FAMOUS IN THE INDUSTRY

Formerly The Next Big Thing

A New Musical

Book and Lyrics

J. Laurence Lowenstein

Music

by

Gerald H. Bailey

The Authors are members of The Dramatists Guild

July 18, 2026 HOME: 732-741-3726

LMAGIC2237@GMAIL.COM CELL: 732-778-8291

Copyright © 2021 by J. Laurence Lowenstein and Gerald H. Bailey

Cast

Scott Morland: Male, 25-35, handsome, sexy, charismatic young leading man with a good sense of humor. Fiercely ambitious and determined to succeed in Hollywood. Good mover; Lyric Baritone A2-F#4.

Gayle Winters: Female, 38-48, a twice-divorced woman, she is a powerful Hollywood agent who takes on Scott as a client and is devoted to him. Attractive and sophisticated, she "knows the score." Alto, A3-E5.

Tara Bronson: Female, 25 -- 30. Smart, pretty, and quite vulnerable, she is an actress and Scott's romantic interest. Tara gains a strong sense of self over the course of the show. Good mover, Soprano, A3-F5.

Jerry Sparks: Male, 27-35. Handsome, likeable and with an ingratiating goofiness, Jerry is Scott's best buddy and confidant. Good mover, Baritone, A2-F4.

Malcolm Stevens: Male, 50s, an award-winning Hollywood director and producer who is smooth and manipulative. Baritone, C3-E4.

Ron Farber: Male, 30s, a smart Hollywood agent who knows all the angles but is not without empathy. Baritone, A2-E4.

Len Johnson: Male, 30s, Tara's Hollywood agent. A slick, sarcastic, "know-it-all" type. Driven, with killer-instinct. Bari-tenor, D3-E4.

MUSICAL NUMBERS

ACT ONE

1. **I'M HAPPY (SCOTT, CHORUS) p. 8**

2. **THE NEXT BIG THING (RON, LEN, GAYLE) p. 10**

3. **YOU'LL NEVER WORK IN THIS TOWN AGAIN (GAYLE) p. 14**

4. **WHAT AM I GONNA BE WHEN I GROW UP? (SCOTT) P. 17**

5. **AN ACTOR'S AUDITION (SCOTT) p. 22**

6. **I USUALLY SING (SCOTT, TARA) p. 29**

7. **THIS IS GONNA BE OUR YEAR (SCOTT, TARA, JERRY) p. 33**

8. **I'M AFRAID TO GET INTO THE GAME (TARA) p. 39**

9. **FOOL OF THE YEAR (GAYLE) p. 44**

10. I'M AFRAID TO GET INTO THE GAME (Reprise) (TARA) p. 51

11. NO ONE WILL EVER KNOW (MALCOLM) p. 53

ACT TWO

12. FAMOUS IN THE INDUSTRY (Scott, Jerry) p. 58

13. IT NEVER RAINS IN MALIBU (TARA) p. 61

14. THIS IS GONNA BE OUR YEAR (Reprise) (SCOTT, TARA, JERRY) p. 64

15. LOST LIVES (SCOTT) p. 68

16. FOREVER FRIENDS (GAYLE) p. 69

17. NOTHING WILL EVER BE THE SAME (RON, LEN, GAYLE) p. 76

18. TIME ON OUR SIDE (TARA) p. 87

19. REFLECTIONS (SCOTT, JERRY) p. 96

SYNOPSIS OF SCENES

ACT ONE

1-1: Summer 2000: The Santa Barbara Main St. Newsstand, Santa Barbara, California.

1-2: CAA Board Room. The next morning.

1-3: SCOTT's apartment.

1-4: Health Club Locker Room. West Hollywood. One week later.

1-5: GAYLE's CAA office. Late November.

1-6: The FOX lot, outside the screening room, the following night.

1-7: A bar in Santa Monica later that night.

1-8: GAYLE's apartment. The next morning.

1-9: The Dugout. A greasy spoon in Century City.

1-10: MALCOLM STEVENS' study in Malibu. A week later.

1-11: Outside MALCOLM's home. Moments after.

ACT TWO

2-1: April 2010. The Friars' Club of Beverly Hills.

2-2: SCOTT and TARA's beach and patio in Malibu, California. TARA is sitting on a log on the beach

2-3: SCOTT and TARA's beach and patio in Malibu, California. A week later.

2-4: CAA Boardroom. The next day.

2-5: SCOTT and TARA's beach house. The next day.

2-6 Beach house. That evening.

2-7: Beach house. Two days later.

2-8: Beach house. Two weeks later.

2-9: Beach house. The next morning.

2-10: Empty Stage, immediately following.

ACT ONE, SCENE ONE SUMMER 2000 MAIN STREET, SANTA BARBARA, CALIFORNIA

(The orchestra fades into a noisy cacophony of sounds, voices, and distorted music.)

TOM

What do you think it's about?

SAM

Maybe he thinks he can cure aids.

TOM

Maybe he's gonna run for president.

SAM

He'd win. Charm and charisma can get you elected these days.

TOM

Maybe he's getting a divorce, they all do eventually.

SAM

No way. Have you ever seen them together? I think they're Hollywood's happiest couple. I'd sooner believe you and I were having an affair than that they were splitting up.

(Overhead Voice)

Ladies and Gentlemen ... Scott Morland!

(The roles of TOM and SAM will be played by LEN and RON.)

SCOTT

I know you folks like good stories, so I'm going to tell you one, one you've never heard before. It begins in Santa Barbara eleven years ago. A guy walks up to a newsstand and buys a paper.

(A beautiful day. SCOTT MORLAND enters, walks up to the Newsstand, then walks away, and then walks back)

1. SONG: <u>I'M HAPPY</u> -- (SCOTT, CHORUS)

SCOTT

IT'S A BEAUTIFUL DAY, BUT WILL THINGS BE OKAY FOR ME? I FEEL LIKE I'M GOING TO FAINT.

(He walks up to the Newsstand, and then sings)

AM I IN FOR PAIN OR PLEASURE? WHAT'S IN THAT PAPER COULD FINISH ME FOREVER.

(He walks away, and finally buys a paper)

(Paper reads: The Santa Barbara Theater production of Arthur Miller's, *Death of a Salesman*, is all about Scott Morland as "Happy".)

I LOVE THIS DREAM, DON'T DARE WAKE ME UP. I HATE HOW I FEEL WHEN I AWAKE.

(SCOTT picks up a second paper)

(Paper reads: If you see only one performance this year, it should be Scott Morland as "Happy Loman".)

(He pinches himself on his right arm, then pinches himself on his left arm)

SCOTT

But I'm awake for Christ Sake, I'm awake.

(Yells)

I'm awake!

SCOTT

I FEEL STRATOSPHERIC,

ASCENDING THE MOON.FEELIN' SO LOOPY

I'M HIGH, NOT ON DRUGS.

JUST WHAT I NEEDED,

HEY MOM, I SUCCEEDED.

THE CRITIC'S ARE SAYING

THAT I STOLE THE PLAY,

I'M HAPPY

I STARTED REHEARSING,

WORKED HARD EVERY DAY.

THE DIRECTOR DESPISED ME,

AFRAID I'D GET FIRED.

WAS ABUSED AND INSULTED,

A PERFORMANCE RESULTED.

ASK ME HOW DO I FEEL

LIKE THE CHARACTER I PLAY,

I'M HAPPY!

SOME WOMEN HAVE TOLD ME,

THAT I'M SMOKIN' HOT.

HAVE I BEEN DISCOVERED,

NO, I HAVE NOT.

(SCOTT begins interacting with the citizens of Santa Barbara, acting out the song's lyrics. The citizens are played by the rest of the cast.)

SCOTT

I'D PSYCHE MYSELF UP FOR AN AUDITION.

SURE, I'D CRUSH THE COMPETITION.

SAY ALL THE RIGHT THINGS,

WEAR ALL THE RIGHT CLOTHES.

DETERMINED TO DAZZLE THE PROS.

I'D TRY TOO HARD AND END UP SOAKING WET.

CAUGHT A SHOW BIZ DISEASE WE CALL, FLOP SWEAT.

NEXT TIME I'LL BE COOL, COLLECTED, AND CALM.

I'LL BLOW OUT THE LIGHTS,

I'LL BE THE BOMB!

I NEED AN AGENT WHO CAN SELL ME,

HELP ME ALONG.

THIS TIME I MIGHT MAKE IT,

I PAID MY DUES.

ARTHUR MILLER JUST ADORES ME,

I GOT RAVE REVIEWS.

NO WAY THE SANTA BARBARA CRITICS WERE WRONG.

SO, WHEN THE AUDIENCE GREETS ME WITH CHEERS,

AND WHEN I HEAR THOSE CHEERS, I BURST INTO TEARS.

I KNOW THAT I BELONG.

I'M HAPPY. SO HAPPY. SLAP HAPPY. I'M HAPPY.

(In pantomime, the Chorus brings GAYLE over to Scott. GAYLE is an attractive woman in her thirties.)

GAYLE

Hi. I'm Gayle Winters, an agent with CAA. You were just...

(She smiles at him, hands him her business card, and exits.)

CHORUS

AT LAST, YOU GOT YOURSELF AN AGENT

WHOO HOO! WHOO HOO!

THEY WON'T CATCH YOU NAPPING

YOU'LL MAKE A PLAN FAST.

WHEN THEY'RE HANDICAPPING,

SCOTT

I WON'T FINISH LAST.

I WON'T SCREW UP THE WAY THAT I DID BEFORE.

CHORUS

WHEN YOU'RE AUDITIONING WITH GAYLE ON YOUR SIDE,

SCOTT

I'LL GIVE THOSE SUCKERS A HELL OF A RIDE.

I WON'T PLAY BY THE BOOK.

CHORUS

THIS TIME YOU WON'T GET THE HOOK.

ALL

I'LL/YOU'LL BE GLAD, GLEEFUL, TRIUMPHANT,

AND HAPPY.

1a. SCENE CHANGE MUSIC:

#1. <u>I'M HAPPY</u>

CUE: *(Applause segue)*

Act I - Scene 2

CAA Board Room. The next morning.

(RON, a slick, sharp guy in his thirties. He knows all the angles, and LEN, smooth, ruthless, also in his thirties. The two agents are sipping coffee. They are at their desks discussing last week's film grosses.)

LEN

What did you think of the grosses?

RON

I told Tom, people wanted another "Mission Impossible." He said three were enough.l'll be at his table at the Golden Globes.

LEN

Hanks won't forget when he was nervous about being alone on a raft with a volleyball. I said to Tom, "Cast Away" will be a blockbuster. I bet he invites me to his ranch in Ketchum.

RON

Gayle screwed herself. She told Crowe not to do "Gladiator." Did you see the grosses?

LEN

Everyone wanted to see Russell's muscles. She'll bounce back. So, let's score another big one, the lead in the "LA Ramparts" Pilot.

RON

How about DiCaprio?

LEN

Did you see *The Beach*? A disaster. He's finished. They don't want a star. They want an unknown, fresh face.

RON

Someone handsome, dynamic, and sexy. Producers think the public likes to discover stars.

LEN

You mean before they become pains in the ass?

RON

You got it.

LEN

Who knows who will take off. A few years ago, you could have had the guys on "Friends" for a cheese sandwich.

2. SONG: <u>THE NEXT BIG THING</u> -- (Ron, Len, Gayle)

RON, LEN

WHO CAN PREDICT IT?

WHO KNOWS WHAT'S COMING NEXT?

WHO'S THE NEXT BIG TICKET?

LIKE A TRUFFLE IN A THICKET

A TORNADO THAT COMES WITHOUT A SOUND.

YOU DON'T HAVE TO UNDERSTAND IT,

ALL YOU HAVE TO DO IS LAND IT

RON

I'M HOT, I'M IN SEASON, I'M READY TO GO.

I COULD END UP RUNNING A MAJOR STUDIO.

THE THING THAT I'M KNOWN FOR IS AVOIDING DISSENSION,

MY WIFE FEELS ALONE, SHE WANTS MY ATTENTION.

I'VE A HOUSE IN ASPEN, I LOVE TO SKI,

ALONE ON THE SLOPES, I KEEP LOOKING FOR ME.

I'LL THROW A HUGE PARTY; I'LL GET DRUNK AND I'LL SING.

IF I'M THE ONE WHO LANDS THE NEXT BIG THING.

LEN

I'LL TELL YOU THE REASON I'M DOING SO WELL,

THE MANTRA I LIVE BY IS SELL, SELL,SELL.

I KNOW THAT THEY SAY I DON'T ALWAYS PLAY FAIR,

BUT PLAYING FAIR, WON'T GET ME THAT HOUSE IN BEL -AIR.

MY KIDS WANT TO KNOW WHY I DON'T OWN A PLANE,

EVEN WHEN IT'S SUNNY, I'M READY FOR RAIN.

IF HERE IS THE WORLD, AND I WANT THE STRING

I BETTER COME UP WITH THE NEXT BIG THING.

RON, LEN

THE STARS WON'T DO T.V.

THOUGH SOME OF THEM ARE FADING.

IN SPITE OF ALL OUR PLEAS,

THEY THINK THAT IT'S DEGRADING.

YOUNG ACTORS WANT THEIR CHANCE,

BUT FEAR SOME PRODUCERS,

WANT TO GET IN THEIR PANTS.

RON

WE CAN'T DO THE THINGS THAT WE DID BEFORE.

LEN

YOUNG AGENTS SNEAK AROUND,

LISTEN AT THE DOOR.

RON

NEW MERGERS OCCURRING

JOBS ARE IN PLAY.

LEN

JUST LAST WEEK, THEY TOOK OUR PERKS AWAY.

THIS YEAR THEY'LL BE, NO CHRISTMAS BONUS.

RON

THE TALK IS THAT PARAMOUNT WILL OWN US.

RON, LEN

THE STRINGS OF OUR HEARTS WILL GO ZING, ZING, ZING.

IF WE FIND THE GUY WHO'LLL BE THE NEXT BIG THING.

(Enter GAYLE)

GAYLE

Why does everyone look so glum? Did Ari steal another client

RON

Worse. "L.A. Ramparts". No Tim, we're stuck.

GAYLE

No longer, I found him.

RON

Who?

LEN

Where

RON and Len

WHEN?

GAYLE

MYRA CALLED ME UP TO SAY

YOU HAVE GOT TO SEE THIS PLAY.

THERE'S AN ACTOR THAT YOU'VE GOT TO SIGN.

HE'S FANTASTIC, ADORABLE, DIVINE.

I'D SEEN "DEATH OF A SALESMAN" BEFORE.

THIS WAS FUN TO SEE,

IT WAS LARCENY.

I COULDN'T KEEP MY EYES OFF HIM,

I KNOW HE'D BE SENSATIONAL AS TIM.

THIS GUY WHO PLAYED HAPPY,

WILL MAKE US ALL HAPPY,

'CAUSE HE'LL BE THE NEXT BIG...(gets cut off by RON)

RON

Is he really that good?

GAYLE

Yes.

RON

You're in love.

GAYLE

Not yet. He's perfect, everything we've been looking for, but haven't found.

ALL

WE'RE THE GOLDEN THREE,A MONOPOLY

WE'LL MAKE THE DEAL,

IT'S FINISHED, BADDA BING.

THEY'LL ALL BE ASTONISHED,

IT'S MISSION ACCOMPLISHED,

WE'LL ALL SCORE THE NEXT BIG THING.

LEN

So, when do we meet Mr. Wonderful?

GAYLE

As a matter of fact,

(GAYLE goes out the door and returns with SCOTT)

Meet Scott Morland.

LEN

No pictures, no resume?

SCOTT

I'd only lie. And I'm better looking than my pictures.

RON

Here's Matt Damon's speech from *Good Will Hunting,* Len will read with you.

SCOTT

Those guys got lucky. They can't act or write. I could do the *Jerry and The Dog* monologue from *The Zoo Story'

LEN

All eleven minutes of it?.'

SCOTT

If I did less, it would ruin the arc.

(Picks up a sculpture of a horse)

SCOTT

"I GOT THE HORSE RIGHT HERE

HIS NAME IS PAUL REVERE"

LEN

We're not casting *Guys and Dolls*.

SCOTT

I'm an actor, I don't do musicals.

LEN

Gayle, is this a practical joke?

(LEN exits)

RON

So tell us how you approached the role of Happy?

SCOTT

Old news. The words out. Ha-ha. You can't find the young guy for "L.A. Ramparts". I'm the one. If I decide to do it, and the price is right.

RON

Gayle, have you lost your mind?

(RON exits)

(A long silence. GAYLE looks out the window)

SCOTT

Well, that really went well.

(Music intro vamp begins)

GAYLE

You antagonized two of the most powerful agents in this town. You are ice cold, poison, a leper. You won't be able to get a job parking cars at the 'Ivy.' Couldn't you have been Nice,

SCOTT

I tried to be nice. Nine auditions, no callbacks. I had to try something new. I thought if I was tough, they'd be impressed.

GAYLE

You don't get it. You've got to be a Schmeichler.

SCOTT

What's a Schmeichler?

GAYLE

A Schmeicheler is an insincere flatterer, you know, like everyone out here.

SCOTT

So how does a young guy make it out here?

GAYLE

Be aware of who's got the muscle.

SCOTT

THE What?

3. SONG: <u>YOU'LL NEVER WORK IN THIS TOWN AGAIN</u> -- (GAYLE)

MUSCLE IS CONTROL, THE FINAL SAY

IF YOUR FILMS MAKE MONEY YOU GET YOUR WAY

IT CAN BE DIRECTOR, PRODUCER, OR STAR

THE MUSCLE IS HOLLYWOOD'S CAVIAR.

GAYLE

And it's not just about who controls what you see on the screen. If you offend the power structure, the people who hire you, it can be devastating. Did you ever hear the story about Glenn Bean and the studio head?

SCOTT

Who?

GAYLE

Exactly.

GAYLE

THE MOGUL GAVE GLENN A SCREEN PLAY TO READ.

SAID HE WOULD BE PERFECT AS THE MALE LEAD

GLENN CAME TO THE STUDIO HAMMERED AND RIPPED.

THE IDIOT UNZIPPED AND PEED ON THE SCRIPT.

NOW WHEN HE GETS ME GAS, I SLIP HIM A TEN,

'CAUSE HE NEVER WORKED IN THIS TOWN AGAIN.

GAYLE

Not for 25 years.

SCOTT

Well, he was unknown. What about celebrities?

GAYLE

I REPRESENTED SPIKE,

BRAVE, STRONG, AND WISE.

THE KIND OF HERO LITTLE BOYS, IDOLIZE.

HE TURNED INTO AN OBNOXIOUS DRUNK

CALLED THE COPS, FAGS AND DYKES,

TOLD THE JEWS THEY WERE KIKES.

NOW HE SITS ALONE IN HIS DEN.

AND HE'LL NEVER WORK IN THIS TOWN AGAIN.

SCOTT

I'm getting nervous, very nervous.

GAYLE

My friend Jill wrote a book.

JILL WAS COOL, HAD IMPRESSIVE CONNECTIONS.

WROTE A TELL ALL BOOK

ABOUT HER FRIENDS' PREDILECTIONS.

WHO TOOK WHAT DRUGS, WHO PLAYED IN WHAT BEDS?

SHE WAS OSTRACIZED, DEMONIZED, AND SHUNNED.

THEY SAID SHE HAD A POISON PEN,

AND SHE WAS NEVER INVITED ANYWHERE AGAIN.

AT POWER BREAKFASTS IN BEVERLY HILLS,

EATING EGG WHITE OMELETS AND SWALLOWING PILLS.

THE AGENTS AND STUDIO HEADS DECIDE,

WHO WILL BE HIRED OR REJECTED.

THE BLACKLIST IS RESURRECTED.

IF YOUR LEADING LADY WANTS TO PLAY,

DON'T SAVE IT FOR A RAINY DAY.

IF YOU SCHMEICHEL YOUR DIRECTOR,

BET YOUR ROLE WILL EXPAND.

THESE ARE RULES OF COMMERCE,

I'M NOT SURE YOU UNDERSTAND.

OR YOU COULD BECOME GLENN,

LEFT WITH REMEMBER WHEN.

AND IF YOU SCREW UP LIKE YOU DID

WITH ME, RON, AND LEN.I'M FAIRLY CERTAIN,

YOU'LL NEVER WORK IN THIS TOWN AGAIN.

(GAYLE leaves, SCOTT is dejected.

SCOTT[spoken]

What did I just do? Am I Insane.

SONG WHAT AM I GONNA BE WHEN I GROW UP,[SCOTT]

"

AN ACTOR! AN ACTOR! YOU OUGHT TO BE AN ACTOR!"

THAT'S WHAT I KEEP HEARING IN MY HEAD.

BUT MAYBE THAT VOICE,

IS WHISPERING THE WRONG CHOICE.

AND I SHOULD LISTEN TO ANOTHER VOICE INSTEAD.

I GOT GUTS AND BRAINS,

I WOULD DO WELL ON WALL STREET.

MAN, I WOULD SOAR,

I'D STAR ON THAT FLOOR.

BUT I HATE STOCKS AND BONDS,

DERIVATIVES AND CONS.

WHAT AM I GONNA BE WHEN I GROW UP?

I'M GREAT AT DEBATE,

I COULD BECOME A LAWYER.

I'D BE THE GUY,

TO MAKE THE JURIES CRY.

WOULD I BE A LEECH,

IF I STOLE PAUL NEWMAN'S SPEECH?

SCOTT

From *The Verdict*. So much of the time we're just lost. Please God, tell us what is right, tell us what is true".

SCOTT:

WHAT AM I GONNA BE WHEN I GROW UP?

ACTING'S ALWAYS BEEN MY ONLY GOAL

WHO I AM, WHAT I WORK AT, HEART AND SOUL.

I HATE TO ADMIT IT

BUT TEACHING MAY BE WHERE I GO

IF I TAUGHT ACTING, I'D WANT TO BE THE SHOW.

I ONCE GAVE FIRST AID,

I COULD BECOME A DOCTOR.

SET A GIRLFRIEND'S ARM,

WHEN AN OLD BOY FRIEND CLOCKED HER.

BUT IF AN M.D. I COULD BE,

I'D RATHER PLAY HIM ON T.V.

EVERYTHING ELSE IS WORSE,

I BETTER GO REHEARSE.

AN ACTOR'S WHAT I'LL BE WHEN I GROW UP.

(Music builds as SCOTT leaves his office and walks into his apartment)

Act I - Scene 3

SCOTT walks into his efficient apartment, sparsely but tastefully furnished. As he sings, lights come up on the movie posters on the wall that he's singing about.

ENCORE

SCOTT:

AS INDIANA JONES, I'D DO SOME NAZI FIGHTING.

FLYING THE MILLENNUM FALCON IN 'STAR WARS" 'WOULD REALLY BE EXCITING.

BUT I NEVER SCORED, I WASN'T HARRISON FORD.

WHO AM I GONNA BE WHEN I GROW UP?

LOVE TO BE TOP GUN, A SEXY NAVY FLYER.

OR A GUTSY AGENT, JUST LIKE JERRY MCGUIRE.

BUT AGAIN, I LOSE,

THOSE ROLES WERE PLAYED BY CRUISE.

WHO AM I GONNA BE WHEN I GROW UP?

I CAN'T THINK OF A ROLE I WOULDN'T PLAY.

WHAT THE HELL! IF THEY ASKED ME, I'D PLAY GAY

DISREPUTABLE FUCKERS.

DOWN-ON-THEIR-LUCKERS OR CROOKS.

A GUY WHO'S NOT HANDSOME? I'D CAMOUFLAGE MY LOOKS.

(SCOTT'S cell phone rings.)

JERRY (voice over): Got us a great temp job picking up some extra cash, parking cars at "The Ivy."

(SCOTT hangs up, and stands directly under the "Field of Dreams" poster.)

SCOTT

Thanks, Jerry. But I'm an actor, I don't park cars:

MOUTHED OFF AT MY DAD, NEVER HAD A CATCH

SHOELESS JOE AND I WOULD MAKE AN AWESOME MATCH

THAT ONE HURT THE WORST,

KEVIN COSTNER GOT THERE FIRST

WITH MY DRIVE AND ENERGY,

SOMEDAYS I THINK I'LL BURST.

THE WAY MY LIFE HAS BEEN, I SWEAR THAT I WAS CURSED.

I WILL NEVER REST, 'CAUSE I COULD BE THE BEST.

AN ACTOR'S WHAT I'LL BE,

A SUPER STAR, JUST WAIT AND SEE.

AN ACTOR I MUST BE WHEN I GROW UP!

(Blackout)

LOCKER ROOM TRANSITION: (Funk groove from #5. AN ACTOR'S AUDITION)

Act I - Scene 4

CUE: (Applause segue) Health Club Locker Room. West Hollywood. One week later. (JERRY, a handsome actor about 27, is reading a copy of "Men's Health." SCOTT enters.)

SCOTT

(playfully): I've been to the zoo. I said I've been to the zoo. mister, I've been to the zoo.

JERRY

Hmm, what, I'm sorry, were you talking to me?

SCOTT: I went to the zoo. I walked 'till I came here.

They embrace

SCOTT:

I know you love "Zoo Story" but when are you going to get

used to the fact that I got JERRY

and you got Peter.

,JERRY

But my name was JERRY

SCOTT

Get over it,I didn’t cast it.

JERRY

You were better. You had the sexual energy, the threat. How was your date with that girl you met on the bus.

SCOTT

She was scary. She hated actors.She was no beauty.She could stop a clock,but she was nice to me. We became friends.

JERRY drops a weight and SCOTT catches it,

so it doesn't land on his foot.

JERRY

Thanks for spending all that time trying to teach me.

SCOTT

Did you get the commercial

JERRY

Negative. I couldn't juggle. I thought I could fake it, but I kept dropping the balls.

SCOTT:

How is it going with Dana?

JERRY:

She wants a commitment, but I'm not ready. It gets ugly. "Why can't a woman...

SCOTT: ...

be more like a man?" I know. Jerry, if you need an ear, I'm there 24/7.

JERRY:

Civilians don't understand actors. It takes all our energy trying to get somewhere.

SCOTT

I know. Sex is great, but when I was playing Happy on stage, it was like having a two-and-a-half-hour orgasm. What could beat that.

(JERRY gives SCOTT a pair of boots to SCOTT)

SCOTT:

That's so nice. What's the occasion?

JERRY:

I figured someday you might be up for a western.

SCOTT:

You're as broke as I am. How did you get the money?

JERRY:

I park cars.

SCOTT:

You knew I was depressed about the botched audition.

But it's all good. GAYLE called in a few chits and got them to look at me again.

JERRY:

So, what changed?

SCOTT:

I learned a very valuable lesson.

JERRY

Which was?

5. SONG: <u>AN ACTOR'S AUDITION</u> -- (SCOTT)RAP TEMPO]

SCOTT:

JUMPED THE SHARK AND FOR A LARK,

AND FLATTERED ALL THE SUITS.

HAD ACTED LIKE A DICK,

HAD TO CHANGE THEIR MINDS REAL QUICK.

I HAD TO GET MY TOOLS IN HAND,

TO MAKE THEM UNDERSTAND,

THAT I WAS THE NEXT BIG THING.

I KNEW THAT I HAD SCREWED UP

HAD TO DREDGE MY INNER DUDE UP.

SO, I BORROWED A BRIONI SUIT, A LAUREN TEE,

THAT SHOWED OFF MY ABS AND THE REST OF ME.

MADE SURE MY VOICE WAS MODULATED,

NO LIE,I NEVER INDICATED.

HID THE SUBTEXT, MADE THEM LAUGH,

DIDN'T EVER TELEGRAPH.

PLAYED MY INTENTION, GOT THEIR ATTENTION.

A SUBTLE STUTTER, A PAUSE FOR EFFECT,

SUDDENLY I BEGAN TO CONNECT.

A MOAN SHOCKED THEM OUT OF THEIR SEATS.

MY UPSWING HAD BEGUN,

MAN, I WAS HAVIN' FUN.

AN ACTOR CREATING AT HIS BEST, PART ONE!

JERRY:

Tools, the tools, what tools did you use?

SCOTT

Remember all the war stories I told you about high school.

JERRY:

Who could forget.

SCOTT

I used it all, sense memory.

A HIGH SCHOOL NERD, I WAS ABSURD,

I REMEMBERED ALL MY FRUSTRATIONS

TO GET THE RIGHT INTONATIONS.

THE COOL KIDS WOULDN'T SAY HELLO.

I WAS LOST, NOWHERE TO GO.

JERRY: Nerd.

SCOTT:

NO GIRLS AND NO SEX, NO MUSCLES TO FLEX.

GOT TO THE GYM, BECAME BUFF AND THIN.

THE LIFTING PAID, EVENTUALLY I GOT LAID.

JERRY: Bingo

SCOTT:

WHEN IT CAME TO ACTING,

I KNEW JUST WHAT TO DO.

THOSE PAINFUL MEMORIES

STUCK TO ME LIKE GLUE

AN ACTOR CREATING HIS BEST, PART TWO

JERRY What else.

SCOTT:

Observation.

SCOTT:

STARTED WATCHING THESE GREAT FLICKS,

ALL THOSE T.C.M. PICKS.

STUDIED BRANDO, HOFFMAN, AND DEAN.

FOCUSED ON WHAT THEY WERE DOING ON SCREEN.

OBSERVING PEOPLE WHEREVER I WENT

THAT IDEA WAS HEAVEN SENT,

JERRY (Breaking in):

But the audition, did you get the part?

SCOTT:

I TITILLATED, FASCINATED,

PLAYED IT A BIT SOPHISTICATED.

FELT THAT I WAS PULLING OFF A GEM,

YOU MIGHT SAY EMOTIONALLY SCREWING WITH THEM.

NO NEED FOR PUNTING,

I WOWED 'EM WITH GOOD WILL HUNTING.

IT WAS A KICK ASS AUDITION,

AND IN THE GREAT SHOW BIZ, COME BACK TRADITION,

I PROVED I HAD THE BALLS AND THE HEART.

AND JERRY GUESS WHAT,

I GOT THE PART!

5a. SCENE CHANGE MUSIC: (Gayle's theme)

Act I - Scene 5

SCOTT

Are we celebrating?

GAYLE

No, we're commiserating.

SCOTT

What happened?

GAYLE:

Most mid-season television pilots don't get sold. It's cyclical. You're up, you're down, the pilot sells,or it doesn't.

SCOTT

That little dream got nowhere.

GAYLE

However, you come across as a real star, and I have a reel to show around.

SCOTT

You're prejudiced. .

GAYLE

What makes you think that

SCOTT:

Instinct.

GAYLE:

That's funny, I hear I've got some of that too.

SCOTT:

You sure do. My instinct tells me that T.V. is small time. It's my time to move on, I want a feature.

GAYLE:

So does every other young actor in town.

SCOTT:

But you said I came across like a star.

GAYLE.

I said potential.

SCOTT

The leap from potential to actual is one role in a hit film. This is my time. I'm ready.

GAYLE

That's what they all say.

SCOTT:

Gayle, I thought you believed in me.

GAYLE:

I do believe in you, but you're like a locomotive out of control.

SCOTT

You're afraid I might crash. You said you were fearless. You could sell anyone.

GAYLE

I can, but there are piranhas out there. You're not ready.

SCOTT:

. I can handle piranhas. Look at that reel again.

PAUSE GAYLE:

I got a call yesterday. They're looking for a young guy to play Josh, Harrison Ford's brother in "The A-Game." Everyone's raving about the script. It's a sure blockbuster.

SCOTT:

Matt Damon's not doing it?

GAYLE:

They want an unknown. They don't want to pay two huge salaries. I know Malcolm Stevens. I can set up an audition---

SCOTT:

I heard Malcolm Stevens is shady.

GAYLE

They all are. He's a producer and a director, and he has the muscle to cast any one he wants.

SCOTT:

Gayle, help me

GAYLE:

(pause) I have an idea. His new film "Unlucky in Love" is having a small screening tomorrow. I'm invited]Come as my date and I'll introduce you. We can start "the game".

SCOTT

What game?

GAYLE:

The Hollywood game: meet, greet,schmoose ,seduce.

GAYLE:

Don't be paranoid. That's how it's done.

You've got to charm the pants off him.

SCOTT:

As long as my pants stay on. I heard he's sleazy.

GAYLE:

Sleazy makes it easy.

SCOTT:

What does that mean?

GAYLE:

Access. It's all about access. I'll be a little late, but I'll leave your name at the gate at Fox. It looks good. Wear that sexy Brioni suit. Your "A" game.

SCOTT: Clever.

(SCOTT exits and GAYLE watches him go. She smells the arrangment SCOTT has brought her and walks into the hall where she sees RON.)

GAYLE

Hey Ron, I just invited Scott to Malcolm's preview so he can meet SCOTT.

RON:

I'd like to be a fly on that wall. Are you in love?

GAYLE:

Not yet.

(Blackout)

5b. SCENE CHANGE MUSIC: (At Power Breakfasts, from #3. YOU'LL NEVER WORK IN THIS TOWN AGAIN)

CUE: (Blackout)

Act I - Scene 6

(The FOX lot, outside the screening room, the following night. A young girl is talking on her ceLL phone.

1.)

TARA

What time is the next flight to Tasmania, non-stop. Not until Thursday. Thanks, I'll call

SCOTT :

Unlucky in Love".

TARA

Are you? Why are you telling me this?

SCOTT

The screening.Malcolm Steven's new fiLM UNLUCKY IN LOVE'with the two unknowns,

TARA:

I was told the Fox lot. No one is there.

SCOTT:

Maybe you're in the wrong place.

There shooting "E.T." over at the Paramount lot.

TARA:

A sequel to that old alien movie?

SCOTT:

No, "Entertainment Tonight."

TARA:

What's that, a new musical?

SCOTT No, it's a T.V. show.

Hey, you remind me of Blake Lively

TARA:

Who's he?

SCOTT

Are you really that clueless

TARA

I'm not the one who's clueless. I was playing with you. You want E.T.? Did you see "English Teacher", did you hear "Ebb Tide" by the Righteous Brothers. "Everybody's Talkin'" from "Midnight Cowboy. Sinatra singing his version of "Ebb Tide" and "Empty Tables", only with a piano, or Glenn Miller's "Elmer's Tune"?

SCOTT

Wow, just wow. You really like old songs; I'm hooked on them. My father loved to play "Rodgers and Hart" on the piano. I learned all the lyrics.

TARA:

But it doesn't sell today.They call it”Music of the past’ It's not what people want.

SCOTT:

It's up to people like us not to be intimidated, to hang onto things we love, the treasures of the past.

6. SONG: <u>I USUALLY SING</u> -- (SCOTT, TARA)

SCOTT:

WHEN I MEET A GIRL LIKE YOU,

I INVITE HER TO MY PAD.

SHE FINDS ME ATTRACTIVE,

I BECOME PROACTIVE.

I USUALLY SING:

"IT SEEMS WE STOOD AND TALKED LIKE THIS BEFORE."

SHE CALLS ME OUT OF TOUCH,

A DINOSAUR.

I FUMBLE IN THE CLUTCH,

STRUCK OUT ONCE MORE.

TARA:

We do have something in common.

TARA:

WHEN I MEET A MAN LIKE YOU,

HIS COME ON LINE WORKS.

CAN'T THINK OF A REPLY,

I LOOK UP AT THE SKY.

I USUALLY SING:

"ISN'T THIS A LOVELY DAY TO BE CAUGHT IN THE RAIN."

I GUESS I COME ACROSS TOO RETRO,

HE SIGHS AND WALKS AWAY.

MISGUIDED FROM THE GET-GO,

DON'T KNOW WHAT GAME TO PLAY.

BOTH:

IT'S GREAT WHEN YOU MEET AND YOU CLICK.

OR FIGURE OUT THE FASTEST WAY TO GET HOME QUICK .

TARA:

YOU LONG TO SEE THOSE EYES, THAT LAUGH

THAT SPECIAL GRIN.

SCOTT:

THEN IT'S A BLOWOUT, AND THERE GOES

WHAT MIGHT HAVE BEEN

TARA

WRITERS USED TO WRITE ABOUT WHAT WAS CALLED "MEETING CUTE".

SCOTT

(pretending to be irate): I bought these pajamas here. But I got two bottoms and no tops

TARA

(catching on): I got the pajamas here, two tops and no bottoms.

BOTH: Approaches that we tried, simply don't compute.

TARA

That's so cliche, even for us.

SCOTT: I seem to be out of sync with what's going on today. We seem to be connecting, what if I tried it Bono's way?

SCOTT

It's a beautiful day, the sky falls you feel like.

TARA:

It's a beautiful day, don't let it get away

(MALCOLM STEVENS enters. Kisses TARA)

MALCOLM:

Darling!

TARA

Oh, hi Malcolm.

MALCOLM

Are you excited? This is your night. Tomorrow everyone will be raving about you. See you at the party. (Exits)

TARA:

We've got to leave.

SCOTT

Why?

TARA:

I'm Tara Bronson. It's my movie

SCOTT:

Don't you want to see it?

TARA:

I'm scared to death. I'm trembling. I've got stage fright-itis. I'm flying to Tasmania Thursday.

SCOTT:

I think it would be politic if you stuck around.

TARA

If you see a bright red ambulance, that's where I'll be found.

SCOTT:

(Looks to where MALCOLM exited.)

I was supposed to meet someone, but what the hell; I could text you and ask if you were into sex.

TARA:

I would shoot you an email that would be rated "X."

BOTH

We're both a little crazy so we don't have to stay.

Let's act like the characters in a Woody Allen screenplay.

BOTH

We usually sing things that don't apply. Let's change our technique, you sell, I might buy.

6a. SCENE CHANGE MUSIC: (Tag from #6. I USUALLY SING)

Act I - Scene 7

(A bar in Santa Monica, later that night. SCOTT introduces JERRY to TARA.)

TARA

Malcolm will never forgive me. I can't believe you walked out on your own film. What have you been smoking?

SCOTT

That's nothing compared to what my agent will say. "You self-destructive idiot, can't you keep your dick

JERRY (interrupts)Great to be me! Nobody cares where I am, or what I do, except Dana. And boy does she care.

TARA:

What about your parents?

JERRY

They're evangelical Christians. They don't speak to me. They had a funeral for me. I heard they gave me a great eulogy.

TARA:

Do you ever visit?

JERRY:

Go visit the bigots? Never, I'd drive them insane

TARA

I wonder what it's like to be a movie star

SCOTT

You may find out tomorrow.

TARA

It could bomb.

JERRY

you've got the reel, Tara's got the film and only thing I've got is a pissed-off girlfriend.

SCOTT

You played Peter in "The Zoo Story with The Long Beach players In an old grocery store.

TARA:

Wouldn't it be fun if we all made it next year.

JERRY

It's almost January 1st. Let's play a game where whatever we want to happen will.I'd like to give up Acting and produce, ..

(Music begins)

Hey, I Had a great idea.

(As they sing, projections highlight Los Angeles hot spots and landmarks. They argue)

7. SONG: <u>THIS IS GONNA BE OUR YEAR</u> -- (SCOTT, TARA, JERRY)

TARA:

"UNLUCKY IN LOVE" IS A GREAT BIG HIT

SCOTT

I'LL GET "THE A GAME," THE NEXT BRAD PITT.

JERRY

I'LL PRODUCE MOVIES FULL OF SEX, CHARM, AND WIT.

ALL:

THIS IS GONNA BE OUR YEAR.JERRY:

AT THE GOLDEN GLOBES, GET DRUNK AND GET STONED.

TARA:

I'LL DANCE AT PARTIES, GET DOM PERIGNOED

SCOTT:

My AGENT WILL TELL ME SPIELBERG JUST PHONED.

ALL

:WE'LL BE THE AWESOME THREE NEXT YEAR.

SCOTT, JERRY:

WE MET WHEN WE WERE EVICTED, OUT ON THE STREET.

WE HUNG OUT TOGETHER, HAD LITTLE TO EAT.

TARA:

NO RED-CARPET INTERVIEWS, GAVE UP THAT DREAM.

SCOTT:

FELT LIKE AN ATHLETE, WITHOUT A TEAM

JERRY:

PUNCHED A SMART-ASS PREPPY, TO BLOW OFF SOME STEAM.

ALL

WE THREE WERE TOTAL WRECKS LAST YEAR

NOW WE FEEL WE'RE UNSTOPABLE

IN A BALLOON THAT'S UNPOPABLE

(They dance: an impromptu, exuberant, acting out of what they hope their future will be)

HOPE WE'RE ALL NOT DAYDREAMING,

DRINKING TOO MUCH BEER.

WE THREE ARE REALLY TAG TEAMING,

TOMORROW'S ALMOST HERE.

SCOTT:

I'LL HAVE A SWIMMING POOL; I'LL LEARN HOW TO DIVE.

TARA:

I'LL BE THE GUEST HOST ON SATURDAY NIGHT LIVE

JERRY

I'LL SIGN THE BOTH OF YOU, WE'LL PROSPER AND THRIVE

ALL:

WHEN WE CALLED AGENTS, THEY WOULD PUT US ON HOLD.

THEY WERE UNFRIENDLY, YOU MIGHT SAY ICE COLD.

NOW WE'LL SAY, 'SCREW THEM' AS WE GO FOR THE GOLD.

TWO THOUSAND AND FIFTEEN IS GONNA BE OUR LUCKY YEAR.

(JERRY answers his cell phone, listens, hangs up.)

JERRY

Dana is pissed, as usual. I'd rather stay here with you guys, but Dana calls.

(JERRY leaves. SCOTT takes TARA to a table.)

SCOTT:

Look, I'm going against type. Tell me about you?

TARA:

What do you want to know?

SCOTT

Everything.

TARA

My life wasn't that exciting. Went to Dalton in Manhattan. Majored in theatre at Carnegie Mellon.

SCOTT

Carnegie?

TARA:

Did you go there.

Not only did I go there, I-

TARA

You got kicked out?! Scott, I'm sorry.

SCOTT

Don't be. I learned more watching movies and T.V. and doing community theatre. I also played semi-pro ball for a year.

TARA:

Baseball?

SCOTT:

See. I am a real actor. I ask about you, and we end up talking about me. So

TARA:

After Carnegie Mellon? I auditioned. Boy did I audition. I was Queen of the auditions. Finally, I did a reading that turned into a workshop that turned into an off-Broadway show, that

turned into a screen test for Malcolm Stevens and "Unlucky in Love

SCOTT

That's wild. So, tell me about your love life.

TARA:

There was only one serious guy. We met when I was a senior in high school and he was at Princeton. He was handsome and rich. Our parents were friends. It was perfect. He dumped me

SCOTT:

Why?

TARA:

He went skiing in Chile and stayed there.

SCOTT:

:What a schmuck. What's your family like

TARA

My mother was a lady who lunched, and my father was an alcoholic. They're both gone now, but they loved me. Your turn. What happened after Carnegie Mellon?

SCOTT

Baseball didn't work out. There was family pressure. My older brothers were very successful. They did everything right and I did everything wrong.. Hank's a hedge fund guy, Dan's a doctor, and then there's Gooch.

TARA:

The gangster?

SCOTT(laughing): No.

He's my kid brother, the Little League star. We really connect. I adore him. Then there's me.

TARA

You're the creative one.

SCOTT:

Dad said he'd support me for two years in New York.

TARA:That's fair.

SCOTT

There was a catch,If I didn't]make it after two years I'd have to go into the family business selling cars .

TARA

So, after two years?

SCOTT:

Dad said he'd no longer take me under his financial umbrella.

T

TARA:

What did you say?

SCOTT:

I told him what he could do with his financial umbrella.

TARA:

Not too swift.

SCOTT

We haven't spoken in two years.

TARA:

Something tells me you're impulsive, passionate, hot headed but charming.

SCOTT

You're freaking me out. You're fantastic: intuitive, funny, beautiful, and oh that voice

TARA:

You're saying all the things you made fun of. The things that don't work.

SCOTT

I've got it. You know who you are

TARA:

Who?

SCOTT

Kathy Selden!

TARA

Debbie Reynolds in "Singing in The Rain?"

SCOTT:

Yeah, but sexier. Tara, I know we've just met, but speaking of impulsiveness, my friend Rick has asked me to house sit for him in Palm Springs this weekend? It's not to be believed, he has a great pool with a waterfall, and a bar in the middle. You'll love it. C'mon, let's be spontaneous.

TARA

I'm not that spontaneous, go-slow, Scottie.

SCOTT

Scotty, nobody's called me that since fifth grade. Please say yes, we can try each other on for size, to see if we fit?

TARA:

Excuse me? I'd better get to the tailor. I mean, the lady's room.

(TARA moves to another area of the stage, a porch or veranda in the moonlight.)

TARA

I'm freaking out, again.

8. SONG: <u>I'M AFRAID TO GET INTO THE GAME</u> -- (TARA)

TARA

WHEN MEN START TO FLIRT

MY CHEEKS TURN BRIGHT REDDISH.

I'M CONCERNED, I'LL GET HURT,

IT'S A COMMITMENT FETISH.

I'M AFRAID TO GET INTO THE GAME.

I'M LIKING THE WAY,

HE CHARMS AND SOFT SELLS ME.

GAMBLERS KNOW WHEN TO PLAY,

MY BEST FRIEND JANE TELLS ME.

NOW'S THE TIME TO GET INTO THE GAME.

I'M NOT MAN OBSESSED,

BUT I'D SURE LIKE TO SEE HIM UNDRESSED.

SHOULD I CONCLUDE

I'M GONNA GET SCREWED?

ONE WAY OR THE OTHER,

I NEED MY MOTHER.

BUT HE'S AWFULLY NICE,

I'M SO EXCITED.

I SHOULDN'T THINK TWICE,

I'VE BEEN INVITED.

A WEEKEND IN THE DESERT MIGHT BE COOL

COULD HE GIVE ME THE WINGS,

TO TRY WEEKEND FLINGS AND

CHALLENGE ME TO GET INTO THE GAME?

SCOTT

Are you okay?

TARA

Oh, I needed some air.

SCOTT:

I just got a call, I have to leave. Business.

TARA:

At this hour? Are you a drug dealer?

SCOTT

Shush. How did you know? I scored some really great Columbian.

(TARA moves away.)

SCOTT

Gotcha.

TARA

Come on, do you have a late date? A rendezvous?

SCOTT:

The only rendezvous I want is here with you.

TARA

I must be naive. You're a pimp.

SCOTT

If I was, I'd be driving a Cadillac, not that old stone crusher. I'm late, I'll get you a cab. I'll call you tomorrow morning. And Tara, we'll talk about Palm Springs.

(SCOTT gives TARA a passionate kiss. She responds, and SCOTT leaves.)

TARA:

HE LEFT ME ALONE.

IS THIS HOW IT'S ENDING?

WHO CALLED HIS CELL PHONE?

WAS HE PRETENDING?

COULD IT BE I MISUNDERSTOOD THE PITCH?

DID THE FATES PLAY A TRICK?

ARE OUR FEARS BOTH THE SAME?

IS HE AFRAID TO GET INTO THE GAME

(Blackout)

8a. SCENE CHANGE MUSIC: (Interlude from) #9. FOOL OF THE YEAR

Act I - Scene 8

(GAYLE's apartment. The next morning. GAYLE and SCOTT are in bed together.)

GAYLE:

I'm so glad we finally got together.

SCOTT:

I think you're just terrific

GAYLE.

I've always been told I have an eye for casting. Talk about "The Next Big Thing.

SCOTT

Don't make me blush.

GAYLE;

Where?

SCOTT:

If I hadn't bent down to pick up a five-dollar bill, and split my pants, when I fell asleep. If I hadn't heard my cell phone ring, we wouldn't be. together.

GAYLE

If my aunt had wheels, she'd be a trolley car.

SCOTT

What the hell does that mean [GAYLE smiles] I'm off to the gym. Damn I have nothing to work out in.

(GAYLE goes to the closet. Throws him shorts and a shirt)

GAYLE:

My last big thing.

SCOTT:

Was it fun.

GAYLE

No. He ran off with his trainer, Imogene. Blonde, beautiful, and didn't speak a word of English. They sent me a postcard from Dusseldorf .

SCOTT

Gayle, mind if I ask you a personal question

GAYLE

How personal.

SCOTT:

How come a woman like you, beautiful, bright, and successful, doesn't have a guy

GAYLE

I have one. Check under the bed, Elmer, He's shy.

SCOTT

Seriously?

GAYLE

I was married twice. The first mistake was a surfer. Yeah, really, boy could he surf, but he was a simpleton out of the water. The second time around wasn't lovelier, a lawyer. He

cheated on me. Interviewed every divorce lawyer in town, so I couldn't hire a decent attorney. I had a miserable time. Since then, I just concentrated on my job.

SCOTT:

Baby come here.

(They have a long, romantic kiss)

SCOTT:

You're an all-star. I'm lucky to be on the playing field.

GAYLE:

You're quite a player yourself.

SCOTT

Stop playing me. When are you going to call Malcolm and set up another appointment?

GAYLE

You embarrassed me last night. You made me look like a fool! Malcolm meets Scott, Scott, oh I think he's here.

(As SCOTT is getting dressed.)

SCOTT:

I told you what happened.

GAYLE Do you think I believe that fable about the split pants? I wonder who you split with? You guys are all the same. You all have zipper problems.

SCOTT

Baby, I don't have to tell you how much I want this.

GAYLE:

You keep screwing up. Are you afraid of success?

SCOTT:

The only thing I'm afraid of is you, Gayle. You are my only ally. This is my once in a lifetime shot.

GAYLE

I wish I had a gun, then it would be my once in a lifetime shot.

SCOTT

I'll bet you couldn't hit the side of a barn

(They engage in another long romantic kiss)

GAYLE:

My friend Vera offered me her house in Palm Springs next weekend. Are you free for a little R and R? We could play golf or something.

SCOTT

Sounds terrific. This has been fantastic. I'm gonna have a great swim. Later.

(SCOTT exits, then re-enters.)

SCOTT: And you don't have to call Malcolm.

(SCOTT exits.)

GAYLE

Don't drown.

(GAYLE picks up the phone, looks at it, then hangs up. There is a knock on the door. She opens it and SCOTT is standing there smiling. SCOTT kisses her even more passionately and then leaves.)

9. SONG: <u>FOOL OF THE YEAR</u>

GAYLE:

RIDES CAN BE FUN; THEY LIFT YOU RIGHT OFF THE GROUND.

THEY GIVE YOU A THRILL AS THEY TOSS YOU AROUND.

MY INTUITION INDICATES THAT I'M HEARTBREAK BOUND

BUT I DON'T THINK I'LL GET OFF, THE MERRY-GO-ROUND.

I'M CLEVER AND SHARP AND MY VISION IS CLEAR.

I KNOW WHERE I'M GOING, SO IT WOULD APPEAR.

BUT WHEN HE OPENS HIS ARMS AND SAYS "BABY COME HERE."

I'M THE TOP-RANKING CANDIDATE, FOR FOOL OF THE YEAR.

I'VE BEEN ROUND THE TRACK, I'M A TOUGH NUT TO CRACK.

HE PUSHES MY BUTTONS; I TRY TO HOLD BACK.

MY SENSIBLE SELF SAYS DISASTER IS NEAR,

FOR THE STAR-STUDDED NOMINEE, THE FOOL OF THE YEAR.

I LOST MY BREATH WHEN HE APPEARED

IN THAT BROWN SWEATER.

THE COLOR MATCHED HIS EYES, MMM

NOTHING BETTER.

HIS SMILE IMPLIED "I'M GONNA GET HER,"

AND HE WAS RIGHT, I DIDN'T PUT UP A FIGHT.

THOUGHT I WAS PROTECTED, HAD CYNICAL VIEWS.

MY REASON'S AFFECTED, I GUESS THAT'S OLD NEWS.

I'LL GO UP ON STAGE, MAKE A SPEECH, TAKE A BOW.

IT REALLY COMES EASY; I REALLY KNOW HOW.

NEVER DREAMED I'D BECOME THE THING I MOST FEAR.

THE WHISPERED AND TALKED ABOUT, FOOL OF THE YEAR.

(GAYLE picks up his shirt.)

GAYLE:

I DON'T KNOW HOW HE BROKE DOWN ALL OF MY DEFENSES.

WHEN HE'S UP AT BAT, HE SWINGS FOR THE FENCES.

I SAY, "HEY GAYLE, WHAT ARE YOU DOING?"BUT I WON'T RUN

I'M HAVING TOO MUCH FUN.

HIS KISS IS DELICIOUS, HE PUTS ME AWAY.

I HAVE NO ILLUSIONS; HE'S GOING TO STAY.

FOR THE MOMENT, HE IS THE ONE IN CONTROL.

A LONGTIME COMMITMENT ISN'T MY GOAL.

SO I'LL LET MY LIBIDO, RACE INTO HIGH GEAR.

AND NOT GIVE A DAMN, THAT I'M FOOL OF THE YEAR.

AND NOT GIVE A DAMN, THAT I'M FOOL OF THE YEAR.

9a. SCENE CHANGE MUSIC: (Tag from #9. FOOL OF THE YEAR)

Act I - Scene 9

(The Dugout. A greasy spoon in Century City. SCOTT and JERRY are having lunch. A waiter is rapidly calling out multiple orders off stage, over the sound system.)

JERRY

Why did you pick this crummy dive, we're up and coming. We've got to be seen. And this shrimp is inedible.

SCOTT

Try the Roast beef sandwich,onions cheese,green peppers and the capers are phenomenal.

JERRY

This place is revolting.Your feet stick to the floor.

You won't see a waitress till I play both Will and Grace in the same episode.

The chair crashes to the floor.

JERRY gets up. He and SCOTT look at each other in a conspiratorial way, laugh, and put the leg back on.

JERRY

I'm gonna end it with Dana. I know, I'll take her here.

SCOTT

What for?

JERRY

'It's so disgusting here.she'd break up with me.

SCOTT:

Are you sure you want to end it?

JERRY

She makes me crazy. It's nonstop fighting, and then we make up. The sex is great, but the makeup doesn't make up for the stress.

SCOTT:

I know. I've got my own problems. I'm between two women. I was with Gayle last night and it was great, but there's Tara. It's "The Graduate'

JERRY

But they were mother and daughter.

SCOTT

This is worse. It's complicated. I invited Tara to Palm Springs, and now Gayle has invited me there at the same time. I don't know what the hell to

JERRY:

Are you good at disguises

SCOTT

My whole life is built on disguises.

JERRY

I'm up for another T.V. commercial, which I won't get. I've decided to pack it in.

SCOTT

You've got to keep trying, you can't give up.

JERRY:

I just don't have the kind of talent you have.

SCOTT

We always dreamed of making it together: competing for awards, going to all the great parties.

JERRY

That's a nice dream, but it's not realistic.

SCOTT

It wouldn't be as much fun without you. You need a high-powered agent. I'll talk to Gayle.

(LEN comes in with TARA.)

TARA:

Len, I can't wait any longer. What's the buzz? Did they like me?

LEN

More than you like yourself. They stayed.

TARA

Enough lecturing. Were they with me at the end?

LEN

New Year's Eve when he didn't show up? Boy did that work. They were Malcolm's friends, but they seemed riveted. I even heard a few sniffles when you were singing Auld Lang Syne to yourself.

(LEN's cell phone rings. He answers it. TARA sees SCOTT and JERRY.)

TARA:

What a surprise. I'm glad I didn't stay home waiting for your call. What are you looking for, girls or drugs?

Scott and Jerry

Both.

SCOTT

Do you hang here?

TARA

Only if I were down on my luck.

LEN

Damn, Malcolm just turned down the three hottest young actors for "The A Game."

JERRY

Tara, don't eat the shrimp.

(JERRY exits.)

LEN:

One of my actors just went ballistic on the set. Sorry, we have to go.

SCOTT

She'll have lunch with me.

TARA

Call the board of health.

SCOTT:

Tara, any reports on the screening?

TARA:

Len liked it. I haven't heard from anyone else.

(SCOTT sees GAYLE and MALCOLM enter and slips under the table.)

(MALCOLM sees TARA.)

MALCOLM

Darling, are you really here? Maybe it's because they're not showing your picture. Are you alone?

LEN (sees SCOTT):

I remember you, Gayle's friend.

TARA:

Mal, how did it go?

MALCOLM

Everyone thought you sucked. (pause) Just kidding.

GAYLE

I thought you two should meet, if Malcolm isn't too angry about your stealing his star last night.

TARA

Scott didn't steal anyone. I stole him.

GAYLE

Scott is the actor I talked to you about this morning, who I thought would be perfect for Josh.

MALCOLM

You look right: the right age, the right build, the right hair. Would you like to read for me?

SCOTT

It would be an honor, sir.

MALCOLM

Gayle will set up a reading. Gayle, I'm hungry.

GAYLE

You must really be hungry?

SCOTT:

Join us?

(MALCOLM sits on the chair and lands on the floor. SCOTT helps him up.)

GAYLE

How far is the French Laundry from here?

(GAYLE and MALCOLM exit. SCOTT's cellphone rings.

SCOTT

Hi. What's up? You're kidding. Absolutely. No problem. I'm on my way.

That's JERRY.His car ran out of gas. Wanna come?

TARA

I Think I'll try that new dating app

SCOTT

You're a good sport, enjoy lunch, just don't eat the shrimp.

(He leaves)

TARA

IS IT BAD LUCK OR AM I A SCHMUCK

TO WANT TO TRY TO GET BACK INTO THE GAME.

(TARA flags down a waiter.)

Waiter, I'll have the shrimp.

9c. SCENE CHANGE MUSIC: (Interlude from #9. FOOL OF THE YEAR)

Act I - Scene 10

(MALCOLM STEVENS' study in Malibu. A week later.)

MALCOLM

That was quite a reading. You really seem to be under Josh's skin.

SCOTT

It was written for me.

MALCOLM

What do you mean?

Since I read the script, I wake up at three in the morning, wondering what Josh has for breakfast, where he buys his clothes? Who he sleeps with.

MALCOLM

Tell me more.

SCOTT

When Frank Sinatra read "FROM HERE TO ETERNITY" He Told everyone I'M MAGGIO"and he was .That's how I feel about Josh.We're actors, we think alike.

SCOTT

On stage nothing else matters. I don't know what day it is, what's happening in the world. If we're at war, I love the freedom of being someone else. Nothing else matters.

MALCOLM

What about his sex life? Is he bisexual?

SCOTT

(Immediately) No. He's straight. (pause) Mr. Stevens, mind if I ask you something? Personal. How did you get where you are

MALCOLM

I got out of college; thought I was a hot shot. Ended up in the mailroom at William Morris. I had to learn shorthand and take dictation. Geffen, Diller, all started that way

SCOTT

Sounds grim

MALCOLM

It was, but I learned to make myself valuable.In At seven, last one to leave. Developed some marketable ideas. Packaged a few T..V series. They began to listen to me.

SCOTT

You invented yourself.

MALCOLM

Out here we live with magic, illusion, and fear. Some of my best films came out of acid trips

SCOTT

I fantasize about success. Being one of the great ones. Giving people jolts of pleasure: The new kid everyone wants. .

MALCOLM

Are you tough enough to play the games you have to play.`

SCOTT

I'M THE GUY.

I hear DeNiro is playing My, Josh's father. What a thrill to work with him. Bob and me. ..

MALCOLM

You are an exciting young man. I like your intensity.

SONG: NO ONE WILL EVER KNOW–

IT'S'S FUN TO ZONE OUT, WITH A JOINT, RELAX

DOn'T YOU LOVE MUSIC, THE SOUND OF THE SAX

I SAW SOMETHING IN YOUR READING THAT I NEVER SAW BEFORE

SOMETHING TELLS ME YOU'D BE EASY TO ADORE

AND IF THAT HAPPENED NO ONE WILL EVER KNOW.

I'M VERY INVENTIVE IN THINGS. THAT I DO.

I'D LIKE TO GO SWIMMING IN ST BARTS WITH YOU.

ALL I HAVE TO DO IS TELL THE PILOT GO. [pause]

ALL YOU HAVE TO DO IS TELL THE PILOT GO

AND NO ONE WILL EVER KNOW.

I CALL MY HOME, MY PRIVATE MIRAGE

MAN ,YOU'LL GET A HELL OF A MASSAGE

I'LL DISH YOU DIRT, WHO'S STRAIGHT AND WHO'S GAY.

WE'LL LAUGH AND GET HIGH, WHAT A WONDERFUL TEAM.

AT NIGHT WE'LL LISTEN TO FRANK AND JOBIN,

AND THEN WE'LL WORK ON THE SCRIPT.

IT'S ONLY TEN DAYS,

LET'S SEE IF IT PLAYS.

TRUST ME TO BE TIGHT LIPPED

SHOOTING STARTS IN MAY.

YOU'LL REALLY BE ON YOUR WAY.

PEOPLE WILL SAY HOW DID HE GET SO FAR SO FAST?

NO ONE WILL EVER KNOW.

SCOTT

I'd know

So it really is quid pro quo? Do you think I'd do that for this?

(Picks up script.)

MALCOLM

Any actor would kill to get this role.

SCOTT

I know, but I want that role because I'd be the best.

MALCOLM

The A Game will be enormous, huge. How much do you want the part?

SCOTT

Not that much. If guys have those kinds of feelings, if they care about each other, that's great, I'm all for it, but I don't have those feelings, for you or anyone, and you damn well know it.

MALCOLM

That's a great speech, and you do it well. I'll put it in "The A Game." That film you won't be in

SCOTT

I am JOSH, I'd be sensational

MALCOLM

I know you would but.

(MALCOLM attempts to kiss SCOTT. SCOTT grabs MALCOLM by the shirt collar, about to punch him, but thinks better of it and leaves.)

Act I - Scene 11

(Outside MALCOLM's home. Moments after.)

11. SONG: I'LL BE THE GUY -- (SCOTT)

SCOTT

THAT'S HOW IT GOES

LIFE BLOWS

IT ISN'T FAIR,

I WAS ALMOST THERE

COULD I DO SOMETHING I NEVER THOUGHT I WOULD?

Just close my eyes, and let whatever happens, happen, and become an international star. (pause) Or just keep auditioning and hoping.

IT'S NOT THE TIME TO LET GO.

CAN'T GIVE UP MY CHANCE TO BE

THE STAR OF THE SHOW.

(Long pause, music builds.)

Fuck it, it's only ten days.

SCOTT

I'LL BE THE GUY

THE ONE TO SUPPLY,

WHOEVER HE WANTS ME TO BE.

DAYS: I'LL BE THE IMAGE ON THE SCREEN.

NIGHTS: I'LL BE A GHOST UNSEEN.

I'LL GO TO ST. BARTS, IF HE WANTS ME TO COME.

I CAN BE COOL, ATHLETIC, SHY, SMART, OR DUMB.

WITH OR WITHOUT A TIE,I'LL BE THE GUY.

"I'LL BE THE GUY,

WE'LL LAUGH AND GET HIGH

I'LL GIVE HIM WHATEVER HE NEEDS.

BE ALL HE DESIRES

DO WHAT HE REQUIRES

I’LL DO THINGS,I'VE NEVER DONE BEFORE

THAT HE'LL LOVE, HATE, CRAVE AND ADORE.

I'M AN ACTOR, I WON'T HAVE TO TRY,

I'LL BE THE GUY.

I CAN'T HELP BUT SPOT,

GIRLS LIKE ME A LOT.

THEY WANT WHAT I'VE GOT

BUT THEY WILL HAVE TO WAIT,

I'VE GOT A PREVIOUS DATE.

MAKING IT IS WHAT IT'S ABOUT.

I'VE GOT TO FIND A WAY.

FILM, T.V. OR PLAY,

I CAN'T DEAL WITH WHERE I AM TODAY.

I'LL BE THE GUY,

KISS CAUTION GOODBYE.

WHEN I PERFORM, I'M ON FIRE.

GOT TO ACHIEVE, NOT ASPIRE.

I'VE GOTTA PLAY JOSH, HE IS ME.

I'LL CONQUER MY FEAR,

IT'S MY CAREER.

WITHOUT ANY SPITE

I'LL TURN OUT THE LIGHT

AND HOLD HIM REAL TIGHT,

AND WHISPER GOOD NIGHT.

AND IF I CAN'T SLEEP

I MIGHT WONDER WHY

I'M LIVING A LIE.

BUT IT WON'T BOTHER ME,

IT'S THE FUTURE I SEE.

SO FOR A PIECE OF THE PIE,

I'LL BE THE GOD DAMNED GUY.

(SCOTT walks back into the house.)

(Blackout)

End of Act I

Act II - Scene 1

April 2010. The Friars' Club of Beverly Hills.

The Screen Actors' Guild Benefit.

GAYLE

As our final act of the 2010 Screen Actors' Guild Benefit, we have a surprise for you. Don't you love surprises, I do. Two guys talking about their jobs. Are they serious? Or are they kidding on the square? We're proud to present super star Scott Morland, and award winning producer Jerry Sparks.

12. SONG: FAMOUS IN THE INDUSTRY -- (Scott, Jerry)

BOTH

WE'RE FAMOUS IN THE INDUSTRY,

FOR OUR COMBUSTIBLE CHEMISTRY

WE'RE TIGHT, RATHER THAN LOOSE.

THEY CALL US "LUCKY DEUCE."

SCOTT

I'M THE ENGINE,

JERRY

AND I'M THE CABOOSE

BOTH

BECAUSE OF OUR RAPPORT,

WE NOW DO THINGS WE'VE NEVER DONE BEFORE.

WE'RE WHERE WE WANT TO BE.

ANYONE WITH ANY SMARTS CAN SEE,

WE'RE FAMOUS IN THE INDUSTRY.

THEY LOVE US IN THE INDUSTRY

WE'RE AS PUMPED UP AS WE CAN BE.

JERRY

SOME PEOPLE FORM ALLIANCES,

AND END UP THROWING APPLIANCES

SCOTT

BRUCKHEIMER AND DEPP LIKE TO WORK TOGETHER,

SCORSESE AND CAPRIO ARE JOINED AT THE HIP FOREVER.

BOTH

BUT THOSE GREAT COMBOS ARE RARE,

TONIGHT WE'VE BEEN ASKED TO SHARE,

HOW WE BECAME THE FORTUNATE PAIR,

WHO ARE FAMOUS IN THE INDUSTRY.

Dance break]

SCOTT

THEY SAY, I'M OBSESSIVE, COMPULSIVE, BUT FAIR.

JERRY

THEY CALL ME A SON OF A BITCH,I DON'T CARE

SCOTT

WHEN THINGS HIT A SNAG I SULK AND I STARE.

JERRY

I CRACK A JOKE, AND THUS SAVE THE DAY.

SCOTT GOOD COP AND BAD COP IS A GAME THAT WE PLAY.

JERRY

HARVEY WEINSTEIN WOULD LIKE TO BLOW US AWAY.

SCOTT

THE RUMOR IS WE'VE BEEN CLONED

JERRY

OUR SECRET IS WE'RE USUALLY STONED.

BOTH

WE ARGUE BUT WE WATCH EACH OTHER'S BACKS

SCOTT

TWO OVER ACHIEVERS,

JERRY

TRUE BELIEVERS,

OUR FILMS WILL BE THE BEST.

BOTH

WE'RE GRATEFUL THAT WE ARE WHO WE ARE,

WE'LL NEVER LET THEM TAME US.

ALL THE SAME OUR MAJOR AIM,

IS TO STAY FAMOUS IN THE INDUSTRY.

(JERRY and SCOTT are being congratulated by RON and LEN. MALCOLM attempts to congratulate SCOTT, who gives him a dirty look and walks away.)

(Blackout)

12a. SCENE CHANGE MUSIC: (Tag from #12. FAMOUS IN THE INDUSTRY, then dissolve into the introduction of #13. IT NEVER RAINS IN MALIBU)

CUE: (Applause segue)

Act II - Scene 2

(SCOTT and TARA's beach and patio in Malibu, California. TARA is sitting on a log on the beach.)

13. SONG: IT NEVER RAINS IN MALIBU -- (Tara)

TARA

LOOK AT THAT CLOUDLESS SKY,

AN OCEAN SIMPLY GLEAMING.

THE CLIMATE IS DRY,

I'M ON A HIGH,

I'M SCOTT MORLAND'S WIFE.

I ACT, I'M A MOM, IT'S A GREAT LIFE.

I'VE ALWAYS LOVED MOVIES,

I'D WRITE MY OWN SCRIPTS.

BUT THE FANTASIES THAT I CREATED,

DIDN'T INCLUDE ESTATES THAT WERE GATED.

SO MUCH BETTER HERE THAN IN KALAMAZOO,

IT NEVER RAINS IN MALIBU.

WHEN MY KIDS ARE LAUGHING,

I CHERISH THE SOUND.

I'M MARRIED TO A MAN WOMEN ADORE.

BUT SOMETIMES I LONG FOR WHAT WAS BEFORE.

WHEN SCOTT'S HOME, WE RUN A MILE OR TWO,

IT NEVER RAINS IN MALIBU.

SCOTT CAN BE MOODY, HE HAS HIS BAD DAYS.

BUT HE'S FANTASTIC IN SO MANY WAY

I DON'T GET MY GIRL FRIEND'S LIVES,

THEY'RE BEVERLY HILLS HOUSEWIVES.

IF I WERE A GOLFER,

I'D SHOUT HOLE IN ONE.

THESE SUNSETS AT MALIBU, ARE SO FUN.

BUT LOVE LAUGHS AT KINGS,

WHO KNOWS WHAT TOMORROW BRINGS?

HAVEN'T A CLUE, I LOVE MY VIEW.

IT NEVER RAINS IN MALIBU

THERE ARE SOME GLITCHES,

WHEN WE'RE HANGIN' OUT.

YOUNG, HORNY BITCHES,

THINK THEY HAVE CLOUT.

BUT IT TURNS OUT JUST FINE,

WHEN I GET HIM HOME HE'S MINE.

(SCOTT enters, watches TARA)

I'M FEELING TERRIFIC,

EMOTIONALLY.

I'M A COCKEYED OPTIMIST,

YEAH, THAT'S ME.

ANYONE CAN SEE

WE WERE MEANT TO BE

HATE INCLEMENT WEATHER,

SOME DREAMS DO COME TRUE.

IT NEVER RAINS, NEVER RAINS, IN MALIBU.

(A loud thunderclap is heard. SCOTT runs out, puts his arm around TARA, and they laughingly run inside)

TARA

Well, once in a while.

SCOTT

This is my favorite part of the day.

TARA

Just us alone

SCOTT

I love being with the kids. I look forward to it all day, but this is special.

TARA

Did you see the reviews for"LOST DREAMS"

SCOTT

Yep, they were pretty good.

TARA

You shouldn't have turned it down because they wouldn't use me.

SCOTT

It was a no brainer. I missed working together. You have the quality I most love: Vulnerability.

TARA

Except when we're fighting.

SCOTT

If we hadn't fallen in love, you'd still be my favorite co-star.

TARA

When I'm acting with you, I'm better. You bring out something special in me.

SCOTT

The part was perfect for you. And you would have been hot in that steam room scene. But I'm glad I did "Mr. Fabulous" instead.

TARA

You turned down" Lost Dreams" before you were offered "Mr. Fabulous." Nick is such a great part,

SCOTT

He got the part, but I got the girl. There'll always be another part, but they'll never be another you.

TARA

That sounds like a song title.

SCOTT

Gottcha. It is. (Sings)" There will never, ever be another you."

TARA

If anything ever happened to you, I'd never be able to listen to music.

SCOTT

It's true. Our life is a series of songs and movies.

TARA

What did you think of "The Star" calling us Hollywood's happiest couple?

SCOTT

It makes me nervous. It sounds like we're being set up to fail.

TARA

They don't know us. Rather than growing apart, we're closer than ever.

(They indulge in a long romantic kiss)

(JERRY enters)

JERRY

Merry Christmas.

SCOTT

Hi, Jerry. All packed?

TARA

Hey, Mr. Producer. You're here early. .

I had to tell you before you saw it online. "Mr. Fabulous" is a smash, way beyond our expectations. Broke all records for the biggest April 15th week

SCOTT I had a feeling about this one

(They all kiss each other and sing)

13a. REPRISE: THIS IS GONNA BE OUR YEAR -- (Jerry, Scott, Tara)

JERRY

WHEN WE NEGOTIATE, NO NET, IT'S THE GROSS.

SCOTT

I'LL MAKE MY OSCAR SPEECH, LONG, DULL, AND VERBOSE

TARA

I'LL PLAY "THREE SISTERS" WITH MERYL AND GLENN CLOSE.

ALL

THIS IS GONNA BE OUR YEAR.

TARA

How's Dana? I haven't seen her in awhile

JERRY

Dana, my wife? I guess she's still my wife. She's been very nice to me lately. Miracles do happen. I'm taking her to Paris for a month.

SCOTT

It's their tenth anniversary

(SCOTT and TARA SING OPENING BARS OF'APRIL IN PARIS')

TARA

I'm dropping the kids at Karate so they can get rid of their aggressions, and then I'm going to Tai Chi so I can get rid of mine. Bye boys.

(TARA leaves)

JERRY

Everybody wants us. I love producing. Gayle will be over later to tell you about them offers.

SCOTT

Tell me about them offers.

JERRY

Malcolm Stevens called. Says he has a great role for you in a hot new project

SCOTT

Not in this lifetime

JERRY

They're filming in St. Barts.

SCOTT

Damn you, Jerry, I told you that in confidence. Yeah, I made one mistake, and it's haunted me ever since. Let it go, Jerry.

JERRY

It's so juicy,I love making you crazy

SCOTT

What about your trip to Montana with RON?

JERRY

We fished and fished.

SCOTT

You're the magic man. You made all this happen. Without you, I'd be just fine. You do the heavy lifting, I just smile.

JERRY

Ah, but look at us living our dream. Who would have thought twelve years ago: from Jerry and Peter at the zoo, to Scott and Jerry on the cliffs at Malibu?

JERRY

Since then, it's all been good.

SCOTT

You see the me I wish I could be.

JERRY

We're Jerry and Scott, the wonderful we.

SCOTT

See you in a month.

(JERRY exits, then comes back.)

JERRY

My car's gone.

SCOTT

Really? You're kidding.

JERRY

There's only a new Ferrari out there.

SCOTT

Surprise! It's yours. For services rendered. The keys are in the ignition.

JERRY

I don't know what to say.

SCOTT: Go.

(They embrace. JERRY exits.)

13b. MUSICAL TRANSITION: (Final phrase from #13. IT NEVER RAINS IN MALIBU)

CUE: (Jerry enters for the second time.)

JERRY

I don't know what to say.

SCOTT

Tell me you have a blind date with Brigitte Bardot.

(SCOTT pushes JERRY out the door, makes himself a drink, sits down on a chair.)

GAYLE enters

Scott, how does it feel to be the biggest thing?

SCOTT

I'm thrilled.

GAYLE

So, what next?

SCOTT

I'm sick of playing bad boys, rock stars, and detectives. I'd like to play someone who changes people's lives.

GAYLE

Your foundation has already given millions of dollars to charities around the world.

SCOTT

That's just money. I, Scott Morland, want to change how people behave.

GAYLE

Scott don't get crazy.

SCOTT

Acting used to be everything to me, but it's not enough anymore. I want to be action specific.

GAYLE

How about being verbal specific?

SCOTT

Movie heroes help large groups. Humanity as a whole. I want to play a hero who helps individuals: people who are lost.

GAYLE

That's a lot to take on.

SCOTT

The hero I play would inspire others to do what I do on film. Do a 180, turn their lives around.

15. SONG: LOST LIVES -- (SCOTT)

SCOTT

WHAT IF I COULD, USE MY NOTORIETY?

TO CAUSE A CHANGE IN OUR SOCIETY.

DID YOU EVER SEE A HOMELESS MAN,

COLD AND FREEZING ON THE GROUND?

LOST FOREVER, NEVER FOUND.

IF SOMEONE WHO SEES, THE HERO I PLAY.

SHOWS HIM THAT THERE IS A MUCH BETTER WAY

THERE WOULD BE ONE LESS,

LOST LIFE.

DID YOU EVER KNOW A BATTERED MOM?

FULL OF ANGER, FEAR, AND PAIN?

WANTS TO LEAVE BUT MUST REMAIN.

IF GROUPIES WHO TRY TO EMULATE ME.

LOCATE A SAFE PLACE FOR MOM TO BE.

AND GET HER A PUPPY TO WATCH RUN FREE

THERE WOULD BE ONE LESS,

LOST LIFE.

WHAT IS IT LIKE TO BE A CHILD ABANDONED?

ALONE ON HIS OWN, QUICKSANDED.

NOT KNOWING WHERE HE'LL EAT OR SLEEP.

OTHERS CAN DO WHAT MY HERO CAN DO.

IT COULD BE ANYONE,

IT MIGHT BE YOU.

DID YOU EVER HEAR ABOUT A TEEN?

ON A BRIDGE AND LOOKING DOWN?

DISGRACED, DEPRESSED, HOPES HE'LL DROWN.

IF A MOVIE FAN COMES AND GRABS HIS HAND.

IT MIGHT BE THE ONE TO MAKE HIM UNDERSTAND.

THAT HE SHOULD GIVE LIFE ANOTHER TRY.

THERE WOULD BE ONE LESS,

LOST LIFE.

THE HOMELESS MAN WOULD BE SAVED FROM DESPAIR.

THE ABUSED MOM WOULD BE SPARED HER NIGHTMARE.

THE TEEN-AGED BOY WOULD HAVE A LOVE AFFAIR.

IF FOLKS COULD DO WHAT I DO ON SCREEN.

NOT HOW I DRESS OR MY INSTAGRAM ROUTINE.

AND CATCH THOSE WHO FALL THROUGH THE CRACKS.

THE ROLES I PLAY, AND THE THINGS I SAY.

COULD PREVENT SO MANY LOST LIVES.

GAYLE

Have you heard of the "Master Ego" comic books?

SCOTT

I read them to my kids all the time. That's the kind of hero I'm talking about.

GAYLE

Well, Sony called. They want you to do a four-picture franchise deal based on the "Master Ego" comics.

SCOTT

It's perfect. He does something wonderful then disappears. I always wanted to play someone brave, with guts enough to do the right thing. A Superhero.

GAYLE

A Superhero with sex appeal.

(SCOTT smiles, embarrassed)

GAYLE

We may be talking eight figures. I'll call them tomorrow.

(They exchange a friendly kiss. GAYLE exits. Pauses in a spot by herself.)

GAYLE

A Super Hero with sex appeal.

16. SONG: FOREVER FRIENDS -- (GAYLE)

GAYLE

I THOUGHT I'D BE A FOOL FOR A YEAR,

BUT NOW TEN YEARS LATER, I'M STILL HERE.

I SEE HIM ALMOST EVERY DAY,

HE THINKS THAT EVERYTHING IS FINE.

I'M HAUNTED BY A WITCHES' CURSE,

CAN'T GO FORWARD, STUCK IN REVERSE.

IN SPITE OF HOW THINGS WERE,

I KNOW HE'D PREFER

THAT WE REMAIN FOREVER FRIENDS.

GAYLE (Continued)

WE TALK, WE LAUGH, WE KID, WE PLAY,

I'M CAREFUL NOT TO CROSS THE LINE.

WE'RE SECRETIVE, WE'RE SO ALIKE,

MY FEELINGS NEED TO TAKE A HIKE.

NO MATTER HOW I FEEL,

I MADE MY OWN DEAL,AND IT'S TO BE

FOREVER FRIENDS.

NEVER FELT THIS WAY ABOUT ANYONE ELSE,

I LOOK AT HIM AND MY RESISTANCE MELTS.

WISH I WERE THE SHIRT THAT TOUCHES HIS CHEST,

NOTHING LEFT FOR ME BUT TO DREAM THE REST.

I LIVE IN HELL. DON'T LIKE IT THERE,

I'LL NEVER BE HIS VALENTINE.

DIDN'T INTEND IT TO BE THIS WAY,

DON'T KNOW HOW IT WILL PLAY OUT,

SOMEHOW, I'LL FIND MY WAY OUT.

CAN'T LET THE PAST DETERMINE THE FUTURE,

BUT WE'LL ALWAYS CONNECT.

SO I EXPECT

THAT WE WILL STAY FOREVER FRIENDS.

FOREVER WE'LL BE FRIENDS.

(Blackout)

15a. SCENE CHANGE MUSIC: (Final phrase from #2. THE NEXT BIG THING, played staccato)

Act II - Scene 3

(Same. A week later. RON enters.)

SCOTT

Tennis anyone?

RON

So how was Proposition 8 benefit?

SCOTT

My hands are sore from shaking so many hands and writing such a large check.

RON

You're a good man.

SCOTT

I hate bigotry. Same sex couples deserve the right to marry.

RON

By the way, don't tell anyone, but you've been chosen as "Peoples" sexiest man alive".

SCOTT

Seriously, Gosling must be pissed.

RON

You're as hot as ever, maybe too hot.

SCOTT

What does that mean?

RON

You're being blackmailed.

SCOTT

That's a dishonest way to win a tennis game. Besides, you'd beat me anyway.

RON

I got a call from a shyster lawyer. He's threatening to sell a s story on you to the "Enquirer

SCOTT

What about

RON

Your sex life.

SCOTT

Sex life. Are you kidding me? These fan girls, starlets, personal assistants, harass me, text me, follow me around. But I'm not like the other guys, I just flirt

RON

Flirting is not the problem.

SCOTT

What is the problem.?

RON

It seems a West Hollywood massage therapist is claiming you offered him five thousand dollars if you could massage him.

SCOTT

Oh come on. You know I'm not gay, and if I were, guys wanting me would fill Dodger Stadium. I'd have to fight them off, not pay them. Me, pay, gay? Five thousand dollars? (He laughs hysterically.)

RON

He's not alone. Another massage guy at the Beverly Wilshire Spa is claiming the same thing. They each want ten thousand dollars to kill the story

SCOTT

These are parasitic bastards trying to pick up some easy money. They are damned liars

Photo-shopped, doctored, they can fake anything.

RON

And videos,

They say they have photos.

SCOTT

(pause) Bullshit.

RON

I don't care what you do, who you sleep with, how you amuse yourself, but you're one of the four A-listers left. This could be a deal breaker. People love to see their idols fall.

SCOTT

How should we handle this?

RON

Come to the office tomorrow morning, and we'll strategize. We were slammed with meetings, but we cancelled everything when this came up.

SCOTT

I can't, I'm busy

RON

You're what? What's more important?

SCOTT

I'm getting a massage.

(They laugh)

Let's play tennis.(They exit -- Blackout)

15b. SCENE CHANGE MUSIC: #11. I'LL BE THE GUY

CUE: (Ron and Scott exit to play tennis)

Act II - Scene 4

CAA Boardroom. The next day.

RON, LEN, and GAYLE are seated at a conference table as if the world were coming to an end

GAYLE

The poor guy is in big trouble.

LEN

Actors are crazy. After they make it big, they buy a big house, a new Lamborghini, screw around, and sometimes get a new wife.

GAYLE

SCOTT AND TARA have a great marriage .

RON

But is he gay?

LEN

Out here everybody is everything. Always looking for new thrills, and with the Internet, anything is possible.

RON

He's a super guy. Everybody loves him!

LEN

Everybody? The question is does he love everybody?

RON

We won't be smiling soon.. The lawyer is putting blind items pointing to Scott online.

(SCOTT enters)

SCOTT

And how is everyone this beautiful morning?

LEN

Well, the suicide nets aren't out yet, and we haven't had an earthquake.

Before anyone says anything --- Scott, we're all on your side, in your corner

RON

You've been wonderful to all of us and we're team Morland. We love you.

LEN

I couldn't have said it better.

SCOTT

Let's start out with the fact that I'm not gay. I'm being slandered by money hungry liars.

LEN

We know that, but suppose, just suppose it was true

RON

Just say they were able to make the allegations stick, true or false.

GAYLE

Let's issue a denial and start our own investigation.Detectives don't lie.

RON

Settle with the bastards

SCOTT

No way, that would be admitting it's true. It's all lies, it's "He said, He said". I know they have no proof.

(Long pause)

LEN

Now let's think about this clearly and distinctly. If it's in the Enquirer, it will go viral. What would it mean to your career?

GAYLE

A lawyer once told me, if there is a problem, look at the worst that could happen, and see if you can deal with it

17. SONG: NOTHING WILL EVER BE THE SAME -- (GAYLE, RON, LEN)

GAYLE

POLITICALLY CORRECT, IT'S A NEW STATUS QUO.

NOT THE WAY IT WAS, THIRTY YEARS AGO.

IT'S VERY INSIDIOUS, THEY KEEP IT LOW KEY.

WHEN YOU GET THE NEWS FROM MARKETING GURUS,

THEY'LL TELL YOU HOW MUCH OF THE AUDIENCE YOU'LL LOSE.

YOU'LL PLAY SMALLER ROLES, YOU'LL DANCE ON T.V.NOTHING WILL EVER BE THE SAME

RON

STRAIGHT GUYS WILL JOKE AND LAUGH AT YOU

BEHIND YOUR BACK

THEY'LL TALK ABOUT COJONES THEY SAY YOU LACK

IT REALLY IS HIDEOUS, WHAT'S YES WILL BE NO.

YOUR KIDS WILL BE BULLIED BY THE KIDS ON THE BLOCK.

THE SCRIPTS THAT YOU ARE OFFERED WILL ALL BE SCHLOCK.

THEY'LL BE NO INVITATIONS ON SOME BILLIONAIRES YACHT.

NOTHING WILL EVER BE THE SAME

ALL

YOU HEAR ALL THE RUMORS, ALL THE SAME GUYS.

THE MORE MASCULINE THEY APPEAR,

THE MORE RELUCTANT TO REVEAL, WHAT THEY MOST FEAR.

IF ONLY SOME OF THOSE STORIES ARE TRUE,

THE REASONS THEY DO WHAT THEY DO.

MIGHT MAKE SOME SENSE TO YOU.

LEN

THE ROLES YOU WANT TO PLAY, WILL GO TO OTHER GUYS.

GAY ROMANTIC HEROES, DON'T MATERIALIZE.

YOUR BRIEFS WON'T BE AN AUCTION ITEM.

YOUR SWEATY T-SHIRTS, WILL NO LONGER EXCITE 'EM.

BE CAREFUL WHEN YOU'RE GOING OUT LATE AT NIGHT.

REDNECKS WILL INSULT YOU; YOU'LL HAVE TO FIGHT.

PAPARAZZI WILL SPOT YOU IN A LIMOUSINE,

HOOKING UP WITH A HUNKY MARINE.

ALL

WHEN YOU'RE WORKING OUT AT THE GYM,

THEY'LL WHISPER DIDN'T THAT USED TO BE HIM?

YOU'LL FEEL A LUMP IN YOUR THROAT,

LOST, IRRELEVANT, AND REMOTE.

SO MUCH FOR MOMENTARY ACCLAIM.

NOTHING WILL EVER, BE THE SAME

SCOTT

Thanks for all the good news

RON

You'll work, you just won't get leads. Maybe you'll get a tv commercial or a guest shot on "Murder SHE WROTE"

SCOTT

What about "The Master Ego" franchise? it. I could make a real difference in people's lives.

RON

Marketing is very tricky.

SCOTT

But I'm the same guy.The audiences that fell in love with me will still love me. and they know I love them.

LEN

Movie Audiences have short memories.

RON

Should we get Jerry to come home

SCOTT

Don't ruin his trip

GAYLE

You know this thing could just blow over. If you get strong support from Tara, you know the "good wife".

RON

Perfect

SCOTT

Tara has no idea about any of this yet. If it goes public, she won't be able to shield it from the kids. She just might.

LEN

You didn't get where you are by being stupid ACT. Act as if your life depends on it because it does.

SCOTT

I won't be acting, I'd do anything to make it right.

I love Tara. I don't want to lose her.

RON

Looks like we've got a reporter from the "Enquirer" asking questions. We better hope this hasn't leaked.

(GAYLE, LEN, and RON grab their cell phones and rush out. SCOTT looks out at the audience, dejected and lost.)

16a. SCENE CHANGE MUSIC: #13. IT NEVER RAINS IN MALIBU

Act II - Scene 5

(SCOTT and TARA's beach house. The next day. When the lights come up, SCOTT and TARA are decorating for DAISY'S surprise seventh birthday party.)

TARA

Do you think Daisy will have a good time

SCOTT

A clown, a puppeteer, a caterer and two famous surprise guests. What's not to like

TARA,

I worry that it's too excessive. It's her seventh birthday party, not her wedding.

SCOTT

Isn't that what I, we, work for? To make her dreams come true

TARA

So about the story, you said we'd talk later, It's later. Is it true?

SCOTT

It is, and it isn't

TARA

What does that mean?

SCOTT

As an actor I need to do research. Go to some dark places. Feel different things. It's like traveling, visiting all kinds of countries to learn things

TARA

Oh come on,that's why it's called acting. You don't have to become who you play.

SCOTT

When James Dean asked if he was gay, he said," I can't go through life with one hand tied behind my back." He was right. I'm an actor; I need to experiment with different lifestyles.

TARA

Scott, grow up. Should I run off with Scarlett Johansson just because we played lovers in a film

SCOTT

I know you understand, you get it

TARA

No, I don't. There is a lot at stake here, a marriage, children, careers. I thought we were soul mates.

SCOTT

We are.

TARA

I'm not stupid. You're a very desirable guy. An occasional one-night stand with a sexy girl on location I could understand, but this.

Scott, are you gay?

SCOTT,NO

TARA are you bisexual

SCOTT NO

SCOTT

. As an actor, I wanted to experience all the feelings there are.

TARA

If you played a serial killer, would you become one? How would you like to experience my ending this marriage?

SCOTT

People are complex

TARA

Complex I can handle, but this.

SCOTT

Do you wake up every morning knowing that I love you?

TARA

I feel like I'm on a reality show, not only do I find you lied to me and cheated on me, but with men. And you paid them?

SCOTT

I was curious. I wanted it to be clinical, not emotional. That's why I paid them. I didn't know their last names, or their real first names. It was cold and empty.

TARA

So why did you keep doing it?

SCOTT

It proved to me, if I had any doubt, that I was one hundred per cent straight.

TARA

That is the craziest reasoning I ever heard.

SCOTT

You're my anchor, my rock. It's always been you, since that first day. I adore you.

TARA

Scott, you're a fine actor , don't overplay

SCOTT

This is my life?

TARA

What about Daisy and Evan? They'll be targets, if this breaks. publicly.

SCOTT

They don't have to be. If you stand by me, everyone will know we have a happy marriage. No one will believe the slander. Please, for us, for the kids, stay with me.

TARA

(pause) They'll be here any minute. I've got to change. Will you put the candles on the cake?

(SCOTT dejectedly finishes decorating for the party)

16b. SCENE CHANGE MUSIC: #4. WHAT AM I GONNA BE WHEN I GROW UP

Act II - Scene 6

Beach house. That evening.SCOTT enters from the kitchen where he has been preparing dinner. TARA enters.

TARA

Where are the kids?

SCOTT

BEATRICE took them to the movies. So how did the prep go?

TARA

Very interesting.

SCOTT

I can't tell you how much this means to me.

TARA

So tell me about the hot two-some.

SCOTT

Who's that?

TARA

You know, you and your best friend's wife.

SCOTT

That was a terrible mistake. I'm so sorry.

TARA

Don't you have a conscience, loyalty, a sense of morality? I thought I knew you.

SCOTT

I made the wrong choice. We had too much wine, we got stoned, we were lonely. You took the kids to Hawaii. Jerry was in New York.

TARA

You are a world-class slut. Anyone, any sex, any best friend's wife.

SCOTT

It was one night

TARA

Dana, Jerry's wife. How could you betray him like that?

SCOTT

My brain became a whirlpool, round and round. Who was I? What did I want? I needed to solve the riddle of who the hell I was..

TARA

Did you?

SCOTT

She meant nothing to me. You're the only one I ever loved.

TARA

If someone gave you those lines to say in a film, you'd pee on the script.

SCOTT

What can I do to make it right?

TARA

It's too late for that

SCOTT

Isn't what we have worth fighting for?

TARA

We're not those people anymore. When we got together, it was like those old romantic movies. We were those couples.

SCOTT

We still are.

TARA

Nobody was like us. It has never happened before. Remember when we wrote our marriage ceremony, we said

SCOTT and TARA

" Time was our friend."

SCOTT

And it was, it still is. You and I, together to the end.

TARA

This is the end.

SCOTT

I'm through experimenting. I want you. (Music begins)

TARA

How can I believe you?

SCOTT

Tara, look at me. Believe me

TARA

Scott, I was an insecure mess when we met. You created a magical world for me. You gave me confidence, helped me grow. Thank you for that.

18. SONG: TIME ON OUR SIDE -- (TARA)

TARA

WHAT DO YOU DO WHEN A DREAM CAPSIZES?

NEVER WAS ONE INTO SURPRISES.

I HOPED IF WE HUNG ON TIGHTLY AND WE TRIED,

THAT WE'D HAVE TIME ON OUR SIDE.

LOVING YOU SENT ME OVER THE MOON.

BUT I WAS ALL WRAPPED UP IN AN EMOTIONAL COCOON.

I THOUGHT IF WE CLUNG TOGETHER, IT IMPLIED,

THAT TIME WAS ON OUR SIDE.

WE'VE REACHED THE END OF OUR COMPLICATED STORY.

LET'S AVOID THE SCENE THAT'S USUALLY OBLIGATORY.

WE SHOULD END IT WITH FLAIR,

YOU KNOW I STILL CARE.

SCOTT

I know you do. Let's try again. We can make it work.

TARA

WE'RE THROUGH, I'D NEVER TRUST YOU AGAIN.

THE KNOTS UNITED, IT'S TORN, AND THERE IS NO

CHANCE OF MENDING.

OUR FINALES BEEN PLAYED,

IT WOULDN'T WORK IF I STAYED,

THANKS FOR A WONDROUS RIDE.

BUT TIME'S NO LONGER ON OUR SIDE.

SCOTT

I'll find a way to get you back. I won't give up.

(SCOTT exits)

TARA

I ALWAYS FIGURED TIME WAS OUR FRIEND,

IMAGINE HOW SURPRISED I WAS TO SEE IT ALL ENDING.

LEFT OLD DREAMS ON THE SHELF,

I DISCOVERED MYSELF.

TARA dresses in the latest fashion and make up

MY ARMS ARE OPEN WIDE.

Phone rings.[Voice]

Tara Hi. Rick here.

How would you like to see Tony Bennett

at the Hollywood BOWL

Next Friday. Are you free?

TARA

You bet.

MY ARMS ARE OPEN WIDE.

AND TIME WILL STILL BE ON MY SIDE.

Act II - Scene 7

Same. Two days later.

SCOTT is smoking a joint and staring into space. GAYLE enters with a basket of delicacies.

GAYLE

You don't answer texts, I get your voice mail

SCOTT

It's over,

GAYLE

For good?

SCOTT

Gone.

GAYLE

I'm so sorry. I came over to apologize to both of you. I really screwed up. I thought she knew about Dana.

SCOTT

She would have found out eventually.

GAYLE

What happened?

SCOTT

Secrets, too many secrets, too many lies. They finally caught up with me.

GAYLE

I'm so sorry

SCOTT

I'm like a king without a crown

GAYLE

How are you feeling?

Sad

GAYLE

Of course

SCOTT

I'm not the man I wanted to be.

GAYLE

Most of us don't live up to our expectations.

SCOTT

I tried my best to play with the cards I was dealt, I really tried but I failed.

GAYLE

But at least you tried.

SCOTT

I didn't only want to be a star, I wanted to be a great actor. Someone who had that little something extra.

GAYLE

You did what you did better than anyone else and you became a star

SCOTT

If I admitted my true feelings, even to myself, my dreams would have come crashing down. My career in films would be over,gone. but I should have told Tara the truth.

GAYLE

Should a, would a, could a. Forget the past, look ahead.

SCOTT

Tara was right. I betrayed Jerry, my best friend.

GAYLE

He'll forgive you...but can you forgive yourself

SCOTT

Was Ron right about the franchise?

GAYLE

They're going with Channing Tatum.

SCOTT

This really hasn't been my year.

GAYLE

So, about the press conference?

SCOTT

l'll do it.

GAYLE

When?

SCOTT

When Jerry gets home in two weeks.

GAYLE

I guess we can keep things under wraps for another two weeks. Does he know?

SCOTT

Negative. It's not something I wanted to text him or tell him over the phone. I'll do the press conference.

GAYLE

Will you be able to handle it?

SCOTT

You know me baby, the charm boy. My fans want to believe me. I'll explain it on all the late night shows.

GAYLE

Scott, You're incredible.

SCOTT

Hey, Thank you for coming over here. You've always been there for me. The one I can count on. Since that first day when you gave me your card. You're...

GAYLE

Special, I know.

SCOTT

Let's have dinner, someplace quiet.

GAYLE

Scott, guess what? I met someone, Steve. He's very sweet.

He's an airplane pilot. We're flying to Costa Rica tomorrow.

SCOTT

A civilian, not in the business?

GAYLE

Thank God. I Think he's in love with me.. This may be it

SCOTT

That's great, I'm happy for you.

GAYLE

Is there someone you can have dinner with?

SCOTT

I'll call JDate.

GAYLE

I didn't know you were Jewish

SCOTT

I'm not, but that doesn't.mean I'm not smart

(GAYLE gives him a friendly kiss, exits.)

17a. SCENE CHANGE MUSIC: #14. FOREVER FRIENDS (dissolving into #4. WHAT AM I GONNA BE WHEN I GROW UP?)

CUE: (Gayle exits.)

(SCOTT turns on the T.V., looks at it, then turns it off, lights a joint, and begins to smoke it. Sees a basketball, begins to dribble with it, tosses it back and forth, and finally throws it against the wall. Pours himself a drink, sips it, then throws it down the sink, finally sinks into a chair, desolate, lost, and lonely.)

(Slow fade to black.)

Act II - Scene 8

(Same. Two weeks later. TARA enters.)

TARA

Hi, Scott. Scott, I wanted to talk to you about this summer. It's very awkward. Me in the house, you in the pool house.

SCOTT

I thought that we agreed

We did! But I'm uncomfortable with it. All the kids' friends are taking trips. I'd like to take them for the summer.

SCOTT

I promised Evan I'd coach him in baseball and work with Daisy on soccer.

TARA

There's so much we could do — see shows, Shakespeare at Stratford, Stonehenge, explore castles. Remember we always talked about going with the kids.

SCOTT

I remember. It was my dream too.

TARA

It would solve a lot of problems. Make things less stressful for them.

SCOTT

They know we love them. That's what's important. I think they can handle things.

TARA

I'm worried about the press conference. The paparazzi will be relentless. The kids are so young.

SCOTT

What will they do, tar and feather me

TARA

Face reality for once. We've got to spare them. I'm taking them. I've already bought the tickets.

SCOTT

I'll really miss them.

TARA

You'll keep busy. You've got the pre-production on the "MASTER EGO"" film coming up. We'll be back before you know it.

SCOTT

I'm sure you'll have a wonderful time.

TARA

We will. (pause) Scott, how are you.

SCOTT

I'm okay...Tara, not that it changes anything. But I'm sorry I wasn't straight with you.

TARA

Why didn't you tell me? I might have helped.

SCOTT

I was afraid I'd lose you.

(TARA walks over to SCOTT, takes his face in her hands, kisses him, and exits.)

Act II - Scene 9

(Beach house. The next morning. SCOTT stares into space. He picks up a script and starts reading, puts it down, picks up another script, puts it down. JERRY enters and stops. SCOTT approaches JERRY.)

SCOTT

Jerry, thank God you're here. I need you now more than ever.

JERRY

My wife?!

(SCOTT turns toward JERRY.)

SCOTT

But Jerry, it meant noth---

(Another slap from JERRY.)

SCOTT

I know. I was wrong not to tell you---

(JERRY punches SCOTT, who falls. SCOTT turns toward JERRY again, holding on to JERRY'S thighs. JERRY tries to maneuver his way out of this hold but falls backwards. Now the tables have turned: SCOTT's on top, straddling JERRY, holding his arms down. He raises his fist but is stopped by his emotion.)

SCOTT

Jerry. Jerry. I'm sorry. I'm so...

(SCOTT falls away and helps JERRY up. SCOTT, apologetically, tender. They kiss.)

17b. SCENE CHANGE MUSIC: #12. FAMOUS IN THE INDUSTRY (hold for the kiss, then merge into the bridge of #7. THIS IS GONNA BE OUR YEAR)

CUE: (After the fight, Jerry falls crying into Scott's embrace.)

SCOTT

We've had this date with each other...

JERRY

...from the beginning.

(Blackout)

Act II - Scene 10

Same. The next morning. SCOTT is dressed for the press conference.

(SCOTT picks up his guitar)

19. SONG: REFLECTIONS -- (SCOTT, JERRY)

I HAD LIFES' BELLS AND WHISTLES,

EVERYONE ENVIED ME.

ALONE TRYING TO FIGURE OUT,

WHO I COULD BE. IT WAS NO GREAT MYSTERY WHO I WAS SEARCHING FOR, ALL I HAD TO DO, WAS OPEN THE DOOR.

(SCOTT walks over to JERRY.)

WE HAD THE LAUGHTER, THE WARMTH AND THE FUN,

I DIDN'T REALIZE YOU WERE THE ONE.

YOU WERE AMAZING, BUT THE BELLS DIDN'T CHIME,

IT MUST HAVE BEEN YOU, ALL THE TIME.

I WAS SO GIVING WHEN YOU WERE ABOUT,

FELT I WAS LIVING, NOT JUST ACTING OUT.

I HAD SOME HOOKUPS, THEY WERE ALL PANTOMIME,

IT MUST HAVE BEEN YOU, ALL THE TIME.

I NEVER THOUGHT THAT YOU'D GET TO ME SO,

I WAS CONFLICTED, I JUST DIDN'T KNOW.

NOW I REALIZE MY FEELINGS WERE RIGHT

YOU'RE THE LAST THING I THINK ABOUT AT NIGHT.

YOU'RE EVERYTHING THAT I HOPED I WOULD FIND:

LOVING, OUTRAGEOUS, LOYAL AND KIND.

IT'S ALL COME TOGETHER, IT'S BLOWING MY MIND,

MY LIFE HAS A REASON, MY REASONS ALL RHYME.

IT MUST HAVE BEEN YOU ALL THE TIME.

IT MUST HAVE BEEN YOU, ALL THE TIME.

JERRY

WHEN WE WERE TOGETHER, I FELT THE RIGHT VIBES,

BETTER THAN PILLS ANY DOCTOR PRESCRIBES.

MY INCLINATIONS WERE BURIED SO DEEP,

YOU'RE WHO I'M PICTURING TILL I FALL ASLEEP.

DANA AND I SHOULD HAVE CALLED IT A DAY.

I ALWAYS FIGURED; SHE'D FINALLY STRAY.

TELL YOU TRUE, MY HEART'S NOT BLACK AND BLUE,

AS IF BY MAGIC, THERE'S SUDDENLY YOU.

NO FOOLIN' AROUND, CAN'T BELIEVE WHO I FOUND.

IT MUST HAVE BEEN YOU ALL THE TIME.

IT MUST HAVE BEEN YOU, ALL THE TIME.

SCOTT

IT MUST HAVE BEEN YOU.

JERRY

IT MUST HAVE BEEN YOU.

BOTH

IT HAD TO BE YOU.

IT MUST HAVE BEEN YOU, ALL THE TIME.

(They embrace)

SCOTT

This is how I wanted to feel my whole life, authentically myself.

JERRY

I never would have believed this could happen. Wow! Double wow!

SCOTT

What are you going to tell Dana?

JERRY

She is gonna be pissed! Doubly. She has no idea. What about Tara?

SCOTT

It's over. I love her, I wanted her to stay. That was before---

JERRY

The bells chimed. They did, didn't they?

SCOTT

Like being at the Vatican at Easter. But now I have to face the congregation. What are you going to do?

JERRY

I'm a producer. Nobody cares about us. It's 2010. You know that T.V. commercial about being gay, "It gets better."

SCOTT

They just say that. It doesn't.

JERRY

Some male stars have come out.

SCOTT

No major male sex symbols who are stars.

JERRY

Major male sex symbol in Hollywood, gay? You're kidding.

SCOTT

Maybe this is my chance to be a hero, the Jackie Robinson of the gay male superstars.

18a. UNDERSCORING: #17. REFLECTIONS

JERRY

The two of us, together and out, there'll be no stopping us.

SCOTT

We've been lucky for each other. Whatever happens, it will be okay.

JERRY

Lucky Deuce.

(SCOTT walks downstage.)

SCOTT

Any questions?

END OF SHOW