHT WE'D NEVER NEVER PART.
OUR LOVE IS LIKE A DUSTY FIELD,
DRY AND BARREN NOW.
DO I LET IT BLOW AWAY
OR GET BEHIND THE PLOW... AND STAY?

MUSIC continues as she stands,
tries to focus, and then:

CARRIE (CONT'D)

(resolutely)

I. Need. Waffles.

MUSIC stinger.

BLACKOUT.

JAKE'S OFFICE - AFTERNOON - SEPTEMBER 10, 2001

Jake is working at his desk. Wendy
enters.

WENDY

Hi Jake.

JAKE

Wendy. Twice in one day. This is a surprise. I
got your message. For the love of God please
change that awful passage. Nothing like using
too many big words to make you sound stupid.

WENDY

Already deleted. I've got something else to
talk to you about. Concerning these notes.

JAKE

Is my chicken scratch is too tough to read?

WENDY

I can read them just fine. I just can't believe what I am reading.

JAKE

They're pretty outrageous.

WENDY

No. These are just normal people with normal problems. They're almost boring.

JAKE

To the untrained eye, basic observations can appear unexciting.

WENDY

I've worked on stuff like this before. It's why you hired me. What I am saying is your notes make them sound like Jerry Springer rejects.

JAKE

I'm not sure who that is. Is he a pop star?

WENDY

He's a talk show host that encourages bad behavior for TV ratings.

JAKE

I can see how you are misconstruing my findings but -

WENDY

You're talking about people making common mistakes as if one little thing is an A bomb in a relationship.

JAKE

That's an oversimplification of my theory.

WENDY

And that is...?

JAKE

That just a few of my simple techniques can be applied to almost any of life's problem areas.

WENDY

Like cookie cutters?

JAKE

That's not appropriate.

WENDY

Is it appropriate that you're taking sides in their issues to support your theory.

JAKE

I would never do that.

WENDY

What about this couple from Group Therapy? The one where the wife resents her husband for being a writer, even though she told him to do it. You suggested he gets a job.

JAKE

He should. You don't have to stop working to write. I should know. It is a common mistake.

WENDY

No, it's a choice. And you're evaluating his choices by comparing them to your own.

JAKE

Your opinion is noted, even if it is beyond the scope of your responsibilities. Maybe you should wait until the book is done before you critique it.

WENDY

I'm just trying to correct some mistakes before they happen.

JAKE

Mistakes? Don't you mean choices.

WENDY

So how are your subjects going to feel when they find out you've chosen to misrepresent them in your book?

JAKE

That's why we change the names.

WENDY

I'm sorry?

JAKE

I haven't discussed with them that I am writing a book.

WENDY

Wait! So you're just stealing their lives? Without their consent? Is that even legal?

JAKE

I thank you for your concern. I realize that you don't understand my methods, but it will be a good book. I promise.

Jake goes back to his desk as Wendy looks at him, a mixture of emotions going through her mind.

ND AREA - PREVIOUSLY

Areas light up on stage. We see the characters repeat their lines from previous scenes. They slightly overlap.

CARRIE

Hi. Can you come over for a bit?

VICTOR

Hey. You want to come over for coffee?

RACHEL

Oh, I have an appointment. My afternoon is free.

DAVIS

I've got to go to the library. Maybe this afternoon?

VICTOR

Afternoon? Great. See you then.

CARRIE

Okay. I can wait till this aftere.

LIGHTS CROSSFADE TO

CARRIE'S AND VICTOR'S APARTMENT - AFTERNOON SEPT 10, 2001

Carrie and Victor are in their respective apartments. Davis and Rachel enter to a ND door area. It appears that Rachel is here to see Carrie and Davis is here to see Victor. They knock on the door.

VICTOR AND CARRIE

Come in.

Davis enters and shuts the door behind him. Carrie rushes over and flings herself into his arms.

CARRIE

I need you. Now!

She starts kissing him passionately. Lights dim on Carrie and Davis and get brighter on Victor and Rachel.

As soon as the door opens, Rachel walks over to Victor.

RACHEL

I brought rugelah. What's up? Did the kids get sick again?

VICTOR

No. The kids are right as rain. Your chicken soup really did the trick. It's Harley. Every time I try to have a conversation about money, it always becomes something else.

RACHEL

I have the opposite problem. Whenever I want to talk about something serious, Alex tells me to go shopping.

VICTOR

Harley spends money like we don't have any kids to support.

RACHEL

Children. Such a blessing. It can be hard to know what's best for them.

VICTOR

Alex doesn't want you to leave, does he?

The lights go down on them and rise on Carrie and Davis, still kissing. Davis pushes her away.

DAVIS

Carrie, wait.

CARRIE

It's been days since we could be together. I can't wait.

DAVIS

I have to tell you something.

CARRIE

You can tell me anything you want. After.

She throws herself back at Davis and he is having difficulty keeping her at bay. Lights down and lights up on Victor and Rachel.

RACHEL

I want him to live his life. Such as it is.

VICTOR

Alex is a grown man. He is capable of making decisions. If he didn't want you there, he'd tell you.

RACHEL

I feel so guilty.

VICTOR

He loves taking care of you.

RACHEL

Not about that. About his life.

VICTOR

His life is pretty good from where I sit.

RACHEL

Maybe he would have been different if I had raised him different.

Lights down and up on Carrie and Davis.

DAVIS

Carrie, stop.

CARRIE

Your lips say no, but -

DAVIS

Carrie, I can't do this anymore.

CARRIE

Doesn't feel that way to me.

DAVIS

Things have changed.

CARRIE

Please don't say it.

DAVIS

Say what?

CARRIE

"It's not you, it's me." Please don't say it. Not today.

DAVIS

It's not you or me. It's Bianca.

CARRIE

Did she find-?

DAVIS

She's pregnant.

Light change to Rachel and Victor.

VICTOR

That's ridiculous.

RACHEL

I could have been tougher on him. Scolded him when he was being... different. Maybe I could have fixed him.

VICTOR

My parents raised me to think being gay was a choice. The longer I've lived here, the less I think that's right. You're son is a great man with a kind heart and keen financial acumen.

RACHEL

Yes, but his life could be so much easier.

VICTOR

He's not swimming in debt and doesn't have a wife who doesn't take it seriously. I'd almost trade places with him.

RACHEL

You'd never make it as a gay man. Your taste is horrible.

VICTOR

I call it broke ass chic.

Lights change to Davis and Carrie.

CARRIE

What?

DAVIS

I just found out a few minutes ago.

CARRIE

So that's it then?

DAVIS

Of course it is. Look, this was never supposed to be anything more than a little fun.

CARRIE

It wasn't that to me.

DAVIS

You know I was just looking for an experience. Something to give my writing some heft.

CARRIE

You're just saying that to hurt me. We can go away together. Like we planned.

DAVIS

Be serious. That was just talk. How were we going to pull that off? Our spouses make all the money.

CARRIE

We can figure it out.

DAVIS

And what about the baby?

CARRIE

What about me? Are you just going to leave me here? With Marty? I know you love me.

DAVIS

I'm sorry. I can't fix your problems.

CARRIE

Let's just go start fresh.

DAVIS

I'm not going to abandon Bianca. I've got to change.

Carrie doesn't say anything as he exits. Carrie is left by herself.

CARRIE

Then I guess so do I.

Lights change back to Victor's.

RACHEL

I don't know what to do.

VICTOR

Me neither. But something has got to change.

RACHEL

You're right. We should be talking to them.

VICTOR

I think that's a good idea.

Victor and Rachel exit as the lights change back to Carrie's.

Carrie picks up the phone and dials.

CARRIE

Sorry, Jake. I have to cancel for tomorrow.
(pause) Yes, I know. My husband got out of the house before I could talk to him. If he won't talk here, I'll go to his office in the morning. I have something to tell him to his face.

LIGHTS CROSSFADE TO

JAKE'S OFFICE - SEPTEMBER 11, 2001 - MORNING

Jake on the phone.

JAKE

Good morning, Wendy. Happy Tuesday.
(He checks his watch))
I hope it's not too early. Sorry about that. I thought about our conversation, and I am convinced I am on the right course. Don't worry. When I am done, you'll love it. My 9 AM canceled again, so I'm going to run uptown but you can reach me at the office after 10 or so.

LIGHTS CROSSFADE TO

CARRIE'S APARTMENT - MORNING - SEPTEMBER 11, 2011

Carrie is readying herself to leave the house.

SONG - CHANGE HERE

CARRIE

THIS HASN'T WORKED FOR YEARS VERSE
I'VE BEEN TRYING TOO LONG
TIRED OF FIGHTING BACK TEARS
ALL MY FEELINGS ARE WRONG
SOMETHING'S GOT TO CHANGE HERE.

THOUGH MY HEART IS BEATING
MY SOUL JUST YEARNS FOR DEATH
I NEED TO FEEL ALIVE
TAKE A WELL-DESERVED BREATH
CAN I MAKE A CHANGE HERE?

Carrie grabs her purse and leaves the apartment.

I KNOW IT WON'T HAPPEN OVERNIGHT CHORUS
CREATING LIGHT FROM THE DARK
MAYBE I WILL JUST HAVE TO FIGHT
TO GET THAT VERY FIRST SPARK
I'M TIRED OF BEING AFRAID
BUT SOMETHING IS VERY CLEAR
IF I WOULD LIKE SOMETHING TO CHANGE

ONLY I CAN MAKE THE CHANGE HERE
CHANGE HERE

Davis enters with purpose, making
his way to the subway.

DAVIS
I'VE BEEN THOUGHTLESS ALL YEAR VERSE
TREATING BOTH WOMEN BAD
NOW IT'S TIME TO STEP UP
PROVE I CAN BE A DAD
SHOW MY THOUGHTS HAVE CHANGED HERE.

Lights on Victor waiting for the
train.

VICTOR
I AM WORKING TOO MUCH
HARLEY WORKS TOO MUCH TOO
BUT THE POOR HOUSE BECKONS
I KNOW THIS MUCH IS TRUE

Wendy stands next to him on the
train.

SORRY PAL. NO CHANGE HERE.

Wendy gives him a look and leaves.
Davis and Victor are both on a
train, but not together.

DAVIS & VICTOR
IT'S TIME TO STOP LOSING SLEEP CHORUS
AND PACING THE FLOORS AT NIGHT
I HAVE GOT A PROMISE TO KEEP
TIME TO MAKE MY THINKING RIGHT
I SURE CAN'T BE THE MAN I WAS
'CAUSE TROUBLE IS VERY NEAR
IF I WOULD LIKE SOMETHING TO CHANGE
ONLY I CAN MAKE THE CHANGE HERE
CHANGE HERE

ANNOUNCER
This is Chamber St. Change here for the 1 and
the 9.

The three go through the pantomime
of exiting one train and making
their way to another. Rachel
enters and sits.

RACHEL
CAN'T BEAT MYSELF UP ANYMORE BRIDGE
DIDN'T MAKE MY SON GAY

RACHEL, DAVIS, VICTOR & CARRIE
REALLY NO LONGER GIVE A DAMN
TIME TO ENTER THE FREY.

RACHEL, DAVIS, VICTOR & CARRIE
(CONT'D)

GOT TO FACE MY DEMON -VERSE
NO MATTER WHAT THE COST
AND TRY ANYTHING NEW
BEFORE EVERYTHING'S LOST.
SOMETHING'S GOT TO CHANGE HERE.
GOTTA MAKE A CHANGE HERE
HOPE THAT YOU WANT CHANGE HERE
CAUSE IT'S GONNA CHANGE HERE.
CHANGE HERE.
CHANGE HERE.

(Spoken) Change here.

VOICE (OFFSTAGE)
This is Cortlandt St. Exit here for the World
Trade Center. Stand clear of the closing doors
please.

By now they have climbed the
stairs out of the subway. LIGHTS
FLASH. The actors stare in horror
as they observe the towers crash.

LIGHTS UP ON:

ND BOOKSTORE - 2009

Jake is back in the Bookstore,
with Wendy nearby, holding the
book. He speaks quietly.

JAKE
That was probably my worst day as a human
being. As it may've been for you.
(sings)

SONG - "9-11"

ABOUT THAT MORNING
MUCH HAS BEEN WRITTEN, MORE HAS BEEN SAID.
IF YOU'RE LIKE ME,
IT'S THE SIGHTS AND SOUNDS THAT BURN IN YOUR HEAD.
FURIOUS DESTRUCTION FROM HATRED IN THE SKY;
EXTRAORDINARY HEROES WHO CAME TO BE,
AND ORDINARY "OTHERS," LIKE ME, WHO ONLY COULD CRY.
THE LOVE ONES STOLEN FROM US LOST
THE CHANCE TO GO ON IN THE DANCE IF LIVING.
SO, TO HONOR THEIR HEARTS, WHAT CAN WE BE GIVING
WORTHY AND GOOD?
DO WE KNOW HOW;

FOR, AS OF NOW,
HAVE WE RECOVERED ENOUGH, OR MORE THAN WE SHOULD?
COULD OUR LIVES CHANGE FOR THE BETTER
FINDING SOME HOPE FOR THE PAIN OF IT ALL?
WHAT WOULD THAT BE?
FOR IF YOU'RE LIKE ME.
IT'S SO HARD TO TRY AND REMEMBER
WHAT YOU TRULY DON'T WANT TO RECALL.

JAKE (CONT'D)

If a patient hadn't cancelled a session, I
wouldn't have gone uptown on an errand that I
can't remember. And I wouldn't be here talking
to you about it.

Jake continues speaking as the
MUSIC brightens a bit.

JAKE (CONT'D)

(pause)

So my thoughts turned to my book. That other
book. Most of my notes were in my office, which
was across the street from the towers in
Building 7. So those were all lost. A lot of my
notes were transcribed by my research
assistant, but retrieving those was an
unexpected challenge.

LIGHTS CROSSFADE TO

JAKE'S NEW OFFICE - DAY - 2002

Jake and several PROFESSIONALS and
others in this pretty small office
space. There is one desk with
TERRY, a receptionist, who is
talking with Jake.

JAKE

Good morning Terry.

TERRY

Good morning, Mr. Kelly.

A bike messenger hands Terry a
file though Jake's conversation.

JAKE

You know you can call me Jake.

TERRY

What can I do for you, Mr. Kelly?

A PERSON walks up but before they
can speak Terry hands them an
oversized bathroom key. They exit.

JAKE

I need to reschedule a client for next week.

Phone rings and he answers.

TERRY

Medical office.

(pause)

Gilbert and Stein, CPA's? Let me transfer you.

He does and hangs up. Jake starts to talk but is gestured to remain silent. Phone rings again.

TERRY (CONT'D)

Gilbert and Stein, CPA's.

(checking a schedule)

Mr. Gilbert is in an audit but Mr. Stein will be able to help you.

(pause)

That wasn't me. Receptionists all sound alike.

Terry hangs up and goes back to work. After a moment.

JAKE

As I was-

TERRY

Schedule adjustments must be entered electronically.

Phone rings. Terry answers.

TERRY (CONT'D)

Yes, Doctor?

(to a patient)

Dr. Jefferson will see you now.

The patient exits.

JAKE

Don't get me wrong, I'm grateful to be squeezed in after my office was -

TERRY

That's why everyone is here, Mr. Kelly. We have an office space shortage in Manhattan now. We have a CPA firm, an interior designer, a lawyer, a chiropractor, a podiatrist, a holistic allergist and you. That's seven small businesses sharing office space meant for three. I don't have time with double the work load to do your scheduling for you.

A LAWYER interrupts.

LAWYER

Terry, please get Madeline out of the conference room.

JAKE

I'm sorry, I was speaking with-

LAWYER

This will just take a minute, Jeff.

(to Terry)

I have to set up for my deposition.

TERRY

(checking schedule)

Miss Chan has the room for another 20 minutes.

LAWYER

But I have-

TERRY

How much "I don't care" do you see on my face?

VOICE (OFF)

I told you, Stephanie.

The lawyer exits in a huff.

JAKE

You see, the interoffice scheduling program doesn't like me very much.

Wendy enters.

WENDY

Technology is not his forte.

JAKE

(surprised)

Wendy. You came.

WENDY

You said it was urgent.

TERRY

Speaking of urgent, I gotta go find that jerk with the bathroom key.

(rises)

Mr. Kelly. You have the phones.

JAKE

But I don't -

TERRY

That's what you get for hanging out by my desk.

Terry leaves. There is a moment of silence. Then the phones explode with ringing. Jake flounders, pressing buttons as he tries to answer calls. After a couple of seconds of this, Wendy takes the receiver from him. She deftly punches a few buttons and the ringing stops.

JAKE

What did you do?

WENDY

I either sent everyone to voice mail or the mayor's office is getting inundated with calls. So...

JAKE

It's good to see you. How's your new place?

WENDY

The urgent matter?

JAKE

I don't have your new home number, but luckily the cell still works. If I didn't know better, I'd say you're avoiding me.

WENDY

I'm avoiding everyone. Jake, I'm pretty busy-

JAKE

I want the notes so I can finish the book.

WENDY

Oh. The book. I threw out the notes after I transcribed them.

JAKE

What about the computer files?

WENDY

That computer wasn't mine. It belonged to my... friend's company. Doesn't exist anymore.

JAKE

The computer or the company.

WENDY

All of the above.

JAKE

Okay. Then I'll need help to reconstruct them. What is your schedule like?

WENDY

I'm not going to help you with that book. I can't.

JAKE

Why not? It's a good premise.

WENDY

It's exploitative. You took people's most trivial problems and then used them. Without their knowledge. So everyone would know how brilliant you are in pointing out their flaws.

JAKE

I am drawing psychological conclusions from empirical data to push forth a theory.

WENDY

You're making those people look like petty superficial assholes. Which pretty much makes you one too.

JAKE

That's uncalled for. Why are you so mad at me?

WENDY

I'm mad at myself for helping you with it.

JAKE

Do you want to talk about it?

WENDY

Not if it'll end up in that book.

JAKE

It's a valuable piece of research.

WENDY

For whom? All of it is based on who they were before. But these are human beings, who, like you and me and the whole city, went through a tragic event. Judging by their professions, they must have had a direct connection to the towers. How much follow up did you do on that?

JAKE

Wendy-

WENDY

And now you want my help? I tell you what. Try contacting all your clients. Tell them you want to talk to them, to find out... I don't know, how they're doing? How they've changed or if they've recovered.

JAKE

I -

WENDY

And most importantly, tell them you're writing a book about them. Why you were inspired to do it. See what they say. And then get back to me.

JAKE

Well... that isn't the focus of my work.

WENDY

Silly me. I thought the focus of your work was to help people.

She presses the buttons on the phone again and it starts ringing off the hook. She exits leaving Jake befuddled.

LIGHTS CROSSFADE TO

INT. ND BOOKSTORE - 2009

Jake steps to his podium, addressing the crowd.

JAKE

So without my original resources or Wendy's assistance, I went about recreating my research. So my results were less than spectacular.

LIGHTS CROSSFADE TO

INT. JAKE'S NEW OFFICE - 2006

Jake steps into his office area and picks up a phone. The people on the other end don't necessarily have receivers because they are a representation of what he hears.

JAKE

(as if speaking to everybody)

This is Jake Kelly. Sorry I didn't reach you directly but let me leave a quick message.

(catches his breath)

First, I sincerely hope you are well. I've missed seeing you and talking with you. I was hoping that perhaps, as you've been moving along towards recovering from what we've all been through, you might want to get back together for some sessions.

MUSIC begins under as various
"characters" begin to appear at
various places on stage.

JAKE (CONT'D)

(now a little awkwardly)

I'd like to let you know that you have been
inspiring me to write a book that would... help
other people to know what's going on in your
lives - all of our lives. Please think about
it. I'll be getting back to you soon.

CHARACTERS

(on a beat of music)

Hah!

Jake has a series of intercut
phone calls.

JANICE

Yes?

JAKE

Hello, Janice. This is Jake Kelly. Did you get
my message?

JANICE

Yes. (Jake starts to speak.) No.

She hangs up. Jake shrugs and
dials again. FRED answers.

JAKE

Fred Easton?

FRED

Here. Who's this?

JAKE

Jake Kelly... I -

FRED

Leave me alone, Jake.

JAKE

But I was interested in how you're -

FRED

And I'm not interested in telling you shit.

Fred hangs up. Jake dials.

JAKE

Sophie Arnold?

SOPHIE

...I know this voice...

JAKE

It's Jake Ke--

SOPHIE

And I don't wanna hear this voice.

Another hang up. Jake dials.

VARIOUS voices of additional
people appear in areas.

JAKE AND COMPANY - "DON'T WANT TO TALK ABOUT IT"

WOMAN 1

NOT GONNA BE IN YOUR BOOK, MISTER.

MAN 1

I'M ON A "DO NOT CALL" LIST, HOW DID YOU GET MY NUMBER?

WOMAN 2

THANK YOU FOR CALLING. GOODBYE.

MAN 2

NOT A CHANCE.

ALL

NO!

JAKE

But if you'd just give me a minute...

ALL VOICES

YOU THINK I'D GIVE YOU A CHANCE
TO HEAR ME CONFIDE
WHAT'S AT THE TOP OF MY HEART
BURIED INSIDE?

JAKE

Well?

ALL

NOT GONNA TALK ABOUT IT!

JAKE

BUT WHY NOT TAKE A NEW CHANCE
TO WORK THROUGH YOUR PAIN?
IT CAN'T BE DOING YOU GOOD
TO LIVE WITH THE STRAIN (OF) -

ALL

DON'T WANT TO TALK ABOUT IT!

JAKE
But, sincerely, I believe
that we can all contribute to
something good... Bigger than
ourselves.

ALL
(chanting)
BLAH. BLAH. BLAH BLAH.
BLAH. BLAH. BLAH BLAH.
BLAH. BLAH. BLAH BLAH.

JAKE
CAN'T YOU TRY
TO BRAVE A SENSITIVE SUBJECT?
DOWN THE LINE
IT MAY SERVE YOU TELL.

ALL
HAVE I NOT MADE IT VERY CLEAR
THERE'S NOTHING I WANT YOU TO HEAR?
JUST GO AWAY.
OR MAYBE GO TO HELL!

JAKE
But I'm not here to talk about 9-11. (Voices
gasp) I mean, I care about what happened... but
that's not my motive-

ALL
(spoken) Shh!
WHY SHOULD I LET YOU
INVADE HOW I'M FEELING.
WHETHER I'M FINE
OR DOWN ON MY LUCK?
YOU SAY YOU WANT TO TAKE A LOOK
INSIDE MY SOUL THEN WRITE A BOOK.

JAKE
Well, yes I -

ALL
YOUR MOTIVE IS
A WAY YOU'LL MAKE A BUCK!

They're all about to "hang up" on
him, but JAKE quickly continues.

JAKE
I THOUGHT YOU
KNEW YOU COULD TRUST ME

ALL
WELL, NOT ANYMORE.
YOU'LL GET NO SECRETS FROM ME
LIKE YOU DID BEFORE.

JAKE
PLEASE CAN'T WE TALK ABOUT (IT)?

ALL
NOT GONNA TALK ABOUT IT!

JAKE
FEELS GOOD TO TALK ABOUT IT.

ALL
MAYBE THAT IS TRUE.

JAKE
(thinking he's succeeded)
WELL, THEN...

ALL
BUT I
DON'T WANNA TALK ABOUT IT...
NOT WITH YOU!

After the interactions with
clients, Jake calls Wendy.

MUSIC stops abruptly. JAKE is
devastated, and stands alone.

JAKE
(into the phone)
Wendy!!!!

The others have vanished. Wendy is
on her phone.

WENDY
Jake?

JAKE
(quietly)
I made the calls. I could use some help, here.

WENDY
Ah... I see.

JAKE
Could we meet?

MUSIC comes back in; Jake and
Wendy move back into the "Office"
space.

JAKE (CONT'D)
(still reeling from the calls)
THEY WON'T TALK TO ME.
AND I'M CONFUSED.

WENDY
WELL, GOOD FOR YOU.

JAKE
THEY DON'T TRUST ME.
AND IT HURTS.

WENDY
I'M SURE THAT'S TRUE.

JAKE
YOU'D THINK THAT THEY THINK
I'M ATTACKING THEM.

WENDY
BECAUSE THEY DO.

JAKE
BUT IF THEY UNDERSTOOD -

WENDY
THEY UNDERSTAND.
THEY JUST DON'T LIKE IT.

JAKE reacts.

JAKE
Or me.

WENDY
BOO HOO.
TRY SOMETHING NEW.

JAKE
Easy to say.

WENDY
Write a different book.

MUSIC to "DON'T WANT TO TALK ABOUT
IT" begins quietly.

JAKE
I believe in my techniques -

WENDY
(sighs, paraphrasing)
Yes, "that a handful of 'tools' can address
most situations in life". Or whatever.

JAKE
They can.

WENDY
AND HOW'S THAT WORKING SO FAR?
THEY'RE ALL STILL IN PAIN.
AND I THINK YOU ARE, TOO.
'CAUSE I SEE THE STRAIN.

JAKE
This isn't about me.

WENDY
(forging ahead)
OH, SO, YOU WON'T TALK ABOUT IT.

JAKE
Look - I know I...

WENDY
You don't know things, Jake. Like about ME.
Didn't you realize... I mentioned about that
computer... it was my boyfriend's. Did you
"get" that he's dead?

JAKE
I NEVER TRY TO ASSUME.

WENDY
AH, IT'S ALL THAT YOU DO!
I'VE READ ALL OF YOUR WORDS -
AND NOTHING COMES THROUGH
THAT WOULD EVEN HELP ME TALK ABOUT IT.
WHY NOT TRY
TO FIND A DIFFERENT SUBJECT?
DOWN THE LINE
IT MAY SERVE YOU WELL.

JAKE
Please...

WENDY
THOUGH THEY'VE MADE IT VERY CLEAR
THERE'S NOTHING THEY WANT YOU TO HEAR.
THROW OUT THAT BOOK
AND START AGAIN.

JAKE
THEY TOLD ME TO GO TO HELL.

MUSIC continues under.

JAKE (CONT'D)
All I need is for people to give me some
details.

WENDY
Maybe that's too hard. Maybe all you'll find
out is how they feel.

JAKE
I don't know how to write that book.

WENDY
BECAUSE YOU'VE NEVER TRIED.
SIT DOWN AND THINK ABOUT IT.

JAKE

I'LL TRY TO THINK ABOUT IT.

WENDY

Good. Use that God damned big brain of yours to help people.

WENDY starts off.

JAKE

Hey.
WILL YOU HELP ME?

WENDY stops; sighs, but with a smile. She knows she will.

WENDY

(over her shoulder)

WELL, I CAN THINK ABOUT IT.

SHE exits. JAKE stands alone.
MUSIC hovers: a soft version of "9-11".

JAKE

(beginning very quietly)

I HAD LISTENED FOR YEARS
TO EV'RY WORD,
BUT SUDDENLY REALIZED
I'D NEVER HEARD
ALL THE HURTING OR LONGING OR HOPING
OF ANYONE...
INCLUDING ME.

COULD I CHANGE LIVES FOR THE BETTER,
FINDING SOME KIND OF GOOD
IN THE PAIN OF IT ALL?
WHAT WOULD THAT BE?
FOR IF YOU'RE LIKE ME
IT'S SO HARD TO TRY AND REMEMBER
WHAT I TRULY DON'T WANT TO RECALL.

BLACKOUT.

ND BOOKSTORE - 2009

Jake continues.

JAKE

That's really the day this book started. Wendy helped me find most of the people from my notes. My people. Flawed, but vibrant people.

CROSS FADE TO

ALEX'S APARTMENT - 2006

Jake is sitting while Rachel is serving him coffee.

RACHEL

I'm so glad you contacted me, Jake.

JAKE

Wendy never would have forgiven me if I hadn't.

RACHEL

It's a shame she had to leave.

JAKE

She was just making sure I showed up.

RACHEL

You want another blintz? It's cherry.

JAKE

If I eat one more thing I am going to fall asleep. The coffee is fine.

RACHEL

I am so happy to see you Jake. I thought you forgot about me.

JAKE

Well, my office was devastated and office space was pretty limited in that part of town. Plus, most of my clients were... no longer clients so-

RACHEL

(changing subject)

So what are you doing now? Keeping busy?

JAKE

Yes, actually. I am writing a book.

RACHEL

I heard you were giving that idea up.

JAKE

It's a different book.

RACHEL

Oh?

JAKE

I want to see how people are coping... with the tragedy.

RACHEL

That's nice.

(Suddenly.)

(MORE)

RACHEL (CONT'D)

Well, it was good to see you Jake. There's something at the temple tonight that I promised to help out with. I completely forgot.

JAKE

How are you coping, Rachel?

RACHEL

Pretty much like everyone else.

JAKE

Rachel-

RACHEL

Please Jake. I don't want to talk about it.

JAKE

Your therapist would tell you that's precisely the time to talk about it. However, I am no longer treating you. So, I will let you get to the temple. It was nice seeing you Rachel.

Jake starts to leave. Rachel stops him with a word.

RACHEL

It was all my fault.

SONG - "WHEN YOU COME DOWN TO IT" - REPRISE

THE MUSIC is that of the intro to her first song with ALEX. Nothing has changed for her.

RACHEL (CONT'D)

I ALWAYS WAS WORRIED
AND THOUGH I KNEW THERE'D BE NO WIFE,
KNOWING HE WOULD BE DAMNED
MADE ME CRAZY ALL THROUGH MY LIFE.

JAKE

Rachel...

RACHEL

IT MAY NOT BE LIKE THAT.
AND THOUGH I "LIVE" WITHOUT HIS FACE,
STILL, IT'S WHAT I BELIEVE.
MY GUILTY HEART IS MY DISGRACE.

JAKE

Alex wouldn't want you to blame yourself for things that were out of your control. I'm beginning to learn that lesson for MYSELF.

RACHEL
I'M LIVING ON PAST THAT MORNING,
BUT WITHOUT ANY PEACE.

JAKE
I'M SURE THAT'S TRUE.

RACHEL
AND WHAT DO I THINK EACH MORNING?
GOD HAD ME LEFT BEHIND.
SO, WHAT'S TO DO?

JAKE
Surviving a tragedy is not a sin! Letting it
ruin your life *could* be. True?

RACHEL
I DON'T NEED TO HEAR THIS...

JAKE
RACHEL...

RACHEL
JAKE...

JAKE
YOU DO.

MUSIC continues. RACHEL relents a
little. JAKE tries to figure the
words.

RACHEL
(almost a challenge)
So? I've got nothing to hear if you don't tell
me anything.

As the song progresses, JAKE sings
the primary melody, but RACHEL
interjects lines in response in
her original tune. HIS melody is
smoother, HERS is agitated and
quickly in-between.

JAKE
PEOPLE TRY TO COMPREHEND

RACHEL
STILL, I'M TO BLAME

JAKE
A CATASTROPHE.

RACHEL
FOR THE LIFE THAT HE LED.

JAKE
REMORSE AND OLD BELIEF

RACHEL
SO I HAD TO PRAY
THAT HE WOULDN'T BE GAY.

JAKE
ARGUE WITH A REASONABLE MIND.

RACHEL
IT WAS BREAKING MY HEART,
THOUGH HE NEVER KNEW IT.

JAKE tries to intensify his
thoughts. RACHEL's responses are
NOT to Jake.

JAKE
YES! BUT THINK ABOUT YOUR SON:

RACHEL
I'LL NEVER REST.

JAKE
SUCH A FINE GAY MAN.

RACHEL
THERE'S NO HONOR IN THAT.

JAKE
HE LOVED HIS MOTHER'S LOVE;

RACHEL
I CANNOT CONTROL
THE WEIGHT ON MY SOUL

JAKE
HAPPILY RETURNING IT IN KIND.

RACHEL
CAN'T CHANGE, OR GET THROUGH IT.

RACHEL & JAKE
WHEN I/YOU COME DOWN TO IT...

JAKE
CELEBRATE HIS LIVING ON
WITHIN YOUR HEART,
REMEMB'RING HOW MUCH HE CARED.
THEN FACE EACH MORNING
KNOWING YOU WEREN'T "LEFT BEHIND".
YOU WERE SPARED.

RACHEL
So?

JAKE

So.
GIVE THE PAIN A LITTLE REST.
LET THE GRIEF GROW DIM.

RACHEL

TOO SOON.

JAKE

AND AS FOR ALL THE GUILT
LET THE FUTURE LEAVE IT ALL BEHIND.

RACHEL

TOO SOON.

JAKE pauses, realizing he's not
going to win this one.

RACHEL (CONT'D)

I NEEDED HIM... TO CHANGE.
AND NOW, THERE'S NOTHING MORE TO PRAY.

JAKE

I'M SORRY THAT YOUR WORLD
HAS TURNED OUT THIS WAY.
(he wants to say more)

RACHEL

(a hand up to stop him)
THANK YOU, NO.

JAKE

I SHOULD GO.

RACHEL & JAKE

'CAUSE THERE'S NOTHING MORE TO SAY.

RACHEL just sits. MUSIC returns to
RACHEL's melody as JAKE exits.

RACHEL

(as a prayer)

CHAIM,
I MISS YOU.
I DREAM YOU'RE IN HEAVEN,
OR I CAN'T GET THROUGH IT.

MUSIC plays final line of the
tune.

RACHEL (CONT'D)

(to "heaven")

AND I'M SORRY.

On the "Button", RACHEL quickly
puts a couple fingers to her lips

BLACKOUT.

INT. MENTAL HOSPITAL - 2006 DAY

Jake and Harley sit in a waiting
room.

JAKE
This feels wrong.

WENDY
No, this is real. You can do it.

Davis enters.

DAVIS
I was told you wanted to speak to me.

JAKE
Yes. My name is Jake. I don't know if you
remember me? I led your marriage counseling
group for a couple weeks... right before 9-11?

DAVIS
Sorry. I don't recognize you.

He starts to leave.

WENDY
Well, he talked to Bianca more than he did to
you.

Davis stops. Bianca enters. The
others take no notice of Bianca.

BIANCA
You remember Jake.

DAVIS
Oh. You're friends of Bianca's?

JAKE
More of an acquaintance.

WENDY
We really wanted to talk to you.

DAVIS
I don't know why. Bianca's the interesting one.

SONG - "LOST IN A FLASH".

JAKE

What makes you say that?

DAVIS

Look at all that she's done.

(he sings:)

MY WIFE, A SURVIVOR
HAS MOVED UP THE CHAIN
OF CORP'RATE AMERICA
WITH LOTS TO GAIN.
PROMOTED TWO TIMES --
WITH A TITLE AS WELL!
SHE BRINGS HOME THE BACON!
IT'S BETTER THAN SWELL.

Jake and Wendy exchange very
confused glances. Wendy pushes the
point.

WENDY

But Davis, you had a lot of accomplishments
too.

DAVIS

I was a lousy accountant and a worse writer.
That's why I'm here.

BIANCA

You're too hard on yourself.

DAVIS

No, no, no. Bianca and Mandy are the best
things that ever happened to me.

(singing)

I'M BRAGGING, I KNOW,
BUT WHEN YOU'RE LUCKY LIKE THIS
YOU'VE GOTTA LOVE WHAT YOU'VE GOT
AND REMEMBER EACH KISS.
IT CAN FLY AWAY IN A MOMENT.
LIKE THAT DAY OF THE CRASH.
ALIVE AND THEN GONE,
LOST IN A FLASH.

Davis is smiling at them. Jake
moves towards him.

JAKE

Now, wait a moment. Mandy is...

DAVIS

Our daughter. Great kid. I have pictures back
in my room.

BIANCA

Office.

DAVIS

I mean office.

JAKE

I didn't realize you had a daughter.

DAVIS AND BIANCA

(sing)

SHE'S OUR MIRACLE BABY.

DAVIS

CONCEIVED AGAINST ALL ODDS.

(spoken)

Survived the worst day in American history,
right in the *womb*, no less!

MUSIC gets more energetic. Jake is
flummoxed. Wendy moves to Davis.

WENDY

She sounds adorable. She's lucky she has such a
great dad.

DAVIS

I'M LUCKY TOO
WITH A DAUGHTER SO BRIGHT

BIANCA
YOU LOVE HER

I LOVE HER
WITH ALL OF MY MIGHT
SHE'S PRETTY AS HELL
AND SMART AS CAN BE.
THE IMAGE OF HER MOTHER,

PRETTY
SMART

AND THE BEST PART OF

AND THE BEST PART OF ME.

DAVIS (CONT'D)

MANDY IS A WONDERFUL CHILD.

WENDY

We'd love to see some pictures.

JAKE

Wendy, don't we have to go (soon) -

Bianca walks about the room
humming to herself. No one notices
her.

DAVIS

No. It's all right. I'd love to show you.

(Davis starts to struggle.))

I have some... in... in my wallet. I... left it
back in my room.

(Davis gets more agitated)

I mean, ... my office...

(finds the words he wants)

(MORE)

DAVIS (CONT'D)

Bianca's office. I can ask Bianca's assistant to get them.

JAKE

Bianca's assistant?

DAVIS

Bianca is in top management, now.

(He giggles a little too much.)

That is our little joke, actually.

WENDY

Why is that a joke?

DAVIS

She was on the top floor at a breakfast meeting, and somehow made it down.

JAKE

Davis, you know that no one made it down from the top floor.

DAVIS

YES! She was *lucky*. And our daughter is now five years old. The world is good.

JAKE

But...

Bianca sings with him a little during this, leading him in places.

DAVIS

(singing almost vehemently)

I'M BRAGGING,

BIANCA

They know.

DAVIS

BUT WHEN YOU'RE LUCKY LIKE ME
YOU'VE GOTTA SEE WITH YOUR HEART,
AND BELIEVE WHAT YOU SEE.
IT CAN FLY AWAY IN A MOMENT.
LIKE THAT DAY OF THE CRASH.
ALIVE AND THEN GONE

BIANCA

ALIVE.

DAVIS

LOST IN A FLASH.

Davis is beaming, but Jake is shaken.

Bianca gets up and walks to the door. An ORDERLY enters and walks over to Davis as Bianca slips out.

ORDERLY

I came to take Davis back to his room.

The orderly goes to Davis, gently lifting him from his chair. Davis is happy to get up.

DAVIS

(correcting him)

Office.

(to Jake and Wendy)

This is Bianca's personal assistant. He helps with Mandy. We couldn't get by without him.

ORDERLY begins leading Davis out.

JAKE

It was nice talking to you, Davis.

Davis turns, simply.

DAVIS

(quietly)

Thank you.

WENDY

You stay lucky.

A light isolates Davis.

DAVIS

I'M BRAGGING, I KNOW,
BUT WHEN YOU'RE LUCKY LIKE THIS
YOU'VE GOTTA LOVE WHAT YOU'VE GOT
AND REMEMBER THE LAST KISS.
IT CAN FLY AWAY IN A MOMENT.
LIKE THAT DAY OF THE CRASH.
ALIVE AND THEN DEAD
LOST IN A FLASH.

Davis exits. Jake walks into the light. Wendy touches Jake on the shoulder reassuringly, the she exits also.

JAKE

Jesus. I've never felt so useless. Poor Davis.

(singing)

IT CAN FLY AWAY IN A MOMENT...

(gathers composure.)

CRASH.

ALIVE AND THEN GONE
LOST... IN A FLASH.

BLACKOUT.

WTC MUSEUM - DAY - 2006

Wendy is working at her desk when
Carrie enters.

CARRIE

Jake sent me. I'm looking for Wendy.

WENDY

That's me. I'll be right with you.

Carrie looks around.

CARRIE

The museum has still got a way to go.

WENDY

That's an understatement. When it's done, it'll
be great.

(finishing)

There. Now we can talk.

Wendy turns to face Carrie and
stops. They recognize each other.

CARRIE

Yes. I think we probably should.

WENDY

We don't have to do this.

CARRIE

You mean, talk about Marty? It's what Jake
wants to know about.

WENDY

Jake doesn't know about me and Marty.

CARRIE

Let's keep you out of it then.

WENDY

You must be so angry with me.

CARRIE

No. I just want to know if he loved you.

WENDY

Let's dive right in.

CARRIE

Too personal?

WENDY

All things considered, I guess not.

(a breath)

He always... said all the right things.

CARRIE

He could be a honey dripper.

WENDY

You have to believe me. I had no idea that he was married.

CARRIE

I got that when we were introduced. At his funeral.

WENDY

I'm so humiliated.

CARRIE

You poor thing.

WENDY

You pity me?

CARRIE

I knew him better. But you fell in love with him, didn't you?

WENDY

(tearing up)

So much I couldn't breathe sometimes.

CARRIE

I'm sorry for your loss.

WENDY

You see? Right there. That's weird. The wife doesn't say things like that to the mistress.

CARRIE

(ignoring that)

You never knew you were the mistress. And it's time to start breathing again.

WENDY is confused.

SONG - "SET YOURSELF FREE"

CARRIE (CONT'D)

(as if "consoling her")

YOU'RE LUCKY YOU ONLY KNEW

THE ROMANTIC MAN.

THAT WAS THE BEST OF HIM.

YOU'RE LUCKY, TOO, YOU NEVER KNEW
THE REST OF HIM.
NO, YOU'RE JUST STILL
OBSESSED WITH HIM.

WENDY

Why are you being nice to me? I'm awful.

MUSIC gets a stronger pulse.
Carrie sings more strongly, too.

CARRIE

SO! YOU FELL IN LOVE,
THEN LOST YOUR MAN.
LIFE HAS HAPPENED LIKE THAT
SINCE "LOVE" BEGAN.
BUT IT'S BEEN SO LONG,
IT'S ALL RIGHT TO MOVE ON.
OR YOU'LL MOVE IN CIRCLES
TILL YOUR FUTURE IS GONE.

THERE ARE THINGS I KNOW
THAT YOU NEVER WILL.

WENDY

Like?

CARRIE

HE WAS ALWAYS IN LOVE
WHILE HE LOVED THE THRILL.
BUT AS TIME GOES ON
YOU ARE NO LONGER "HOT"
AND ALL THAT YOU WERE
BECOMES ALL THAT YOU'RE "NOT"

WENDY

Truly?

CARRIE

NOT PRETTY ENOUGH,
NOT SMART ENOUGH,
NOT... PLIANT... ENOUGH.
IT WOULD HAVE BEEN YOUR TURN SOON ENOUGH.

(pause. Out of rhythm)

Did he ever smack you?

WENDY

(Quickly)

God, no.

(slowly putting pieces together. Quietly)

GOD... NO.

Carrie stops to take a breath.
MUSIC moves to the main body of
the song.

CARRIE
SO. WHADDA-YA-KNOW?
IT WASN'T MY PLAN.
NEVER THOUGHT I'D BE HAPPIER
AFTER LOSING MY MAN.
OH, AT FIRST I WAS LOST,
BUT A CHANGE CAME OVER ME:
I HAD TO LET MYSELF
SET MYSELF FREE.

Wendy is almost in her own world.

WENDY
I THOUGHT I WAS LOVED.

CARRIE
AND MAYBE IT'S TRUE.

WENDY
'CUZ I'D NEVER BEEN HAPPIER.

CARRIE
AND NOW, WHAT CAN YOU DO?

WENDY
WAS MY HEART DOUBLE-CROSSED
WHILE I NEVER LOOKED TO SEE?

CARRIE
IT'S TIME TO LET YOURSELF

WENDY
SET MYSELF FREE.

CARRIE & WENDY
IF YOU LIVE IN THE PAST
THERE'S NO CHANCE TO BE DOING
WHAT COULD BRING YOU, AT LAST,
TO A LIFE WORTH RENEWING.
THOUGH WE COULDN'T CONTROL
HOW HE CAME TO HIS END.

CARRIE
PUT THE HURT IN ITS PLACE.
...'CAUSE IT'S TIME - FOR YOUR SOUL

CARRIE & WENDY
TO MEND.

MUSIC continues quietly under.
Carrie offers Wendy a tissue and
uses one herself.

CARRIE
I'd better get on my way, I think.

Carrie offers her hand. Wendy would rather hug, but takes the handshake, holding it. THEY sing.

WENDY
I'M SURE YOU WERE LOVED.

CARRIE
I'M SURE YOU WERE, TOO.
AND ONE DAY YOU'LL BE HAPPIER.

WENDY
WELL, IT'S HAPPENED FOR YOU!

The MUSIC now builds.

CARRIE
AND NO MATTER THE COST,
IT'S WORTH IT, ONCE YOU AGREE:

CARRIE & WENDY
YOU'VE GOT TO LET YOURSELF
SET YOURSELF FREE!

WENDY
LET YOURSELF, SET YOURSELF.

CARRIE & WENDY
LET YOURSELF SET YOURSELF FREE.

Carrie exits. Wendy gets back to work.

BLACKOUT.

VICTOR AND HARLEY'S HOME - OKLAHOMA 2006

Wendy is talking with Victor at their home in Pennsylvania. Jake is very uncomfortable.

VICTOR
I thought that book of yours was history.

JAKE
That one is.

WENDY
He actually wants to write about how people are dealing with their lives after the attacks.

VICTOR
I'm pretty pissed off actually.

WENDY

Let's talk about that, right Jake?

JAKE

If you want.

VICTOR

I don't want to talk about it. I wanna stay
pissed off.

Jake stands to leave.

JAKE

We should go.

WENDY

Jake. We're here because Harley wants to talk
about it.

JAKE

Then let's talk to Harley.

VICTOR

I really wish you wouldn't.

JAKE

We drove all the way to Allentown. She couldn't
have let me know on the phone?

WENDY

Easy Jake.

VICTOR

It's tough for her to talk on the phone.

HARLEY (OFFSTAGE)

Vic, you quit pestering those people. Come and
get me so I can greet them proper.

Victor rises and walks to the
door. He turns to Wendy and Jake.

VICTOR

Try and keep it brief.

Victor leaves and quickly returns
with Harley in a wheelchair and
carrying an oxygen canister. She
is seriously ill.

JAKE

I didn't know you were...

HARLEY

Dying?

VICTOR
Honey, don't -

HARLEY
(to Victor)
Everybody knows.
(to JAKE)
Ain't no secret around here.

JAKE
I'm sorry if we're intruding.

During the scene and song, Harley tends to go back and forth between addressing Jake or talking to Victor.

HARLEY
You're not. Well, maybe on Vic. He's always angry about all this-

VICTOR
Harley, stop.

HARLEY
(to VICTOR, lightly)
And you've really gotta get over that. You've got kids to raise.
(to JAKE, winking a little.)
He's got kids to raise. I wish I could see that. It'll be a hoot.

Harley coughs. Victor tends to her.

WENDY
Has it been difficult for you, Victor?

VICTOR
Yes.

HARLEY
(gives WENDY a "look". Then:)
Not that tough. We got money from the 9-11 fund...

She coughs. Victor finishes her thought.

VICTOR
That's how we were able to move the family out here to Eastern P.A.

HARLEY
(to JAKE)
Which is as close to Oklahoma as I want to get.
(MORE)

HARLEY (CONT'D)

'Sides, I couldn't take the kids too far away from New York.

WENDY

Even after -

HARLEY

(a bit sharply)

It's HOME to them. And they still love it.

(breathes uncomfortably)

So they visit.

VICTOR

(to Harley)

Easy, baby.

HARLEY

("waves off" Victor; a little proudly)

So we're doing very well.

JAKE

That's wonderful... considering... everything.

The fund was -

VICTOR

(to Jake)

I don't care about the damn money. I want to have my wife.

HARLEY

(taking Victor's hand)

And you do.

SONG - "WE HAVE MORE TO SAY"

VICTOR

It. Isn't. Fair.

HARLEY

Sugar, of course it isn't. So many got nothing. I got five extra years.

She takes a hard breath. Jake reacts.

JAKE

Is this a good time to talk (about this)?

VICTOR

Why do we have to talk about this?

HARLEY

Because we can.

LIFE ISN'T FAIR,
'CUZ OUT OF NOWHERE
A FIREMAN APPEARED,

THEN CARRIED ME OUT,
SETTING ME FREE.

(She coughs, then waves away any help.)

I'M STILL UNCLEAR
HOW I SHOULD BE HERE.
LIFE WAS THROWING ITS GAME,
STACKIN' THE DECK
IN FAVOR OF ME

JAKE

Is this what you want to tell me?

HARLEY

(she sings)

MY BLESSING ARE S'MANY.
WITH MY TOUGH AND STEADY SPOUSE.
REAL PROBLEMS? NOT GOT ANY.
AND WE FIN'LLY OWN A HOUSE!
OUR KIDS KEEP GETTING OLDER,
GROWING KIND 'N STRONG 'N STRAIGHT.
"NUMBER ONE" IS GETTIN' BOLDER,
AND HE FINALLY GOT A DATE

Can I get an amen?

OH, WE TAKE SO MUCH FOR GRANTED
THROUGH NIGHT AND DAY.
BUT OUR LIVES ARE NOT ENCHANTED,
AND WE'RE JUST CLAY.

SO WHEN THE WORLD STOPS,
TRYIN' TO LEAVE US ALL FOR DEAD.

WE SUDDENLY REALIZE
TOO MUCH WAS LEFT UNSAID

FOR BETTER OR FOR WORSE,
WE GOTTA SPEAK UP WHILE WE MAY
BEFORE WE GO, WE KNOW,
WE HAVE MORE TO SAY.

Harley has some trouble breathing.

WENDY

Perhaps we should go now.

HARLEY

(to Wendy, abruptly but lightly)

Darlin' would you let me finish?

HARLEY (CONT'D)

LIFE IS DIFF'RENT, BUT IT'S BETTER.
FUTURE COMIN'? THEY'LL BE SET.
YESTERDAY WE GOT THE LETTER
SAID WE'VE WIPED-OUT ALL OUR DEBT!

Jake is pleased. Victor awkward.
Harley is winding down a bit.

AND IT'S GOOD TO TALK ABOUT IT,

TESTIFYIN' "WE'LL GO ON".
MAKES ME GLAD TO KNOW
IT WILL BE - FINE... WHEN I AM GONE.

OH, WE GIVE, WE EARN, WE BORROW,
WE WORK AND PLAY,
WHILE FORGETTING TOMORROW
COULD MELT AWAY.

'CUZ IF THE WORLD STOPS-
AND Y' VANISH IN THE MIST,
(to Jake)

IT'S NOT GONNA MATTER MUCH
WHAT'S ON YOU BUCKET LIST.
FOR RICHER OR FOR POORER,
BETTER SPEAK UP. WHILE Y' MAY.
WE'RE ALL THE SAME, JUST CLAIM
YOU HAVE MORE TO SAY.

HARLEY (CONT'D)
(looking directly at Jake.)
So you understand?

JAKE
(a little shaken)
I'm trying to.

HARLEY
(with a nod.)
Keep at it.
THANK YOU FOR YOUR HELP
IN HOW YOU MAKE ME THINK.
I GUESS I NEEDED TO BE "SHRUNK"
AND YOU'RE "LA SHRINK DE LA SHRINK".

ALL
IN SICKNESS AND IN HEALTH,
TILL DEATH PARTS US ALL
WE HAVE TO SPEAK UP WHILE WE MAY

JAKE/VICTOR/WENDY
FOR ME AND YOU

WE'RE ALL THE SAME
BEFORE WE GO

HARLEY
I TRULY KNOW THIS MUCH IS
TRUE!

REACH OUT FOR YOUR LIFE AND
CLAIM IT!

I'M TELLIN' ALL THE WORLD
THAT

ALL (CONT'D)
WE HAVE MORE TO SAY.

Harley pulls Victor into a hug.
Wendy touches Jake's shoulder.

LIGHTS FADE.

ND BOOKSTORE - 2009

JAKE

(turns to the audience)

I will probably never write another book like this. And to be honest, I can't take credit for writing something that basically wrote itself. So, my thanks to Wendy, and to all the others who decided they *would* talk to me about... well everything.

SONG - "MORE TO SAY" REPRISE

JAKE (CONT'D)

WHAT I'VE PUT DOWN ON PAPER, I MUST CONFESS,
ARE THE STORIES OF HEARTS WHO'VE DONE MORE WITH LESS;
OH, WHAT DREAMING AND PLANNING,
AND MEM'RIES,
AND LEGACIES
THEY SHARED WITH ME.
THEY'RE OUR FRIENDS, THEY'RE OUR NEIGHBORS,
BUT I DIDN'T EXPECT
ALL THE HOPE THAT I HEARD.
BECAUSE, YOU SEE,
WHAT THEY PROVED TO ME
WAS HOW NEW DREAMS CAN MOVE US FORWARD,
FAR BEYOND ANY DREAM THAT'S DEFERRED.

SO I THINK YOU MAY DISCOVER
IF YOU READ MY LITTLE BOOK,
WE'VE DONE MORE THAN JUST RECOVER.
FIND A MIRROR, TAKE A LOOK.

JAKE AND WENDY

WE'RE THE PILLARS! STRONG AND THRIVING
EV'RY WOMAN, CHILD, AND MAN.
IT'S A GREAT DAY FOR SURVIVING
STANDING FIRM AS BEST WE CAN.

The cast joins Jake on stage for the end of the song. We see them as the earliest versions of themselves, untouched by tragedy and full of confidence and determination.

ALL

OH, WE TAKE SO MUCH FOR GRANTED
ALONG THE WAY.
BUT OUR LIVES ARE NOT ENCHANTED,
AND WE'RE JUST CLAY.
SO IF THE WORLD STOPS,
TRYIN' TO LEAVE US ALL FOR DEAD,
WE DON'T WANT TO REALIZE
TOO MUCH WAS LEFT UNSAID.

WE CAN'T REMAIN SILENT
BETTER SPEAK UP WHILE WE MAY.
BEFORE WE GO
WE KNOW
WE HAVE MORE TO SAY.

The cast joins Jake on stage for
the end of the song.

BLACKOUT.