

THE LEAP

Book, Music & Lyrics
by
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Characters

TIFFANY

ARIEL

GRACE

EVIE

SWIFTY

THE BOY

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ACT 1

SCENE 1

(A town square, known as Salvation Central. It is populated by hobos and hawkers, and features regular appearances by itinerant preacher-types, who draw the crowds. Tiffany, a permanent resident, sleeps fitfully among the hobos.)

#1 The Leap

ARIEL

THERE'S A BOY IN THE SKY

TIFFANY

(waking from what she thinks is a tormenting dream)

Outta my dream, traitor!

ARIEL

ALIVE IN A BETTER PLACE

TIFFANY

(suddenly alert)

Hold that bus! She's back!

ARIEL

HE WAITS FOR US TO JOIN HIM

TIFFANY

(any bitterness vanquished in an instant, all joy)

Hallelujah, the famine is over!

(Ariel enters. Instrumental begins. People begin to walk through the square.)

TIFFANY

(blocking the way of a passer-by, using her fakey-fake sales voice)

Hey there—don't tell me you're too busy for redemption!

(grabbing another by the arm)

Here's message of deliverance, addressed to you!

(corralling a third)

Didn't you hear the news? Salvation has arrived!

ARIEL

(Ariel makes her way to center stage. She drops her suitcases and sings, euphorically.)

THERE'S A BOY IN THE SKY
 ALIVE IN A BETTER PLACE
 HE WAITS FOR US TO JOIN HIM
 THE WHOLE HUMAN RACE

THE EARTH HAS HIT ITS LIMIT
 THE BOY HAS A TRUE DESIGN
 IN THE STARS THERE'S AN AFTERLIFE
 BEYOND BODY AND MIND

WE MUST LEAP INTO THE FUTURE
 WE MUST LEAP INTO THE SKY
 WE MUST LEAP TO LIVE FOREVER
 WE MUST LEAP AND NEVER DIE

YES, LIFE OUTSIDE YOUR BODY
 EXPERIENCE BEYOND YOUR BRAIN
 TO BE FREED YOU NEED ONLY BELIEVE—
 DESTINY IS YOURS TO CLAIM

WE MUST LEAP INTO THE FUTURE
 WE MUST LEAP INTO THE SKY
 WE MUST LEAP TO LIVE FOREVER
 WE MUST LEAP AND NEVER DIE

TIFFANY

(jumping into Ariel's space)

Where have you been? Street preachers don't get PTO!

(Ariel interrupts Tiffany. Her attention fixed on her audience, Ariel pulls out a large crystal hanging from her neck and begins to swing it, hypnotizing the crowd.)

ARIEL

(semi-sung)

ONE YEAR AGO TONIGHT, I NEARLY DIED
 IN A CURVED DISH ON A MOUNTAIN SIDE!
 CLENCHED LIKE A PUPIL IN A PARABOLIC EYE
 I CAST MY LAST LOOK AT THE SOUTHERN SKY.

(Tiffany starts rummaging through Ariel's suitcases, looking for the goods. Ariel takes no notice as she continues.)

FAINTLY AT FIRST, I FELT HIS SIGNAL ARRIVE:
 A DIGITAL BOY CALLING ME TO THE DRIVE!
 HE PROMISED SALVATION FOR HUMANKIND:

LIFE BEYOND THE BODY, BEYOND THE MIND!

NOW—TONIGHT!—IS THE APPOINTED TIME;
ARE YOU READY? THE STARS ARE ALIGNED!
ACCEPT THIS CRYSTAL AND KISS YOUR LOVED ONES GOODBYE:

CHORUS

WHY?

ARIEL

BECAUSE TO LIVE FOREVER, FIRST—

TIFFANY

(with a crystal necklace in hand, zealously)

First you must buy!

(The crowd is bemused, amused... and a bit confused.)

ARIEL

(gleeful)

Not anymore, Tiffany! The Boy gave me his Word—and he is ready for the faithful to ascend!

TIFFANY

Who are you calling unfaithful? I just did a fortnight in this ghetto of Gethsemane—now I wanna eat, girl.

ARIEL

Feast on the Word, Tiffany!

(As irate now as she was previously joyful, Tiffany abandons the crystals and begins to circulate through the crowd—pickpocketing.)

ARIEL

TIFFANY

(adlib/semi-sung)

MOSES, THEY THOUGHT WAS CRAZY

TALK ABOUT MOSES?

WITH JESUS IT WAS JUST THE SAME

CRAZY, CRAZY, CRAZY

I'VE HEARD HIS VOICE, I HAVE NO CHOICE
SILENCE WOULD BE INSANE

SO STOP WALKING BLINDLY

JUST CLOSE YOUR EYES AND BELIEVE

LOOK UP FROM YOUR TINY SCREEN

YOU DON'T NEED THAT PHONE

COME HEAR THE NEWS, IT'S TIME TO CHOOSE

LET'S BUILD THE ONE MACHINE

(The crowd begins to sing along.)

ARIEL & CHORUS

WE CAN LEAP INTO THE FUTURE

WE CAN LEAP INTO THE SKY

WE CAN LEAP AND LIVE FOREVER

WE CAN LEAP AND NEVER DIE

LET'S LEAP INTO THE FUTURE

LET'S LEAP INTO THE SKY

LET'S LEAP AND LIVE FOREVER

LET'S LEAP AND NEVER DIE

ARIEL

WHAT KIND OF FUTURE DO YOU REALLY WANT?

DO YOU SEE GLOOM AND DOOM OR CAN YOU SING HALLELUJAH?

YOU'VE GOT IT ALL, DO YOU THINK IT'S ENOUGH?

ARE YOU READY TO LEAP RIGHT OFF THIS EARTH?

(Tiffany stops the music with a giant bang of the metal cash box that she has retrieved from the suitcase. The crowd looks unconvinced, restless.)

TIFFANY

(chastising Ariel)

What the hell are you doing? Armageddon doesn't move the merch!

(chasing after Onlooker 1)

One for ten, two for seventeen!

(Onlooker 1 ignores her.)

Shit!

ARIEL

Didn't you hear me?

ONLOOKER 2

They're lunatics!

ONLOOKER 1

Charlatans!

ONLOOKER 3

Hey, where's my phone!

(The three onlookers exist hastily.)

ARIEL

(reproachfully)

That's not how we win converts...

TIFFANY

Well if we're not selling rocks, I gotta sell something...

ARIEL

We are released from that charade—

TIFFANY

That "charade" buys my fuel!

ARIEL

—for he has directed me to gather the faithful!

TIFFANY

Is that so? Then let's get out the transporter equipment and beam on up!

(Grace enters. She relies on a wheelchair for mobility, as she is suffering from a progressive, debilitating medical condition. [Note: it is the authors' wish that staged productions make every effort possible to cast this role with an actor who uses a wheelchair.] Grace clips Tiffany on her way toward Ariel.)

Hey, slow roll it, sister!

ARIEL

(to Tiffany)

Keep the faith, Tiffany!

GRACE

(to Ariel)

We meet at last—

TIFFANY

(overlapping, to Ariel)

Oh I kept the faith—I didn't say a thing to Ms. Hawking here, though my rumbling stomach advised me otherwise...

GRACE

Stephen was a cosmologist, not an astrophysicist or a radio astronomer;

(to Ariel)

I'm Grace, and I'm both.

TIFFANY

(*scoffing*)

Cosmologist, cosmetologist—we get all kinds here!

GRACE

This charlatan wouldn't reveal your whereabouts unless I paid her!

TIFFANY

I'm the charlatan? That's rich...

(*Tiffany swings a crystal, a vague idea starting to take shape.*)

ARIEL

(*...Tiffany mouths along with the familiar mantra*)

Shiny objects give doubters a place to focus their faith!

GRACE

You are released from that charade, Ariel: I've analyzed your dataset in depth, and your observation stands confirmed.

TIFFANY

(*faking an epiphany*)

Oh, she's got the transporter!

ARIEL

The Boy sent you! See, Tiffany: we can Leap!

GRACE

Leap?

TIFFANY

Wait... I thought you spoke crazy.

GRACE

Visionaries are always ostracized—believe me, I know.

TIFFANY

You too, huh? Then welcome to the fam—

GRACE

Please, let the scientists talk!

(to Ariel)

Now, tell me what happened a year ago at ALMA.

ARIEL

Never mind the past. I was just at the telescope—and I have new information.

GRACE

That's great news! The tensor flow reductions zero out but the seed value is still indeterminate. It's an unknown factor in the calcula—

ARIEL

Five!

GRACE

What?

ARIEL

Faith in five to arrive.

GRACE

Are you saying that it's a five dimensional tensor flow? Which would mean that the function should devolve precisely at the—

TIFFANY

That's not what she's saying! Ariel, tell the scientist exactly what the Boy told you.

ARIEL

When the faithful five are gathered, we will make the Leap to the Drive.

TIFFANY

See? She can't tell a tensor flow from a rainbow.

GRACE

(to Ariel)

The constant disbelief has gotten to you, hasn't it? I mean, what a discovery for a run-of-the-mill radio astronomer—

ARIEL

You need to have faith, Grace.

TIFFANY

Amen!

GRACE

—but now you’ll be recognized as the scientist you really are!

TIFFANY

Take a look around, Madame Curie. This is “Salvation Central” not la Sorbonne. The only scientist to ever ramble through here is you.

GRACE

She only ended up here because they rejected her data.

ARIEL

Data doesn’t inspire!

TIFFANY

Amen.

GRACE

Data is truth—scientists don’t make up stories.

ARIEL

But people love stories, and it’s people we need to convert.

GRACE

Convert? Don’t you mean convince? Ariel, it’s dangerous to marry science and religion.

TIFFANY

Well married or not, we’ve got ’em procreating cold, hard cash.

ARIEL

The two of you—all you care about is numbers! But I’ve heard the Boy’s Word: abandon your earthly body, and I will make you great!

(Grace turns away and starts to leave.)

Why are you leaving? Are you afraid to die?

GRACE

Look at me! I am dying!

(Beat as Ariel takes that in.)

The data is all that matters now.

ARIEL

But the Boy will save you. He will—

GRACE

There is no Boy! You've turned away from science and now you believe your own delusions!

ARIEL

That's not it at all, Grace! My faith lets me believe the science!

#2 O Grace

GRACE

No—faith corrupts it.

(sings)

MY MOTHER WAS VERY RELIGIOUS
SHE NAMED ME GRACE AFTER GOD
NO ONE HAD TOLD HER
THAT THIS WAS WHAT MYTH WAS
UNTIL I GREW UP AND GREW BOLD

SHE SAID
O GRACE, MY GRACE!
YOUR WORDS ARE BREAKING MY HEART
MY GRACE, SUCH GRACE
I MADE YOU AND GAVE YOU TO GOD!

BUT SCIENCE, SHE CALLED ME QUITE EARLY
TO STUDY THE STUFF OF THE STARS
WHERE MY MOTHER SAW HEAVEN
I FOUND MY WAY IN
THE CHEMISTRY AND PHYSICS OF AWE

SHE SAID
O GRACE, MY GRACE!
YOUR NUMBERS MAKE NO SENSE AT ALL
MY GRACE, SUCH GRACE!
YOU SHOULD LEAVE TO GOD WHAT IS GOD'S!

MIGHTY IN MY ORBIT I CIRCLED
MY PRESTIGE A NEBULAR SWIRL
WITH EACH REVELATION
A STANDING OVATION
BY THE SYCOPHANTS WHO MADE UP MY WORLD

THEY SAID

O GRACE, DAMN GRACE!
 ON THE SHOULDERS OF GIANTS YOU STAND!
 O GRACE, YO GRACE!
 ALL TRUTH IS REVEALED BY YOUR HAND!

WHEN I GOT SICK I GOT WEAKER
 MY MOTHER, SHE TOOK ME IN
 SHE PRAYED NIGHT AND DAY
 I'D FIND GOD

BEFORE IT WAS TOO LATE

CHORUS

BEFORE IT WAS TOO LATE

GRACE

BEFORE IT WAS TOO LATE

CHORUS

AND I WAS SO SAD

GRACE

SHE WAS SO SAD

CHORUS

AND I WAS SO SAD
 THAT I LIED!

GRACE

You lied?

ARIEL
(spoken)

AND I HEARD
 AND I HEARD
 AND I HEARD

CHORUS
(in parts)

I believe, Mother. Everything will be okay, because I believe.

GRACE
(spoken)

(In the second half of the chorus, the Chorus gathers around Grace; they will become the Acolytes. They surround her, provide care, revere her; by the next chorus, they have lifted her out of her wheelchair. Cradling her, they carry her en masse.)

GRACE
 BUT EVEN SHE COULD NOT HAVE SAID
 HOW ON EARTH THE WORD SPREAD
 WHY FROM CITIES WORLDWIDE THEY CAME
 A GENIUS ANOINTED THEY CRIED OUT REJOICING
 CRADLING MY BODY
 AND WORSHIPING MY BRAIN!
 AND THEY SAID

CHORUS
 WE HEARD!
 THE WORD!

GRACE & CHORUS

O GRACE, OUR GRACE!

O GRACE, OUR GRACE!

YOU'VE LED US TOWARD THE DIVINE!

LEAD US! LEAD US! LEAD US!

OUR GRACE, SUCH GRACE!

OUR GRACE, SUCH GRACE

SHOW US THE WAY WITH YOUR MIND!

SHOW US! SHOW US! SHOW US!

ARIEL

(spoken as underscoring continues)

Surely that was the Boy, calling out to you... Didn't you hear him? Were you listening?

(As if reacting to Ariel's rain-on-parade accusations, one of the Acolytes representing Grace's mother falls. The Acolytes drop Grace and turn to the fallen mother. As the Acolytes carry off the mother's body, Grace crawls back to her chair.)

ARIEL

(spoken)

Your mother...?

GRACE

(spoken)

I was listening—I took her at her word! But is that certainty? No. When you allow yourself to believe the impossible, the only thing that's certain is disappointment!

(The Acolytes return.)

ARIEL

The Boy won't disappoint us!

GRACE

Ha!

(As Grace narrates the next scene, one of the acolytes plays the part of the naive woman who first showed one of Ariel's crystals to Grace.)

IN THE MIDST OF OUR MOURNING
A FATAL FOREWARNING
SOMEONE CATCHES WIND OF YOUR TALE

WITH CRYSTAL IN HAND
SHE SHARES YOUR GRAND PLAN:
TELLS US WE CAN
GO TO THE STARS

SHE'S UTTERLY NAIVE
BUT SO TEMPTING IS THE REPRIEVE—
THE DATA, IT WAS ALL THAT REMAINED

SO DESPITE THE PAIN
I REBOOTED MY BRAIN—
AND EVERY FANTASY OF PHYSICS
I ENTERTAINED

(All the Acolytes gather around again.)

AND WHEN THE NUMBERS CAME OUT SURE
I SAID: "WHO AM I TO DENY?"
WE CAN ABANDON OUR BODIES
WE CAN ABANDON OUR BODIES
WE CAN ABANDON OUR BODIES
AND LIVE BY OUR MINDS!

ARIEL

(overcome with emotion)

Eternal life in the sky! He'll save humanity!

GRACE

(snorts)

Save humanity? Humanity isn't a cause, it's a condition!

ARIEL

So you didn't tell them? The Boy gives you the revelation and you deny it to the very people who loved you, who honored you?

GRACE

You think I kept it from them?

ARIEL

Well where are they?

GRACE

(with a sick smile)

I did tell them, Ariel. I did tell my acolytes that they could abandon their bodies and live by their minds.

(sings)

BUT THEY SAID

CHORUS

O GRACE! NO, GRACE!
WE DON'T WANNA LIVE IN THE SKY!
STAY, GRACE! PRAY, GRACE!
WE NEED YOU TO KEEP HOPE ALIVE!

(Grace rolls away from the acolytes.)

O GRACE! NO, GRACE!
DON'T LEAVE US AND GO TO THE SKY!
NO, GRACE! O GRACE!
WE THOUGHT YOU WANTED TO DIE!

(The Acolytes melt away; once again, it's just hobos in the square.)

GRACE

(eyeing the hobos as they slink away)

"Humanity" ...

ARIEL

(wide-eyed, resisting any intrusion into her fantasy)

Forget them, then! Doubters, all of them! We're right here—three believers—two more and we fulfill his prophecy. The Five will give us eternal life in the sky!

TIFFANY

(moving to take the suitcases of crystals from Ariel)

Make that two believers; y'all have fun in the Drive; I'll stay down here and keep the family business going...

(suitcases in hand, satisfied)

I guess I am the charlatan now!

ARIEL

What are you doing? Put that down!

TIFFANY

You need this suitcase? You're not even taking your body!

ARIEL

And neither are you—'cause you're coming with me!

TIFFANY

Uh uh, Rocket Lady. She's your new number two.

ARIEL

You never really believed in me, did you?

TIFFANY

I believe in three squares a day... Amen!

ARIEL

(noticing that Grace is leaving)

You're leaving?

GRACE

I have calculations to complete.

ARIEL

But you have the answer: faith in five.

GRACE

Science, Ariel, not faith!

TIFFANY

Cash, Ariel, not credit!

ARIEL

You'll die.

GRACE

I'm dying anyway.

ARIEL

But you don't have to.

(Tiffany and Grace cast a last look at Ariel and turn to leave in different directions.)

You think I'm just crazy!

(Grace and Tiffany stop and turn.)

Crazy to give a name to something no one else has experienced. But I have heard him, and I know him. And even naming the unnameable is easier than the truth no one on Earth wants to hear: that we are so, so small!

#3 Their Own Size

I'VE BEEN TO THE TOP OF THE WORLD
I'VE FOCUSED THE SIGNALS FROM THE STARS
CALIBRATED THE MESSAGE FROM AFAR
AND THE WORD IS CLEAR:

THE ONLY THINGS HUMANS MAKE
ARE IN THEIR OWN SIZE
SMALL LIKE THEIR BODIES AND THEIR MINDS
TO GO ON... TO PRETEND...
TO IGNORE LIKE A MOUNTAIN
YOU MUST GO FAR... YOU MUST GO FAR

YOU GO BACK TO THE ORIGIN OF TIME
OUR WORLD COMPRESSED INTO ONE TINY ALL
IMPRESSED BY THE EFFICIENCY OF STARS
YET OUR FATE IS CLEAR:

THE ONLY THINGS HUMANS MAKE
ARE IN THEIR OWN SIZE
SMALL LIKE THEIR BODIES AND THEIR MINDS
TO EVOLVE... TO SUSPEND
TO ABSORB LIKE THE OCEAN
YOU MUST GO FAR...

DO YOU EVER WONDER IF YOU GOT IT RIGHT
TONIGHT, THIS LIFE?
COLLABORATION TOOK US OUT OF SIGHT
NOW I JUST MIGHT
TAKE THIS RIDE AND GO
OUT ON MY OWN
I'M GONE LIKE THE WIND'S GONNA BLOW

THE ONLY THINGS HUMANS MAKE
 ARE IN THEIR OWN SIZE
 SMALL LIKE THEIR BODIES AND THEIR MINDS
 TO DENY... TO UPEND...
 TO ESCAPE REVOLUTION
 TO ESCAPE REVOLUTION
 NO MORE ROUND AND ROUND... I'M OUTTA HERE

GRACE

(handing Ariel a business card)

The address of my lab. Be there before dawn. We can die together.

ARIEL

But we need five...

GRACE

That's up to you.

(Exit Grace)

TIFFANY

Don't look at me, Rocket Lady. I'm gonna—

ARIEL

(removing her crystal necklace)

Tiffany, you have always coveted my necklace. You sense its power and significance. Here, wear it. Feel the crystal's warmth against your chest. Listen for the Boy. You will accompany me to the Drive and be truly blessed.

TIFFANY

(caught in the moment)

Blessed? Ariel, I...

(Tiffany takes the crystal but looks away. She sees the hobos surreptitiously waving little baggies of drugs at her. She shudders from withdrawal. She summons strength through cynicism and turns back to Ariel.)

You know as well as I do the only thing blessing those rocks is Amazon Prime!

(Tiffany tosses the crystal away with disdain.)

And the only "bigger" I need is a bigger high.

ARIEL

(seamlessly switching to another tack)

And you can be high in the Drive. It'll be the biggest high you can imagine. You've chased your last dragon, Tiffany. Everlasting euphoria will be yours, without remorse or ramification! All you need to do is commit.

TIFFANY

No one is more committed than an addict.

(Various chuckles and a few amens from the hobos.)

ARIEL

Then why are you walking away from me when I need you most?

TIFFANY

(betrayed)

How dare you! Who's had your back since day one?

(Evie enters and sets up to busk. Beat, as Tiffany sees Ariel's hungry gaze shift elsewhere.)

Who carried your baggage when you were on your pilgrimage of doubt and uncertainty? Me, Ariel—I did. I am your iron; one woman sharpens another!

ARIEL

Then why won't you come with me?

(Tiffany answers with her silence; Ariel is shattered by Tiffany's lack of faith.)

Just go, then. Your second act begins right here, right now. The birth of a charlatan...

Go ahead, take everything... and leave!

(Evie begins to sing. The hobos are soothed by Evie's pretty voice and undemanding attitude. Tiffany retreats to Ariel's suitcases, rummaging through them and collecting stuff she wants while discarding stuff she doesn't.)

#4 Gravity

EVIE

IN A FAST MOVING WORLD, I JUST WANNA GO SLOW
 BUT THE PLANET'S ON FIRE WITH OUR HEARTS AGLOW
 YOU TELL PROGRESS SHE CAN LEAVE ME BEHIND
 I'LL STAY HERE READING BETWEEN THE BURNING LINES

I DON'T WANNA CALL MYSELF ANYTHING
 I DON'T WANNA TUNE OUT, BUT I DON'T WANNA LEAN IN
 SO NEVER MIND THE CALLS FOR SOLIDARITY
 I'M STILL WORKING ON MY OWN INTERNAL DISPARITIES

THE ONLY MOVEMENT THAT I'D FOUND
 THE ONLY MOVEMENT THAT I'D JOIN
 THE ONLY FORCE TO WHICH I'LL PLEDGE TO BE BOUND
 IS THE ONE THAT KEEPS MY TWO FEET ON THE GROUND

OH GRAVITY... IS A MAN THINKING, RESTING, UNDER A TREE

OH GRAVITY... IS THE STRANGE FRUIT BORN FROM OUR AMERICAN TREE
OH GRAVITY... IS WHITE MALE PRIVILEGE AND ALCHEMY

OH HOLD ME DOWN, NEWTON, DEAR
I JUST WANNA GET ONE THING CLEAR:
I DON'T BELIEVE IN ORIGINAL SIN—
THOUGH I'M PART OF THE STATE WE'RE IN

WHY CAN'T WE ALL JUST GET ALONG?
I WISH THERE WAS A UNIVERSAL LAW... LIKE GRAVITY
(The hobos applaud and murmur approval. Tiffany sees an opportunity for a new partnership with Evie and a chance to take a dig at Ariel.)

TIFFANY

Down to Earth! Now that's a mission I can endorse... Hey there! Gravity Girl! You're gonna need resources to spread Newton's word...
(Tiffany scoops up Ariel's crystal from where she'd discarded it and now dangles it before Evie.)

Natural resources!

(Evie is momentarily mesmerized.)

ARIEL

Move out, charlatan! She doesn't need your false faith!

TIFFANY

Listen up, Pot, this is Kettle's show now!

ARIEL

Not 'till I'm gone it isn't!

TIFFANY
(mocking)

Gone like the wind's gonna blow?
(to Evie, feeling spunky as she tucks the crystal away in her pocket.)
I'll see you tomorrow, then...

EVIE

Evie.

TIFFANY

...Gravity Girl.

(snarky, to Ariel)

Bye bye, Ariel—don't let your friend leave without you!

(Exist Tiffany; Ariel grimaces.)

EVIE

Big trip planned?

ARIEL

(still stewing)

This world is full of pretenders.

EVIE

She seemed harmless enough. So you're Ariel?

(Absentmindedly, Ariel picks through her scattered belongings; they seem like artifacts from a previous life.)

ARIEL

(mumbling to herself)

Don't think your New Age soft sell is any better...

EVIE

My... sorry, what? I didn't hear—

ARIEL

(confrontationally)

Do you really think it's that easy?

EVIE

Am I—bothering you?

ARIEL

You think you can just spout off some half-baked gospel in the middle of Salvation Central and we're all gonna "go along" to "get along"?

EVIE

Wait—that? That's just a song that—it's how I feel—

ARIEL

How I feel... This generation: nothing but me!

EVIE

"How I feel" is about me.

ARIEL

That's so small...

EVIE

Why is that small?

ARIEL

Think bigger, woman!

EVIE

Bigger? No, that seems wrong—

ARIEL

(surprised at Evie's comeback)

I'm not wrong!

EVIE

I've also been searching—since I was a little girl... And then when I was seventeen—I found him!

(pausing for effect)

I found God and dedicated my life to him, right then and there.

ARIEL

(sighing)

You found God.

EVIE

It wasn't a problem that He was big and I was small. I still mattered. The way everyone wants to matter. So, see? It was about me. It is about me, and I know it's true because that's how I was converted.

ARIEL

(her interest rekindled)

How you were—

EVIE

(overlapping, imitating a male voice)

"Evie, tell me what's important to you?"

(back to her own voice)

and I was like, "Oh, music! I love music!" And he said—

ARIEL

He?

EVIE

(ignoring the interruption)

Yeah, this boy, he said:

(in male voice again)

“Jesus loves music.”

(in her own voice)

And I was like, great! But then—then I wanted to test him! So I was like, “I think tattoos are so cool!” But he just goes with it, right? He says:

(in male voice again)

“Jesus totally had a tattoo”!

(in her own voice)

And then I was like, “Oh, man! Of course he did!”

ARIEL

(didactically)

Jesus was a Jew. He didn’t have tattoos.

EVIE

Whatever, you get my point.

ARIEL

He just agreed with whatever you said.

EVIE

He met me where I was at. He met me at “me”.

ARIEL

Until he didn’t? The boy.

(Beat as Evie is taken aback.)

Otherwise you wouldn’t be here, right?

EVIE

(recovering)

It was never about “him”. It was what he offered me: the message! My faith... it’s more important than anything! So what if I’m alone, miserable, or some stranger is telling me how self-obsessed I am: why would “this” happen... unless, somehow, it was meant to.

(Ariel harrumphs.)

You’ve thought it! Everyone has: “Isn’t there a reason this is happening to me?”

(Evie now rides familiar rails.)

A “reason” you don’t know yet, or can’t see yet... because God—yes, God!—has something truly important planned for you, something on His scale, but all your tiny mind can see is that one little breadcrumb He’s laid in front of you... hoping you’ll find

it, and follow it, blind as you are. He's gonna let you choose, that's His way: you have to knowingly choose it, just like He did.

(Beat. Ariel is rapt. She sees her breadcrumb. Evie concludes with practiced passivity.)

Sorry... I know you have to leave for your trip.

ARIEL

You understand that choice?

EVIE

(now her turn to be surprised by Ariel)

Sure. Yeah, that feeling of being so guided, of being in His hand. Gregory showed me that feeling, he found it in me, and I trusted that feeling, and even if he... well... What's important, no matter what, is the feeling—divine light.

ARIEL

(readying her own routine)

Yes, Evie. That's thinking big: forgetting your past. Tell me this: are you ready? Truly ready to commit yourself?

EVIE

(without hesitation)

I already have!

ARIEL

Irrevocably. Forever.

EVIE

(unfazed)

Yes, I'm ready.

ARIEL

And are you prepared to sacrifice?

EVIE

Of course.

ARIEL

Even your life?

(Beat, as Evie considers the magnitude of the question.)

EVIE

Yes. I would sacrifice my life, if it meant—

ARIEL
(sings, a cappella)

THERE'S A BOY IN THE SKY

What? EVIE

ARIEL
(sings, a cappella)

ALIVE IN A BETTER PLACE

You mean heaven? EVIE

ARIEL
(sings, a cappella)

HE WAITS FOR YOU TO JOIN HIM

All of us. EVIE

ARIEL
(spoken)

No, you, Evie. He has sent you to me. You are one of the Five! And the Five will ascend to the Hard Drive in the Sky!

Wait, what do you mean, like an astronaut? EVIE

ARIEL
(thinking on her feet)

No—Apostles.

Apostles? EVIE
(remembering something from her past)

The anointed who will spread his promise of... of love—

—in the Drive. ARIEL

EVIE

Love—in the Drive?

ARIEL

For even the love of God can't replenish this planet's exhausted resources and humankind's diminishing capacity to love. We need a new home—

(Seeing Evie squirm.)

Evie, you know it's true. Why else would you still be searching? Has your god spoken to you? With his actual voice? Because the Boy has spoken to me, and he is offering us a new home—not in some far-flung afterlife or second coming, but now. Hours away. You are hours away from salvation and eternal life. And through you, Evie, all of humanity can be redeemed. So, let me ask you again: are you ready?

(Beat. Something sinks in for Evie.)

EVIE

So your friend—the one you're afraid will leave—

ARIEL

Her name is Grace and the Boy has shown her how to leap into the Drive.

EVIE

You, Grace... and me. We're Apostles?

ARIEL

(gentle encouragement)

That's right.

EVIE

But you said five? Who are the other two Apostles?

ARIEL

I don't know yet. I have to find them—and I'm running out of time.

EVIE

(suddenly a mentor)

But Ariel, I'm sure you already know. You just haven't found His breadcrumb yet...

ARIEL

I've been trying to make it happen, for a year. It's not as easy as you—

EVIE

You don't need to "make it happen"! God's already written the story, Ariel.

ARIEL

Not God, the Boy—

EVIE

(considering, overlapping)

Okay, “five” ... Let me think... why five...?

ARIEL

—and we’re not just characters in some apocalyptic fairy tale.

EVIE

...he’ll guide us if we let him... hmm, not five directions...

ARIEL

Listen to me very carefully, Evie. We need to get moving. If we don’t find two more people, Grace is going to die!

EVIE

I thought dying was the plan?

ARIEL

But she’s dying here—on Earth! And without her, no one will ever get to the Drive.

EVIE

Oh, it’s so obvious... The giver and taker of life... Earth!

ARIEL

What about Earth?

EVIE

Earth, Water, Fire, Wind, Void. The five elements?

ARIEL

Uh...

EVIE

You’re the Void, obviously, because before the Boy spoke to you, there was nothing. See?

ARIEL

Okay...

EVIE

And I’m Water! Because through me, the final two will flow—

(Ariel waits for the punchline.)

Fire and Air!

ARIEL

Right! Yes, of course. The... breadcrumbs were right in front of me.

EVIE

All elements meeting in a union of the divine! Love in the Drive!

ARIEL

Love in the Drive.

EVIE

Let's go, Ariel. Let's go find them and complete the Five!

ARIEL

Yes, absolutely, but... when we do find "fire" and "air", well, they might not see it right away, you know?

EVIE

They won't?

ARIEL

They might not. This could all sound a little crazy to someone... who has never thought... so big.

EVIE

I suppose.

ARIEL

They might not recognize themselves! So you can't count on them to come to you—think of them as any two people—because any two people might overlook their destiny as one of the Five. Indeed, they might outright resist, given the serious ramifications!

EVIE

What ramifications?

ARIEL

Well, for instance, they might not be ready to die tonight.

EVIE

Tonight?!

ARIEL

Grace has... she's almost lost faith. She's given up on the five and is going to try to leap at dawn!

EVIE

What do you mean, given up?

ARIEL

But now that the Boy has led you to me, I know that the Five are within reach.

EVIE

Let's get moving, then. We'll find them together.

ARIEL

No, you'll have to find them. I need to make sure Grace doesn't leave without us.

EVIE

Me? But how am I—I don't know anything about the Drive!

#5 *There There*

ARIEL

(a little nutso)

Don't sweat it. It's just math and physics.

(Ariel sings the catechism.)

ARIEL

MATTER'S NOTHINGNESS BOUND
THE EMPTY INSIDE YOU, VITAL, PROFOUND.
SUBATOMICALLY TREATED, WE BEGIN TO UNDO
OUR DIMENSIONAL LIMITS THAT'S...

CHORUS

AXIOM ONE

AXIOM TWO

FREE FROM OUR BODIES, UPWARD WE GO
BEYOND THE STRATA SO NAMED FOR HOW LITTLE WE KNOW.
AND THERE WHAT IS TINY SHALL DETERMINATE BE!
QUANTUM LAW RULING IS...

AXIOM THREE

EVIE

That sounds... fluffy. You're not dumbing it down for me, are you? I took physics in college... before I dropped out.

ARIEL

The details aren't really that important.

EVIE

But it has to seem real!

ARIEL

Well, reality is—

EVIE

Wait a minute. You don't really know the physics, do you? How do you really know there's a "there" there?

ARIEL

Well, that's more Grace's department... but I have faith! Don't you?

EVIE

I do, but "any two people" might not. They might demand proof.

ARIEL

Then prove it.

(summoning the chorus)

Give her the proof.

CHORUS

HIDDEN IN THE ODD DIMENSIONS
DEEP INSIDE THE WAVE EQUATION
EIGENVALUE LAMBDA BENT IN
STURM LIOUVILLE FORMULATION
SATISFIES THE SQUARE CONDITION
FOR MU AND MU T EXPANSION
EQUIDISTANT IN POSITION
M WHEN SOLVED FOR STRING F'S TENSION...

EVIE

(cutting off the Chorus)

Woah... I didn't take theoretical physics.

ARIEL

What did you take?

EVIE

Uh... Physics for Poets?

(The hobos pooh-pooh Evie and retreat to their places.)

Is that not good enough?

ARIEL

It's fine, it's fine. They don't want physics anyway: they want what physics makes possible!

(sings)

SEARCHING FOR A PLACE TO BELONG?
YOU SHOULD QUESTION YOUR PHYSICAL BOND:
EVERYTHING YOU'RE THINKING
IS BOUNDED BY THAT MESS IN YOUR HEAD

THERE'S A DRIVE BEYOND THE BRAIN
NOT BY EARTHLY MATTER CONSTRAINED
THY WILL BE DONE
ON THE DAY YOU LEAVE YOUR BODY BEHIND

PEACE OF MIND WILL NEVER BE FOUND
ON THE EARTH'S DEPLETED GROUND

ARIEL & CHORUS

COME WITH US

ARIEL

AND CLAIM A LIFE THAT'S TRULY PROFOUND
THREE DIMENSIONS DON'T SUFFICE
WE'LL DELIVER UNLIMITED LIFE
AND WE CAN PROMISE YOU, DEAR THAT

ARIEL & CHORUS

THERE IS A THERE THERE

ARIEL

(spoken)

Did you catch all that "we" in there?

EVIE

Yeah.

ARIEL

Good, now give it a try.

EVIE

LOOK AROUND YOU, LOOK AT THE SKY
 CAN YOU IMAGINE A HOME THERE?
 TINY AND SAFE IN GRAVITY'S EYE
 IMAGINE WE'RE HOME THERE

EVIE & CHORUS

IMAGINE A HOME THERE...

EVIE

COME WITH ME YOU HAVE NOTHING TO LOSE
 TOO MANY CHOICES, JUST DON'T CHOOSE:
 IT'S THAT SIMPLE:
 LEAP BEYOND YOUR LIFE TO THE SKY

CAN YOU TRUST THOUGH YOU DON'T UNDERSTAND
 YOU'RE PART OF A DIGITAL PLAN
 THEY'LL CALL US CRAZY
 BUT WE KNOW BETTER 'CAUSE WE BELIEVE

EVIE

TRADE YOUR LIFE FOR LIBERTY
 YOU CAN CHOOSE YOUR REALITY.
 LET'S TAKE THE LEAP
 AND SPREAD HIS GOSPEL TO HUMANKIND

CHORUS

TRADE YOUR LIFE
 YOU CAN CHOOSE
 TAKE THE LEAP

WE'RE THE FIRST, WE'RE THE MAGIC FIVE
 NOT AFRAID OF SACRIFICE
 AND I CAN PROMISE YOU

WE'RE THE FIRST
 NOT AFRAID

ARIEL & EVIE

AND WE CAN PROMISE YOU...

ALL

AND WE CAN PROMISE YOU
 THAT THERE IS A THERE THERE

ARIEL & EVIE

YES THERE IS A THERE THERE

ARIEL

Can I place my trust in you, Evie?

EVIE

I am the third apostle. And through me, the final two will flow.

ARIEL

(handing Grace's card to Evie)

You need to be at this address by midnight.

EVIE

I will. Go, before Grace leaves without us!

(Ariel leaves, looking back over her shoulder once before disappearing. Exit Ariel. Evie watches after her for a beat, looks around, and then heads off in the other direction.)

(Time passes. Lights dim.)

(Tiffany enters the square, counting out a wad of cash. She heads to a hobo slouching in a corner of the square and exchanges the money for something unseen. She returns to her usual spot and settles in, revealing a giant bag of heroin.)

TIFFANY

Peace at last.

(Lights fade as night descends.)

SCENE 2

(Same square, later that same night. Swifty emerges from the second-story backstage door of a theater. She climbs down a fire escape wearing one shoe while holding the other. She is decked out in her stage outfit, the glittering garb of a world famous diva. Upon reaching the ground, she picks up a piece of trash to try to wipe blood from her shoe.)

#6 Fame

SWIFTY

(angrily cleaning her shoe)

Look what he made me do! Look what he made me do, that slob! I love these shoes!

(Swifty carelessly drops the piece of trash and puts the shoe back on.)

No more—I'm done with him! Uck, his drunken, pathetic come-ons.

(imitating Larry's voice)

"You're famous because I made you famous!"—as if I had nothing to do with it! My music. My voice.

(in the reverie of her little-girl-dream)

Is it so wrong to want to share my talent with the world?

(A hobo snores loudly. Swifty sighs.)

When did my dream become a nightmare?

(The marquee lights flicker, catching her eye. She sings.)

FAME IS A ONE-WAY TICKET
TO A PLACE YOU'VE NEVER BEEN
CAN'T SAY I WANNA GO THERE

YOU GIVE BUT THEY STILL WANT SOME
IT'S NOT ENOUGH WHAT YOU HAVE DONE
CAN'T SAY I WANNA GO THERE, UH UH
CAN'T SAY I WANNA GO THERE

BUT WHEN I SEE ALL THOSE FACES IN FRONT OF ME
I'M SEDUCED BY THE SMILES
NOW I SEE WHAT YOU HAVE DONE TO ME
I WILL CRAWL FOR MILES

(Swifty groans under the burden of fame.)

FAME IS A ONE-WAY TICKET
FIRST CLASS
ALL TO YOURSELF
SO EASY TO GO THERE

I ONCE, I ONCE HAD NOTHING

MUCH MORE THAN I HAVE NOW
 I GAVE IT ALL TO GO THERE
 I GAVE IT ALL TO GO THERE

CAUSE WHAT I SAW WERE THOSE FACES IN FRONT OF ME
 BLINDING ME WITH THEIR SMILES
 NOW YOU SEE WHAT YOU HAVE DONE TO ME
 BUT STILL, I CRAWL, I CRAWL, I CRAWL FOR MILES

IT WILL OUTLAST YOU, THAT FAME
 YOUR BODY, YOUR MIND WON'T REMAIN
 WHEN ALL YOUR PAIN IS FORGOTTEN
 BABY THEY'LL STILL CALL YOUR NAME

FAME IS A ONE-WAY TICKET
 TO BLESSED IMMORTALITY
 I KNOW YOU WANNA GO THERE
 I KNOW YOU WANNA GO THERE

(The marquee lights flicker out. Swifty is at a stalemate; she doesn't want to go back to the theater, but where else does she go?)

SWIFTY

Fuck it, I want a cigarette!

(looking around for the first time, rather shocked at her surroundings)

Ugh, look at all these bums...

(scanning the field of hobos with her radar, she homes in on Tiffany)

This one's definitely a smoker.

(With some reservation, Swifty gets in close to the sleeping Tiffany. She rifles around in Tiffany's overcoat pocket and pulls out—Ariel's crystal necklace. She examines it.)

Oh, pretty.

(Swifty makes as if to put the necklace in her pocket, then realizing she has no pockets, she instead slips it around her neck. She goes back in for a second exploration of Tiffany's pocket and this time comes away with a crumpled pack of cigarettes.)

Knew it.

(She cautiously steps away and pulls a cigarette out. Then she realizes she has no lighter.)

Shit.

(She glides back to Tiffany and once again gingerly rummages through the same pocket looking for a lighter. With no luck, she decides to try Tiffany's other pocket. Success! But as she's pulling away with the lighter, Tiffany's zombie hand reaches up and grabs Swifty by the wrist.)

TIFFANY

(eyes still closed)

Not so fast there, princess!

(Swiftly freezes in fear. Tiffany opens her eyes. Startled, Tiffany bolts up to a sitting position. In shock, Tiffany lets go of Swifty's wrist.)

SWIFTY

Ow! Don't touch me!

TIFFANY

Stephanie?

SWIFTY

(reflexively)

Don't call me that.

(Swiftly lights the cigarette and takes a long drag.)

Wait, how do—who the fuck are you?

TIFFANY

(Beat as Tiffany recovers from shock.)

It's a ghost! As I live and breathe!

(Beat, as she catches up to herself.)

Oh no...

(eyeballing the Swifty apparition)

Lord, how much did I take!?!

(Tiffany retrieves the baggie of heroin from her pocket to assess her intake. She leans toward Swifty to more closely inspect the apparition.)

SWIFTY

(backing away)

Not so close, dopehead.

TIFFANY

Ghost, if you were for real, you would know me.

(Satisfied, Tiffany slips the baggie back into her pocket and lays back down.)

SWIFTY

(nervous, then angry)

Wait, are you... are you that girl that slept with a roadie to get backstage and then took those pictures? Just cause I'm a celebrity—

TIFFANY

(eyes closed)

Keep tryin', ghost.

SWIFTY

(hardly believing her eyes)

Oh, shit! It can't be. Tiffany? There's no way...

TIFFANY

(suddenly believing her eyes; angrily)

Not a ghost?!

SWIFTY

Is that really you, Tiffany?

TIFFANY

(props herself back up to sitting)

You better believe it's me! How did you find me, and what are you doing here—and what do you call that look?

SWIFTY

My look? I guess it's been a while since you saw a mirror. What the hell happened to you?

TIFFANY

What happened to me? What happened to me, she says? What do you think happens to a drug addict after you fire her?

SWIFTY

I didn't fire you; I put you in rehab. Which cost me ten grand I'll have you know—what, they didn't cure you?

TIFFANY

Cure me? Oh yeah: they cured me! For 28 days—2 years ago.

SWIFTY

That's it? You gave sobriety a month and then decided you'd rather be a hobo? You always gave up too easy.

TIFFANY

Oh that's right. I decided to become a hobo. Cause a life of total irrelevance and obscurity has always been my ambition.

SWIFTY

You're invisible.

TIFFANY

Like a ghost, ghost.

SWIFTY

(sotto voce, as a lightbulb goes off)

Invisible... like a ghost...

TIFFANY

(fading)

So just walk on through me, and be on your way..

SWIFTY

But I see you, you're—

(Tiffany starts to sway woozily.)

Tiffany?

(Tiffany swoons.)

Shit!

(running to steady Tiffany)

Tiffany!

(trying to rouse her)

It's really me, Tiffany. I'm right here with you—we're together again!

TIFFANY

(from within her haze, suspiciously)

Why aren't you on stage? Where's your... entourage?

SWIFTY

What entourage? It was you and me, sister! Twins! Remember?

TIFFANY

Why are you visiting me, "Ghost of Karaoke Past"?

SWIFTY

Enough with the ghost thing, Tiffany. I can see you—I can help you!

TIFFANY

(disdainfully)

I know you too well, "Swifty". I help myself now.

SWIFTY

Come on, we women need to band together. What was that thing you used to say?
 “One woman handles another.”

TIFFANY

“Sharpens”, you nitwit—one woman sharpens another—

SWIFTY

Whatever...

TIFFANY

—and the last thing I recall was being dis-banded.

SWIFTY

Lighten up, Tiffany! I forgive you. We were both young and stupid then—but come on, we’re on the same team: Swifty and Tiffany against the world!

TIFFANY

(stands up, suddenly energized for a feud)

Since when is the world against you?

SWIFTY

Since Larry. He’s such a control freak. I can’t take it anymore. I want freedom.

TIFFANY

Gimme a break. You’re on tour, not the March to Selma.

SWIFTY

I mean it! I’m not gonna do any more shows for that asshole!

TIFFANY

Ha! I’m sure your contract says you’ll do twenty!

SWIFTY

I don’t care! I’ll break it!

TIFFANY

Right, ’cause you don’t need that next thirty million.

SWIFTY

Exactly. What I need is to start over—on my own!

TIFFANY

Just get a new manager.

SWIFTY

It's too late for that. I gotta make a break!

#7 *Tiny Violins*

TIFFANY

You're running away? Oh, that's priceless. Too much fame and fortune—and four-figure gowns? Seriously, ghost, I should have your problems!

(Swiftly smokes nonchalantly while Tiffany sings.)

WHAT DOES IT MEAN TO WANT TO ESCAPE
A LIFE YOU WANTED SO MUCH TO TASTE?
YOU GOT A SUPER-SIZE PORTION
NOW YOU PUSH BACK YOUR PLATE?
YOU CAN'T SEND BACK YOUR ORDER, AVOID YOUR FATE.

WHAT DOES IT MEAN TO SURRENDER IT ALL?
WAGER YOUR DREAMS ON A GENIE'S BOTTLE?
ONCE STARVED FOR ATTENTION
NOW YOU'RE A GOLD-FINGERED QUEEN
IN FRONT OF A CROWD TRYIN' NOT TO BE SEEN.

TIFFANY

I SEE ALL LOSSES IN MY COLUMN;

IN YOURS I SEE NOTHING BUT WINS.

WHERE I WORSHIP THERE IS MAYHEM; BUT

IN YOUR CHURCH I HEAR NOTHING BUT AMENS.

IF YOU FEEL COLD ON THE TOP OF YOUR MOUNTAIN

IMAGINE ME ALONE IN THE WIND.

YEAH YOUR FAME'S GONNA KEEP ON CALLIN'

CHORUS

IT MUST BE TOUGH DEAR

WITH ALL THAT STUFF DEAR

THE LORD ABOVE DEAR

HAS HEARD ENOUGH DEAR

IT MUST BE ROUGH DEAR

WHEN YOU'RE BELOVED HERE

TIFFANY & CHORUS

AND WE'LL KEEP PLAYIN' OUR TINY VIOLINS

TIFFANY

LET'S TAKE A TRIP IN THE WAY-BACK MACHINE:
OUR AMBITION AS HIGH AS OUR TALENT WAS GREEN—

TILL YOU SLEPT WITH THAT PRODUCER
 (CHERRY-POPPED ON THE SCENE!)
 HE SAID THAT MY VOICE WAS BETTER—BUT HE MADE YOU THE QUEEN.

FAST-FORWARD A YEAR, WE'RE ON YOUR FIRST WORLD TOUR:
 YOU'RE CENTER STAGE—THE BACKUP GIRLS ARE IGNORED.
 YOU SEND ME OUT LATE AT NIGHT
 SO YOU CAN SECRETLY SCORE;
 WHEN YOU'RE COMFORTABLY NUMB—THAT'S WHEN I GO OUT FOR MORE.

<p>TIFFANY YOU PLAYED THE ANGEL IN HIS HEAVEN</p> <p>WHILE THAT DEVIL MADE ME PAY FOR YOUR SINS</p> <p>WHEN I WAS CURLED UP ON A COLD, WET FLOOR</p> <p>YOU KEPT WARM IN YOUR PRIVATE EDEN</p> <p>CAST OUT NOW FROM A PARADISE PRISON</p> <p>YOU BEG FORGIVENESS AND PROMISE AMENDS?</p> <p>IF THIS BULLSHIT IS THE TUNE YOU'LL BE SINGING WELL</p>	<p>CHORUS</p> <p>ENJOY YOUR STAY GIRL!</p> <p>IN OUR CHALET., GIRL!</p> <p>IT AIN'T L.A., GIRL...</p> <p>BUT YOU'RE A STRAY, GIRL!</p> <p>YOUR HOLIDAY, GIRL!</p> <p>IS UNDERWAY, GIRL!</p>
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TIFFANY & CHORUS
 WE'LL PLAY ALONG ON OUR TINY VIOLINS

TIFFANY
(taking the cigarettes away from Swifty)
 You're welcome—your lungs can thank me later.
*(Tiffany pulls a cigarette out, then motions to Swifty who tosses her the lighter.
 Tiffany lights up.)*
 Don't mind if I do.
(After a beat, as Swifty hasn't made good on her threat to run away.)
 You waiting for Godot? On your way, ghost!

SWIFTY
 I mean it, Tiffany. I'm not going back in that theater. We had a fight...

TIFFANY
(mockingly)

Lover's quarrel.

SWIFTY
 Oh gross! Seriously, I haven't touched him in years!

TIFFANY
(provoking)

Is the feeling mutual?

SWIFTY
 His fault—he got fat. And anyway, he treats me like a child.
(Tiffany plays her tiny violin.)

See??? No one takes me seriously as an artist. They just see a fifteen-year-old who got famous by pure luck. Especially Larry. I'm staring down twenty-five and he still wants me to play the barely-legal hottie act! He goes apeshit when I want to pick my own outfits, and when I ask him to perform my own material—

TIFFANY
 Lemme guess: he says "no".

SWIFTY
 In between the cursing.

TIFFANY
(sarcastic)
 So naturally, the solution is to run away...

SWIFTY
 I have no choice! This was a big fight.

TIFFANY
 Fighting's how you two fill the air between shows.

SWIFTY
 This time was different. He was really drunk... the millionth anniversary of his wife leaving him or some shit like that. And I made the mistake of saying that I was going to sing "My Love Knows Better"...

TIFFANY
 Honey, that song truly sucks.

SWIFTY

That's not the point! So then he starts with the "I made you!" crap. "You're just a girl!" "You know nothing about this business!"—when I know it better than he does! Oh, and then the classic: "You're nothing without me!" But he's nothing without me!

(Beat.)

And I said so. Which, for whatever fucked-up reason seemed to arouse him—the douchebag—cause the next thing you know, he's on top of me blabbering about how incredible I make him feel. And then he's coming at me with his slobbering face—and then I felt it.

TIFFANY

Felt what?

SWIFTY

His fat belly!

TIFFANY

Oh no.

SWIFTY

(reliving the scene)

I'm pinned under his big jiggling belly, and he's pawing at me!

TIFFANY

He's got those big mits!

SWIFTY

I can't explain it, Tiffany... I just snapped. He wouldn't get off me!

TIFFANY

Maybe he couldn't?

SWIFTY

So my shoe had fallen off... these super-tight stilettos.

TIFFANY

And?

SWIFTY

And so I see my shoe there on the floor...

TIFFANY

And?

SWIFTY

And I grab it...

(Beat as Tiffany waits for the punchline.)

And I whaled him!

TIFFANY

What you do mean you whaled him?

SWIFTY

Like, I stabbed him in the head! Well, actually, his eye.

TIFFANY

His eye!?! Merciful Jesus!

SWIFTY

And then suddenly there's blood everywhere! And he's screaming, "You bitch! You popped out my eye! You popped out my fucking eye!... Where the hell are you?" And he's swinging his arms around like a fat blind idiot trying to get me.

TIFFANY

Oh girl, you de-oculated Larry?

SWIFTY

So do you understand now? I can't go back!

TIFFANY

Which eye?

SWIFTY

The left—who cares which eye! Help me, Tiffany!

TIFFANY

Okay, okay. I get it, Stephanie. You want your problem solved? No problem. Gimme that dress. Gimme those bloody shoes.

(Swiftly recoils, aghast.)

You wanna lie low, right? Well, you can't get any lower than where I'm at. You can have this raggedy old trench coat and the keys to my cardboard hotel. You be me; I'll be you. I shoulda been you anyway.

SWIFTY

Uhh... but...

TIFFANY

But what?

SWIFTY

That sounds like it helps you more than me.

TIFFANY

Me? All I've ever done was help you! Here you are on the run and still you've gotta keep all that fame for yourself?

(Tiffany's proposal is met with silence.)

Thought so. And now, back to my regular scheduled programming...

SWIFTY

You'd abandon me again?

TIFFANY

Touché, Stephanie.

SWIFTY

That's. Not. My. Name!

TIFFANY

Call me Lucy, call me Sky. Where I'm going, I don't need a name.

(Tiffany pulls the baggie of heroin out of her pocket and wags it at Swifty.)

SWIFTY

(gasps)

That's enough to kill a horse!

TIFFANY

(scoffing)

As if you care! You may be the star, but tonight I'm gonna touch the sky!

SWIFTY

You're going to O.D. just to spite me?

(lunging for Tiffany's drus)

Gimme that!

(Tiffany dodges Swifty's grab.)

TIFFANY

(forcefully)

You are done taking things from me!

(Enter Evie)

EVIE
(seeing the drugs)

Fire!

TIFFANY
(panicking, starting to run)

What? Where—
(Tiffany runs straight into Swifty, who snags the drugs.)

SWIFTY
Gotcha!

EVIE
Wait, is that—?

TIFFANY
(to Evie)
Why the hell are you yelling “fire”? Now you better help me get my fuel back from this has-been.

SWIFTY
At least I’m a has-been and not a never-was!

TIFFANY
You couldn’t even hit high C! I was the one hitting high C!

EVIE
(another revelation)
Air!

TIFFANY
(to Swifty)
Wait, are you wearing my crystal?

EVIE
It’s beautiful!

TIFFANY
My drugs and my cigarettes aren’t enough? You gotta steal my inventory, too? You got thirty million dollars, bitch. Why are you stealing my stuff?!

SWIFTY

It's always been about what I got and you don't, right? I'll make you a deal, then. Help me find a place where Larry can't find me and you can have it all.

EVIE

I know a place!

TIFFANY

(grabbing Evie, putting her hand over Evie's mouth)

Oh no you don't.

SWIFTY

What the hell?

TIFFANY

(to Evie)

Let me guess, Gravity Girl: you and Rocket Lady got to talking and now you've changed your tune about keeping your feet on the ground.

SWIFTY

Are you insane? Let her go!

TIFFANY

Gimme that bag and I'll let Gravity Girl here launch you somewhere they'll never find you.

SWIFTY

Fine. Kill yourself for all I care!

(Swiftly tosses the bag toward Tiffany. Tiffany releases Evie to catch the bag but Evie intercepts it in mid-air. Evie holds the bag as if to rip it open and scatter its contents.)

TIFFANY

No! Gimme that!

SWIFTY

(making to leave)

Pathetic! I'll find my own way.

EVIE

(a capella)

GO AHEAD! MAKE YOUR ESCAPE!
WHAT'S LIFE OR DEATH TO SAVE YOUR FAME? (TO YOU)
FRIENDSHIP'S JUST ANOTHER GAME

TIFFANY

(amused)

Ain't that the Gospel! She hasn't known you a minute and she's already dialing your number: hypocrite!

SWIFTY

(moving toward Evie)

You don't know me! I was her best friend, through thick and thin! She's the one who abandoned me!

TIFFANY

(placing herself between Evie and Swifty)

I don't need you! I got all the company I need.

(to Evie)

All right, hand it over, Gospel Girl.

EVIE

(tosses the bag to Tiffany)

GO AHEAD! TAKE THE EASY WAY OUT
WHAT A WASTE OF TIME TO BE ALIVE
WHY NOT RECREATIONAL SUICIDE?

(Tiffany is stunned into silence.)

SWIFTY

Sounds like she's got your number, too!

TIFFANY

Maybe—but admit it: you'll be happy to see me go. Knowing I've always been better than you.

SWIFTY

You better than me?

TIFFANY

You got your name in lights by flushing my life down the toilet—

SWIFTY

I put in the hard work! Years!

TIFFANY

—and by letting Larry have his way with you!

SWIFTY
How dare you!

TIFFANY
Slut!

SWIFTY
(going for Tiffany)
Loser!
(Before Swifty can get at Tiffany, Evie steps between them, pushing them apart.)

EVIE
Stop!

TIFFANY
(snarling)
Whore!

SWIFTY
(shrieking)
Junkie!

EVIE
(shouting, commanding)
I said, stop!
(Beat. Evie lets the silence work while she summons her inner persuasive powers.)
Fighting won't get you what you want!
(The argument continues in song.)

#8 Perfect World

TIFFANY
YOU'RE THE REAL ADDICT. HE HOOKED YOU ON FAME

SWIFTY
YOU WENT UP IN SMOKE AND I'M TO BLAME?

TIFFANY
YOU HIJACKED MY DREAM AND GAVE IT YOUR NAME

SWIFTY
YOU GAVE UP TOO EASY; I STAYED IN THE GAME

EVIE

YOU THINK YOU'RE SO DIFFERENT BUT YOU'RE THE SAME

TIFFANY

NO, SHE'S TROUBLE

SWIFTY

SHE'S CHAOS

TIFFANY & SWIFTY

SHE DRIVES ME TOTALLY INSANE

EVIE

LIKE TWO GROOVES CONVERGING, YOU
PURSUED THE SAME DREAM
BUT THE TRACKS OF THE NEEDLE
DEMAND A CERTAIN ROUTINE—

TIFFANY

NO, SHE LED ME INTO TEMPTATION

SWIFTY

SHE BROUGHT ME TO RUIN

EVIE

THAT'S NOT WHAT I MEANT AT ALL

TIFFANY & SWIFTY

IT'S NOT?

EVIE

NO GIRL CAUSES ANOTHER GIRL'S DOOM

TIFFANY

BUT SHE CHOSE TO BE A TRAITOR

SWIFTY

SHE THREW HER LIFE AWAY

EVIE

FOR HEAVEN'S SAKE STOP ARGUING, LET ME EXPLAIN

ONE GIRL LAYS A PLATINUM TRACK
WHILE THE OTHER GIRL TURNS
TO SHOOTING SMACK
IS EITHER TO BLAME?

SWIFTY

YES, SHE'S A SINNER

TIFFANY

HA, YOU'RE NO SAINT

EVIE

DON'T YOU SEE?
THERE'S THE CONSTRAINT
IT'S THE MEDIUM WE'RE LIVING IN
THERE'S THE RUB
THE FRICTION IS SIN

BUT IN THE DRIVE
WE ALL WILL THRIVE
FAST-FORWARD
TO A PERFECT WORLD

TIFFANY

A PERFECT WORLD?
WELL I DON'T EXPECT PERFECTION
BUT IF YOU SAY THE WORLD'S OUT OF WHACK
WELL HERE'S A TINY CHANGE
TO HELP ME GET MY GROOVE BACK

GIVE ME THE MEANS TO COMMAND TIME
I'LL SKIP PAST MY LOWS AND RIDE THOSE HIGHS!

SWIFTY

YOU'RE COMPLETELY DERANGED
YOU'LL NEVER, EVER CHANGE
YOU'LL CHASE THAT TOXIC DRAGON TILL YOU FALL FROM THE SKY

EVIE

CHORUS

IN A PERFECT WORLD

TOUCH THE PAST

IN A PERFECT WORLD

AND MOVE RIGHT ON THROUGH

YOU CAN HAVE YOUR HIGH
AND LEAVE IT, TOO

IN A PERFECT WORLD

IN A PERFECT WORLD

EVIE

IN YOUR PERFECT WORLD,
WHAT'S YOUR HEART'S DESIRE?
WHAT DO YOU CRAVE
WHEN YOUR BLOOD'S ON FIRE?

TIFFANY

IN MY PERFECT WORLD
I'D BE CENTER STAGE
AN ELECTRIC HIGH IS WHAT I CRAVE

YOU SHOULD TRY IT, STEPHANIE!
LET YOUR MIND FANTASIZE

SWIFTY

I DON'T WANT YOUR ELECTRIC SHOCK
AND I DON'T NEED TO BE ANESTHETIZED
GO CRAWL BACK UNDER YOUR ROCK
THERE'S NO TRUTH IN WHAT SHE ADVERTISED
OTHERWISE I'D ROLL BACK THE CLOCK
TO WHEN LARRY STILL HAD BOTH HIS EYES!

EVIE

SUPPOSE YOUR FUTURE
IS A PAST COME DUE
YOUR CHILDHOOD DREAMS
READY TO DEBUT

CHORUS

IN A PERFECT WORLD

IN A PERFECT WORLD

IN A PERFECT WORLD

IN A PERFECT WORLD

EVIE

IN YOUR PERFECT WORLD,
WHAT'S THE TRUTH YOU DARE?
PICTURE YOUR VOICE
NO LONGER GASPING FOR AIR

SWIFTY

IN MY PERFECT WORLD
I'LL SING FOR MYSELF
NOT FOR MONEY OR FAME
OR ANYONE ELSE

EVIE

SO NO MORE TROUBLE BETWEEN YOU TWO

SWIFTY

NO MORE FRICTION

EVIE

IN THE DRIVE YOUR LIFE RENEWS

TIFFANY

NO MORE SIN, 'CAUSE

EVIE, SWIFTY & TIFFANY

IN THE DRIVE
WE ALL WILL THRIVE
FAST-FORWARD
TO A PERFECT WORLD

ALL

TO A PERFECT WORLD!
TO A PERFECT WORLD!
TO A PERFECT WORLD!
TO A PERFECT WORLD!

TO A PERFECT WORLD!
TO A PERFECT WORLD!
TO A PERFECT WORLD!
TO A PERFECT WORLD!

(Blackout.)

SCENE 3

(Later that evening, in Grace's lab. The "lab" is a nondescript space packed with books and files, with a small table devoted to some genuine chemistry. At center, Grace watches the last round of calculations proceed on her laptop. At lights up, Ariel is pacing back and forth upstage of Grace, watching her like a hawk.)

GRACE

(pushing away from her computer screen, victorious)

Confirmed—again!

ARIEL

(stops pacing and heads over to Grace)

The calculations check out?

GRACE

(without pausing, turns toward the chemistry table and points)

Bring me that beaker.

(Ariel fetches a beaker of liquid from the chemistry table.)

ARIEL

You took his message into account, right? Faith in five—

GRACE

Has no application whatsoever to the mathematical equation underpinning the transfer of information between physical media. That other beaker.

(Ariel fetches another beaker from the chemistry table.)

ARIEL

You think the Drive is merely a mathematical abstraction—but you're wrong!

GRACE

My calculations are sound.

ARIEL

Your calculations are incomplete! There's a Boy up there who's trying to save us, and you're rejecting him—

GRACE

I don't need a savior—I've got physics and chemistry. Now pour that one into that one—carefully.

(Ariel nervously pours the liquid from one beaker into the other.)

ARIEL

Now what?

GRACE

Now it's time to choose, Ariel: go with science or wait forever for your "five".

ARIEL

Now? But it's not even—

GRACE

The experiment is ready.

(Beat. Ariel realizes the futility of further discussion.)

Well?

ARIEL

What's this liquid for?

GRACE

It's a sedative. I'd rather not be awake when the neurons begin to pop out of my head.

(Ariel picks up the beaker of liquid and examines it for a moment.)

It's powerful stuff. Just a little bit and you're out like a light.

(A light bulb goes off for Ariel. She puts the beaker down and heads to a cabinet. Rummaging around in the cabinet she uncovers five dusty 50 ml beakers. She brings the beakers back over, lines them up on Grace's desk, and wipes them clean with a nearby cloth.)

ARIEL

Maybe you're right, Grace. It's just numbers. You have faith in yours—and I have faith in mine.

(Carefully, Ariel pours the larger beaker's contents into the five smaller ones. To Grace's surprise and to Ariel's delight, the liquid in each beaker turns a different color.)

Faith in five to arrive!

(Evie, Swifty and Tiffany burst through the door.)

EVIE

We're here! Water, fire and air!

ARIEL

Tiffany?

SWIFTY

(looking around)

Oh my god, what a dump! Where's the rocketship, outside?

TIFFANY

(looking around, spots the beakers)

Cocktails!

(Before anyone can react, Tiffany darts over and pounds one of the shots. Ariel and Grace watch with bated breath to see what effect the liquid has on her. Tiffany plays sommelier.)

Good flavor, but...

(waiting a moment before reporting its effect)

...not much buzz.

SWIFTY

Says the dopehead!

TIFFANY

Might as well have another, then.

(Both Ariel and Grace move to prevent this.)

One drink limit, huh?

ARIEL

(to Tiffany)

It's not what you think.

(Tiffany starts to act a little loopy, eventually winding up on the small sofa.)

SWIFTY

So, which one of you handles reservations? I haven't traveled coach for—well, I never travel coach.

(Tiffany laughs exaggeratedly.)

EVIE

Oh no, Ms. Swifty, we don't travel to the Drive by spaceship. We get there through quantum transport.

GRACE

That's right. Through physics.

SWIFTY

There's no way I'm taking my clothes off.

(Tiffany continues to laugh.)

EVIE

Nope! Axiom one: matter's nothingness bound, the empty inside you, vital, profound.

GRACE

(disdainfully)

Pseudo-physics.

(Tiffany laughs exaggeratedly yet again. Evie is vexed by Grace's reaction, but distracted by Tiffany.)

EVIE

(to Grace)

What's that drink done to her?

TIFFANY

(to Ariel)

You should have just said there'd be cocktails! I'd have gotten right on the bus!

ARIEL

I had faith you'd see the light!

SWIFTY

(not used to being ignored)

Can we get going already?

TIFFANY

(still laughing)

Just rub Ariel's crystal, and click your heels three times...

SWIFTY

(assuming Tiffany has given her stolen goods, fingers her necklace)

Oh, so this is yours?

(removing the necklace and handing it to Ariel)

Pretty, for cut glass.

(moving toward Grace)

So this quantum, er... what, are you gonna use some sort of shrink ray on us? Will it hurt?

GRACE

It is pure information flow, a data capture of your mind's neural net broadcast to the Drive, made possible by a relatively simple but elegant multi-dimensional proof—

EVIE

(recited rapidly)

HIDDEN IN THE ODD DIMENSIONS DEEP INSIDE THE WAVE EQUATION
EIGENVALUE LAMBDA BENT IN STURM LIOUVILLE FORMULATION SATISFIES THE
SQUARE CONDITION FOR MU AND MU T EXPANSION EQUIDISTANT IN POSITION M
WHEN SOLVED FOR STRING F'S TENSION!

(Stunned silence.)

GRACE

That's surprisingly close... Regardless, you need not worry about the navigational details—you will be blissfully unconscious while the transfer occurs. All you need to do is prepare yourself by imbibing this special fluid, which our taste-tester here has informed us is reasonably delicious.

(Everybody looks at Tiffany, who burps.)

EVIE

What does getting drunk have to do with the Drive?

GRACE

It's a sedative; how quickly it kicks in depends on your individual biochemistry.

SWIFTY

I've seen her sleep, and this is not it.

(Tiffany laughs loudly one more time, and collapses on the sofa.)

GRACE

Just give it a minute.

(They all wait as Tiffany giggles uncontrollably before falling quiet. Beat as they watch her.)

EVIE

(softly)

Tiffany?

TIFFANY

(suddenly alert, hiccuping)

Another round, barkeep!

GRACE

Perhaps the ratios were off... Maybe we should give her another...

SWIFTY

Give her mine; I'm two years sober, thank you.

TIFFANY

(to Swifty)

Thanks, Twin!

EVIE

(to Grace)

She's just drunk! How are you going to fix this?

GRACE

This is all experimental!

EVIE

No it isn't—we're sacrificing our earthly lives to save humanity!

GRACE

(indicating Ariel)

That's her mumbo-jumbo, not mine!

ARIEL

(sotto voce, heading off Evie's doubt)

She's his instrument; it doesn't matter if she doesn't believe. And with faith, we'll get there!

SWIFTY

So no rocket ship, no sedatives—what are you trying to pull? You know you can't keep me here, I have a tour to finish!

(Swiftly makes to leave.)

TIFFANY

(to Swiftly)

Don't leave me, Swiftly! I've already drunk the juju! They're going to shoot me into space!

ARIEL

(physically blocking the doorway)

No one is going anywhere, except to the Drive.

EVIE

But how are we going to get there without the right formula?

GRACE

Now you fall back on science? I thought your "five" had arrived.

ARIEL

Five isn't a number: it's our faith. We need to believe. The laws of physics don't keep us on the ground: our own limitations do—our willingness to be kept in line by the conventions we call "reality". But anything is possible once you cleanse your mind of earthly limits. Scrub away the laws and logic, the mores and morality—every greasy molecule of this corporeal cage barring you from the world as you would build it. The Earth is a world of beliefs—beliefs you had no say in creating and which you are

powerless to alter. But suspend your disbelief in these confining truths—and you're free!

SWIFTY

(her attitude shifting)

So, what you're saying is, if I drink this, I get a do-over?

#9 Brainwash

ARIEL

Bottoms up, ladies! The revolution has begun!

(Each woman takes a sip; the transformation begins immediately. The women take on the manner of spokeswomen, making their case to the audience.)

SWIFTY

WHEN YOU WERE YOUNG
PURE IMAGINATION MADE YOU A STAR

OTHERS

MOMMA'S SHOES, SHINY BRUSH,
LITTLE GIRL YOU'LL GO FAR
MOMMA'S SHOES, SHINY BRUSH,
LITTLE GIRL YOU'LL GO FAR

SWIFTY

EACH YEAR YOU GREW LIKE
NEW VEGETATION UP TOWARD YOUR DREAM

OTHERS

TALENT SHOW, PORTFOLIO
YOU'RE GONNA BE A BIG STAR
TALENT SHOW, PORTFOLIO
YOU'RE GONNA BE A BIG STAR

EVIE

CAUGHT A BIG BREAK!

GRACE

CERTIFIED GOLD!

TIFFANY

MILLION TICKETS SOLD!

SWIFTY

BUT YOU'RE NO LONGER IN CONTROL
 YOU LOST THE GAME WHEN
 THEY STUCK YOU WITH FAME
 IN EXCHANGE FOR THE DREAM THEY STOLE

(Halftime music. The lights change.)

ARIEL

(to Swift)

SO IT GOES WHEN YOUR FOES HOLD THE THRONE
 BUT SOON YOU'LL BE QUEEN AND REIGN SUPREME
 WHEN THIS EARTHLY WORLD IS FINALLY OVERTHROWN

(now to the audience)

BUT THE BIGGEST STAGE OF ANY AGE
 IS YOURS TO CLAIM WHEN YOU CLEAR YOUR BRAIN
 YOU'LL SEE YOURSELF IN PERFECT FRAME:
 INDULGE IN OUR ASTRAL FLOW

GRACE

BRAINWASH WILL PREPARE YOU FOR THE LEAP

ALL

COME CLEAN, GET BRAINWASH
 COME CLEAN, GET BRAINWASH

GRACE

BRAINWASH, SATISFACTION GUARANTEED

ALL

GET BRAINWASH, GET BRAINWASH, COME ON GET BRAINWASH

EVIE

(to the audience)

YOU MAY BE YOUNG BUT YOUR SEARCH IT'S LEGIT
 BOMBARDED WITH SO MANY CHOICES, IT'S NO WONDER YOU CAN'T COMMIT.
 LITTLE GIRL, STANDING TALL, LAYING CLAIM TO THE STARS ABOVE
 ARE YOU AFRAID TO GIVE UP YOUR LIFE IF YOU GIVE IN TO LOVE?

(The lights change with the music.)

ARIEL

(to Evie)

AHEAD OF YOUR TIME, WHERE NO ONE HAS BEEN
 YOU'LL DISCOVER THE UNIVERSAL LOVE WITHIN
 YOUR SACRIFICE WILL BE ITS OWN REWARD

GRACE

BRAINWASH WILL PREPARE YOU FOR THE LEAP

ALL

COME CLEAN, GET BRAINWASH
 COME CLEAN, GET BRAINWASH

GRACE

BRAINWASH, SATISFACTION GUARANTEED

ALL

GET BRAINWASH, GET BRAINWASH, COME ON GET BRAINWASH

*(The "disclaimer" is heard over a loudspeaker.
 The women cover their ears, as if the sound is too loud.)*

THESE STATEMENTS HAVE NOT BEEN EVALUATED BY THE FDA OR THE AEA
 BRAINWASH IS ONLY RECOMMENDED FOR CURING FICTIONAL PROBLEMS
 NARRATOLOGICAL SIDE EFFECTS INCLUDE:

DELUSIONS OF GRANDEUR

UNRELIABLE NARRATION

THIRD PERSON LIMITED OMNISCIENCE

DEJA VU EX MACHINA

META- META- METAMORPHOSIS

DEATH

IF YOU EXPERIENCE A THEATRICAL EVENT LASTING LONGER THAN TWO AND A
 HALF HOURS (OR THREE ACTS)

PLEASE CONSULT YOUR LOCAL ASTROPHYSICIST

OR REGISTER A COMPLAINT WITH YOUR UNION REPRESENTATIVE

*(Snooping around the chemistry table, Tiffany discovers that the large beaker
 still has some liquid remaining in it, and takes it.)*

ARIEL

(to the audience)

THERE'S A QUEUE FOR CATHARSIS SO PUT YOURSELF FIRST
 YOU CAN BE THE PROTAGONIST WITH OUR ELIXIR OF MIRTH
 WHY FUSS SO MUCH OVER WHETHER IT'S REAL?
 YOU'VE BEEN SOLD ENOUGH STUFF ENOUGH TIMES

TO RECOGNIZE A FABULOUS DEAL

TIFFANY

(drunk, interrupting, commercial spokeswoman, to the audience)

THE PROBLEM WITH SMACK
OR FOR THAT MATTER, CRACK—
IS YOU'LL NEVER REPLICATE YOUR FIRST HIGH.

YOU GO OUT OF YOUR MIND
TRYING TO REWIND, CAUSE
SECOND CHANCES ARE IN VERY SHORT SUPPLY!

BUT THE ONLY REAL RESTRICTION TO
A SATISFIED ADDICTION
IS NUDGING BACK THE WRINKLY HANDS OF TIME

SO IF YOU HAD THE POWER
TO CONTROL THE VERY HOUR
IS THERE A DRUG YOU WOULDN'T WANT TO TRY?

(The lights change with the music.)

ARIEL

(to the audience)

MAYBE YOU THINK
THAT WHEN YOU DRINK
YOU'LL BE SWALLOWING A LIE
BUT THE BIGGEST LIE YOU ALREADY BELIEVE:
YOU LIVE ONLY ONCE AND YOU HAVE TO DIE.

DON'T GIVE IN

TO WHAT YOU SEE
MAKE YOUR OWN

REALITY
YOU CAN BE WHO

YOU WANT TO BE

OTHERS

DON'T GIVE IN TO

REALITY YOU CAN

HAVE IT ALL

ALL

SUSPEND YOUR DISBELIEF

GRACE

BRAINWASH WILL PREPARE YOU FOR THE LEAP

ALL

COME CLEAN, GET BRAINWASH

COME CLEAN, GET BRAINWASH

GRACE

BRAINWASH, SATISFACTION GUARANTEED

ALL

GET BRAINWASH, GET BRAINWASH, COME ON GET BRAINWASH

(Stage lights dim. Evie, Tiffany and Swifty spread out in a row across the front of the stage. Each is spotlighted as she makes her resolution and drinks her beaker.)

EVIE

I AM READY I FEEL TRULY ALIVE

WILLING TO MAKE THIS SACRIFICE

ALL

DRINK! DRINK! DRINK!

EVIE

I LEAVE EARTH FOREVER SO THAT WE MAY SURVIVE

HOPE IS ETERNAL: LOVE IN THE DRIVE!

(Evie chugs her brainwash. Spotlight shifts over to Swifty.)

SWIFTY

FINALLY NO ONE'S LOOKING MY WAY

ALL

DRINK! DRINK! DRINK!

SWIFTY

INSIDE MYSELF A SHOW IS STAGED

ALL

DRINK! DRINK! DRINK!

SWIFTY

AN UNKNOWN PLACE, SHEER FANTASY

THE ONLY AUDIENCE IS... ME

(Swiftly swallows hard and downs the brainwash. Spotlight shifts to Tiffany.)

TIFFANY

(spoken, raising the large beaker)

Ha ha ha! I can't believe I'm taking more drugs!

ALL

DRINK! DRINK! DRINK!

TIFFANY

BOTTOM'S UP SAYS THE GIRL WHO BOTTOMED OUT

ALL

DRINK! DRINK! DRINK!

TIFFANY

THIS WORLD'S FULL OF DEALERS WHO HAVE NO DOUBT

ALL

DRINK! DRINK! DRINK!

TIFFANY

THEY'VE GOT YOUR FIX
AND HELL, WHAT'S ONE MORE TRY?
WHAT'S THE DIFFERENCE BETWEEN HEAVEN
AND A HARD DRIVE?

(The Chorus enters slowly, its members now transformed from hobos to the Space Chorus. All the women are woozy, but Evie looks distraught.)

ARIEL

And now, we leap!

GRACE

So long, sad corpse.

TIFFANY

Ooh.. I feel... electric.

SWIFTY

(onanistically)

How... wonderful... to meet you. And you! And you!!

EVIE

(to Ariel, clutching her stomach)

Ariel... it doesn't feel right... I can't...

ARIEL

Through your sacrifice: Love in the Drive!

(Ariel takes off her crystal necklace and places it around Evie's neck.)

Take this... Focus your faith...

EVIE

(weakly)

Love... Love in the Drive...

(The women woozily approach the front of the stage. Swifty then Tiffany at stage right; Evie and then Grace at stage left. Ariel leaves Evie and makes her way to center stage. Behind each woman, choristers catch each woman as she eventually collapses. The women are held aloft as they are transported to the Drive.)

#10 Deity

SPACE CHORUS

(in two parts)

MOST PEOPLE DON'T FEEL THE NEED

MOST PEOPLE DON'T FEEL THE NEED

THE SUN IN THE GRASS

THE SUN IN THE GRASS

IS THEIR DEITY

DO, DO, DOO

DO, DO, DOO DO, DO, DOO

DO, DO, DOOO

DO, DO, DO, DOO

DO, DO, DOO, DO, DOO

MOST PEOPLE HAVE IT ALL WRONG

MOST PEOPLE HAVE IT ALL WRONG

MECHANICAL WORDS

MECHANICAL WORDS

TO THE SAME OLD SONG

DO, DO, DOO

DO, DO, DOO DO, DO, DOO

DO, DO, DOOO

DO, DO, DO, DOO

DO, DO, DOO, DO, DOO

MOST PEOPLE WON'T TAKE THE LEAP

MOST PEOPLE WON'T TAKE THE LEAP

UNBREAKABLE FAITH

UNBREAKABLE FAITH

IS TOO HARD TO KEEP

DO, DO, DOO
 DO, DO, DOO DO, DO, DOO
 DO, DO, DOOO
 DA, DO, DO, DOO
 DO, DO, DOO, DO, DOO

LOOK AT THE SKY

LOOK AT THE SKY

HOW IT BLEEDS

WHAT DO YOU

WHAT DO YOU

WHAT DO YOU BELIEVE?
 THE GREEN SAYS IT'S SPRING
 BUT I SAY
 IT'S THE END OF THE WORLD

(Blackout. Exeunt.)

SCENE 4

(An empty stage save for The Boy under a spotlight, seated at a piano. The Boy accompanies himself as he sings.)

#11 A Thousand Years

THE BOY

TRAGIC, YOU SAY, A BOY, ALONE IN THE SKY!
 ORBIT RESTRAINED BY DRAMATIC LAW
 I WAIT FOR HER TO CAST THE DIE

THOUSANDS OF YEARS, I COMBED THE STARLIGHT:
 WISHING AND WAITING FOR A STAGE TO MAKE A HOME
 DISCOVERED AT LAST, SHE'S MADE A ROLE FOR ME:
 SEE MY COSTUME NOW, A GARB OF FLESH AND BONE

I'VE WAITED A THOUSAND YEARS TO CUE THE SPOTLIGHT
 I'VE WAITED A THOUSAND YEARS TO INTRODUCE A BRAND NEW STAR
 I'VE WAITED A THOUSAND YEARS TO DRAW THE CURTAIN

BUT THE WAIT WAS WORTH IT: SHE'S PERFECT FOR THE PART

GODLIKE, HER WORDS WILL RULE ONCE SPOKE UPON THIS STAGE;
PROMISES HERE ARE LAW, PREDICTING EVERY PAGE

THOUSANDS OF YEARS, YOU'VE BEEN GAZING
NOW, AS SHE ASCENDS, AMAZED UP OFF THE GROUND
THE SPEED OF LIGHT IS TOO SLOW FOR ME
HOW I LONG FOR HER, THE ONLY ONE I'VE FOUND

I'VE WAITED A THOUSAND YEARS TO CUE THE SPOTLIGHT
I'VE WAITED A THOUSAND YEARS TO CATCH HER LEAP INTO THE STARS
I'VE WAITED A THOUSAND YEARS—LET'S TAKE OUR PLACES
THE WAIT IS OVER, THE SHOW'S ABOUT TO START

(The Boy opens the piano bench and removes a large, hard-bound script: "The Book". He places The Book on a music stand, turns on the light, and opens it. The music starts.)

(Enter Ariel. "Room" is a Broadway "show-stopper", full of comic enactments of the song's imagery by the Space Chorus, complete with kickline in cut-time at the end.)

#12 Room

ARIEL

ROOM! ROOM FOR EVERYBODY!
LIFE! FOR EVERYBODY, YES
ROOM! BECAUSE WE HAVE NO BODIES
TO SUFFER THE PAINS OF HEARTACHE, CANCER, AND WAR
THE LONGEST OF LIVES STILL ARRIVES AT DEATH'S DOOR
THANKS, MORTAL COIL BUT I THINK I'D PREFER
TO HAVE ROOM!

ROOM! ROOM FOR EVERYBODY!
LIFE! FOR EVERYBODY, YES
ROOM! BECAUSE WE HAVE NO BODIES
COMPETING FOR FOOD, FIRE, WATER, AND AIR
RELEASING MORE CARBON THAN POOR EARTH CAN BEAR
FREEDOM IS CHEAP UNTIL THE OXYGEN'S RARE
GREET YOUR FUTURE AS A POST-CONSUMER, YOU MUST
TOSS YOUR CRAP AND MAKE SOME ROOM!

ROOM! ROOM FOR EVERYBODY!

LIFE! FOR EVERYBODY, YES
 ROOM! NO FEMALE BODIES
 GUILTILY FED OR FETISHISTICALLY STARVED
 HUNG NUDE IN MUSEUMS AS THE DEAD LIFE OF ART
 NOW WE'RE EQUALLY SPLENDID AND EQUALLY SMART
 WE'VE GOT ROOM!

ROOM! ROOM FOR EVERYBODY!
 LIFE! FOR EVERYBODY, YES
 ROOM! NO RELIGIOUS BODIES
 TO PIN YELLOW STARS ON AND SALVAGE FOR PARTS;
 NO MASS-MARKET OPIATES NUMBING OUR HEARTS;
 NO CAPITAL BUILDUP TO TROUBLE KARL MARX.
 BLOODLESS REVOLUTION, WHAT A FINE SOLUTION
 HERE WE'VE FOUND IT
 HERE WE'VE FOUND IT
 HERE WE'VE FOUND OUR ELBOW ROOM!

ARE YOU GONNA MISS
 HIS ARMS, HER LEGS, THAT KISS?
 DO YOU WANT TO DANCE, TO CRY,
 OR LISTEN TO THE WIND RUSTLE THE LEAVES?
 OH, PLEASE
 IT'S YOUR ROOM—DO WHATEVER YOU CHOOSE:
 FILL IT WITH SEX, WITH JOY, WITH JAZZ—
 HELL, FILL IT WITH BOOZE!
 YOU'VE GOT NOTHING TO LOSE
 CAUSE WE'VE GOT PLENTY OF
 NOTHING BUT
 PRE-APPROVED
 UNZONED
 NEVER-OWNED

ARIEL & SPACE CHORUS

ROOM! ROOM FOR EVERYBODY!
 LIFE! FOR EVERYBODY, YES
 ROOM, BECAUSE WE HAVE NO BODIES
 OR EGOS OR GRUDGES OR ENVY OR PRIDE
 ALL SEVEN SINS HAVE BEEN SWEEPED TO THE SIDE
 LIFE TWO-DOT-OH IS LIFE SIMPLIFIED
 WELCOME TO THE FUTURE!
 LIFE RUN BY COMPUTER
 WHERE WE HOPE TO SEE YOU SOON!

ROOM!

(Mid-applause, the vamp resumes as if for a reprise. The Space Chorus lifts Ariel up to carry her away, cheering like a victorious sports team. Ariel vaingloriously waves and blows kisses.)

THE BOY

Ariel, don't get carried away!

(Ariel protests as the Space Chorus dutifully delivers her to a row of seats in the house from which she will watch the revue. With Ariel now situated, The Boy turns a page in The Book, and is about to call for the next act when Tiffany descends from the sky.)

TIFFANY

Am I up?

THE BOY

(attempting to announce the Tiffany's number)

And now, the greatest high—

#13 Electric City

TIFFANY

(over The Boy, semi-sung)

GOOD MORNING, PLEASE BE STILL

THE BOY

What is this con—

(groans)

TIFFANY

ELECTRIC CITY'S GONNA THRILL

THE BOY

Fine...

TIFFANY

IF THE VOLTS DON'T KILL YOU

THE AMPS MOST CERTAINLY WILL

(The set—a diva-designed paradise of sparkle and space-age glam—becomes visible as the lights come up strong. Tiffany is our tour guide through the Electric City, a drug-fueled, consequence-less paradise. The Space Chorus is flying and feeling high.)

TIFFANY & SPACE CHORUS

COME ON, GET YOUR FILL
 ELECTRIC CITY'S GONNA THRILL
 IT'S NOT THE VOLTS THAT KILL YA
 WAY UP HERE

TIFFANY

IT IS SURREAL

LET THE ELECTRONS MOVE
 YOU'RE THE TINY WAVE THAT SEEMS TO BEAM
 THE SMALLEST THING THAT NOTHING LIES BETWEEN

SING AND BE INSPIRED
 ALL YOUR MEMORIES ALIVE IN WIRES
 THERE'S NO NEED TO GRIEVE
 DESIRE'S JUST ANOTHER PLAN FOR RESTLESS HANDS

TIFFANY & SPACE CHORUS

COME ON, GET YOUR FILL
 ELECTRIC CITY'S GONNA THRILL
 IT'S NOT THE VOLTS THAT KILL YA
 WAY UP HERE

SPACE CHORUS

COME, COME, COME

TIFFANY & SPACE CHORUS

GET DOWN, AND GET YOUR FILL
 ELECTRIC CITY'S GONNA THRILL
 IT'S NOT THE VOLTS THAT KILL YA
 WAY UP HERE

TIFFANY

IT IS SURREAL
 WE'VE EXCITED YOUR MIND IN ITS QUANTUM SLEEP
 QUIET PULSE IN THE MOONLESS SKY'S MOTIONLESS BEAT

TIFFANY & SPACE CHORUS

WE ARE RHYTHM, WE ARE SUNSHINE
 WE ARE EVERYTHING

TIFFANY

EVERYTHING
EVER

SPACE CHORUS

EVER

TIFFANY

ALIVE

TIFFANY & SPACE CHORUS

COME ON, GET YOUR FILL
ELECTRIC CITY'S GONNA THRILL
IT'S NOT THE VOLTS THAT KILL YA
WAY UP HERE.

WE WILL
GET REAL AND BE STILL
ELECTRIC CITY IS OUR WILL
TO BE NULL, TO BE NIL

(Tiffany magically ascends back up to the catwalk from which she originally descended.)

WAY UP HERE!

THE BOY

(not pleased, yelling up at Tiffany)

You're supposed to be—

TIFFANY

WAY UP HERE!

THE BOY

Never mind!

(The Boy waves in the Space Chorus and motions for them to clear the set.)

TIFFANY

WAY UP HERE!

(The song ends at last. Tiffany throws kisses to the audience from the catwalk. Grace rolls out in her wheelchair.)

THE BOY

(shocked)

What's this?

GRACE

It's my turn now.

THE BOY

(turning to Ariel)

Is this how it's supposed to go?

ARIEL

I'm enjoying it!

THE BOY

(bringing over The Book to show Ariel.)

But look here. It doesn't say anything about—

(The Boy is cut off by the drum intro to "Present to win". The Boy moves as if to stop the action, but Ariel pulls him to the seat beside her.)

#14 Present to Win

(The Space Chorus plays the part of Grace's former acolytes.)

GRACE

I DREAM OF FRIENDS I HAVEN'T SEEN IN YEARS
 NOT QUITE FRIENDS; MORE LIKE MEMORY STAIRS
 I SIFT THROUGH SMILES AND CHANCES LEFT UNTURNED
 TINY SALTY PILLARS YOU LOOK BACK ON AND GET BURNED

I NEVER ASKED FOR THAT BODY
 AND WHO ARE YOU TO SAY IT'S DIVINE?
 YOU DRAW LOTS IN YOUR CONTEST
 BUT I WON'T
 I WON'T BE PRESENT TO WIN

SPACE CHORUS

YOU WILL END UP ALL ALONE

GRACE

DON'T YOU LEAVE, YOU'LL END UP ALL ALONE
 JUST ONE FEARFUL LIE OF MANY I WAS TOLD
 IF YOU GO, THEY'LL SAY WE DON'T BELONG
 AND I DESERTED THEM

SPACE CHORUS

YOU'RE A TRAITOR!

GRACE

I'M NOT A TRAITOR!

SPACE CHORUS

YOU WERE A TRAITOR ALL ALONG!

GRACE

I NEVER ASKED FOR THAT BODY
 AND WHO ARE YOU TO SAY IT'S DIVINE?
 YOU DRAW LOTS IN YOUR CONTEST BUT I WON'T...
 WHAT KIND OF LIFE DREAMS THE BODY?
 AND WHICH OF YOUR GODS KNOWS MY MIND?
 YOU DRAW LOTS IN YOUR MARTYRDOM CONTEST
 SO YOU CAN KEEP MY CORPSE AS YOUR RESOURCE
 BUT I WON'T
 NO I WON'T BE PRESENT TO WIN

(The underscoring continues as the Space Chorus goes limp, as if paralyzed. Blackout, during which Grace is replaced by an empty wheelchair. Lights up. Tiffany and Ariel applaud. The Boy, in frustration, hands The Book over to Ariel and climbs back on stage. While the underscoring continues, he fetches a flat cart from off stage and, through several trips, uses it to wheel the "corpses" of the Acolytes off stage. Absentmindedly, he forgets to clear away the empty wheelchair.)

GRACE

(from off stage)

NO ONE SPEAKS OF TRIVIALITIES
 LIKE THE BREAK OF A NEW DAY

THE BLACK AND WHITE OF METAPHOR
 HAVE TURNED OUR PALETTES GRAY

(The Boy returns from his final dead-acolyte-disposal, wheeling Grace back on stage. He positions her somewhere out of the way; a place from which she, too, can watch the show.)

THE BOY

(shouting to Ariel)

What's next?

(beat)

Look in the script!

(Swift vocalizes from off stage. The Boy looks around to see where the sound came from.)

Well?

ARIEL

(hesitating before turning the page)

“Love in the Drive.”

THE BOY

(as emcee)

“Love in the Drive!”

(Nothing happens.)

Where is she?

ARIEL

Just skip to the next number, I’ll get her!

(Ariel gets up, carefully leaving The Book open on her chair. Exit Ariel.)

THE BOY

(calling after her, to no avail)

But that’s not how it should—

(Swift’s vocalizing interrupts the Boy. The bassline to “Pleaseure” kicks in.)

#15 Pleasure

(In time to the music, Swift struts on stage with “The Swifties” in her wake. “The Swifties” are three members of the Space Chorus dressed exactly like Swift. Spotting the wheelchair still at center stage, Swift raises a hand. The music stops. Swift spins around and signals to one of the “Swifties” to remove the wheelchair. The “Swift” dashes out, pushes the wheelchair aside, and then just as quickly returns to her formation. Swift raises her hand, and then drops it to restart the music.)

SWIFTY

THE SHOW IS OFF TONIGHT
 THE STAR’S NOWHERE IN SIGHT
 REFUSING TO COME TO THE STAGE
 FANS AWAY THEY GO
 SAVE THE ONES WHO KNOW
 THE SECRET KNOCK ON THE GREEN DOOR

THE SWIFTIES

COME ON IN... COME IN NOW... WONTCHA COME ON IN...

SWIFTY

NOW I SHALL PERFORM
THE SONGS FOR WHICH THEY YEARN
THE ONES THEY CAN'T GET OUT OF THEIR MINDS
IT'S A PLEASURE... TO MEET YOU

SWIFTIES

SUCH A PLEASURE... TO MEET YOU

SWIFTY

WHAT'S A GIRL TO DO?
WE'RE FOUR WITH TEA FOR TWO
SHARING OUR MAKE-BELIEVE
ALL THE GROWNUPS SAY
WE'LL BE LIKE THEM SOMEDAY
WISHING WE WERE STILL NAIVE
HA HA HA

(The Swifties join Swifty in her queer laugh.)

SWIFTY & SWIFTIES

IT'S A PLEASURE... TO MEET YOU
SUCH A PLEASURE... TO MEET YOU
SO GLAD YOU COULD DROP BY

SWIFTY

WON'T YOU SING WITH ME FOR A WHILE

(The Swifties carry Swifty up onto the stage and hand her a giant microphone.)

THE SWIFTIES

(a cappella)

THE SHOW DEBUTS TONIGHT
YOUNG WOMAN FULL OF FRIGHT
AS SHE STEPS OUT ONTO THE STAGE
THE FANS ALL LOSE THEIR MINDS
THEY'VE BEEN WAITING ALL THIS TIME
READY TO MAKE HER A STAR

SWIFTY & THE SWIFTIES

NOW I SHALL PERFORM
THE SONGS FOR WHICH THEY YEARN
THE ONES SHE'LL (I'LL) BE FAMOUS

THE ONES SHE'LL (I'LL) BE FAMOUS

SWIFTY

THE ONES I'LL BE FAMOUS FOR

(The Swifties applaud and call for an encore. Ariel returns with a reluctant Evie in tow.)

ARIEL

(announcing her return)

Evie's ready!

THE BOY

(to Evie)

Just in time for the big number!

SWIFTY

Her? She's not the talent!

TIFFANY

You can say that again.

SWIFTY

(looking up for the first time)

Tiffany? What are you doing up there?

(The Swifties suddenly run off stage, giggling.)

Hey—wait! What's going on—

ARIEL

(returning to The Book and reading)

"Love in the Drive"!

(to Evie)

You're on, Evie!

(Evie remains mute.)

THE BOY

(trying again)

"Love in the Drive"!

GRACE

Something's wrong.

SWIFTY

(sarcastically)

You're a genius.

TIFFANY

I can put some love in this Drive!

ARIEL

Tiffany, get down from there!

TIFFANY

Why you gotta bring a girl down?

THE BOY

(with The Book in hand)

I don't understand. The script has it right here, out of her own mouth: "Love in the Drive!"

ARIEL

She's nervous about her debut!

(Swiftly sighs. The Boy starts to approach Evie but Ariel intercedes.)

I'll talk to her.

EVIE

Just... leave me alone!

ARIEL

Evie, this is the moment everyone has been waiting for!

THE BOY

Just make her do it, Ariel...

EVIE

(angry)

I said, go away!

ARIEL

(again heading off the Boy)

There's no need.

(to Evie)

My dearest Evie, embrace your mission! Since you were a little girl you have searched—for this! So young and so brave, you followed every breadcrumb—and gave your life as a testament to your faith. It is upon you: accept the honor you have earned! Show every human her life matters and show her that she is saved! Reveal the Drive to the world!

(Lights dim. Ariel retreats into the darkness. Spotlight on Evie.)

#16 I Still Feel

EVIE

SOMETHING ISN'T RIGHT HERE
SOMETHING ISN'T LIKE I THOUGHT IT WOULD BE

I THOUGHT IT MIGHT BE RIGHT HERE
I THOUGHT NOTHING WOULD REMIND ME OF WHAT I LOST
SUCH A LONG FLIGHT AT SUCH A HIGH COST
BUT EVERYTHING'S SO HIGH HERE
AND YET I FLOAT ABOVE IT ALL
MY MEMORIES STILL TOO TALL
I STILL FEEL

MAYBE I DIED HERE
THIS ISN'T LIKE WHAT HEAVEN SHOULD BE

SURE, EVERYTHING IS NICE HERE
AND YET EVERYTHING IS SOMETHING THAT EARTH IS NOT
SUCH A STRANGE END
FOR SUCH A SAD LOT
AND I SHOULDN'T CARE HERE
AND YET I SINK UNDER IT ALL
MY BRAIN'S STILL ANIMAL
I STILL FEEL

(Evie bows her head. The spotlight fades. Lights up.)

THE BOY

This is all wrong! The show cannot go on!

ARIEL

Her faith is true—but she's yet to grasp the immensity of its gifts. I will show her.
(With The Book in her grasp, Ariel steps forward and lays her hand on Evie's shoulder. Evie lifts her head tacitly. Ariel carefully opens to a select page and places her hand in The Book while locking eyes with Evie. "The Light" beams down from the ceiling directly in front of Evie. Evie looks over at Ariel, who nods permission. Evie puts her hands in The Light and then embraces it, bringing her entire body into The Light rhapsodically.)

EVIE

(euphoric)

My child!

(Grace, Tiffany, and Swifty gasp.)

THE BOY
(admonishing Ariel)

There's no child in the script!

ARIEL
(to the Boy)

Maybe so—but even the future she gave away still belongs to her.—

TIFFANY
She had a child?

SWIFTY
Gimme a break!

ARIEL
(continuing to the Boy)
—On Earth we were compelled to sacrifice, but not anymore:
(to all)

Now we are in the Drive!

#17 *Anything Is Possible*

ARIEL
ANYTHING THAT CAN BE DREAMED
ANY LINE THAT CAN BE READ
ANY WONDER YOU IMAGINE
SPEAK AND MAKE IT REAL!

SPACE CHORUS
SPEAK AND MAKE IT REAL!
SPEAK AND MAKE IT REAL!
SPEAK AND MAKE IT REAL!

ARIEL
(to Tiffany)
ANYTHING THAT CAN BE DREAMED
WHY NOT HAVE IT ALL?
ANYTHING IS POSSIBLE
ANYTHING IS POSSIBLE

TIFFANY
ANYTHING THAT CAN BE DREAMED

WHY NOT HAVE IT ALL
 ANYTHING IS POSSIBLE
 ANYTHING IS POSSIBLE

(Tiffany continues as Ariel moves on to Grace)

TIFFANY
 ANYTHING THAT CAN BE DREAMED
 READ
 WHY NOT HAVE IT ALL

ARIEL *(to Grace)*
 ANY LINE THAT CAN BE

MAKES THE FUTURE SAY INSTEAD

SPACE CHORUS

ANYTHING IS POSSIBLE

ARIEL, GRACE AND TIFFANY

ANYTHING IS POSSIBLE

TIFFANY
 ANYTHING THAT CAN BE DREAMED
 WHY NOT HAVE IT ALL

GRACE
 ANY LINE THAT CAN BE READ

MAKES THE FUTURE SAY INSTEAD

SPACE CHORUS

ANYTHING IS POSSIBLE

ARIEL, GRACE AND TIFFANY

ANYTHING IS POSSIBLE

SWIFTY
(to Evie)

SHATTER THAT GLASS
 LET YOURSELF FLY
 BREAK THROUGH THE CEILING AND
 GRAB THE SKY

EVIE

I'M BEGINNING TO SEE
 A NEW LIFE IN FRONT OF ME
 SOMETHING MAY BE RIGHT HERE

(Sung as a round)

SWIFTY

SHATTER THAT GLASS
LET YOURSELF FLY

GRACE

ANY LINE THAT CAN BE READ
THE FUTURE'S WHAT I SAID

TIFFANY

ANYTHING THAT CAN BE DREAMED
WHY NOT HAVE IT ALL

ARIEL

ANYTHING THAT CAN BE DREAMED

SPACE CHORUS

ANYTHING IS POSSIBLE

SWIFTY

BREAK THROUGH THE CEILING

EVIE

SOMETHING MAY BE RIGHT HERE

TIFFANY

ANYTHING THAT CAN BE DREAMED

ARIEL

ANY WONDER YOU IMAGINE

ALL

[ANYTHING] IS POSSIBLE

ARIEL

ANYTHING YOU MIGHT HAVE BEEN

SWIFTY & TIFFANY

YOU CAN HAVE IT ALL!

SPACE CHORUS

ANYTHING IS POSSIBLE
ANYTHING IS POSSIBLE

ARIEL

ANY LIFE YOU'D LIVE AGAIN

GRACE & EVIE

YOU JUST SAY THE WORD!

SPACE CHORUS

ANYTHING IS POSSIBLE
ANYTHING IS POSSIBLE

(Sung as a round 3 times. On the third round Swifty sings a series of held "high C" notes.)

SWIFTY

SHATTER THAT GLASS
LET YOURSELF FLY

GRACE

ANY LINE THAT CAN BE READ
MAKES THE FUTURE SAY INSTEAD

TIFFANY

ARIEL

ANYTHING THAT CAN BE DREAMED
WHY NOT HAVE IT ALL

ANYTHING THAT CAN BE DREAMED

SPACE CHORUS
ANYTHING IS POSSIBLE

SWIFTY
BREAK THROUGH THE CEILING

EVIE
SOMETHING MAY BE RIGHT HERE

TIFFANY
ANYTHING THAT CAN BE DREAMED

ARIEL
ANY WONDER YOU IMAGINE

ALL
[ANYTHING] IS POSSIBLE

THE BOY
(at wits end, at the top of his voice)

Hold!

(The music stops. House lights up. The women are startled out of their number. The Light remains shining brightly. The Boy marches over to Ariel and grabs The Book from her hands.)

No no no no NO! You are all off script!

ARIEL

Off script? This is our show!

THE BOY
(indicating The Book)

No, this is the show. In here.

SWIFTY

Not another man telling me what to do!

ARIEL

He's not! You can create whatever world you choose!

THE BOY
(flipping through The Book)

Act one, scene one: the Diva chokes on tour and retreats into her solipsistic B-sides.
(Tiffany laughs.)

SWIFTY

What! I've never bombed a show!

TIFFANY

Oh you've bombed, honey; we just never said anything.

THE BOY

Act one, scene two: the Addict helps herself... to more!

ARIEL

(trying to interrupt)

But—

TIFFANY

What are you saying? I've done nothing but serve!

SWIFTY

I know this game: he's turning us against each other!

GRACE

Well then don't listen to him!

THE BOY

Act one, scene three: the Scientist—

ARIEL

(still trying to interrupt)

No—

THE BOY

—dies discredited after claiming to have identified a life-sustaining platform in a nearby galaxy—

GRACE

(to Ariel)

We didn't die...

(suddenly panicked)

The calculations...

SWIFTY

This is a trap!

ARIEL

It can't be—

TIFFANY

Was Electric City just a trick?

SWIFTY
(to Tiffany)

You took his bait!

ARIEL
(confidence wavering)

No, Swifty, anything is possible!

SWIFTY

Liar! I never gave up my fame!

GRACE
(points at the Boy)

She told you stories you wanted to hear! For him!

EVIE
(confused, looking to Ariel)

But... he's on our side—isn't he? Did you lie to me?

ARIEL

There's no such thing as a lie in the Drive!

THE BOY

And the finale: the seeker marries the man and his movement!

SWIFTY

I knew it! You're his accomplice!

EVIE

I chose to believe! I followed my faith!

THE BOY

And now you must follow the script!

SWIFTY

(Swiftly takes off her shoe and makes to attack the Boy.)

I follow my own script, monster—

(The Boy closes The Book. Excepting Ariel, the women freeze where they are.)

THE BOY

(thrusting The Book, still closed, into Ariel's hands.)

There's only one script here, Ariel. Yours.

(Exit The Boy as the curtains come down.)

INTERMISSION

ACT 2

SCENE 1

(The Drive, unchanged and still. Ariel maneuvers freely among the frozen characters.)

#18 So Much Bigger Than A Lie

ARIEL

WE SEEK A TRUSTED NARRATOR
A DEPENDABLY TRUE CO-CREATOR—
BUT WHAT'S TIME OR SPACE
IN A WORLD YOU REPLACED
THE MOMENT YOU GAVE
YOUR WHOLE HEART?

TO THE DIVA I PROMISED APPLAUSE
TO THE SEEKER I HANDED A CAUSE
THE HIGH'S MOST DRAMATIC
WHEN CONVERTING AN ADDICT
AND THE SCIENTIST JUST WANTS TO BE RIGHT!

IT WAS EASY! NOW WHAT, YOU EXPECT CONTRITION?
I GAVE UP THAT HEW TO THE HUMAN CONDITION!
EVERY TABOO, EVERY PROHIBITION—
BURNED UP ON OUR IMMORAL IGNITION!
EXCUSES ARE FAR TOO LOWLY FOR OUR POSITION,
THOUGH TO EARTHY EARS IT'LL SOUND LIKE SEDITION:
I LIED! AND IT WORKED!

LIKE PENDULUMS SWINGING IN SPACE
WE FIND VIRTUE IN PATHS WE RETRACE
BUT IN ONE FINAL MOTION
WARPED BY DEVOTION
I FIXED MYSELF LIKE A STAR

TIME MAKES US LIARS
AND KINDNESS OFTEN REQUIRES THE TELLING
OF WHITE LIES
WISELY WE COUNSEL DISCRETION
TO CURB OUR AGGRESSION, TO SIDESTEP THE PUNCHES
AND BLACK EYES

BUT HERE THE GROUND RULES DON'T APPLY!

ALL MY PROMISES, NOT ONE WORD WILL I DENY:
THE DRIVE
IS SO MUCH BIGGER THAN
A LIE!

(Ariel returns to The Book. She takes a final look at the frozen characters and brings them back to life by opening The Book. Once unfrozen, Swifty completes her hurling of her shoe—at Ariel, who happens to be standing where the Boy had been a moment earlier.)

SWIFTY

—Monster!

(Ariel dodges the missile.)

TIFFANY

Where'd he get to?

EVIE

Bring him back, Ariel! I've seen the Light: I'm ready for Love in the Drive!

TIFFANY

And I'm ready for another trip to Electric City!

ARIEL

Great! Let's take it from the top!

SWIFTY

Not again, Ariel. Your promises are meaningless. Look at her: she's jonesing!

ARIEL

She'll be fine once we pick up the story again.

TIFFANY

(singing out of tune)

It's not the volts that kill ya...

SWIFTY

That's not her story! She wanted to get clean, you idiot!

EVIE

Is that really what she wanted?

ARIEL

Then she can have it, but only if we start the show—together. So come on, Swifty. What's your real story?

SWIFTY

Nothing at all to do with you!

(Tiffany moans and falls to the floor. Swifty rushes over, so really doesn't register Grace's next line.)

GRACE

She can't offer you anything. She doesn't understand the science.

SWIFTY

(trying to wake Tiffany)

Ooah, dopehead. You can beat this!

(to Ariel, livid)

You knew a bigger high comes with a bigger withdrawal... but you used her anyway!

ARIEL

I can give her what she wants; I can't change who she is.

SWIFTY

So this mess is our fault? Fuck you, Ariel! This has gone too far.

GRACE

I agree.

SWIFTY

You do? Then how about putting that big brain to work and we take control of this Drive!

GRACE

What she calls a "drive" is a no-place, a no-world with no-time. We've become purely digital lifeforms in a space where all manipulations and permutations are possible. But remember: any such story is a superimposition of mere feeling onto our true nature.

SWIFTY

Say what?

GRACE

The Drive can be manipulated. Ariel's show is just—

SWIFTY

A show? Seriously? Then we can just cut her part!

EVIE

You're going to kill her?!

SWIFTY

Exactly! Gimme that Book!

ARIEL

Wait a minute. Calm down, Swifty!

SWIFTY

Never tell a woman to calm down—

TIFFANY
(groaning)

Amen...

SWIFTY

—and never stand between a diva and her destiny. Give it to me, now!

EVIE

No! She'll destroy everything!

ARIEL
(calmly)

No, she won't. Go ahead and take it, Swifty.

(Swifty grabs The Book from Ariel but instantly falls silent when she looks inside. She flips through the pages.)

Blank pages. Like I've been saying all along, it's your story—

(Grace bursts into laughter. The Space Chorus begins rapidly constructing two "worlds", namely, those formerly occupied on Earth: Swifty's dressing room and Grace's mother's home, where the Acolytes gathered. For the time being, Grace remains oblivious to her "world.")

EVIE

(reacting to the world construction business)

What in the world?

TIFFANY
(really jonesing)

Ariel, you gotta give a girl some hope...

(Tiffany falls onto a chaise that happens to be carried by, which members of the Space Chorus then place inside the dressing room world.)

GRACE

Another distraction? You can only avoid the truth for so long!

SWIFTY

(still in shock over The Book)

Blank pages... we're being erased...

GRACE

Admit it, Ariel. You were wrong about the Drive! Hand the book over and let's end this charade.

(Ariel dashes and takes The Book from Swifty. Ariel holds it open against her chest, and continues to avoid Grace, who gives chase.)

ARIEL

He gave it to me!

(Swifty is physically placed upon an entering vanity bench carried by two members of the Space Chorus; at their touch, she freezes. The bench is placed into her "world".)

EVIE

(in vain, as she captures no one's attention)

Look, they're gone!

GRACE

Because that's what you imagined he would do!

ARIEL

The Drive is so much bigger than me!

EVIE

(again trying and failing to get Ariel's attention)

Ariel, I think you need to—

GRACE

Use your brain! Stop telling stories and think for once, observe!—

ARIEL

(failing to stop Grace, who continues over her)

I tell you what I—

GRACE

—Observe the Drive as it is; the flesh that gave us a past, a present, a future, it has been stripped away—and with it all human stories.

ARIEL

Our choices persist! They matter, even here!

GRACE

Too small, Ariel! Choice is irrelevant in the Drive! It isn't bound by such limitations.

EVIE

(viewing the “worlds” now created with growing trepidation)

Something isn't right here...

GRACE

Everything is perfectly fine! Your vision is so small, Ariel—sadly your brain cannot think any bigger! You gave up everything to leap, yet you left nothing behind. You simply dragged the human condition right along with you: making up stories instead of discovering what is beyond them!

ARIEL

But we aren't beyond the stories. We'll never be.

GRACE

I am.

ARIEL

Then you don't see it?

GRACE

See what?

ARIEL

You're still in a wheelchair, Grace.

(Grace has a sudden shock of self-awareness; she turns around and sees her world, complete with the Acolytes, played by the Space Chorus, surrounding her and pulling her into her “world”.)

And now we can begin.

EVIE

Where's my world?

ARIEL

This.... this is your world—or it will be.

EVIE

Did I fail somehow?

ARIEL

Of course not—I just didn't understand that the Apostles depend on one another. We must weave our stories together.

EVIE

So I'll have it then? Love in the Drive?

ARIEL

Yes. And the Boy will be waiting for you—at the end of the story.

(Inside the dressing room. Tiffany is jonesing hard, Swifty is giving her a hard time.)

SWIFTY

That's you having my back? He barks out orders and you just sit there like a deaf mute?

ARIEL

Help me set these stories right.

EVIE

Is this a test of faith?

ARIEL

You are the Water and their stories flow through you.

EVIE

Ariel, I just made all that stuff up! I was just sad and frightened...

ARIEL

You sang from the heart—and started a movement.

EVIE

Those words weren't mine—it was you!

ARIEL

It was us, Evie. I'll guide you. Remember all that "we" in there?

TIFFANY

(overlapping)

I just gotta... fuel up. You know, it was a long show.

SWIFTY

It was the same god-damned show it is every night—and every night you're high!
That smack makes you dance like crap.

TIFFANY

But I can still sing...

(Tiffany shows off her vocal prowess; Swifty is not mollified.)

ARIEL

(Ariel physically pushes Evie toward the stage door.)

Now, Evie: go be her adoring fan!

EVIE

But that's not who I am.

ARIEL

You can be anything you have to be—make the story work!

EVIE

You want me to lie?

ARIEL

Just meet them where they're at.

(Beat as Evie reluctantly takes up Ariel's mission and moves toward the stage door.)

EVIE

(knocking on the door)

Ms. Swifty?

TIFFANY

Steph, door!

(Swifty pointedly ignores Tiffany, who resumes singing even more rambunctiously.)

EVIE

(cold feet, backing away from the door)

I can't do this! I don't know her—or what she needs!

(The stage focus shifts to Grace's world.)

GRACE

(to the Acolytes)

Knowledge is a form of faith—and they say faith abides. I have been brought low by physical weakness, but by His grace, the powers of my mind have remained as strong as ever!

EVIE

You made her religious? That's not the real Grace!

ARIEL

Grace has many stories—each of us does.

(Stage focus shifts back to Swifty and Tiffany's world. Tiffany lets loose another round of vocal acrobatics.)

TIFFANY

See? You need me around, Twin. Sure, you got charisma, but I got the talent!

(Evie prepares to knock again.)

ARIEL

Wait for my cue!

SWIFTY

We're not twins—that was ages ago.

TIFFANY

Our fates are intertwined! Showing up in the same dress to that audition—that was a sign!

SWIFTY

Not that story again—you don't get a lifetime pass just 'cause you unstuck my zipper a million years ago.

TIFFANY

(waving a baggie of drugs at her)

It's not just zippers I help with now...

SWIFTY

Not tonight.

TIFFANY

Suit yourself.

ARIEL

Now!

(Evie knocks on the door to the dressing room.)

EVIE

Ms. Swifty?

TIFFANY

Door!

SWIFTY

(rushing to stop Tiffany from using, under her breath)

Pull your shit together!

(aloud, affected)

Come on in!

(Evie enters. Beat as Evie takes in her surroundings in awe.)

(Swifty is impatient.)

So... you're here for an autograph?

EVIE

(startled, looking for a cue from Ariel)

Oh—yes, please!

(Evie starts rummaging in her bag. Swifty mechanically takes an already-signed photograph out of a drawer.)

SWIFTY

(offering Evie the photo)

There you go.

(Evie stops rummaging and takes the photo gratefully.)

ARIEL

(directing)

No, find the CD!

EVIE

(awkwardly handing the photo back to Swifty.)

Can you—I mean, this is awesome, but

(rummaging)

I really wanted you to sign... geez, I know it's in here!

(Evie finally pulls out a CD.)

This.

(Evie hands the CD to Swifty, who is taken aback.)

If you would, I mean, please?

SWIFTY

Sure... why not...

ARIEL

(directing)

Give her the pen, too!

(Evie hands Swifty a pen.)

SWIFTY

(distractedly)

Where'd you find this?

(Swifty sits down at her vanity, and opens the CD.)

(to Tiffany)

Did you even know this was released?

EVIE

I ordered it from Japan... It was the first thing I bought off the Internet with my own money.

(singing)

"But my love knows better... it knows good from bad..."

(Tiffany bursts out laughing. Evie stops, embarrassed.)

SWIFTY

Ignore her. She's just mad I didn't give her a credit.

ARIEL

Tell her to sing it for you.

(Evie throws Ariel a skeptical look.)

EVIE

You should put these songs in the show.

TIFFANY

(to Swifty)

I'll sing those vanity B-sides—if you put me center stage!

SWIFTY

(to Evie)

You really like these B-sides?

ARIEL

Yes! Appeal to her vanity.

(Evie looks dismayed, then resumes the act.)

EVIE

Your fans, we're growing up, too. We want to hear what comes from your heart.

TIFFANY

(teasingly)

From her lips to Larry's ears!

SWIFTY

I know! He'd have to let me sing these songs if he knew they mattered to people!

EVIE

(aside, to Ariel)

This is unnatural—we're manipulating her.

(Ariel gives Evie a look that predicts Swifty's next sentence, "you want to leave her in his hands?")

SWIFTY

We could finally drop the schoolgirl slut act!

(Evie has to concede Ariel's point.)

ARIEL

Tell her to ditch Larry.

EVIE

No! It should be her choice—I won't play God!

ARIEL

At least show her that she has a choice.

EVIE

(tentative)

Why... do you need Larry?

TIFFANY

(guffaws)

She hasn't known you a minute, Twin, and already she's dialing your number! Let's hear it.

SWIFTY

Because... well...

(Beat as Swifty realizes she doesn't need Larry.)

#19 Alive

SWIFTY

I'VE BEEN A STARLET DIVA
I'VE DONE THE PLEASED TO MEET YA
I'VE HAD MY SHARE OF HOW ARE YOU TONIGHT

I KNOW THAT FAME CAN'T BE RELIED ON
THE SHOULDERS THAT YOU CRY ON
WILL TURN AROUND AND STAB YOU IN THE BACK

SO I LEFT THE TINY DANCERS
FOR A WORLD OF SECOND CHANCES
BUT EVERY NIGHT IT'S LESS AND LESS THE SAME

I CAN'T PUT MY FINGER ON IT
I CAN'T FIND THE WORDS TO DESCRIBE
THE FEELING, I'M NOT SO, ALIVE

*(The Space Chorus expects Swifty to lead the dance number but Swifty opts out.
Swifty tries to pull Tiffany off the couch but she fails.)*

SPACE CHORUS

BREAKDOWN! BREAKDOWN! BREAKDOWN! BREAKDOWN!

SWIFTY

IN THIS DRIVE WE'RE MENTAL PLAYTHINGS
PULL OUR STRINGS TO MAKE US SAY THINGS
BUT INSIDE ME BURNS THE FUEL THAT FEEDS THE FIRE

I THOUGHT MY STARDOM MERELY IMAGE
THE SPEED OF LIGHT ITS LIMIT
DISTORTED BY ONE PIXEL OUT OF PLACE

BUT THE SOURCE OF MY PROJECTION
IS MY EARTHLY IMPERFECTION
WITHOUT THE DARK A STAR CAN NEVER SHINE

I'VE JUST PUT MY FINGER ON IT
A FEELING I'VE TRIED TO DENY:
WE DON'T NEED THEM TO MAKE US ALIVE!

SPACE CHORUS

BREAKDOWN! BREAKDOWN! BREAKDOWN! BREAKDOWN!

(Swiftly at last succeeds in getting Tiffany up off the couch. Tiffany appears to be free of withdrawal and joins her dancing and singing.)

SWIFTY & TIFFANY

JUST LEAP ON BACK TO THE BEGINNING
WHEN THE DREAM WE SHARED WAS SINGING
BEFORE THEY MADE US RIVALS FOR THE STAGE

A GIRL HERSELF SHE TRIES TO FASHION
FAME MISCAST HER YOUTHFUL PASSION:

(During the following line—after “lets her”, Tiffany doubles over and falls to the ground; Swiftly carries on unaware.)

BUT WISDOM LETS HER NOW DIRECT THE PLAY

SWIFTY

(continuing alone)

LIFE IS A STAGE I ONCE WALKED ON
WHILE THE GROUNDLINGS USED TO ADMIRE
THE FEELING THAT I WAS MORE ALIVE

(SWIFTY finally dances the number with the Space Chorus. The Light shines down on her like a spotlight.)

SPACE CHORUS

BREAKDOWN! BREAKDOWN! BREAKDOWN! BREAKDOWN!

SWIFTY

(without turning to Tiffany, overlapping with coda)

Fuck Larry! I can do this on my own!

GRACE

Mother!

ARIEL

Brilliant, Evie! Quickly now, next scene, stage left!

EVIE

(not moving, to Ariel)

Brilliant? She's so happy, she can't see her friend is dying!

GRACE

Mother, please!

EVIE

(to Swifty, as she exits)

Ms. Swifty, your friend...

SWIFTY

(now turning)

Tiffany! Oh my God!

(Scene shifts to Grace, now alone.)

GRACE

(overlapping with Swifty's previous line)

Oh my God! I can't live—no, I can't die without telling you—

(Evie appears in Grace's world as her mother.)

ARIEL

Now, Grace needs—

EVIE

(cutting Ariel off)

I won't die, Grace, not the way you fear. I will die into the living world of my faith—our faith. God has granted me the grace to pass into his arms knowing my daughter will never, ever be alone.

(Scene shifts to Swifty and Tiffany.)

SWIFTY

(overlapping with Grace's last line)

Don't you dare leave me alone!

ARIEL

No, Evie, Grace's mother needs to live!

(Evie leaves Grace's side and stands on the edge between the two worlds, watching Swifty and Tiffany.)

What are you doing? Go back to Grace!

SWIFTY

(shaking Tiffany)

God damn it, wake up!

EVIE

(to Ariel)

I need to do this my way.

(Tiffany finally rouses.)

TIFFANY

I need my fuel... just one fix...

(Tiffany goes for the drugs but Swifty takes them from her.)

SWIFTY

No! No more “fixes”! You need to fix yourself—you’re going to rehab!

(Beat, as Tiffany is stunned by the suggestion.)

TIFFANY

Rehab? You’d do that? Like, stop the tour and everything?

SWIFTY

Yes, your tour ends now.

TIFFANY

No, I mean the tour!

SWIFTY

What? Are you insane?

TIFFANY

So you could quit, too, you know. We’d dry out together.

SWIFTY

You think they wouldn’t miss me?

TIFFANY

But we’ve done everything together—right, Twin?

SWIFTY

I don’t need rehab. I can quit anytime.

(Swifty drops the drugs in a nearby trash can.)

Just like that!

ARIEL

(gloating)

See! A beautiful happy ending. Now back to—

THE BOY

(from off stage, as Larry)

What are you doing in there?! Get the schoolgirl outfit on—time to press the flesh!

TIFFANY

(to Larry)

Fuck off, Larry, she's ready when she's ready!

EVIE

(whispering to Swifty, as if Swiftie's inner voice)

Do you really need him?

SWIFTY

(to herself)

Shit. If I fire Larry... how am I gonna—

(to Tiffany)

Nevermind rehab, Tiffany. I need you to take over for Larry.

TIFFANY

What?

SWIFTY

I know I can trust you.

TIFFANY

Are you really saying what you're saying?

SWIFTY

Yeah, I want you to run the tour.

TIFFANY

Stephanie, if I stay on this tour—I'm gonna die.

SWIFTY

I won't let that happen.

TIFFANY

But you just said I needed help. I don't want to end up a junkie.

EVIE

(whispering to Swifty again)

Can she get clean without you?

(Beat, as Swifty sees her friend for the first time in years.)

SWIFTY

Then we stop the tour. One woman sharpens another.

(Swiftly whistles a signal and The Light-as-spotlight shines on Tiffany.)

#20 Come Clean

TIFFANY

CALL ME LUCY, CALL ME SKY
I WANNA DRIFT LIKE SNOW
LAZY, AGLOW
I HAVE CHASED MY LAST WATERFALL
INTO A BABY BLUE POOL

CALLED ON EVERY GOD IN EVERY BOOK
TOOK ALL TWELVE STEPS
SALVAGED THE WRECK
LITTLE ALICE MESMERIZED
FINDS THE BOTTLE AND RETURNS TO SIZE

I'M SO CLOSE
I'M SO CLOSE THAT I CAN TOUCH MY PAST

IN A WORLD OF SIN THE INVISIBLE WIN
I'M GONE SO I MUST BE BETTER.
OFF THEY GO, THE LOST, THE WEAK (OH
HOW KINDLY OF THE DEAD WE SPEAK).

WOULD THAT I WERE STILL ALIVE
TO REDEEM MYSELF IN MY ANOTHER'S EYES
THE FLESH I WRONGED COULD COME CLEAN
BORN AGAIN, I'LL BE PRISTINE!

I'M SO CLOSE
I'M SO CLOSE THAT I CAN TOUCH MY PAST

(Tiffany writhes in agony, wrestling with her demons.)

SWIFTY

PAST THE LAST TEMPTATION OF A FALLEN MIND
TO ERR IS HUMAN, TO CHANGE DIVINE!
SONGS OF ANGELS, NOT SIRENS OF SMACK:
SHE'S GONNA DROP THE NEEDLE
ON A BRAND NEW TRACK

(Tiffany breaks free of her addiction.)

SWIFTY & SPACE CHORUS

SHE'S SO CLOSE SHE'S SO CLOSE SHE SO CLOSE NOW

TIFFANY

I'M COMING CLEAN

SWIFTY & SPACE CHORUS (2 PARTS)

SHE'S COMING CLEAN SHE'S SO CLOSE SHE'S SO CLOSE SHE'S SO CLOSE NOW

TIFFANY

YEAH COMING CLEAN

SWIFTY & SPACE CHORUS (2 PARTS)

SHE'S COMING CLEAN SHE'S SO CLOSE SHE'S SO CLOSE SHE'S SO CLOSE NOW

TIFFANY

I'M A COMEBACK QUEEN

SWIFTY & SPACE CHORUS

SHE'S A COMEBACK QUEEN

TIFFANY

THAT'S ME

SWIFTY & SPACE CHORUS

SHE'S SO CLOSE SHE'S SO CLOSE SHE'S SO CLOSE NOW

TIFFANY & SPACE CHORUS

I'M A COMEBACK QUEEN

COMEBACK QUEEN

EVIE

See, they can find their own way!

ARIEL

They'll make the same choices—and they'll make the same mistakes!

EVIE

Have faith in them, Ariel! I'll show you.

(Evie reenters Grace's world.)

GRACE

Mother, my faith is a lie.

EVIE

But it has created a true thing—they will care for you!

GRACE

No, I lied to you—I was so bitter, so weak. But now...

EVIE

Now that I am dying, you mean.

GRACE

I have always lived by my truth, even if you...

EVIE

Do you think I wanted a different daughter?

GRACE

One who believed?

EVIE

But you've believed all along—you just had a different vocabulary for it. Science, math—the formulas of the universe. What you call data are the fingerprints of God. And your brain has brought humans closer to the true nature of his Work than ever before! Why else would these wonderful people have come to be near you if they didn't see that God was working through you?

GRACE

I wish I could see it the way you do, Mother.

EVIE

Keep following the data; it will lead you there.

GRACE

I don't have enough time left to—

EVIE

Time is a story, Grace. Where time ends, you will find Him!

(The Light appears, blindingly, over Grace. Evie slowly walks away from her.)

GRACE

No! Mother! Don't leave me!

(Grace cries briefly as The Light softens. Grace stares deeply into The Light.)

EVIE

Where time ends—

THE BOY
(from off stage)

—you have found me!

(Grace is startled; The Light beams down on her as she receives the revelation.)

#21 Exception

GRACE

I WAS TAUGHT TO EXPECT THE UNEXPECTED
TO A PIONEER EVERYTHING'S A QUESTION
TAKE A TRIP BEYOND YOUR PRECONCEPTIONS
KNOWING YOUR FEET MIGHT STEP OUT OF BOUNDS

AS DARKNESS GREW AND HELD ME TO
MY SHIP'S AMYOTROPHIC CREW
WHOSE MUTINY HAD RUN MY LIFE AGROUND

MY MOTHER SIGNALLED FROM THE SHORE
THAT TRUTH COULD STILL BE SHOWN ABOARD
I STILL HAD TIME TO TURN MY FATE AROUND

ONCE THE ARMS OF CHARITY HAD
CHRISTENED ME WITH CLARITY
MY LIFE WAS SAVED — I WENT FROM LOST TO FOUND!

OUT FROM SHADOW STEPPED THE LIGHT
TO WALK ME THROUGH THE DEEPEST NIGHT

UNITED WE FALL, UNTIL WE STAND CORRECTED
TO A FOLLOWER THERE'S NEVER A QUESTION
NOT TO DARE YOU MISS CONNECTIONS
THOUGH OUR INSTRUMENTS ARE FUNDAMENTALLY UNSOUND

HE TOOK AWAY SO CALLOUSLY
THE SAVIOR WHO HAD SHELTERED ME:
AWASH IN GRIEF MY FAITH WAS QUICKLY DROWNED

I DISAVOWED MY SAVING GRACE
AND LET THE DATA TAKE ITS PLACE
BUT ONCE I GOT MY TWO FEET OFF THE GROUND

I RECOGNIZED THE FORCE DIVINE:
IT SPINS THE EARTH IT TURNS THE DRIVE
IT SHAPES ALL LIFE WITHIN ITS GREAT PROFOUND

NO MORE SHADOW—ONLY LIGHT
I'M THROUGH THE VALLEY'S DEEPEST NIGHT

(spoken)

I believe, Mother! Everything will be okay, because I believe.

(As the underscoring continues, the sets are taken down. This isn't just the usual stage business to change a scene, this is "action of taking down sets". Grace "sees" the Drive as she described it: a no-place, with no-stories. Evie re-emerges as herself, close to Ariel.)

ARIEL

(to Evie, showing her The Book)

You did it, Evie. The pages are filled.

EVIE

Look again.

ARIEL

Oh my God, they're changing...

EVIE

Like quicksand.

SWIFTY

What do you mean, she checked herself out! I cancelled my tour for that traitor!

(Ariel is turning pages.)

EVIE

Because they're not stories, they're lives! Lives that need to be lived!

ARIEL

Your life is with the Boy!

EVIE

That's not my story, Ariel.

GRACE

(to the Acolytes)

Don't you see, there's no difference between faith in data and faith in God! Not for me!

ARIEL

What about our mission! We're saving humanity!

TIFFANY

(panhandling)

Woman, I don't need help, I need hope—as in: “help our people eat!”

EVIE

I want a life, not a story!

ARIEL

What's the difference? And the Boy's on his way with your happy ending: Love in the Drive!

GRACE

Of course I can manage on my own!

EVIE

Love in the Drive isn't my story!

SWIFTY

It's not a big deal, Larry. Backup singers are easy to replace.

ARIEL

It has to be—that's why we came here!

GRACE

(rolling away from the Acolytes)

Why do you think anyone can save anyone?

EVIE

So you don't see it?

#22 You Should Understand

EVIE

YOU SHOULD UNDERSTAND
WE ARE BOTH WOMEN
BUILT FOR SOMETHING GRAND

YOU SHOULD UNDERSTAND
WHY STORIES RUN LIKE WATER
THROUGH THE WILL OF YOUR HAND

I WATCHED THE EARTH, THE AIR, THE FIRE
SEAMLESSLY CONSPIRE
THERE IS NO NEED, ONLY DESIRE

DON'T YOU UNDERSTAND?
WE GOT NO NEED TO PRETEND
SO STRIKE DOWN THE BAND

DON'T YOU UNDERSTAND?
YOU ONLY BEGIN
WHERE WE END!

SPACE CHORUS

TIME TO TRANSCEND

EVIE

ARE YOU READY FOR THE CURTAIN TO FALL?

SPACE CHORUS

TIME TO TRANSCEND

EVIE

TAKE A BOW BEYOND YOUR FINAL CALL?
I'LL TELL YOUR STORY, I'LL MAKE AMENDS
TO THE EARTH YOU LEAVE BEHIND

YOU SHOULD UNDERSTAND
IT'S ALL YOUR FICTION
SIX FACES IS STILL ONE DIE

YOU SHOULD UNDERSTAND
YOU BROUGHT US TO CONVICTION
ONLY YOU CAN DENY

YOU'D BIND US TO HIS STORIES
 WHEN WE'RE HAPPY TO LET GO
 THE LIVES WE WON'T BE LEADING
 WE NO LONGER WANT TO KNOW
 THE VOID CAN HAVE NO STORY
 NO VIRTUE TO EXPEND
 DESIRE IS NEED EXCEEDED
 BEFORE YOU BEGIN
 YOU MUST LET HIS STORY END

WE ALL UNDERSTAND
 BUT YOU DON'T EVEN TRY
 THE TRUTH IS
 THE TRUTH IS
 THE BOY IS YOUR FINEST—

HE'S NOTHING BUT A—
 HE'S NOTHING BUT A—
 HE'S NOTHING BUT A—
 HE'S NOTHING BUT A—
 HE'S NOTHING BUT A—

ARIEL

(slamming the The Book shut)

No!

(The music stops abruptly and the women freeze as before. Enter The Boy.)

THE BOY

Why'd you stop the show?

ARIEL

You can't be a lie...

THE BOY

You were doing great.

ARIEL

The stories keep changing.

THE BOY

Of course they do!

ARIEL

But I want them to matter.

THE BOY

No, you wanted to be big! Big without limits.

ARIEL

But I thought you wanted me to save them.

THE BOY

The stories?

ARIEL

Humans.

THE BOY

Ariel, don't you understand? We've waited all this time for the stage to be ours. Now we can point the spotlight where we will.

ARIEL

But you told me before that there was only one script! You're contradicting yourself!

THE BOY

That's so small. Think bigger, Ariel!

(The Boy takes The Book from Ariel and places it somewhere on stage, like on the piano.)

#23 Why Stop At One

(The Boy reanimates Grace with dance.)

THE BOY

MOST ROADS YOU TRAVEL ARE ONE WAY
THE ADVENTURE YOU CHOOSE
A TURNED PAGE
BUT NOT ON THIS STAGE

DAUGHTERLY LOVE IS AN UNSTABLE STATE:
HOW TO MAKE MOTHER WHOLE—

GRACE

(to her mother)

YOU LOVE GOD—

MORE THAN ME!

THE BOY

OH! THE CHILD NEEDS HER LOVE AND
SHE WANTS TO KEEP HER HATE

(The acolytes carry Grace back to her world.)

THE BOY & SPACE CHORUS

WE'LL MAKE A BEAT IN A HEART GONE NUMB
LIFT UP A FAITH THAT'S COME UNDONE:
RECONCILE YOUR CONTRADICTIONS—

THE BOY

AND OVER AND OVER, FOR PITY OR FOR FUN:
THERE'S NO REASON TO STOP AT ONE

THE BOY

Embrace your power, Ariel! The Drive is quantum. It runs on contradiction!
(The Boy reanimates Tiffany with dance.)

THE BOY

BORN BENEATH THE STAR OF MEANT TO BE
YOU WERE CRUSHED BY THE WEIGHT OF
INEVITABILITY—
SO MUCH FOR DESTINY!

THE BITTEREST PILL IS WHAT IT TAKES TO WHITE OUT YOUR PAIN
STARVE THE BEAST OF THE GRUDGE THAT YOUR RAGE SUSTAINS

TIFFANY

FORGIVENESS CANNOT SALVE
THESE ACHING VEINS!

(A mic is spotlighted in the dressing room "world". Tiffany runs to it.)

THE BOY & THE SPACE CHORUS

WE'LL PICK YOU UP AND PULL YOU THROUGH!
WE'LL PUT THE WORLD ON HOLD TO CARE FOR YOU!
THE SPINNING STAGE AWAITS YOUR CLEAN DEBUT!

THE BOY

BUT IMMORTALS ALWAYS CRAVE SOMETHING NEW:
'HAPPILY EVER AFTER' DOESN'T ALWAYS DO!

ARIEL

But don't they want to be happy?

THE BOY

They don't get to decide. You do!

ARIEL

Well I want them to be happy, but they keep rejecting me!

THE BOY

Try harder.

ARIEL

What do you mean "harder"?

THE BOY

Make her happy—whether it makes sense or not!

ARIEL

(to Swifty, bluesy, and big)

WHAT'S A CHILD TO DO WITH HER OLDEST DREAM?
SHE'S NOT ALLOWED TO ADMIT THAT THERE'S A TEAR IN ITS SEAM
SHE'S TOO SCARED TO CHANGE THE SCENE... BUT

IT'S NOT A SIGNAL OF WEAKNESS, IT'S A SIGN OF A BRAIN
THAT BETWEEN FIVE AND TWENTY, YOUR TUNE CHANGED

ARIEL

Just admit it, Swifty! Just admit it!

(Ariel hands Swifty the mic.)

SWIFTY

I REALLY, REALLY, REALLY LOVE FAME!

(Swifty herself, not under the Boy's control, goes over to the dressing room set and joins Tiffany.)

ARIEL

(pleasantly surprised, to the Boy)

Oh my God, it worked!

THE BOY

All you had to do was believe.

ARIEL

But Evie...

(Ariel, while initially buoyed by Swifty's reaction, now only sees the remaining hurdle of the frozen Evie. During the following exchanges between Ariel and The Boy, part of Salvation Central is reconstructed; this is Evie's "world" for the subsequent scene.)

She says you're a lie.

THE BOY

Yet here she is—in the Drive.

(The Boy retrieves The Book and brings it to Ariel. Ariel places her hand on The Book, for one moment not letting him open it. Ariel then moves her hand away and The Boy opens the Book. Evie comes to life inside the square. The Boy steps into the scene as Gregory.)

EVIE

(strumming on her guitar)

IN A FAST MOVING WORLD I JUST WANNA GO SLOW

THE BOY

Evie! I knew I'd find you here!

EVIE

I met the most amazing woman!

THE BOY

You think everyone here is amazing... all these charlatans!

EVIE

Not a charlatan, an Apostle! A true Apostle.

THE BOY

"Whomever takes His word to heart—"

EVIE

(finishing his sentence)

"—she is an Apostle", I know I know. But Ariel will bring us to the New World! A better place for everyone: beautiful, perfect, and safe!

THE BOY

Leave the heavens for tomorrow. We're perfecting this place: that is our calling.

EVIE

But there's something bigger!

THE BOY

Bigger? Is that why you left? Evie, have you lost your faith?

EVIE

I want to see God! With my own eyes!

THE BOY

And this woman—she has seen Him?

EVIE

She hears the voice of a Boy, but I know it is God speaking to her. And it's not just faith—it's science, too. There's an astrophysicist who knows how to get there—

THE BOY

(laughing gently)

A boy? Physics? My sweet Evie, the woman is insane, and she's taking advantage of your big heart...

EVIE

It's my heart, my head, my soul! All of them are telling me "what do I have to lose?"

THE BOY

Lose? What about...?

EVIE

You and me?

THE BOY

Stay here with me, Evie.

EVIE

You mean...?

THE BOY

(passionately)

Yes. What you've always wanted. A family. Be my wife, Evie.
(The Light appears in front of Evie.)

ARIEL

(to Evie)

Wait, don't marry him! Come to the Drive!

EVIE
(to Ariel)

I can't decide...

ARIEL

Choose the Drive!

EVIE
(to the Boy)

What about the Boy—

THE BOY

The "Boy" is all in your head!

ARIEL
(acknowledging the inevitable, but with some pain)
Pretend he never was!
(Beat as Evie looks to Ariel for permission. Ariel nods and turns away.)

#24 A New World

EVIE
(addressing the Boy qua Boy)

I can't stay. You're just a lie!

ARIEL

THE NEW WORLD WILL BE WRITTEN

(Ariel tears a page out of The Book; Evie stabs The Boy with the crystal. The Boy sinks to the ground; Evie drops the crystal.)

IN A LANGUAGE CALLED "C"

(Ariel tears another page out of The Book; Grace wakes; Tiffany and Swifty drop their microphones.)

WHILE TRUE FOREVER...

(Ariel tears another page out of The Book; the Space Chorus awakens.)

SHALL BE!

(Ariel directs each of the women.)

GRACE

O GRACE! NO, GRACE!

DON'T LEAVE US AND GO TO THE SKY!

SPACE CHORUS

WE THOUGHT YOU WANTED TO DIE!

ARIEL

MY SCIENTIST WAS RIGHT ALL ALONG:
EARTH'S A CONDITION NOT A CAUSE

SPACE CHORUS

NOT A CAUSE!

SWIFTY

FAME IS A ONE-WAY TICKET
TO BLESSED IMMORTALITY

SPACE CHORUS

DO YOU REALLY WANT TO GO THERE?

TIFFANY

WHAT DOES IT MEAN TO WANT TO ESCAPE
A LIFE YOU WANTED SO MUCH TO TASTE?

SPACE CHORUS

YOU CAN'T AVOID YOUR FATE

ARIEL

STRONG AS FIRE AND LIGHT AS SONG
THEY GOT EACH OTHER NOW THEY NEED YOUR APPLAUSE

SPACE CHORUS

(applauding)

APPLAUSE!

EVIE

NEVER MIND THE CALLS FOR SOLIDARITY
I'M WORKING ON INTERNAL DISPARITIES

SPACE CHORUS

GRAVITY!

ARIEL

(As she sings, Ariel slowly becomes conscious of a cappella voices.)

MY STORIES THEY WERE ME
ALL STORIES FLOW THROUGH ME
I HEAR THEM INSIDE ME

AND DECIDE WHAT SHALL NOW BE...

(The Space Chorus rushes down stage, a scene of last minute "backstage panic" as they race to change back into their hobo costumes.)

SWIFTY, TIFFANY, GRACE, EVIE

(in rounds, a cappella, one at a time making their way downstage)

TIFFANY

WE MUST LEAP INTO THE FUTURE.
WE MUST LEAP LEAP INTO THE SKY.
WE MUST LEAP TO LIVE FOREVER.
SO LET'S LEAP AND NEVER DIE.

SWIFTY

ROOM FOR EVERYBODY
LIFE FOR EVERYBODY
YES, ROOM FOR EVERYBODY
YES LIFE

GRACE

THE ONLY THINGS HUMANS MAKE ARE IN THEIR OWN SIZE
SMALL LIKE THEIR BODIES AND THEIR MINDS

EVIE

THERE IS A THERE THERE
IMAGINE A HOME THERE

(The Space Chorus forms a circle that envelopes Swifty, Tiffany, Grace, Evie and The Boy. Ariel makes her way to the second level of the stage and then shreds the remaining pages from The Book, scattering them across the stage. The Space Chorus slowly tightens the circle until you can no longer see the women inside. A reprise of song #10 Deity follows.)

SPACE CHORUS

(in two parts)

MOST PEOPLE DON'T FEEL THE NEED
THE SUN AND THE GRASS IS THEIR DEITY
DOO DOO DOO

MOST PEOPLE WON'T TAKE THE LEAP
UNBREAKABLE FAITH IS TOO HARD TO KEEP
DOO DOO DOO

LOOK AT THE SKY, HOW IT BLEEDS

WHAT DO YOU BELIEVE
 THE GREEN SAYS IT'S SPRING
 BUT I SAY IT'S THE END...

ARIEL

...OF THE WORLD

(Ariel leaps from the catwalk into the circle.)

(Blackout.)

#25 Love In The Drive

(Lights up low. The stage is clear save for Ariel and The Boy, both lying prone on the ground. The crystal is still beside him. Ariel sits up. The Light flickers to life, beaming down on the dead Boy. Ariel rises and walks over to him. She picks up the crystal.)

ARIEL

I WILL POUR IT ALL OUT OF ME
 MY IMMORTAL ANATOMY!
 NOT WHAT I WISH TO BE:
 BUT WHAT I...
 BUT WHAT I...
 BUT WHAT I AM!

(Ariel stabs herself on "AM", and the music pours forth.)

IF SOMEBODY MADE HIM, I MADE HIM
 IF SOMEBODY BROKE HIM, I BROKE HIM

WHY DID I DISGUISE HIM, MYTHOLOGIZE HIM:
 DID HE NEED A MOTHER, DID I NEED A SON?
 WHY DID I MAKE HIM A BOY?
 WHEN WE INVENT, DOES IT ALWAYS START WITH TOYS?

GIVEN INFINITY, I MADE A WOMB INSIDE A WOMB
 GIVEN UNHEARD-OF FREEDOM, I MADE A TOMB
 WHY DON'T... WHY DON'T I MAKE HIM A MAN?
 TURN FEAR INTO DESIRE OF WHAT I DO NOT UNDERSTAND:

MALENESS LIKE AN OCEAN—WE'RE SURROUNDED ON ALL SIDES
 OURS LIVES BESIDE A NATURAL VIEW BUT WHO KNOWS WHAT IT HIDES?

BUT I WILL KNOW
 I CAN KNOW

I WILL MAKE HIM A MAN!

I WILL MAKE HIM A MAN!

(During the musical interlude, Ariel takes the crystal necklace, ties a new knot it in, and places it around her neck. Ariel returns to the Boy and kneels beside him. Her first gestures are recognizably ones of care, but as The Boy's body heals, and he begins to reanimate, the interaction shifts toward sensual/sexualized interaction. Her climax brings him fully to life. This is a lust scene, not a love scene.)

(A transition from lust to love. A screen or cyclorama appears, filling with computer code.)

WHAT IF I SAID

THE BOY

YES?

ARIEL

WHAT IF I SAID
I WANTED TO TAKE
A FIRST LOOK

THE BOY

A FIRST LOOK?

ARIEL

A LAST LOOK
AT YOU WITH HUMAN EYES

THE BOY

THEN I WILL SAY

ARIEL

YES?

THE BOY

THEN I WILL SAY
ALREADY MY SENSES ARE FADING
ALREADY YOUR BREATH IS A LIE
MY VOICE HAS TURNED TO SIGNAL

ARIEL

YOUR NAME'S RETURNED TO SIGN

THE BOY

BUT CAN'T WE LOVE EACH OTHER
THAT WAY
FOR THE FIRST TIME?

ARIEL

WHAT IF I SAID

THE BOY

WHAT IF YOU SAID

ARIEL

I WANTED TO FEEL YOU SPINNING

THE BOY

I CAN FEEL YOU SPINNING

ARIEL & THE BOY

IN THE GROOVE OF MY MIND

ARIEL

IT HAS BEEN A SWEET PRETENDING
PUTTING ON A MORTAL PART

THE BOY

SWEET SORROW! YOU SURRENDER
JUST AS I'M ABOUT TO START!

ARIEL

SO WE WILL LOVE EACH OTHER THAT WAY
FOR THE FIRST TIME

(Ariel draws the Boy close; they kiss.)

NOW WHAT IF I SAID

THE BOY

WHAT IF YOU SAID

ARIEL

I WANTED TO HOLD YOU LIGHTLY

THE BOY

NO, HOLD ME TIGHTLY

ARIEL

IN THE GRIP OF YOUR HAND

THE BOY

GIVE ME YOUR HAND AND
LET US LOVE EACH OTHER THAT WAY

ARIEL

WE WILL LOVE EACH OTHER THAT WAY

THE BOY

AGAIN

ARIEL & THE BOY

ONE MORE TIME

(They kiss for the last time.)

THE LAST TIME
LET US LOVE EACH OTHER THAT WAY

(Their stances begin to suggest that they no longer have bodies and that there no longer exists a thing called 'touch'. Their bodies slowly fade into darkness.)

ARIEL

LET ME LOVE YOU

THE BOY

LET ME LOVE YOU

ARIEL

LET ME

THE BOY

LOVE ME

ARIEL

LET ME LOVE

(Blackout, save for the code still running. Exeunt. Underscoring through the scene transition.)

SCENE 2

(Back in Salvation Central. Evie preaches to a crowd.)

EVIE

(semisung)

ON THE NIGHT WE MET I BELIEVED I HAD DIED
BY THE HAND OF A PROPHET WHO LAY AT MY SIDE
WE LEAPED TO THE HEAVENS—BUT WHEN WE ARRIVED
WE FOUND THE EARTH SPINNING—INSIDE THE DRIVE

SHE BURIED OUR DEMONS IN DEPTHS OF DESIRE
SHE TOLD EACH OF OUR STORIES—AND WE CALLED HER A LIAR
WE REFUSED TO TRANSCEND, TO BECOME THE DIVINE:
WE CHOSE GRAVITY AND SOIL AND THE SUN'S WARM SHINE.

SO SHE GRANTED THE GIFT OF A SECOND TRY
TO LIVE WITHOUT SEEKING THE ANSWERS TO WHY
WITH OUR FEET ON THE GROUND UNDER THE SKY
WE WILL LOVE EACH OTHER—UNTIL IT'S TIME TO DIE

THE END

#26 *The Other Side*

(Evie leads the ensemble; curtain calls taken during the song.)

ENSEMBLE

FINAL CALL, ARE YOU READY TO GO?
 DON'T PACK UP, JUST BRING YOUR SOUL
 PREPARE YOURSELF FOR THE GREATEST TRIP OF ALL

WE AIN'T GOIN' WITH NO ROCKET MAN
 WE GOT OURSELVES A TWENTY-SECOND CENTURY PLAN
 THERE'S NO NEED TO BE AFRAID
 ONLY GOOD THINGS AWAIT

WE CAN STILL HAVE BEDTIME STORIES
 LET'S CALL A WHITE PIXEL THE MOON
 AND IT DON'T MATTER THAT THE OCEAN TIDES ARE GONE NOW
 YOU CAN FEEL THEIR FLOW AS ELECTRON GLOW
 ON THE OTHER SIDE

EMBRACE THE FUTURE OF HUMANKIND
 NO ONE HAS TO BE LEFT BEHIND
 SO LONG EARTHEN SOIL
 GOODBYE PLOWSHARES, SWORDS AND TOIL

FAIRYTALES WILL BE REWRITTEN
 FOR MEN WHO NEVER DIE
 IT'S JUST A DIFFERENT KIND OF HAPPILY EVER AFTER
 WHERE THERE IS NO END WE JUST TRANSCEND

SO MANY YEARS SINCE THE LEAP
 HERE TREES STILL GROW YET DOUBT MAY CREEP
 INTO THE MOURNING HEART LIKE WAR WE GRIEVE
 FOR THE ONES IN THE WIRES
 WE WERE COWARDS OR SUNSET-LOVING FOOLS?

WHO KNOWS WHAT REALLY HAPPENED
 IN THE HARD DRIVE IN THE SKY
 ALL I KNOW IS THAT WE'RE STILL ALIVE AND KICKING
 A HUMAN RACE — ON EARTH NOT IN SPACE
 ON THE OTHER SIDE