Music by Tom Kitt
Book and Lyrics by Brian Yorkey

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THE CAST

4 Men, 2 Women.

in order of appearance:


her daughter NATALIE: Sixteen and trying to be perfect. It’s not going well.

and HENRY: Seventeen. Musician, romantic, stoner, slacker, philosopher king.


- and -

VOICES, an ANESTHESIOLOGIST, NURSES, DOCTORS, and others, all played by the company, and a PSYCHOPHARMACOLOGIST (DOCTOR FINE) played by the actor playing DOCTOR MADDEN.
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5. Perfect For You .............................................................16
6. I Miss The Mountains .....................................................19
7. It’s Gonna Be Good ..........................................................21
8. He’s Not Here ...............................................................25
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DIANA
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4. Who’s Crazy / My Psychopharmacologist and I .......... .11
6. I Miss The Mountains .......... .19
7. It’s Gonna Be Good .......... .21
9. You Don’t Know ............. .26
11. Superboy and the Invisible Girl .......... .29
13. Make Up Your Mind / Catch Me I’m Falling ......... .38
14. I Dreamed A Dance .......... .44
17. Didn’t I See This Movie? .......... .49
18. A Light In The Dark .......... .51
19. Wish I Were Here .......... .53
20. Song of Forgetting .......... .58
22. Seconds and Years .......... .62
23. Better Than Before .......... .63
26. You Don’t Know (Reprise) .......... .71
28. It’s Gonna Be Good (Reprise) .......... .75
29. Why Stay? .......... .77
32. The Break .......... .81
33. Make Up Your Mind / Catch Me I’m Falling (Reprise) .......... .38
34. Maybe (Next To Normal) .......... .85
36. So Anyway .......... .89
38. Finale: Light .......... .92

GABE
2. Just Another Day .............. .1
7. It’s Gonna Be Good .......... .21
10. I Am The One .......... .27
11. Superboy and the Invisible Girl .......... .29
12. I’m Alive .......... .34
13. Make Up Your Mind / Catch Me I’m Falling ......... .38
15. There’s A World .......... .45
16. I’ve Been .......... .47
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33. Make Up Your Mind / Catch Me I’m Falling (Reprise) .......... .38
37. I Am The One (Reprise) .......... .90
38. Finale: Light .......... .92

DAN
2. Just Another Day .............. .1
4. Who’s Crazy / My Psychopharmacologist and I .......... .11
7. It’s Gonna Be Good .......... .21
8. He’s Not Here .......... .25
10. I Am The One .......... .27
13. Make Up Your Mind / Catch Me I’m Falling ......... .38
16. I’ve Been .......... .47
18. A Light In The Dark .......... .51
20. Song of Forgetting .......... .58
22. Seconds and Years .......... .62
23. Better Than Before .......... .63
28. It’s Gonna Be Good (Reprise) .......... .75
30. A Promise .......... .78
37. I Am The One (Reprise) .......... .90
38. Finale: Light .......... .92
 Natalie

2. Just Another Day ................1
3. Everything Else .................9
5. Perfect For You ................16
7. It's Gonna Be Good .............21
11. Superboy and the
   Invisible Girl ..................29
13. Make Up Your Mind /
    Catch Me I'm Falling ..........38
19. Wish I Were Here ..............53
20. Song of Forgetting ............58
21. Hey #1 .......................60
23. Better Than Before ..........63
25. Hey #2 .......................69
29. Why Stay? ....................77
35. Hey #3 / Perfect
    For You (Reprise) ..........87
38. Finale: Light ................92

 Henry

5. Perfect For You ...............16
21. Hey #1 .......................60
25. Hey #2 .......................69
30. A Promise ...................78
35. Hey #3 / Perfect
    For You (Reprise) ..........87
38. Finale: Light ................92

 Doctor Madden (Dr. Fine)

4. Who's Crazy / My
    Psychopharmacologist and I ....11
13. Make Up Your Mind /
    Catch Me I'm Falling ..........38
22. Seconds and Years ...........62
23. Better Than Before ..........63
26. You Don't Know (Reprise) ...71
33. Make Up Your Mind / Catch
    Me I'm Falling (Reprise) .....38
38. Finale: Light ................92
Act One

(First:

Music.

1 - Prelude (Light)

Then the lights go out.

A moment, and DIANA turns on a light. She sits alone in a chair, waiting.

GABE enters.)

GABE

What are you doing up? It's three-thirty.

2 - Just Another Day

DIANA

IT'S THE SEVENTH NIGHT THIS WEEK I'VE SAT 'TIL MORNING...

GABE

Great. Here we go.

DIANA

IMAGINING THE WAYS YOU MIGHT HAVE DIED.

GABE

Ah, yes, and tonight's winner is?

DIANA

IN A FREAK SEPTEMBER ICE STORM WITH NO WARNING...

GABE

Because that happens.

DIANA

THERE'S A GANG WAR, THERE'S A BIRD FLU, TRAINS COLLIDE.

GABE

What'd we say about watching the news?

DIANA

NOW YOU ACT ALL SWEET AND SURLY,

BUT YOU SWARE YOU'D COME HOME EARLY

AND YOU LIED.

GABE

You gotta let go, Mom—I'm almost eighteen.
DIANA

Are you snorting coke?

GABE

Not at the moment.

DAN

(off)
Who’s up at this hour?

DIANA

Your father. Go. Up the back way.

GABE

(going)
Why does he hate me?

DIANA

Because you’re a little twat.

GABE

You can’t call me a twat.

(But she shoos him off as Dan enters.)

DAN

Everything okay? I heard voices.

DIANA

Just me. Talking to myself, you know. Now you head on upstairs—I’ll be up for sex in a minute.

DAN

You’ll...uh...are you sure you’re okay?

DIANA

Go.

(She ushers him off, then sings.)

THEY’RE THE PERFECT LOVING FAM’LY, SO ADORING...
AND I LOVE THEM EV’RY DAY OF EV’RY WEEK.
SO MY SON’S A LITTLE SHIT, MY HUSBAND’S BORING,
AND MY DAUGHTER, THOUGH A GENIUS, IS A FREAK.

STILL I HELP THEM LOVE EACH OTHER
FATHER, MOTHER, SISTER, BROTHER,
CHEEK TO CHEEK!
(Natalie enters, the way Gabe just left, with a pile of books and a tallboy of Red Bull, muttering to herself.)

(DIANA)

Natalie? It’s four in the morning—is everything okay?

NATALIE

Everything’s great. Why wouldn’t it be great? It’s great. I’ve just got three more chapters of calculus, a physics problem set, a history quiz and two pages on floral imagery in Flowers for Algernon which is like duh. Everything’s so under control it’s just like...calm.

(She gulps from the can.)

DIANA

Honey, you need to slow down, take some time for yourself. I’m going to have sex with your father.

NATALIE

Great. Thanks. I’m so glad I know that.

(Diana goes; Natalie drops the books on a table and sings.)

SO IT’S TIMES LIKE THESE I WONDER HOW I TAKE IT,
AND IF OTHER FAM’LIES LIVE THE WAY WE DO—
IF THEY LOVE EACH OTHER, OR IF THEY JUST FAKE IT,
AND IF OTHER DAUGHTERS FEEL LIKE I FEEL TOO.

‘CAUSE SOME DAYS I THINK I’M DYING
BUT I’M REALLY ONLY TRYING
TO GET THROUGH.

(Gabe is in his room, before a mirror, getting dressed for the day.)

GABE

FOR JUST ANOTHER DAY...
FOR ANOTHER STOLEN HOUR
WHEN THE WORLD WILL FEEL MY POWER AND OBÉY.

GABE & NATALIE

IT’S JUST ANOTHER DAY...

GABE

FEELING LIKE I’LL LIVE FOREVER...

NATALIE

FEELING LIKE THIS FEELING NEVER GOES AWAY...
GABE & NATALIE

FOR JUST ANOTHER DAY.

(Lights. It’s later.

In the bedroom, Dan holds Diana, after.)

DAN

That was great, wasn’t it? It was great. Oh Christ, I’m late.

DIANA

That’ll teach you to take a whole ten minutes.

DAN

Sorry, what?

DIANA

I said, isn’t it a beautiful day?

DAN

Okay. Sure. I mean, it’s cloudy, and raining, and really cold for September, but beautiful.

DIANA

Makes you want to dive in with both feet, doesn’t it?

DAN

Absolutely.

(Diana goes. Dan speaks to us.)

I never know what she’s talking about.

(He sings.)

WHEN IT’S UP YOU TO HOLD YOUR HOUSE TOGETHER...
A HOUSE YOU BUILT WITH PATIENCE AND WITH CARE...
BUT YOU’RE GRAPPLING WITH THAT GREY AND RAINY WEATHER,
AND YOU’RE LIVING ON A LATTE AND A PRAYER—

(Diana bustles in to the kitchen.)

DAN & DIANA

CAN YOU KEEP THE CUP FROM TIPPING?
CAN YOU KEEP YOUR GRIP FROM SLIPPING IN DESPAIR?
FOR JUST ANOTHER DAY

(Gabe is in his room, dressing for the day.)

DAN & GABE

IN THE HUSTLE AND THE HURRY
DAN
YOU WANT TO WIPE YOUR WORRY CLEAN AWAY.

DIANA, DAN & GABE
FOR JUST ANOTHER DAY

DIANA
I WILL KEEP THE PLATES ALL SPINNING

DIANA & NATALIE
WITH A SMILE SO WHITE AND WINNING ALL THE WAY

ALL FOUR
'CAUSE WHAT DOESN'T KILL ME DOESN'T KILL ME,
SO FILL ME UP FOR JUST ANOTHER DAY.

(Gabe sees Dan in the hall, and avoids him.)

GABE
IT ONLY HURTS WHEN I'M HERE.

DIANA, DAN, GABE & NATALIE
BUM, BUM, BUM...

(He joins Diana in the kitchen.)

DIANA
You're going to be late, and you've got a huge day.

GABE
You have no idea what I do all day.

DIANA
Jazz band before school, class, Key Club, then football.

GABE
Not bad.

DIANA
Now get out of here.
(as he goes, to us:)

IT ONLY HURTS WHEN HE GOES.

DIANA, DAN, GABE & NATALIE
BUM, BUM, BUM...

(Gabe steps out of Natalie's way as she strides into the kitchen.)

GABE
Morning, sunshine.
(Natalie does not acknowledge him; she speaks to Diana.)

NATALIE

So I got the date for my winter recital—do you think you guys can come?

DIANA

We'll put it on the calendar.

NATALIE

Mom, the calendar is still on April of last year.

DIANA

Oh. Well, happy Easter!

NATALIE

Happy Easter, Mom.

(She goes, passing Dan as he enters.)

DAN

Hi, sweetheart.

NATALIE

She's on fire this morning.

DAN

Oh, I know.

NATALIE

(oh, right)

Eww.

DAN

Hon, can you do the shopping today? I'm slammed at work, and we're out of everything.

DIANA

I keep cave clean. You go out, get fire!

DAN

Uhh...absolutely.

(to us:)

Again, no clue.

(He leaves the kitchen, gathering his briefcase, coat, portfolio.

Natalie and Gabe find backpacks and coats, tie shoes, get ready for the day.

Diana pulls out the fixings for sandwiches, and starts making them on the table.)
DIANA
IT ONLY HURTS WHEN I BREATHE.

DAN
IT ONLY HURTS WHEN I TRY.

GABE
IT ONLY HURTS WHEN I THINK.

NATALIE
IT ONLY HURTS WHEN I CRY.

DAN
IT ONLY HURTS WHEN I WORK.

GABE
IT ONLY HURTS WHEN I PLAY.

NATALIE
IT ONLY HURTS WHEN I MOVE.

DIANA
IT ONLY HURTS WHEN I SAY...

(Diana’s now making many sandwiches.)

DAN, NATALIE & GABE
IT’S JUST ANOTHER DAY
AND THE MORNING SUN IS STUNNING
AND YOU WISH THAT YOU
WERE RUNNING FAR AWAY.
IT’S JUST ANOTHER DAY—
BIRDS ARE SINGING, THINGS ARE GROWING
AND YOU WISH YOU COULD BE GOING
BUT YOU STAY
AND YOU STAY AND STAY FOREVER,
THOUGH YOU KNOW IT’S NOW OR NEVER,
AND YOU KNOW THAT FOR FOREVER...

DIANA
A BUSY, BUSY DAY.
I WILL HOLD IT ALL TOGETHER.
I WILL HIDE THE MESS AWAY.
AND I’LL SURVIVE
ANOTHER DAY
AND I WILL PRAY
TO HOLD ON JUST THIS WAY
AND FOR MY FAM’LYS SAKE—
I’LL TAKE WHAT I CAN TAKE—
I’M ONLY JUST AWAKE...
EVERY DAY IS JUST ANOTHER
AND ANOTHER..
AND ANOTHER..

(Diana’s now making way too many sandwiches, and just keeps making them.)

DIANA
I WILL HOLD IT ALL TOGETHER
WE’RE THE PERFECT LOVING FAM’LY
IF THEY SAY WE’RE NOT, THEN FUCK ‘EM
DAN

(going to her)
Diana. Diana.

DIANA

THE PERFECT LOVING FAM'LY
I WILL KEEP THE PLATES ALL SPINNING
AND THE WORLD JUST KEEPS ON SPINNING

(spoken)
...and i think the house is spinning.

(As Natalie and Gabe stand together, watching, Dan bends to her.)

DAN

Diana. Honey?

NATALIE

Dad?

DAN

Don’t worry about it. Go on ahead. You’ll miss the bus.

GABE

Mom?

DIANA

Everything’s fine! I’m just making sandwiches. On the floor. You go on ahead. You’ll miss the bus.

(to Natalie)

DAN

Go.

(Natalie goes, and after a half beat, Gabe follows.)

Sweetie? Everything okay?

DIANA

I wanted to get ahead on lunches.

DAN

Sure. Let me help you up.

DIANA

I guess I got carried away.

DAN

Maybe a little.

(helps her up)

Let’s go see Doctor Fine. This is just a blip. Okay? Nothing to worry about. I’ll wrap up the, um, sandwiches, and then we’ll go.
(Lights. School bell.

#3—Everything Else

Natalie is playing piano in a school practice room.)

NATALIE

MOZART WAS CRAZY.
FLAT FUCKING CRAZY.
BATSHIT, I HEAR.

BUT HIS MUSIC’S NOT CRAZY.
IT’S BALANCED, IT’S NIMBLE,
IT’S CRISTALLINE CLEAR.

THERE’S HARMONY, LOGIC—YOU LISTEN TO THESE,
YOU DON’T HEAR HIS DOUBTS OR HIS DEBTS OR DISEASE.
YOU SCAN THROUGH THE SCORE AND PUT FINGERS ON KEYS
AND YOU PLAY...
AND EVERYTHING ELSE GOES AWAY.
EVERYTHING ELSE GOES AWAY.

AND YOU PLAY ‘TIL IT’S PERFECT, YOU PLAY ‘TIL YOU ACHE,
YOU PLAY ‘TIL THE STRINGS OR YOUR FINGERNAILS BREAK.
SO YOU’LL ROCK THAT RECITAL AND GET INTO YALE,
SO YOU WON’T FEEL SO SICK AND YOU WON’T LOOK SO PALE,
‘CAUSE YOU’VE GOT YOUR FULL RIDE AND YOUR EARLY ADMIT—
SO YOU’RE DONE WITH THIS SCHOOL AND WITH ALL OF THIS SHIT
AND YOU GRADUATE EARLY, YOU’RE GONE AS OF MAY
AND THERE’S NOTHING YOUR PARANOID PARENTS CAN SAY
AND YOU KNOW THAT IT’S JUST A SONATA AWAY...
AND YOU PLAY...
AND YOU PLAY...
AND EVERYTHING ELSE GOES AWAY.

(Henry slips into the room, watching.)
EVERYTHING ELSE GOES AWAY.
EVERYTHING ELSE—

(Natalie sees Henry and stops.)
HENRY

Sounds good.

NATALIE

I still have this practice room for seven and a half minutes.

HENRY

Yeah, I mean, I know—I just like to listen. I’m Henry.

NATALIE

Natalie.

HENRY

Yeah. I mean, I know.

NATALIE

It’s a little creepy that you know.

HENRY

We’ve gone to school together for, like, six years.

NATALIE

Really?

HENRY

I sit behind you in four classes.

NATALIE

Uh-huh. Also creepy.

HENRY

You’re in here a lot. Before school, and after.

NATALIE

Right. Seven minutes.

(A brief moment, and Henry turns to go.)

You give up way too easily.

(Henry stops and turns back to her.)

HENRY

Uh. You’re kind of a confusing person.

NATALIE

You should meet my mother.

(She attacks the keys.)

#4—Who’s Crazy / My Psychopharmacologist and I
Lights.

DOCTOR FINE appears, in glasses, with clipboard, rumpled and world-weary.

Diana listens.)

DOCTOR FINE

The pink ones are taken with food but not with the white ones. The white ones are taken with the round yellow ones but not with the triangle yellow ones. The triangle yellow ones are taken with the oblong green ones with food but not with the pink ones. If a train is leaving New York at a hundred and twenty miles an hour and another train is leaving St. Petersburg at the same time but going backwards, which train...

(Dan walks back out to the car.

Doctor Fine fades as Dan sings.)

DAN

WHO'S CRAZY? THE HUSBAND OR WIFE?
WHO'S CRAZY? TO LIVE THEIR WHOLE LIFE
BELIEVING THAT SOMEHOW
THINGS AREN'T AS BIZARRE AS THEY ARE?

WHO'S CRAZY – THE ONE WHO CAN'T COPE,
OR MAYBE THE ONE WHO'LL STILL HOPE?
THE ONE WHO SEES DOCTORS
OR THE ONE WHO JUST WAITS IN THE CAR?

AND I WAS
A WILD TWENTY-FIVE,
AND I LOVED
A WIFE SO ALIVE,
BUT NOW I BELIEVE I WOULD SETTLE
FOR ONE WHO CAN DRIVE.

DOCTOR FINE

The round blue ones with food but not with the oblong white ones. The white ones with the round yellow ones but not with the trapezoidal green ones. Split the green ones into thirds with a tiny chisel.

(He continues, if necessary, until Diana interrupts.)

[Use a mortar and pestle to grind into a fine powder and sprinkle the powder over a bowl of ice cream...]

(Diana sings as Doctor Fine silently continues his litany.)
DIANA
MY PSYCHOPHARMACOLOGIST AND I...
IT'S LIKE AN ODD ROMANCE.
INTENSE AND VERY INTIMATE,
WE DO OUR DANCE.

MY PSYCHOPHARMACOLOGIST AND I...
CALL IT A LOVER'S GAME.
HE KNOWS MY DEEPEST SECRETS—
I KNOW HIS... NAME.

AND THOUGH HE'LL NEVER HOLD ME
HE'LL ALWAYS TAKE MY CALLS.
IT'S TRULY LIKE HE TOLD ME:
WITHOUT A LITTLE LIFT,
THE BALLERINA FALLS.

(MUSIC CHANGES to a jazz waltz.

In shadows, the VOICES [Natalie, Dan, Henry, Gabe] gather around, scatting.

Doctor Fine and Diana change positions: it's another week.)

DOCTOR FINE

DIANA
I've got less anxiety, but I have headaches, blurry vision, and I can't feel my toes.

DOCTOR FINE
So we'll try again, and eventually we'll get it right.

DIANA
Not a very exact science, is it?

(Now the Voices sing a radio advertisement — perhaps with visual aids.)

VOICES
ZOLOFT AND PAXIL AND BUSPAR AND XANAX...
DEPAKOTE, KLONOPIN, AMBIEN, PROZAC...
ATIVAN CALMS ME WHEN I SEE THE BILLS—
THESE ARE A FEW OF MY FAVORITE PILLS.

(The Voices disappear.)
DIANA
Oh, thank you, Doctor. Valium is my favorite color. How’d you know?
(This time Henry is playing piano in the practice room, and Natalie joins him. He’s playing the same jazz waltz we’ve been hearing.)

NATALIE
It’s just that the thing with jazz is, how do you ever know if you got it right? It’s just making shit up.

HENRY
Which is also known as the act of creation.

NATALIE
Oh. You’re one of those pretentious stoner types.

HENRY
That’s totally unfair. I’m not pretentious. And I’m definitely not classical. It’s so rigid and structured. There’s no room for improvisation. You have to play the notes on the page.

NATALIE
Yes, and what did Mozart know, anyway? He should have just smoked a bowl and jammed on “Twinkle, Twinkle Little Star.”

HENRY
Yeah, let’s do that!
(Doctor Fine is taking notes again.)

DOCTOR FINE
Goodman, Diana. Second adjustment after three weeks. Delusions less frequent but depressive state worse.

DIANA
I’m nauseous and I’m constipated. Completely lost my appetite and gained six pounds. Which, you know, is just not fair.

(Doctor Fine and the Voices help Diana read the side effects labels.
They pass many large pill bottles among them, slowly at first, then faster, then tossing, then juggling.)

DOCTOR FINE & VOICES
MAY CAUSE THE FOLLOWING SIDE EFFECTS, ONE OR MORE:
DOCTOR FINE

DIZZINESS, DROWSINESS,
SEXUAL DYSFUNCTION,
HEADACHES AND TREMORS
AND NIGHTMARES AND SEIZURES,

VOICES

DIARRHEA, CONSTIPATION,
NERVOUS LAUGHTER, PALPITATIONS,

DIANA, DOCTOR FINE & VOICES

ANXIOUSNESS, ANGER,
EXHAUSTION, INSOMNIA,
IRRITABILITY,
NAUSEA, VOMITING,

DIANA

ODD AND ALARMING SEXUAL FEELINGS

DIANA, DOCTOR FINE & VOICES

OH, AND ONE LAST THING---
(All the bottles fall to the floor.)

DOCTOR FINE

USE MAY BE FATAL...

GABE

USE MAY BE FATAL...

DAN

USE MAY BE FATAL...

(As if evading responsibility, the Voices wander away.

SPLIT SCENE: Doctor Fine back with Diana.

WHILE: In the piano room, Henry and Natalie sit closer.)

DOCTOR FINE

(writing)

Goodman, Diana. Third adjustment after five weeks. Reports continued mild anxiety and some lingering depression.

DIANA

I now can’t feel my fingers or my toes. I sweat profusely for no reason.

NATALIE

I’ve wasted, like, weeks of practice with you in here. Improvising.

HENRY

Oscar Peterson was classically trained.
Beethoven did cocaine.

HENRY

Miles Davis went to Juilliard.

NATALIE

Mozart wrote poems about farts.

(Henry and Natalie are now very close...)

DIANA

Fortunately, I have absolutely no desire for sex. Although whether that’s the medicine or the marriage is anybody’s guess.

DOCTOR FINE

I’m sure it’s the medicine.

DIANA

(flattered)

Oh, thank you, that’s very sweet. But my husband’s waiting in the car.

(...but instead of kissing, Henry and Natalie play furiously, four hands.

Lights on Dan, waiting in the car.)

DAN

WHO’S CRAZY?
THE ONE WHO’S HALF-GONE?
OR MAYBE
THE ONE WHO HOLDS ON?
REMEMBERING WHEN SHE WAS TWENTY, AND BRILLIANT, AND BOLD,
AND I WAS SO YOUNG AND SO DUMB, AND NOW I AM...OLD.

DAN

AND SHE WAS
WICKED AND WIRED.
THE SEX WAS SIMPLY INSPIRED
NOW THERE’S NO SEX, SHE’S DEPRESSED,
AND ME I'M JUST TIRED.
TIRED. TIRED. TIRED.

WHO’S CRAZY—
THE ONE WHO’S UNCURED?
OR MAYBE THE ONE WHO’S ENDURED?
THE ONE WHO HAS TREATMENTS, OR THE
ONE WHO JUST LIVES WITH THE PAIN?

DAN

AND THOUGH HE’LL NEVER HOLD ME
HE’LL ALWAYS TAKE MY CALLS.
IT’S TRULY LIKE HE TOLD ME—
THE BALLERINA FALLS.

DIANA

MY PSYCHOPHARMACOLOGIST AND I,
TOGETHER SIDE BY SIDE...
WITHOUT HIM
I'D DIE...
MY PSYCHOPHARMACOLOGIST AND I.
(Diana is frozen in a waltz dip with Doctor Fine.

Gabe, Natalie, and Henry disappear.

Dan is left alone again.)

DAN

THEY SAY LOVE IS BLIND, BUT BELIEVE ME—LOVE IS INSANE.

(Doctor Fine lifts Diana to her feet.

Dan leaves the car and goes to retrieve her.)

DOCTOR FINE

Goodman, Diana. Seven weeks.

DIANA

I don’t feel like myself. I mean, I don’t feel anything.

DOCTOR FINE

(grunts, then writes:)

Hmpf. Patient stable.

(Lights.

#5 – Perfect For You

Henry and Natalie at his house. He’s packing the bowl of a bigass bong.)

NATALIE

Your mom is, like, in the next room.

HENRY

She’s in denial—it’s totally convenient.

(He takes a hit from the bong, then offers it. Natalie just looks at it, then him.)

Dude. It’s therapeutic.

NATALIE

Right, it’s medical marijuana to treat your ADD.

HENRY

(takes another hit, then:)

Totally...huh?

NATALIE

I don’t put anything into my mouth that’s on fire.

HENRY

I guess that’s a good rule.
(He goes to kiss her. She pulls away abruptly.)

NATALIE
Look. I can't do this. Not with my life. I'm like one fuckup from disaster.

(MUSIC CHANGES.)

HENRY
Your life is not a disaster. The environment is a disaster. Sprint is a disaster.

NATALIE
You're stoned.

HENRY
OUR PLANET IS POISONED, THE OCEANS, THE AIR,
AROUND AND BENEATH AND ABOVE YOU.

NATALIE
UM, HENRY, THAT'S TRUE, AND I TOTALLY CARE—

HENRY
I'M TRYING TO TELL YOU I LOVE YOU.

NATALIE
What?

HENRY
THE WORLD IS AT WAR, FILLED WITH DEATH AND DISEASE—
WE DANCE ON THE EDGE OF DESTRUCTION.
THE GLOBE'S GETTING_warmer by deadly degrees—

NATALIE
AND THIS IS ONE FUCKED-UP SEDUCTION.

HENRY
THIS PLANET IS PRETTY MUCH BROKEN BEYOND ALL REPAIR...
BUT ONE THING IS WORKING
IF YOU'RE STANDING THERE.

PERFECT FOR YOU...
I COULD BE PERFECT FOR YOU.
I MIGHT BE Lazy, A LONER,
A BIT OF A STONER—IT'S TRUE.
BUT I MIGHT BE PERFECT—
I'LL MAKE MYSELF PERFECT...
PERFECT FOR YOU.

(As the MUSIC BUILDs, Henry's bedroom goes away.)
HENRY
YOU SQUARE ALL THE CORNERS, I STRAIGHTEN THE CURVES.

NATALIE
YOU’VE GOT SOME NERVE, HENRY, AND I’M JUST ALL NERVES.

HENRY
BUT EVEN IF EVERYTHING ELSE TURNS TO DIRT,

NATALIE & HENRY
WE’LL BE THE ONE THING IN THIS WORLD THAT WON’T HURT.

HENRY
I CAN’T FIX WHAT’S FUCKED UP,
BUT ONE THING I KNOW I CAN DO...
I CAN BE PERFECT FOR YOU.

NATALIE
I CAN BE PERFECT FOR YOU.

NATALIE & HENRY
PERFECT FOR YOU.

(At last, they kiss.
Lights.

MUSIC CONTINUES under.
They’re on Natalie’s front porch.)

HENRY
Nice house. Can I come in?

NATALIE
Oh my, no.

HENRY
Okay.

(They kiss again.

Diana is watching out a window. Gabe finds her, and looks over her shoulder.)

GABE
Are you spying on your own daughter?

DIANA
When did she get a boyfriend? How did I miss this?

GABE
Well...you kinda miss a lot.
DIANA

Do you think they’re in love?

GABE

Who knows? They’re young, they’re horny...it happens.

(Gabe goes. Dan appears, wearing a rugby shirt very much like the one Henry wears. It is years ago.)

DAN

Marry me.

DIANA

What?

DAN

Marry me, Let’s have a family. I know, we’re too young, but we’re not, I’m almost twenty-two, and how do you know this isn’t a sign saying we belong together?

DIANA

How do you know it’s not a sign saying get new rubbers?

DAN

Because I know it’s not. I love you, and this baby—

DIANA

Dan. This is crazy.

NATALIE

(overlapping)

This is crazy.

DAN & HENRY

(together)

Maybe it is.

(Hearing Henry wakes Diana from her reverie. She watches intently as Natalie and Henry kiss again.)

#6 – I Miss The Mountains

Henry and Dan go.

Natalie hurries into the house, stopping short when she sees Diana, and realizes she’s been watching. Natalie looks stricken, then disappears into her room.

Diana watches her go.)
DIANA

THERE WAS A TIME WHEN I FLEW HIGHER,
WAS A TIME THE WILD GIRL RUNNING FREE
WOULD BE ME.
NOW I SEE HER FEEL THE FIRE,
NOW I KNOW SHE NEEDS ME THERE TO SHARE—
I'M NOWHERE.

ALL THESE BLANK AND TRANQUIL YEARS—
SEEMS THEY'VE DRIED UP ALL MY TEARS.
AND WHILE SHE RUNS FREE AND FAST;
SEEMS MY WILD DAYS ARE PAST.

BUT I MISS THE MOUNTAINS.
I MISS THE DIZZY HEIGHTS.
ALL THE MANIC, MAGIC DAYS,
AND THE DARK, DEPRESSING NIGHTS.

(Shes goes to her medicine cabinet and begins to take out a passel of pill bottles...)

I MISS THE MOUNTAINS,
I MISS THE HIGHS AND LOWS,
ALL THE CLIMBING, ALL THE FALLING,
ALL THE WHILE THE WILD WIND BLOWS,
STINGING YOU WITH SNOW
AND SOAKING YOU WITH RAIN—
I MISS THE MOUNTAINS,
I MISS THE PAIN.

(...and to open them....)

MOUNTAINS MAKE YOU CRAZY—
HERE IT'S SAFE AND SOUND.
MY MIND IS SOMEWHERE HAZY—
MY FEET ARE ON THE GROUND.

EVERYTHING IS BALANCED HERE
AND ON AN EVEN KEEL.
EVERYTHING IS PERFECT—
NOTHING'S REAL...
NOTHING'S REAL.

(...and pour them in the toilet.)
(DIANA)
AND I MISS THE MOUNTAINS.
I...I MISS THE LONELY CLIMB.
WAND'RING THROUGH THE WILDERNESS'
AND SPENDING ALL MY TIME
WHERE THE AIR IS CLEAR
AND CUTS YOU LIKE A KNIFE—
I MISS THE MOUNTAINS...
I MISS THE MOUNTAINS...
I MISS MY LIFE.
I MISS MY LIFE.

(MUSIC ENDS. Gabe enters.)

GABE
You sure about this, Mom?

DIANA
You think it’s a bad idea.

GABE
I think it’s a great idea. I think you’re brave.

DIANA
What will your father think?

GABE
Nothing. If he doesn’t know.

(He reaches out and gives the toilet a FLUSH.

Lights, suddenly, and MUSIC.

#7 – It’s Gonna Be Good

Dan appears, joined by exuberant VOICES.)

DAN & VOICES
IT’S GONNA BE GOOD GOOD GOOD...
IT’S GONNA BE GOOD GOOD GOOD...
IT’S GONNA BE GOOD!
G...O...O...D GOOD!

(Dan’s at work.)

DAN
IT’S GONNA BE GOOD!
IT’S GONNA BE GOOD.
(DAN)

TWO WEEKS AND IT'S ALL WORKING
JUST THE WAY I KNEW IT WOULD—
AND I DON'T SIT AT WORK JUST WAITING FOR THE PHONE TO RING!
IT'S A GOOD GOOD GOOD GOOD THING.

(He stares at the phone a moment, and another moment, and then suddenly can't stand it any longer, grabs, and dials.)

VOICES

RING! A-LING!
RING! A-LING!

(Diana, at home, is on the other end, as Dan fades.)

DIANA


(Hangs up the phone.)

Hmm. Next. I think I'll retile the roof!

(She goes, and Dan is in his car, on a different day.)

DAN

IT'S GONNA BE GREAT!
IT'S GONNA BE GREAT.
THE SEX IS STILL AMAZING
AND WE DON'T STAY UP THAT LATE.
IT'S ALMOST BEEN A MONTH AND SHE'S AS HAPPY AS A CLAM...
DO I LOOK GREAT? I AM.

(MUSIC CHANGES.

Lights.

Natalie and Henry are on her porch, again.)

NATALIE

I'd ask you in, but it's too soon.

HENRY

We've been going out for nine weeks and three days. Don't I get to meet your family?

NATALIE

You keep count? You're so the girl. And no.

(But Dan emerges from inside and catches them, as Gabe watches.)
DAN

Natalie!

(MUSIC CHANGES.)

And this must be Harry!

GABE

It's Henry.

DAN

A pleasure to finally meet you. Come in. Why don't you join us for dinner?

(He puts his arm around Henry and ushers him in as Natalie follows.)

NATALIE

Um, Dad, Henry can't really stay. He's got, um...

DAN

IT'S GONNA BE GOOD!

NATALIE

...homework.

DAN

IT'S GONNA BE GOOD.

NATALIE

Surgery.

DAN

GONNA SIT RIGHT DOWN TOGETHER
LIKE A HAPPY FAM'LY SHOULD.

NATALIE

Rabies.

DAN

AND EAT AND TALK AND LAUGH AND JOKE,
MY PRIDE, MY BROOD, AND ME—
IT'S GONNA BE GOOD,
YOU'LL SEE.

(Without prompting, Gabe joins in happily.)

DAN & GABE

WE'LL SMILE AND CHAT AND JUST LIKE THAT
WE'LL ALL BE ALL OKAY...
IT'S GONNA BE GREAT,
IT'S GONNA BE GREAT,
(Henry joins in cheerfully, and Natalie finally follows. Diana serves and clears a full dinner in super-fast-motion. The rest grab forkfuls where they can.)

DAN, GABE, HENRY & NATALIE

IT'S GONNA BE GONNA BE GONNA BE GREAT THAT WAY...
HEY!
IT'S GONNA BE GOOD!
IT'S GONNA BE GOOD.
GONNA SIT RIGHT DOWN TOGETHER LIKE A HAPPY FAM'LY SHOULD.
AND EAT AND TALK AND LAUGH AND JOKE—MY FAMILY AND ME...
IT'S GONNA BE GOOD GONNA BE GOOD GONNA BE GONNA BE GONNA BE GOOD GONNA BE GOOD GONNA BE GOOD GOOD GOOD GOOD GOOD GOOD GOOD GOOD GONNA BE GOOD GONNA BE GOOD—
IT'S GONNA BE GOOD YOU'LL SEE.

(MUSIC ENDS. Diana enters with a birthday cake, blazing with candles. But Gabe has disappeared.)

DIANA

Okay... It's someone's birthday!

HENRY

(to Natalie)
Whose birthday is it?

NATALIE

(small pause)
My brother's.

HENRY

I didn't know you had a brother.

NATALIE

I don't.
(NATALIE)
He died before I was born.

DIANA

(a beat, sees them:)
What? What is it?
(Dan goes to Diana.)

DAN
HE'S NOT HERE...
HE'S NOT HERE.
LOVE, I KNOW YOU KNOW.
DO YOU FEEL
HE'S STILL REAL?
LOVE, IT'S JUST NOT SO.
WHY IS IT YOU STILL BELIEVE?
DO YOU DREAM OR DO YOU GRIEVE?
YOU'VE GOT TO LET HIM GO.
HE'S BEEN DEAD
ALL THESE YEARS...
NO MY LOVE, HE'S NOT HERE.

NATALIE
This is fucked.

DAN

Language.

NATALIE
Fuck this.
(A beat, then Natalie storms out. Henry moves to follow, pausing for.)

HENRY
It was wonderful to meet you both.
(He goes. Dan goes to Diana.)

DAN
What about the new meds?

DIANA
We have the happiest septic tank on the block.
DAN
You—Jesus, Di. They were working.

DIANA
They weren’t, really.

DAN
We’ll get a new round, we’ll call Doctor Fine—

DIANA
No.

DAN
Diana, look, I know this is hard.
(MUSIC CHANGES)

#9 – **You Don’t Know**

DIANA
You know. Really? What, exactly, do you know?

DAN
I know you’re hurting. I am, too.

DIANA
DO YOU WAKE UP IN THE MORNING
AND NEED HELP TO LIFT YOUR HEAD?
DO YOU READ OBITUARIES
AND FEEL JEALOUS OF THE DEAD?
IT’S LIKE LIVING ON A CLIFFSIDE
NOT KNOWING WHEN YOU’LL DIVE...
DO YOU KNOW
DO YOU KNOW WHAT IT’S LIKE TO DIE ALIVE?

WHEN A WORLD THAT ONCE HAD COLOR
FADES TO WHITE AND GREY AND BLACK...
WHEN TOMORROW TERRIFIES YOU
BUT YOU’LL DIE IF YOU LOOK BACK.

YOU DON’T KNOW.
I KNOW YOU DON’T KNOW.
YOU SAY THAT YOU’RE HURTING—
IT SURE DOESN’T SHOW.
YOU DON’T KNOW...
(DIANA)

IT LAYS ME SO LOW
WHEN YOU SAY LET GO
AND I SAY
YOU DON’T KNOW

THE SENSATION THAT YOU’RE SCREAMING
BUT YOU NEVER MAKE A SOUND,
OR THE FEELING THAT YOU’RE FALLING
BUT YOU NEVER HIT THE GROUND—
IT JUST KEEPS ON RUSHING AT YOU
DAY BY DAY BY DAY BY DAY...
YOU DON’T KNOW
YOU DON’T KNOW WHAT IT’S LIKE TO LIVE THAT WAY.

LIKE A REFUGEE, A FUGITIVE
FOREVER ON THE RUN...
IF IT GETS ME, IT WILL KILL ME—
BUT I DON’T KNOW WHAT I’VE DONE.

#10 — I Am The One

DAN

CAN YOU TELL ME
WHAT IT IS YOU’RE AFRAID OF?
AND CAN YOU TELL ME WHY I’M AFRAID IT’S ME?
CAN I TOUCH YOU?
WE’VE BEEN FINE FOR SO LONG NOW,
HOW COULD SOMETHING GO WRONG THAT I CAN’T SEE?

‘CAUSE I’M HOLDING ON,
AND I WON’T LET GO
I JUST THOUGHT YOU SHOULD KNOW...

I AM THE ONE WHO KNOWS YOU,
I AM THE ONE WHO CARES,
I AM THE ONE WHO’S ALWAYS BEEN THERE.
I AM THE ONE WHO’S HELPED YOU
AND IF YOU THINK THAT I JUST DON’T GIVE A DAMN,
THEN YOU JUST DON’T KNOW WHO I AM.
(Gabe appears, watching.)

DAN
COULD YOU LEAVE ME?
COULD YOU LET ME GO UNDER?
WILL YOU WATCH AS I DROWN

GABE
HEY DAD, IT'S ME.
WHY CAN'T YOU SEE?

(Gabe steps between Dan and Diana, and speaks to Dan, who continues to sing to Diana. Gabe continues to try to get his attention.)

AND WONDER WHY?
ARE YOU BLEEDING?

ARE YOU BRUISED, ARE YOU BROKEN?

AND DOES IT HELP YOU TO KNOW
THAT SO AM I?

TEL ME WHAT TO DO
TEL ME WHO TO BE
SO I CAN SEE WHAT YOU SEE.

I AM THE ONE WHO'LL HOLD YOU
I AM THE ONE WHO'LL STAY
I AM THE ONE WHO WON'T WALK AWAY.

I AM THE ONE WHO'LL HEAR YOU
AND NOW YOU TELL ME THAT
I WON'T GIVE A DAMN
BUT I KNOW YOU KNOW WHO I AM.
WHO I AM (YEAH YEAH YEAH YEAH)
THAT'S WHO I AM (YEAH YEAH YEAH YEAH)
THAT'S WHO I AM (YEAH YEAH YEAH YEAH)

DAN
'CAUSE I'M HOLDING ON...

DIANA
YOU SAY YOU HURT LIKE ME...

GABE
AND I WON'T LET GO...
DIANA
YOU SAY THAT YOU KNOW... OH...

DAN & GABE
YEAH, I THOUGHT YOU SHOULD KNOW.
I AM THE ONE WHO KNOWS YOU
I AM THE ONE WHO CARES,
I AM THE ONE WHO'S ALWAYS BEEN THERE.
I AM THE ONE WHO NEEDS YOU
AND IF YOU THINK THAT I JUST
DON'T GIVE A DAMN
THEN YOU JUST DON'T KNOW WHO I AM
WHO I AM
WHO I AM

DIANA
YOU DON'T KNOW.
I KNOW YOU DON'T KNOW
YOU SAY THAT YOU'RE HURTING,
I KNOW IT AIN'T SO.
YOU DON'T KNOW...
WHY DON'T YOU JUST GO?
'CAUSE IT LAYS ME LOW
WHEN I SAY
YOU DON'T KNOW...
YOU DON'T KNOW...

GABE
YOU JUST DON'T KNOW WHO I AM.

(Lights.

MUSIC CHANGES.

#11 – Superboy And The Invisible Girl

Natalie is in her room with Henry. He is working on something at her desk.)

NATALIE
When she gets like this? She's useless. She can't use the phone. Can't drive.

HENRY
I bet she's got great pills. I mean, not that I would go there. That shit's inorganic.

NATALIE
And totally ineffective, apparently.

HENRY
I'm old-school. Dying breed. All the preppies and the jocks are raiding their parents' medicine cabinets and popping Xanax and snorting Adderall.

NATALIE
Really?

HENRY
But me, I'm the master of the lost art of making a pipe out of an apple.

(He proudly reveals his handiwork...)
NATALIE

Yeah, you’re the MacGyver of pot.
(...and he offers it to her.)
You promise this’ll help?

HENRY

No.
(She considers it, then turns away.)
What?

NATALIE

SUPERBOY AND THE INVISIBLE GIRL...
SON OF STEEL AND DAUGHTER OF AIR.
HE’S A HERO, A LOVER, A PRINCE—
SHE’S NOT THERE.

SUPERBOY AND THE INVISIBLE GIRL...
EVERYTHING A KID OUGHTA BE.
HE’S IMMORTAL, FOREVER ALIVE—
THEN THERE’S ME.

I
WISH I COULD FLY
AND MAGICALLY APPEAR AND DISAPPEAR.

I
WISH I COULD FLY
I’D FLY FAR AWAY FROM HERE.

(Diana gently opens her door, Henry hides the pipe and fans the air, and Natalie whips around to confront her mother.)

SUPERBOY AND THE INVISIBLE GIRL—
HE’S THE ONE YOU WISH WOULD APPEAR.
HE’S YOUR HERO, FOREVER YOUR SON—
HE’S NOT HERE.
I AM HERE.

DIANA

YOU
KNOW THAT’S NOT true.
YOU’RE OUR LITTLE PRIDE AND JOY, OUR PERFECT PLAN.
(DIANA)

YOU
KNOW I LOVE YOU...
I LOVE YOU AS MUCH AS I CAN.

(A beat as this lands. Then, awkwardly, Diana leaves.)

NATALIE

TAKE A LOOK AT THE INVISIBLE GIRL...
HERE SHE IS, CLEAR AS THE DAY.
PLEASE LOOK CLOSELY AND FIND HER BEFORE
SHE FADES AWAY.

(Through a wall, Gabe appears in Natalie's room. They do not see him.)

NATALIE & GABE

SUPERBOY AND THE INVISIBLE GIRL....
SON OF STEEL AND DAUGHTER OF AIR.
HE'S A HERO, A LOVER, A PRINCE—
SHE'S NOT THERE...
SHE'S NOT THERE...

(She sits by Henry. He pulls the pipe out of hiding, and offers it.)

SHE'S NOT THERE...
SHE'S NOT THERE.

(She takes the pipe from Henry.

MUSIC ENDS.

Lights.

Diana and Dan in a waiting room. Dan is writing in a notebook)

DAN

Let's not get discouraged. We'll find a doctor who'll treat you without the drugs. There's someone out there for you—in the depression chat rooms, they say it's like dating, you have to keep going until you find the right match.

DIANA

They have depression chat rooms?

DAN

And this doctor's supposed to be fantastic. A real rock star. Three different women at work gave me his name.

DIANA

Three women at work know I'm nuts?
DAN

(half beat)
Uhh...

(turns, looking for relief.)
Ah!

(Doctor Madden appears.)

DOCTOR MADDEN

Diana? This way, please.

(She walks past him into his inner office, studying him. Once she’s past him—

#11a – Doctor Rock

A CHORD, lights hit, and he’s briefly a rock star.)

YEAH...

DIANA

(spins around; lights restore)
What did you just say?

DOCTOR MADDEN

(a doctor again:)
I said welcome. Have a seat. It’s nice to meet you.

(Watching him suspiciously, she does. She sits, turns, and another CHORD and he’s a rock star again:)

LET’S GET IT ON NOW, BABY...

DIANA

Excuse me, what?

DOCTOR MADDEN

(now not a rock star:)
I said, let’s get started. Are you...nervous, Diana?

DIANA

I am, a little. A bit out of breath. Tingly, actually. Now you go.

DOCTOR MADDEN

Well, let’s start by getting to know each other a bit. Psychotherapy and medication work best in tandem, but we can try the first alone, and see how far we get. Why don’t you tell me—

(A sudden CHORD and he’s a rock star again.)
(DOCTOR MADDEN)

BAY-BEE...WHAT'S YOUR HISTORY?
WHERE'D YOU GO AND WHO'D YOU SEE? YEAH...

(And just like that he's not a rock star.)

DIANA

Um. My history?

(He nods mildly.)

Well—I was diagnosed bipolar, um, wow, sixteen years ago? But it turned out bipolar didn’t totally cover it.

DOCTOR MADDEN

Often the best we can do is put names on collections of symptoms. It’s possible bipolar has more in common with schizophrenia than depression.

DIANA

When I was young, my mother called me “high-spirited.” She would know. She was so high-spirited they banned her from the PTA.

DOCTOR MADDEN

Sometimes there’s a predisposition to illness, but actual onset is only triggered by some...traumatic event.

DIANA

I never know what to say when I have to go over all this. It starts to sounds like some story I tell that’s about some other person entirely.

DOCTOR MADDEN

Why don’t you tell me about the last time you truly felt happy.

(She has no answer for him.)

Were you happy when you got married?

DIANA

I thought I was.

DOCTOR MADDEN

There’s a difference between being happy and just thinking you’re happy?

DIANA

Most people who think they’re happy just haven’t thought about it enough. Most people who think they’re happy are actually just stupid.

DOCTOR MADDEN

I see. Were you happy when your son was born?

(MUSIC CHANGES.)
DIANA

My son?

(Gabe appears, watching.)

DOCTOR MADDEN

Tell me about him.

DIANA

About my son?

DOCTOR MADDEN

Why is he still around? Who is he? What is he?

(Diana does not answer. Gabe sings.)

GABE

I AM WHAT YOU WANT ME TO BE,
AND I’M YOUR WORST FEAR—YOU’LL FIND IT IN ME.
COME CLOSER...
COME CLOSER...

DOCTOR MADDEN

Where does he come from, do you think?

(Doctor Madden and Diana sit in silence...)

GABE

I AM MORE THAN MEMORY—
I AM WHAT MIGHT BE, I AM MYSTERY.
YOU KNOW ME—
SO SHOW ME.

(...as Gabe circles them.)

WHEN I APPEAR IT’S
NOT SO CLEAR IF
I’M A SIMPLE SPIRIT OR I’M FLESH AND BLOOD...

(Now rockstar lights hit him and he sings to us.)

BUT I’M ALIVE
I’M ALIVE
I AM SO ALIVE,
AND I FEED ON THE FEAR THAT’S BEHIND YOUR EYES.
(GABE)

AND I NEED YOU
TO NEED ME
IT'S NO SURPRISE—
I'M ALIVE...
SO ALIVE...
I'M ALIVE.

(Natalie, with backpack, has just arrived home from school.)

NATALIE

Four times a week? That's a lot, isn't it?

DAN

It's what the doctor recommended.

NATALIE

(after a pause)

This is never going to get better, is it?

(Gabe joins them, listening.)

He's never going away.

DAN

I don't know, Natalie.

NATALIE

This is one of those moments when you could just be a typical parent and lie
and say yes.

DAN

Yes.

NATALIE

Thanks. That's comforting.

(Dan is silent at first, and Natalie turns to go...)

GABE

I AM FLAME AND I AM FIRE,
I AM DESTRUCTION, DECAY, AND DESIRE—
I'LL HURT YOU...

(...but he follows her with:)

DAN

You know, Natalie...
GABE

I'LL HEAL YOU...

DAN

It's not all about your comfort.

GABE

I'M YOUR WISH, YOUR DREAM COME TRUE,
AND I AM YOUR DARKEST NIGHTMARE TOO—
I'VE SHOWN YOU...

DAN

It's about helping your mother.

GABE

I OWN YOU.

NATALIE

As always.

(She goes, and Gabe turns to Dan.)

GABE

AND THOUGH YOU MADE ME,
YOU CAN'T CHANGE ME—
I'M THE PERFECT STRANGER WHO KNOWS YOU TOO WELL.

...AND I'M ALIVE
I'M ALIVE
I AM SO ALIVE,
AND I'LL TELL YOU THE TRUTH IF YOU LET ME TRY.

YOU'RE ALIVE
I'M ALIVE
AND I'LL SHOW YOU WHY
I'M ALIVE...
SO ALIVE...
I'M ALIVE.

(Gabe finds Natalie in the bathroom. He opens the medicine cabinet for her. She looks inside, and pulls out a pill bottle.)

NATALIE

Risperdal?

GABE

I'M ALIVE...
NATALIE

(more bottles)
Valium? Xanax?

GABE

I'M ALIVE...

NATALIE

(shrugs)
What the hell.

(She pours out a couple pills and pops them.
Gabe leaves her and returns to Doctor Madden's office...)

GABE

I'M ALIVE—I'M RIGHT BEHIND YOU.
YOU SAY FORGET, BUT I REMIND YOU.
YOU CAN TRY TO HIDE, YOU KNOW THAT I WILL FIND YOU.
CAUSE IF YOU WON'T GRIEVE ME
YOU WON'T LEAVE ME BEHIND...

(...where Diana is still silent.)

DOCTOR MADDEN

Let’s say he’s eighteen now—isn’t that when kids move out? Isn’t it time to let him go?

GABE

NO, NO, NO—
I'M ALIVE
I'M ALIVE
I AM SO ALIVE,
IF YOU CLimb ON MY BACK, THEN WE BOTH CAN FLY

IF YOU TRY
TO DENY ME
I'LL NEVER DIE
I'M ALIVE...
SO ALIVE...
I'M ALIVE...
YEAH, YEAH...
I'M ALIVE...
I'M ALIVE...
(GABE)

I'M ALIVE...
I'M ALIVE!

(MUSIC ENDS.

Diana sits opposite Doctor Madden again. Silence, then:)

DOCTOR MADDEN

It's been four weeks, and I'd like to try something new today. Sometimes, when these stories are hard to tell, hypnosis can be helpful.

(MUSIC.)

#13 – Make Up Your Mind / Catch Me I'm Falling

DIANA

Oh, I don't think I could be hypnotized. I mean, it's fine. I'm just not the type.

DOCTOR MADDEN


(She does. He sings.)

WALK WITH ME...
WALK WITH ME.

DIANA

Okay. Walking.

DOCTOR MADDEN

GO ALL THE WAY DOWN—DOWN A LONG FLIGHT OF STAIRS...

DIANA

Stairs!

DOCTOR MADDEN

GO STEP BY STEP INTO THE DARKNESS DOWN THERE.

DIANA

Should we turn on a light? You know, with the stairs?

DOCTOR MADDEN

(breathes, then:)

WALK WITH ME...
DOWN A HALL,
A HALL THAT YOU KNOW—AT THE END, THERE'S A DOOR,
IT'S A DOOR THAT YOU'VE NEVER LAID EYES ON BEFORE...
(DOCTOR MADDEN)

OPEN THE DOOR...
OPEN THE DOOR.

(Diana is silent. He speaks:)

Can you hear me, Diana?

DIANA

Yes.

DOCTOR MADDEN

Are you nervous?

DIANA

No.

DOCTOR MADDEN

Good. Now.

(sings:)

MAKE UP YOUR MIND TO EXPLORE YOURSELF.
MAKE UP YOUR MIND YOU HAVE STORIES TO TELL.
WE'LL SEARCH IN YOUR PAST
FOR WHAT SORROWS MAY LAST,
THEN MAKE UP YOUR MIND TO BE WELL.

(Dan appears.)

DAN

Di, you come home from these sessions in tears. Is this helping, or...? Di? Di?

(Lights.

Another session. Diana is again hypnotized.)

DIANA

We were both undergrads. Architecture. The baby wasn't planned. Neither was the marriage. I had always expected to be too busy. But when the baby came it all seemed to make sense. Until... Until...

DOCTOR MADDEN

Until?

DAN (+ VOICES)

HE'S NOT HERE...
HE'S NOT HERE...
LOVE, I KNOW YOU KNOW.
DOCTOR MADDEN
MAKE UP YOUR MIND THAT YOU’RE STRONG ENOUGH.
MAKE UP YOUR MIND—LET THE TRUTH BE REVEALED.
ADMIT WHAT YOU’VE LOST
AND LIVE WITH THE COST...
AT TIMES IT DOES HURT TO BE HEALED.

(Gabe approaches, watching.)

GABE
CATCH ME I’M FALLING...

DOCTOR MADDEN
In our first session you told me...

GABE
CATCH ME I’M FALLING...

DOCTOR MADDEN
...that talking through your history...

GABE
FASTER THAN ANYONE SHOULD.

GABE & DIANA
CATCH ME I’M FALLING...

DOCTOR MADDEN
...it feels like it’s about someone else.

GABE & DIANA
PLEASE HEAR ME CALLING...

DOCTOR MADDEN
Make it about you.

GABE & DIANA
CATCH ME I’M FALLING FOR GOOD.

(Lights.

Backstage at the school auditorium.

Natalie fidgets. Henry enters, with flowers.)

HENRY
Hey. I’m not supposed to be backstage, but...

(Hands her the flowers.)
For luck.
NATALIE
Did you see my parents out there?

HENRY
Um—are you okay?

NATALIE
I'm fine. My dad said they'd both be here.

HENRY
Then I'm sure they will be.

NATALIE
Will they?

(At the recital, over Diana's speech, Natalie steps out on stage and peers at the audience—and does not see her parents.)

DIANA
We had Natalie to...And I know she knows. I couldn't hold her, in the hospital?

NATALIE
Where the hell are they?

DIANA
I couldn't let myself hold her.

DOCTOR MADDEN
That's the first time you've mentioned Natalie in weeks of therapy.

NATALIE
God damn it.

(She sings.)

NATALIE (+VOICES)

SHE'S NOT THERE...
SHE'S NOT THERE...
SHE'S NOT THERE.

DOCTOR MADDEN
MAKE UP YOUR MIND YOU WANT CLARITY:
TAKE WHAT YOU KNOW AND THEN MAKE IT MAKE SENSE.
JUST FACE WHAT YOU FEAR,
AND SOON IT COMES CLEAR
THE VISIONS ARE JUST YOUR DEFENSE.

(Natalie shakily takes the stage at her recital. She looks out at the audience. Takes a deep breath.)
NATALIE

Um. Thank you for coming. Natalie Goodman.

*(She sits at the piano, and tries to play the first bars of her piece – mangling it badly.)*

DOCTOR MADDEN

Let’s try to understand what all this is doing to you. And your family.

*(Natalie tries a second time – disaster.)*

NATALIE

Fuck.

DOCTOR MADDEN

Your grief for your son. Your distance from Natalie.

*(As Henry peeks out from the wings, Natalie turns to the audience.)*

NATALIE

I’m sorry. I just—The thing is—I—

*(MUSIC.)*

You know what the problem with classical is? It’s so rigid and structured. You have to play the notes on the page. There’s no room for improvisation.

HENRY

Oh no.

*(Natalie launches into a slightly sloppy but rousing rock riff which leads to:)*

DOCTOR MADDEN

DIANA

DAN

GABE

NATALIE & HENRY

MAKE UP YOUR MIND

YOU CAN LIVE AT LAST

MAKE UP YOUR MIND

TO BE FULLY ALIVE.

EMBRACE WHAT’S INSIDE,

REPLACE WHAT HAS DIED

THEN MAKE UP YOUR

MIND YOU’LL SURVIVE.

CATCH ME

I’M FALLING

FALLING ...

FAL-

LING...

CATCH ME I’M FALLING...

I’M ALIVE

HE’S NOT HERE

FAL-

LING...

I’M

ALIVE

A-

LIVE

A-

LIVE

TAKE A LOOK..

TAKE A LOOK..

THE INVISIBLE

GIRL

FAL-

LING

DIANA, DAN, GABE & NATALE

DIANA, DAN, GABE & NATALIE

DOCTOR MADDEN

Unresolved loss can lead to depression.
DIANA, DAN, GABE & NATALIE

CATCH ME I'M FALLING...

(Henry goes to Natalie...)

DOCTOR MADDEN

Fear of loss, to anxiety.

DIANA, DAN, GABE & NATALIE

FLYING HEADFIRST INTO FATE.
CATCH ME I'M FALLING...

(...and tries to help her up from the piano.)

DOCTOR MADDEN

The more you hold on to something you lost...

DIANA, DAN, GABE & NATALIE

PLEASE HEAR ME CALLING...

(She resists at first...)

DOCTOR MADDEN

...the more you fear losing it

DIANA, DAN, GABE & NATALIE

CATCH ME BEFORE IT'S TOO LATE.

(...but finally lets him help her up. She holds on to him to keep from falling.)

DOCTOR MADDEN

Depression, anxiety, depression, anxiety...
One gives rise to the other. It becomes a cycle.

DAN, GABE & NATALIE

CATCH ME BEFORE IT'S TOO LATE.
CATCH ME BEFORE IT'S TOO LATE.
CATCH ME I'M FALLING...
CATCH ME I'M FALLING...
CATCH ME I'M FALLING...

DOCTOR

Wouldn't you like to be free from all that? Finally? Wouldn't you like to go home, clear out his room... maybe spend some time with your daughter? And let your son go, at last?

HENRY

Uh. Should we go?

NATALIE

Yes.
DIANA

(overlapping)
Yes.

GABE

Mom.

DIANA

Yes I would.

(MUSIC.

#13a – A Good Step

The others disappear. Doctor Madden’s office goes away.

Diana is at home.

Dan brings her a box of items from the baby’s room.)

DAN

This is good, Di. It’s a good step.

(He goes.

Diana sifts through the items. She takes out Gabe’s blanket, unfolds it, holds it, folds it again and drapes it on the arm of the chair.

She lifts a music box. She considers it a long moment, then opens it.

MUSIC CHANGES.)

#14 – I Dreamed A Dance

DIANA

I SAW YOU LIGHT THE BALLROOM
WITH YOUR SPARKLING EYES OF BLUE.
GRACEFUL AS AN ANGEL’S WING,
I DREAMED A DANCE WITH YOU.

(Gabe enters, dressed stunningly in a tuxedo...)

YOU WHISPERED SLYLY, SOFTLY.
YOU TOLD ME YOU WOULD BE TRUE.
WE SPUN AROUND A THOUSAND STARS—
I DREAMED A DANCE WITH YOU.

(...and they dance, beautifully.)

I KNOW THE NIGHT IS DYING DEAR...
I KNOW THE DAY WILL DAWN...
GABE & DIANA

THE DANCERS MAY DISAPPEAR—
STILL THE DANCE GOES ON...

GABE

AND ON.

(Gabe kisses her hand and steps away.)

DIANA

I’LL WAKE ALONE TOMORROW,
THE DREAM OF OUR DANCES THROUGH.
BUT NOW UNTIL FOREVER LOVE
I’LL LIVE TO DANCE WITH YOU.

(Gabe turns to go...)

I’LL DREAM MY LOVE...
I’LL LIVE MY LOVE...
AND I’LL DIE TO DANCE WITH—

(...but on this last, he turns back to her, and she falls silent.

MUSIC CHANGES.)

#15 — There’s A World

GABE

THERE’S A WORLD...
THERE’S A WORLD I KNOW.
A PLACE WE CAN GO
WHERE THE PAIN WILL GO AWAY—
THERE’S A WORLD WHERE THE SUN SHINES EACH DAY.

THERE’S A WORLD...
THERE’S A WORLD OUT THERE.
I’LL SHOW YOU JUST WHERE,
AND IN TIME I KNOW YOU’LL SEE
THERE’S A WORLD WHERE WE CAN BE FREE—
COME WITH ME.

(Doctor Madden enters with a hospital chart.)

DOCTOR MADDEN

Goodman, Diana.
GABE
COME WITH ME.

DOCTOR MADDEN
Discovered unconscious at home.

GABE
THERE'S A WORLD WHERE WE CAN BE FREE...

DOCTOR MADDEN
Multiple razor wounds to wrists and forearms. Self-inflicted.

GABE
COME WITH ME.

DOCTOR MADDEN
Saline rinse, sutures and gauze. I.V. antibiotics. Isolated, sedated and restrained.
Damn it.

(Gabe holds out his hand. A moment, then Diana takes it, and follows him off.

MUSIC CHANGES.)

#15a – E.C.T.

(DOCTOR MADDEN)

ECT is indicated.

(Dan joins him, at the hospital.)

DAN
Wow. I mean—they still do that?

DOCTOR MADDEN
We do, yes. It's the standard in cases like this. She's got a long history of drug therapy and resistance, she's acutely suicidal—it's really our best option.

DAN
That's kind of terrifying.

DOCTOR MADDEN
It's not. The electricity involved is barely enough to light a hundred-watt bulb.

DAN

(wry)
Oh, if it's just a hundred-watt bulb...

DOCTOR MADDEN
It's safer than crossing the street, and the short-term success rate is over eighty percent.
DAN

I thought she was better...

DOCTOR MADDEN

Sometimes patients recover just enough strength to follow through on suicidal impulses, but not enough strength to resist them.

DAN

Well, that seems very...fucked.

DOCTOR MADDEN

Yes.

(hands Dan a clipboard)

Legally, we need her consent. Hospital policy is we need yours, too.

DAN

I don't think she's gonna go for this.

DOCTOR MADDEN

Mister Goodman, we can administer the ECT and you can bring her home in ten days. Or we can keep her sedated for forty-eight hours, then discharge her and wait for her to try again. Look—go home. Take the night. We'll talk to her in the morning.

(MUSIC CHANGES.

#16—I've Been

Doctor Madden goes.

Dan is at home.)

DAN

STANDING IN THIS ROOM,
WELL, I WONDER WHAT COMES NOW.
I KNOW I HAVE TO HELP HER—
BUT HELL IF I KNOW HOW.

AND ALL THE TIMES THAT I'VE BEEN TOLD
THE WAY HER ILLNESS GOES—
THE TRUTH OF IT IS NO ONE REALLY KNOWS.

AND EVERY DAY THIS ACT WE ACT GETS MORE AND MORE ABSURD...
AND ALL MY FEARS JUST SIT INSIDE ME, SCREAMING TO BE HEARD...
I KNOW THEY WON'T, THOUGH—NOT A SINGLE WORD.

(Dan starts to clean up after Diana. Gabe appears and watches him.)
(DAN)

I WAS HERE,
AT HER SIDE,
WHEN SHE CALLED,
WHEN SHE CRIED...
HOW COULD SHE LEAVE ME ON MY OWN?
WILL IT WORK?
THIS CURE?
THERE'S NO WAY
TO BE SURE...
BUT I'M WEARY TO THE BONE.

AND WHENEVER SHE GOES FLYING
I KEEP MY FEET RIGHT ON THE GROUND—
OH, NOW I NEED A LIFT AND THERE'S NO ONE AROUND.

(As Dan finishes cleaning, he and Gabe both sing without words. Then:)

AND I'VE NEVER HAD TO FACE THE WORLD
WITHOUT HER AT MY SIDE...
NOW I'M STROLLING RIGHT BESIDE HER
AS THE BLACK HOLE OPENS WIDE...
MINE IS JUST A SLOWER SUICIDE.

I'VE BEEN HERE,
FOR THE SHOW,
EVERY HIGH,
EVERY LOW...
BUT IT'S THE WORST WE'VE EVER KNOWN.

SHE'S BEEN HURT
AND HOW
BUT I CAN'T
GIVE UP NOW
CAUSE I'VE NEVER BEEN ALONE...
I COULD NEVER BE ALONE.

(Natalie enters.)

NATALIE

Dad. Why didn't you take me with you?

(MUSIC CHANGES.)
16a – Dad, That’s Bullshit!

DAN

We don’t see much of you these days. Is this Henry a good influence?

NATALIE

Like, compared to what?

DAN

Okay, that’s fair.

(SPLIT SCENE:

Lights on Diana, in a bathrobe, with Doctor Madden at the hospital. Gabe looks on.)

DOCTOR MADDEN

The aftereffects are minimal. You’ll feel a bit like you have a hangover.

GABE

Mom, don’t let them do this. It causes brain damage.

DAN

Your mother’s in for a new treatment. ECT.

NATALIE

Okay—L-M-N-O-P—what is that?—I don’t know.

DAN

Electroconvulsive therapy. Shock therapy.

DOCTOR MADDEN

A minority of patients report some memory loss, but it’s usually not much memory.

GABE

How do you know how much memory you’ve lost if you’ve lost it?

NATALIE

You’re kidding, right? Dad! That’s bullshit.

(MUSIC CHANGES.)

#17 – Didn’t I See This Movie?

DAN

Language.

DOCTOR MADDEN

Patients have said it’s like becoming a new person.
NATALIE

It's bullshit. She trusts you.

(Natalie turns and runs off, and Dan follows.)

DAN

Natalie!

DIANA

DIDN'T I SEE THIS MOVIE,
WITH MCMURPHY AND THE NURSE?
THAT HOSPITAL WAS HEAVY
BUT THIS CUCKOO'S NEST IS WORSE.
AND ISN'T THIS THE ONE WHERE
IN THE END THE GOOD GUYS FRY?
DIDN'T I SEE THIS MOVIE
AND DIDN'T I CRY?
DIDN'T I CRY?

DOCTOR MADDEN

The modern procedure's clean and simple. Hundreds of thousands of patients receive it every year.

DIANA

WHAT MAKES YOU THINK I'D LOSE MY MIND FOR YOU?
I'M NO SOCIOPATH.
I'M NO SYLVIA PLATH.
I AIN'T NO FRANCES FARMER KIND OF FIND FOR YOU...
SO STAY OUT OF MY BRAIN—
I'M NO PRINCESS OF PAIN.

DIDN'T I SEE THIS MOVIE
WHERE THE DOCTOR LOOKED LIKE YOU?
WHERE THE PATIENT GOT IMPATIENT
AND SAID, "SORRY, DOC, I'M THROUGH.
I KNOW WHERE THIS IS GOING,

AND I KNOW WHAT YOU'RE ABOUT—
'CAUSE I HAVE SEEN THIS MOVIE
AND I WALKED OUT."
I WALKED OUT.
I'M WALKING—

(Dan enters. He nods to Doctor Madden, who goes.

MUSIC CHANGES.)
DAN

ONE LIGHT SHINES IN THE DRIVE—
ONE SINGLE SIGN THAT OUR HOUSE IS ALIVE.
OUR HOUSE, OUR OWN—
SO WHY DO I LIVE THERE ALONE?

TELL ME WHY I WAIT THROUGH THE NIGHT,
AND WHY DO I LEAVE ON THE LIGHT?
YOU KNOW. I KNOW.
OUR HOUSE WAS A HOME LONG AGO.

TAKE THIS CHANCE,
’CAUSE IT MAY BE OUR LAST
TO BE FREE,
TO LET GO OF THE PAST,
AND TO TRY,
TO BE HUSBAND AND WIFE
TO LET LOVE NEVER DIE—
OR TO JUST LIVE OUR LIFE.

TAKE MY HAND,
AND LET ME TAKE YOUR HEART,
KEEP IT FAR
FROM WHAT KEEPS US APART—
LET US START
WITH A LIGHT IN THE DARK.

DAN
NIGHT FALLS, I STARE AT THE WALLS
I WAKE AND WANDER THE HALLS.
AND I ACHE TO THE BONE...

I CAN’T GET THROUGH THIS ALONE.

DIANA
I STARE AT THESE WALLS...
I GET LOST IN THESE HALLS..
IT’S LIKE NOTHING I’VE KNOWN...
I CAN’T GET THROUGH THIS ALONE.

DAN
TAKE THIS CHANCE
AND WE’LL MAKE A NEW START
SOMEBEFORE FAR
(DAN)

FROM WHAT KEEPS US APART,
AND I SWEAR THAT SOMEWHERE IN THE NIGHT
THERE'S A LIGHT...
A LIGHT IN THE DARK

(Dan hands her the consent form and she signs it. Doctor Madden enters. So does Gabe.)

Diana hands the clipboard back to Dan. Doctor Madden gestures to Diana, she stands,
and follows him. Dan and Gabe watch.

Diana stops and turns for one last look at Dan.

Lights.)

End of Act One
Act Two

#18a – Entr’acte

(In black: MUSIC.

#19 – Wish I Were Here

Natalie is with Henry outside a club.)

NATALIE
Come ON. This is my favorite club. Let’s go in.

HENRY
Isn’t three clubs a little much for a Tuesday night?
(checks his cell)
Wednesday morning?

NATALIE
Oh, come on. They’re playing my favorite song.

HENRY
They’re all your favorite song. What are you on?

NATALIE
Adderall. Xanax. And Valium. And Robitussin.

HENRY
When did you become a bad influence on me?

NATALIE
Hey, I am under stress. My mom is in a hospital being electrocuted.
(Natalie goes into the club. Henry follows.

At the hospital, the patient in headcap and gown is rolled in on a gurney. A NURSE and a DOCTOR [Dan and Gabe], in gowns and masks, assist Doctor Madden.)

DOCTOR MADDEN
Good morning, Diana. It’s good to see you.

NATALIE

(shouting over the music)
Seriously—she gets it like every day for two weeks. I can’t even deal. I’d never let them fuck with my brain like that.
(She pops a pill and downs it with Red Bull.)
HENRY

(also shouting)

No, you’re strictly a do-it-yourself-er.

(Doctor Madden leans in to the patient as the others prepare for the procedure.)

DOCTOR MADDEN

I see you’ve met our anesthesiologist. Now, just breathe normally. Relax. Count backward from one hundred, and before you reach one, you’ll be asleep.

(his voice begins to distort)

When you wake up, you may feel some muscle stiffness, disorientation—don’t worry. It’s completely normal. Diana? Diana? Good.

(He gently places the electrodes against her temples, and suddenly:

MUSIC.

LIGHTS CHANGE...

...and suddenly Diana appears, watching herself on the table.)

DIANA

IN AN INSTANT, LIGHTNING FLASHES
AND THE BURST MIGHT LEAVE ME BLIND—
WHEN THE BOLT OF LIGHTNING CRASHES
AND IT BURNS RIGHT THROUGH MY MIND.

IT’S LIKE SOMEONE DRAINED MY BRAIN OUT,
SET MY FROZEN MIND TO THAW.
LET THE LETHARGY AND PAIN OUT
WHILE I STOOD AND WATCHED, IN AWE.

I AM RIDING ON THE BRIGHTEST BUZZ...
I AM WORLDS AWAY FROM WHO I WAS...
AND THEY TOLD ME IT WOULD CHANGE ME—
THOUGH THEY DON’T KNOW HOW IT DOES.

I HAVE LIVED A LIFE OF CLOUDS AND GREY,
BUT THIS IS CRYSTAL CLEAR...
WISH I WERE HERE.

I IMAGINE IT’S REMARKABLE.
EXUBERANT. AUSTERE.
WISH I WERE HERE.
WISH I WERE HERE.
NATALIE
IT'S EUPHORIA, IT'S ANGER.
IT'S THE WINTER WIND, IT'S FIRE.
AND IT KILLS MY DEEPEST HUNGER
AS IT FILLS ME WITH DESIRE.

NATALIE (DIANA ECHO)
I'M THE LIGHT AND HEAT OF EV'RY SUN...
I'M A BULLET FROM A MAGIC GUN...
AND I'M TRYING TO ENJOY IT—
BUT I'M MISSING ALL THE FUN.

NATALIE & DIANA
AM I FEELING WHAT I THINK I'M FEELING?
THE HOPE, THE HEAT, THE FEAR?
WISH I WERE HERE.

IS THIS SOMEONE ELSE'S HEAD TRIP?
DO I JUST DISAPPEAR?

WISH I WERE HERE.
WISH I WERE HERE.

(Diana joins Natalie, in the ether.)

DIANA
Sweetheart! What are you doing in my electricity?

NATALIE
It's always about you, isn't it? I'm Robotripping. I can't feel my legs.

DIANA
I don't want you doing drugs.

NATALIE
That's persuasive, coming from the Pfizer Woman of the Year. You're the one who's hallucinating.

DIANA
It's my treatment. It's a miracle. Everything is different now.

NATALIE
I know what you mean.

DIANA & NATALIE
PLUG ME IN
AND TURN ME ON
AND FLIP THE SWITCH—
I'M GOOD AS GONE.

IT SLIPS MY SKIN
AND TRIPS MY BRAIN—
I FEEL THE BURN
BUT I DON'T FEEL THE PAIN.

IS MY BRAIN REBORN OR IS IT WRECKED?
IN FREEDOM OR IN FEAR?
WISH I WERE HERE.

HAVE I BLOWN MY MIND FOREVER?
IS CLOUDY MY NEW CLEAR?
WISH I WERE HERE.
WISH I WERE HERE.
WISH I WERE—

(In the hospital, the gurney and nurses go.

In the club, Natalie collapses.)

HENRY

Natalie! Natalie! Damn.
(He helps her stand and leave the club.)
This is like the fifth night in a row I've had to come find you at some random club.

(Dan enters the hospital room, where Diana waits, dressed to go home.)

DAN

Diana?

(She looks at him a moment, makes a great effort, then:)

DIANA

Dan.

DAN

Your two weeks are up—time to go home!

DIANA

Home? But—

(MUSIC CHANGES.)
DAN

Shh. Don’t talk. Relax.

(He puts a sweater around her shoulder and takes her bag. They go.

Lights change. Natalie and Henry, at home.)

NATALIE

Okay. You can go. I’m, like, seventy percent less messed up now.

(He doesn’t go.)

Seriously, my dad’s gonna be home any minute. He’s bringing my mom from the hospital this morning, and you don’t want to be here.

HENRY

Will you call me?

NATALIE

Just go!

(Finally, he does.)

CAN I HIDE MY STUPID HUNGER?
FAKE SOME CONFIDENCE AND CHEER?
WISH I WERE HERE.
WISH I WERE HERE.

(Dan leads Diana gently into the house. She stops and takes it all in.)

DAN

We’re here.

(Natalie hurriedly does her dress up again and smooths it, trying to look nice. She hurries to join them, stopping short at the sight of Diana.)

NATALIE

Hey. Wow. Uh. You look...great.

DIANA

Oh, well, thank you. And who are you?

NATALIE

Who am I?

DAN

Diana. This is Natalie.

NATALIE

Your daughter?

DIANA

Oh. Of course. And this is our house?
DAN

Diana, don't you...

(MUSIC)

#20 — Song of Forgetting

...you don't remember...any of this?

DIANA

I should, right?

DAN

THIS HOUSE AND ALL THESE ROOMS?
LAST CHRISTMAS OR LAST YEAR?
OUT BACK THE DOGWOOD BLOOMS—

DIANA

DO I REALLY LIVE HERE?

DAN

THE PAINT, THE WALLS...
ALL THIS GLASS AND WOOD...
YOU DON'T RECALL?

DIANA

HOW I WISH I COULD.

DAN

OUR HOUSE ON WALTON WAY—
THE HOUSE WITH THE RED DOOR?
OUR TRIP TO ST. TROPEZ—
THE WHOLE WEEK A DOWNPOUR?

NATALIE

MY FIRST FEW STEPS...
AND MY FIRST LOST TOOTH...
WHAT, NOTHING YET?

DIANA

TO TELL THE TRUTH...

NATALIE

Jesus.
DAN

SING A SONG OF FORGETTING...
A SONG OF THE WAY THINGS WERE NOT.
SING OF WHAT'S LOST TO YOU,
OF TIMES THAT YOU NEVER KNEW....

SING OF NOT REMEMBERING WHEN,
OF MEM'RIES THAT GO UNREMEMBERED, AND THEN
SING A SONG OF FORGETTING AGAIN

THAT DAY OUR CHILD WAS BORN—
OUR BABY GIRL'S FIRST CRY?
THAT GREY AND DRIZZLY MORN—
I'VE NEVER FELT SO HIGH.

DIANA

THE DAY WE MET...
AND WE SHARED TWO BEERS...

DAN

THEN?

DIANA

I FORGET.

DAN

BUT THAT'S NINETEEN YEARS.

DIANA

That Doctor Mitchell said there might be some memory loss.

DAN

Doctor Madden.

DIANA

Well, see, there you go.

NATALIE

WHAT A LOVELY CURE...
IT'S A MEDICAL MIRACLE.
WITH A MIND SO PURE
THAT SHE DOESN'T KNOW ANYTHING.

DAN

IT'S THERE I'M SURE—
'CAUSE MEMORIES DON'T DIE.
NATALIE

WHY?

DAN

THEY DON'T DIE.

NATALIE

THEY DIE...

DIANA

I'LL TRY...

DAN, NATALIE & DIANA

SING A SONG OF FORGETTING...
A SONG OF THE WAY THINGS WERE NOT.
SING OF WHAT'S LOST TO YOU,
OF TIMES THAT YOU NEVER KNEW.
SING OF NOT REMEMBERING WHEN...
OF MEMORIES THAT GO UNREMEMBERED, AND THEN
SING A SONG OF FORGETTING AGAIN.

(A school bell.

Lights.

Dan helps Diana off.

MUSIC.

#21 - Hey #1

Natalie grabs her backpack and leaves the house. Henry meets her, also with backpack. They're at school.)

HENRY

HEY.

NATALIE

HEY.

HENRY

I'VE MISSED YOU THESE DAYS.
I THOUGHT YOU MIGHT CALL—
IT'S BEEN WEEKS.

NATALIE

I'VE BEEN CRAZED.
HENRY

HEY...
HEY...
HAVE YOU BEEN ON THE SCENE?
'CAUSE YOU LOOK LIKE A MESS.

NATALIE

THANKS, I GUESS.

HENRY

ARE YOU CLEAN?

NATALIE

WOW—COMING FROM YOU—
OKAY, HOW DID IT START?
OH, I TOOK IT TOO FAR?
HENRY DON'T—
DON'T DO THIS TO ME
DON'T YOU WANT US TO BE?

(Henry moves away from him. He follows.)

HENRY

HEY.
SAY,
WILL YOU COME TO THIS DANCE?
IT'S SOME SPRING FORMAL DANCE.
IT'S MARCH FIRST.
AND IT'S CHEESE.
BUT IT'S FUN AND IT'S FREE—

(He holds up a pair of tickets.)

NATALIE

I DON'T DO DANCES.

HENRY

DO THIS DANCE, WITH ME.
NATALIE

GOODBYE, HENRY.

(She goes.)

HENRY

Natalie. Natalie, wait up.

(He chases after her.

Lights.

MUSIC CHANGES.

#22 – Seconds and Years

Diana and Dan are with Doctor Madden in his office.)

DOCTOR MADDEN

This much loss is rare, but it has been reported. It may be partly psychogenic—at times like this the mind tends to repress troubling memories. But they’re still there, somewhere. They tend to return in fits and starts.

DAN

It’s been two weeks.

DOCTOR MADDEN

A LITTLE LOSS OF MEMORY IS NORMAL,
AND HELPFUL IN FORGETTING ALL HER FEARS.

DAN

I COULDN’T GIVE A FLYING FUCK WHAT’S NORMAL— WE HAVEN’T HAD A NORMAL DAY IN YEARS.

DOCTOR MADDEN

Diana.

(sings)

ARE THINGS BECOMING CLEARER WITH THE TREATMENT?

DIANA

Well, yes.

DOCTOR MADDEN

IS LIFE LESS CLOUDY THAN IT WAS BEFORE?

DIANA

Yes.
DOCTOR MADDEN
DO YOU STILL FEEL YOUR HEAD IS FILLED WITH CONCRETE?

DIANA

No.

(sings:)

AND YOU'RE NOT A SCARY ROCK STAR ANYMORE.

DOCTOR MADDEN

(beat)
Okay. Great.

DAN

But what about her memory?

(MUSIC CHANGES. As Diana goes, Doctor Madden takes Dan aside.)

#23 – Better Than Before

DOCTOR MADDEN

THE MEMORIES ARE THERE, SOMEWHERE.
FIND SOME PICTURES YOU CAN SHARE,
KEEPSAKES OF THE LIFE THAT'S THERE BEHIND HER.

DAN

Should I bring up the subject of, um...

DOCTOR

Yes...

(sings)

BUT KEEP IT LIGHT AT FIRST, THAT'S BEST.
CAREFUL THAT SHE'S NOT DISTRESSED.
WHEN THE TIME'S RIGHT, TELL THE REST...REMINDE HER.
YOU'LL FIND HER.

(Dan goes to Diana and Natalie, in the kitchen, a box of photos and keepsakes before them.)

DAN

SO LET'S START WITH SOMETHING SMALL,
SOMETHING PERSONAL AND PRETTY...
I BET YOU'LL KNOW THESE SHINY THINGS.
DIANA

(spoken in time)
They must be tacky trinkets from, I guess, Atlantic City?

DAN

NO, ACTUALLY DI, THEY'RE OUR WEDDING RINGS

NATALIE

It's going well.

DAN

HERE'S A FLOWER FROM OUR WEDDING,
IT WAS SUCH A SIGHT TO SEE—
WITH THE CEREMONY EVERYTHING WE'D HOPED.

NATALIE

Um, Dad?

DAN

(to Natalie)

WELL, THAT'S HOW I REMEMBER IT, SO THAT'S HOW IT'LL BE.

NATALIE

IT WAS RAINING, IT WAS PORTLAND, YOU ELOPED.

(speaks:)
I mean, Portland?

DAN

IT'S AN OPEN BOOK TO WRITE HERE,
IT'S A LIFE WE CAN RESTORE.
WE CAN GET BACK WHAT WE HAD AND MAYBE MORE...
MAYBE GET US BACK TO BETTER THAN BEFORE.

NATALIE

You're missing a few pictures here, aren't you, Dad? Didn't the doctor say—

DAN

The doctor said at the right time.

NATALIE

Oh, well then.

DAN

HERE'S THE YEAR WE DROVE THE WEST,
WE HIT THE HIGHWAY IN THE HONDA,
AND I TOOK PICTURES EVERYWHERE WE WENT.
(DAN)
(hands Diana three pictures, in sequence)
WE SAW THE PAINTED DESERT, THE GRAND CANYON,
AND AUNT RHONDA

(another picture)
AND NAT LEARNED WHAT HER MIDDLE FINGER MEANT.

(another batch)
HERE'S THE FIRST HOUSE THAT WE OWNED,
ON WALTON WAY, WE LOVED THAT PLACE.
THEN WE BUILT THIS ONE ON LAND THAT WE BOTH CHOSE.
AND HERE'S A PIC OF ALL OF US WITH SMILES ON EV'RY FACE...
AND THE PHOTOSHOPPING HARDLY EVEN SHOWS.

DIANA
WE'RE STANDING BY A LAKE WITH ALL THESE DUCKS...
AND WHO'S THIS LITTLE CHUBBY GIRL?

DAN
THAT'S NATALIE.

NATALIE
THIS SUCKS.
(Shes starts to leave, but-Dan moves to stop her.)

DAN
Hey. Nat.
(sings)
GONNA GET US BACK TO NORMAL
GONNA GET US BACK TO GOOD...
GONNA GET BACK WHAT WE HAD AND MAYBE MORE.

WE'LL REMEMBER ALL THE GOOD TIMES
AND FORGET THE THINGS WE SHOULD.
GONNA GET US BACK TO BETTER THAN BEFORE...
WE CAN GET THINGS BACK TO BETTER THAN BEFORE.

NATALIE
All right. Fine.
(lifts a different stack of photos)
HERE'S THE HEADLINE IN THE PAPER
WHEN YOU FREAKED OUT AT THE MARKET.
HERE'S THE HOUSE ON WALTON WAY AFTER THE FIRE.
DAN

Natalie.

NATALIE

HERE'S THE DAMAGE TO THE HONDA
WHEN YOU SHOWED ME HOW TO PARK IT.

DIANA

(takes picture, studies it)

DID WE CRUSH SOMEBODY'S CAT BENEATH THE TIRE?

NATALIE

Yes. Ours.

(more pictures)

HERE'S DAD AT MY RECITAL,
AND WE'RE WONDERING WHERE YOU ARE.

DIANA

I REMEMBER THIS—I MADE IT TO THE SCHOOL.

DAN

Wait, you remember?

DIANA

IT WAS THE YEAR OF TOO MUCH LITHIUM—
I HID OUT IN THE CAR.

DAN

Yes.

DIANA

(another picture)

AND YOUR SWIM MEET—JUST LAST YEAR—
I'M IN THE POOL.

NATALIE

So you are.

DAN

YOU'RE GETTING IT! YOU'VE GOT IT, DI! HOORAY!

DIANA

(to Natalie)

YOUR LIFE HAS KIND OF SUCKED, I THINK.

NATALIE

YOU GOT IT! YAY! HOORAY!
DAN

HOORAY!

DIANA

HOORAY!
GONNA GET BACK WHAT I LOST THERE.
GONNA FIND OUT WHO I WAS.
GONNA OPEN UP THE GATES AND LET IT POUR

DAN

AND IF MEM'RY MAKES THINGS BETTER,
WELL, MEM'RY ALWAYS DOES.
GONNA GET US BACK TO BETTER THAN BEFORE...

(They look through more keepsakes...)

DAN & DIANA

MAKE EV'RYTHING MUCH BETTER THAN BEFORE

NATALIE

WON'T ANYTHING BE BETTER THAN BEFORE?

DAN & DIANA

BETTER THAN BEFORE.

DIANA

I GUESS IT MUST BE

DAN, DIANA & NATALIE

BETTER THAN BEFORE
BETTER THAN BEFORE...

(...when suddenly the music box ends up in Diana's hands. She looks at it a long moment before Dan realizes, and whisks it away.

From the midst of the celebration, Gabe emerges.

Lights.

MUSIC CHANGES.

Gabe speaks to Diana, and though she doesn't hear him, the others fade, leaving Diana alone.)

#24 – Aftershocks

GABE

THEY'VE MANAGED TO GET RID OF ME – RETURN ME TO THE GRAVE.
E.C.T., ELECTRIC CHAIR – WE SHOCK WHO WE CAN'T SAVE.
(GABE)

THEY'VE CLEARED YOU OF MY MEMORY, AND MANY MORE AS WELL—
YOU MAY HAVE WANTED SOME OF THEM, BUT WHO CAN EVER TELL?
YOUR BRAINWAVES ARE MORE REGULAR, THE CHEMISTRY MORE PURE;
THE HEADACHES AND THE NAUSEA WILL PASS AND YOU’LL ENDURE;
YOUR SON IS GONE FOREVER, THOUGH, OF THAT THE DOCTOR’S SURE.
THE MEMORIES WILL WANE...
THE AFTERSHOCKS REMAIN.
YOU WONDER WHICH IS WORSE—THE SYMPTOM OR THE CURE.

(Lights.

Diana is at the kitchen table sorting through photos, papers, more. Dan finds her.)

DAN

Diana? Honey? You’ve been at this for days.

DIANA

There’s something missing, Dan. It’s like it’s tugging at me. I can almost see it.

DAN

Come to bed.

(He waits.)

If the memories are meant to come back...they will.

(A moment, and Dan goes.

Diana gives a start, and hurries to the front door. She opens it to Henry, almost
knocking.)

HENRY

Oh. Sorry, Miz Goodman, I just needed to talk to Natalie about some homework.

(Diana just stares at him.)

I know it’s late. She’s not answering her...is everything all right?

DIANA

(finding it)

Henry.

HENRY

Yes?

DIANA

You remind me of someone. How old are you?

HENRY

Seventeen. Why?
DIANA

(searches, then:)
I don’t know. Natalie’s in her room.

(Henry goes.

Diana watches him go.

Gabe watches her.)

GABE

THEY’VE MANAGED TO GET RID OF ME—I’M GONE WITHOUT A TRACE,
BUT SEAR THE SOUL AND LEAVE A SCAR NO TREATMENT CAN ERASE.
THEY CUT AWAY THE CANCER BUT FORGOT TO FILL THE HOLE;
THEY MOVED ME FROM YOUR MEMORY—I’M STILL THERE IN YOUR SOUL.

YOUR LIFE GOES BACK TO NORMAL NOW, OR SO THEY ALL BELIEVE.
YOUR HEART IS IN YOUR CHEST AGAIN, NOT HANGING FROM YOUR SLEEVE.
THEY’VE DRIVEN OUT THE DEMONS AND THEY’VE EARNED YOU THIS REPRIEVE:
THE MEMORIES ARE GONE.
THE AFTERSHOCKS LIVE ON.
BUT WITH NOTHING TO REMEMBER, IS THERE NOTHING LEFT TO GRIEVE?

DIANA

WITH NOTHING TO REMEMBER...

(Lights. MUSIC CHANGES.

Natalie is in her room, not studying, when Henry slips in.)

#25 – Hey #2

HENRY

HEY.

NATALIE

HEY.

HENRY

SO TOMORROW’S THE DANCE.
IT’S ANNOYING, I KNOW,
BUT LET’S GO.

NATALIE

NOT A CHANCE
HENRY

LET ME KNOW YOU AGAIN.

—OKAY, WHEN?

SAY WAIT, AND I’LL WAIT.

THERE’S NO WAY IT’S TOO LATE.

THERE’S NO WAY.

I STAYED BY YOUR SIDE...

WHY DO I GET DENIED?

NATALIE

NOT RIGHT NOW—

IT’S ALREADY TOO LATE.

HEY—

HEY—WILL YOU LISTEN?

JUST SHUT UP AND LISTEN.

YOU REMIND ME OF ME...

AND HOW FUCKED UP I CAN BE.

HENRY

OKAY.

HEY.

LET’S START OVER—CLEAN SLATE.

I’LL COME BY HERE AT EIGHT—

IF YOU SHOW,

THEN WE’LL GO.

IF YOU DON’T, WELL, WE’LL SEE.

(He pulls the dance tickets from his pocket...)

NATALIE

YOU JUST DON’T GIVE UP.

HENRY

SO DON’T GIVE UP ON ME.

(...and leaves one beside her.)

NATALIE

GOODBYE HENRY.

(A moment. Henry turns to go.

Lights.

MUSIC CHANGES.

Diana is with Doctor Madden.)
#26 – You Don’t Know (Reprise)

DIANA
IT’S BEEN FOUR WEEKS SINCE THE TREATMENT,
AND MY MIND IS STILL A MESS.
AND WHAT’S LEFT TO BE REMEMBERED,
WELL, IT’S ANYBODY’S GUESS.
‘CAUSE MY PAST IS LIKE THE WEATHER—
IT WILL COME AND IT WILL GO.
I DON’T KNOW
EVEN KNOW
WHAT IT IS THAT I DON’T KNOW.

I’M SOME CHRISTOPHER COLUMBUS
SAILING OUT INTO MY MIND...
WITH NO MAP OF WHERE I’M GOING,
OR OF WHAT I’VE LEFT BEHIND.

I DON’T KNOW
THE THINGS I DON’T KNOW.
I’M SURE SOMETHING’S MISSING—
I WISH IT WOULD SHOW.
I DON’T KNOW...
YOU SAY TAKE IT SLOW,
AND I DO, ALTHOUGH
HOW I DO
I DON’T KNOW.

DOCTOR MADDEN
ARE YOU TALKING WITH YOUR HUSBAND?

DIANA
WELL, HE HASN’T MUCH TO SAY.

DOCTOR MADDEN
IS IT HELPING YOU REMEMBER?

DIANA
I REMEMBER THAT’S HIS WAY.

DOCTOR MADDEN
DOES THE PUZZLE COME TOGETHER
PIECE BY PIECE AND ROW BY ROW?
DIANA
I DON'T KNOW
I DON'T KNOW
WHERE THE FUCKING PIECES GO.

'CAUSE I DON'T KNOW HOW THIS STARTED,
SO I WON'T KNOW WHEN IT'S DONE.

DOCTOR MADDEN
HAVE YOU TALKED OF YOUR DEPRESSION,
your delusions, and your son?

(MUSIC STOPS. This hangs there.)

DIANA
My what?

DOCTOR MADDEN
Your husband didn't—
(stops himself, then:)
I think you two... should talk more.

DIANA
We should talk more? That's it? I don't even remember marrying this man, it's not like I'm some sexually frustrated soccer mom.

DOCTOR MADDEN
Interestingly, the underlying challenges are similar. I'll see you next week.

DIANA
But—

DOCTOR MADDEN
Next week.

#26a – Music Box

(Doctor Madden goes.
Diana steps out of the office, and is alone.
Gabe appears, with the music box. He hands it to Diana, and she takes it without seeing him, and seems surprised to find it in her hands.

She stands there.

And then opens the box.

MUSIC CHANGES.
#27 – How Could I Ever Forget?

Gabe hums, wordlessly, with the music.

Suddenly, Dan.)

DAN

What are you doing?

(Diana shuts the box. MUSIC STOPS. The room goes back to blank. Gabe disappears.)

DIANA

What is this?

DAN

Where’d you get that? It’s nothing, an old music box.

(He reaches for it, but Diana pulls it away.)

DIANA

We played it for the baby. Sometimes it helped him sleep.

DAN

Diana—

DIANA

Him. We did have a boy.

DAN

Diana. You—you shouldn’t.

DIANA

WE WERE STILL LIVING DOWNTOWN...

DAN

It’s not a good idea—

DIANA

MY BLACK COAT THROWN OVER MY BLUE NIGHTGOWN...
YOU DROVE TOO FAST—
THE LIGHTS OF THE CITY FLEW PAST.

DAN

Please. Don’t.

DIANA

HOW COULD I EVER FORGET?
OUTSIDE THE MORNING WAS COOL AND WET.
HE HAD SUCH CHILLS...
BUT STILL—HE LAY THERE SO STILL.
(DIANA)
AND JUST EIGHT MONTHS OLD...
SO COLD...

WE RAN HIM INSIDE,
LOST—WORRYING, WONDERING.
THAT HOSPITAL ROOM—
THAT GLOOM—

DIANA
HOW COULD I EVER FORGET?
SCREAMING AT DOCTORS—ALARMED, UPSET
THEY SAID TO WAIT,
THEY NEVER SAID WE WERE TOO LATE.

BUT I WAS A CHILD...
RAISING A CHILD.

DAN
HOW COULD I EVER FORGET?
GOD I WAS SO UPSET.
DIANA—DON'T
YOU THINK THIS WILL HELP, BUT IT WON

SO MANY YEARS AGO...
SO MUCH WE COULD NOT KNOW...

DIANA
THOSE WEEKS FULL OF JOY...
THEN—A MOMENT OF DREAD.
SOMEONE SIMPLY SAID
YOUR CHILD... IS...

DAN & DIANA
HOW COULD I EVER FORGET?
THIS WAS THE MOMENT MY LIFE WAS SET.
THAT DAY THAT I LOST YOU—
IT'S CLEAR AS THE DAY WE MET.
HOW COULD I EVER FORGET?

DAN
Why would you want to remember the things that hurt you?

DIANA
I want to remember everything, Dan. How did he die?

DAN
He was sick.

DIANA
With what? Why wasn't he treated? What was wrong?
DAN

SOMETHING THE DOCTORS ALL MISSED,
THE CLINIC, THE E.R., EACH SPECIALIST
THEY SAID, "BABIES CRY."
"ALLERGIES, GAS, WHO KNOWS WHY?"

AND I WAS A CHILD
RAISING A CHILD...

WE STAYED UP ALL NIGHT...
MOST NIGHTS YOU SLEPT AT HIS SIDE.
BUT STILL HE JUST CRIED
AND CRIED...

DIANA

(searching)
He was a baby when he died. But I remember him...older.

DAN

No. He was a baby. We should call Doctor Madden.

(MUSIC CHANGES.)

#28 – It’s Gonna Be Good (Reprise)

DIANA

Why would we call Doctor Madden? I’m just trying to make sense of this. God—
what was his name? I don’t remember ever hearing you say his name. Why is that?

DAN

Diana.

DIANA

What was his name? Tell me.

DAN

IT’S GONNA BE FINE.
IT’S GONNA BE FINE.
GONNA GO BACK TO THE DOCTOR,
’CAUSE WE CAUGHT IT JUST IN TIME.
WE’LL TAKE THE PILLS AND PAY THE BILLS
DIANA

(over "pills")

His name—

DAN

WE'LL DO MORE E.C.T

DIANA

(after "E.C.T.")

Our son—

DAN

IT'S GONNA BE GOOD YOU'LL SEE.

(A tuxedoed Henry appears at the open front door, and knocks. And knocks again. Finally, he makes his way inside.

After checking the time, Natalie starts downstairs from her room, with her dress peeking out from beneath a formal coat.)

DIANA

WHAT WAS HIS NAME?
WHAT WAS HIS NAME?
WHAT WAS HIS NAME?

(Dian arrvies downstairs. She glances briefly at Henry, before both of them turn their attention back to Diana and Dan.)

WHAT WAS HIS NAME
NAME NAME NAME
NAME NAME NAME

(Dan grabs the music box from her hands...)

DIANA

WHAT WAS HIS WHAT WAS HIS NAME
WHAT WAS HIS WHAT WAS HIS NAME—

(...and dashes it to the ground. Silence.)

NATALIE

Jesus, Dad!

(She turns and runs back upstairs.)
DAN

Natalie!

(Henry is frozen a moment, then follows Natalie.)

#29 – Why Stay?

DIANA

WHY STAY?
WHY STAY?
SO STEADFAST AND STOLID
AND STOIC AND SOLID
FOR DAY AFTER EVERY DAY...
WHY STAY?

WHY STAY?
WHY NOT SIMPLY GIVE IN
AND GET ON WITH LIVIN',
'CAUSE EVERYONE KNOWS YOU TRIED—
BUT SOMEHOW SOMETHING DIED
ON THE WAY.
SO TELL ME WHY YOU STAY.

(SPLIT SCENE: Henry gently opens Natalie's bedroom door.)

NATALIE & DIANA

WHY STAY?
WHY STAY?
ENDURING AND COPING
AND HURTING AND HOPING
FOR DAY AFTER FUCKING DAY—
WHY STAY?

WHY STAY?
WHY NOT SIMPLY END IT?
WE'D ALL COMPREHEND IT,
AND MOST OF THE WORLD WOULD SAY
"HE'S BETTER OFF THAT WAY,
TO BE FREE—
AND MAYBE SO IS SHE."
#30 — A Promise

DAN

A PROMISE,
A BOY SAYS FOREVER...
A BOY SAYS

DAN & HENRY

“WHATEVER MAY COME, WE’LL COME THROUGH.
AND WHO CAN KNOW HOW,
WHEN ALL I KNOW NOW
TO BE TRUE
IS THIS PROMISE THAT I MAKE TO YOU.”

DAN

A QUESTION,
A BOY WONDERS WHETHER
THE TWO STAY TOGETHER
THE WAY THAT THEY STAY,
FOR YEAR AFTER YEAR,
FOR LOVE OR FROM FEAR—
EITHER WAY,
THAT’S THE PROMISE
THAT I MADE THAT DAY

HENRY

A BOY
WONDERS
SHOULD I STAY?
OH...
OH...
EITHER WAY...

HERE’S WHAT I SAY:

DAN & HENRY

TO THE GIRL WHO WAS BURNING SO BRIGHTLY
LIKE THE LIGHT FROM ORION ABOVE,

DAN

AND STILL I WILL SEARCH FOR HER NIGHTLY—
IF YOU SEE HER, PLEASE SEND HER MY LOVE

DAN

AND THE BOY WAS A BOY
FOR ALL SEASONS—

HENRY

THE BOY IS LONG-LOST...

AND THE MAN HAS
FORGOTTEN HIS REASONS,

SO LOST...

BUT THE MAN STILL
REMEMBERS HIS VOW

FORGOTTEN HIS REASONS...

NOW...
DAN

A PROMISE,
A MAN SAYS FOREVER.
A MAN SAYS I'LL NEVER REGRET, OR LET YOU,
THE PROMISE I MADE
TO STAY, AND I STAYED TRUE...
KNOWING ONE DAY WE'Đ REMEMBER THAT JOY,
YOU'D REMEMBER THAT GIRL, I'D REMEMBER THAT BOY,
'TIL WE DO
THE PROMISE I MADE
I'LL MAKE IT BRAND-NEW—
THE PROMISE THAT I MADE TO YOU.

(Dan and Diana are still.

Henry holds Natalie to him.

Two couples.

And then Gabe.

MUSIC.)

#31—I'm Alive (Reprise)

GABE

I AM MORE THAN MEMORY—
I AM WHAT MIGHT BE, I AM MYSTERY.
COME CLOSER...

DIANA

Dan.

(Gabe begins to approach Diana. Dan watches her back away.)

GABE

COME CLOSER...

DAN

Diana, there's nothing there.

GABE

I'M OLD AS TIME AND FOREVER YOUNG...
I AM EVERY SONG THAT WILL STAY UNSUNG...
I'LL FIND YOU...
DIANA

Oh no.

DAN

God damn it!

GABE

REMEMB... YOU ...

(Diana turns toward the door.)

DIANA

Natalie!

DAN

Di—come back here!

(Diana bolts the room, and for a moment Gabe watches her go...)

GABE

UNTIL YOU NAME ME,
YOU CAN'T TAME ME—

(...and then he turns to Dan.)

THIS IS ONE OLD GAME THAT I CAN PLAY SO WELL.

(Natalie leaves her room and meets Diana on the staircase, as Gabe pursues Dan.)

I'M ALIVE
I'M ALIVE
I AM SO ALIVE—
AND THE MEDICINE FAILED, AND THE DOCTORS LIED
I'M ALIVE
I'M ALIVE
I AM DEATH DEFIED—
I'M ALIVE...
SO ALIVE...
I'M ALIVE!

(Diana heads back down the stairs, slowly.
In Natalie's room, Henry waits patiently as she returns.)

NATALIE

I can't go to your dance. I have to take my mom to the doctor.

HENRY

I'll drive.

NATALIE

No.
GABE

I'M ALIVE.

HENRY

Let me help.

NATALIE

You can't.

(Downstairs, Diana grabs a coat and leaves.)

DAN

Diana!

NATALIE

(hears this)

Just go.

GABE

I'M ALIVE.

NATALIE

Look, I'll try to come later, okay?

HENRY

I'll wait for you there.

DAN

(calling)

Natalie!

(Natalie goes, Henry follows.)

GABE

I'M ALIVE.

(Lights. MUSIC CHANGES.

Diana is with Doctor Madden. He's still in his coat, holding his keys.)

#32 - The Break

DIANA

THEY TOLD ME THAT THE WIRING
WAS SOMEHOW ALL MISFIRING
AND SCREWING UP THE SIGNALS IN MY BRAIN.
(DIANA)
AND THEN THEY TOLD ME CHEMISTRY,
THE JUICE, AND NOT THE CIRCUITRY,
WAS MIXING UP AND MAKING ME INSANE.

WHAT HAPPENS WHEN THE BURN HAS HEALED
BUT THE SKIN HAS NOT REGROWN?
WHAT HAPPENS WHEN THE CAST AT LAST COMES OFF
AND THEN YOU FIND THE BREAK WAS ALWAYS IN ANOTHER BONE?

DOCTOR MADDEN
Relapse is very common, Diana. It’s upsetting that the delusional episodes have returned, but not entirely unexpected.

DIANA
THEY TRIED A MILLION MEDS AND
THEY STRAPPED ME TO THEIR BEDS AND
THEY SHRUGGED AND TOLD ME “THAT’S THE WAY IT GOES.”

WHEN FINALLY YOU HIT IT,
I ASKED YOU JUST WHAT DID IT—
YOU SHRUGGED AND SAID THAT NO ONE REALLY KNOWS

WHAT HAPPENS IF THE MEDICINE
WASN’T REALLY IN CONTROL?
WHAT HAPPENS IF THE CUT, THE BURN, THE BREAK
WAS NEVER IN MY BRAIN OR IN MY BLOOD
BUT IN MY SOUL?

WHAT HAPPENS IF THE CUT, THE BURN, THE BREAK
WAS NEVER IN MY BRAIN OR IN MY BLOOD
BUT IN MY SOUL?

#33—Make Up Your Mind / Catch Me I’m Falling (Reprise)

DOCTOR MADDEN
MAKE UP YOUR MIND THIS IS CLARITY—
CLARITY THAT YOU DID NOT HAVE BEFORE.
THE TREATMENT IS STRONG
BUT LASTS ONLY SO LONG
IT MAY BE YOUR MIND’S NEEDING MORE.
DIANA

Let’s say that’s not it.

DOCTOR MADDEN

The E.C.T. is powerful. It gave you your life back. But the effects fade, and additional treatments are almost always needed.

DIANA

That wasn’t on the form.

DOCTOR MADDEN

MAKE UP YOUR MIND THAT YOU’LL TRY AGAIN.
MAKE UP YOUR MIND THERE ARE MOMENTS OF LIGHT.
THE ONE THING THAT’S SURE
IS THAT THERE IS NO CURE—
BUT THAT DOESN’T MEAN WE DON’T FIGHT.

(Gabe enters, watching.)

DIANA

CATCH ME I’M FALLING...

DOCTOR MADDEN

We’ll return to the talk therapy.

DIANA

SINKING AND SPRAWLING...

DOCTOR MADDEN

There’s more work to do.

DIANA

MAYBE I’LL LET MYSELF FALL.

DIANA & GABE

WATCH ME I’M FALLING...

DOCTOR MADDEN

We might have to look at....

DIANA & GABE

MAYBE THE FALLING...

DOCTOR MADDEN

...a new drug regimen.
DOCTOR MADDEN
(as she continues)
There are other promising therapies. EMDR, for instance, or rTMS. Diana.

DIANA
ISN'T SO BAD
AFTER ALL...
ISN'T SO BAD
AFTER ALL...
WATCH ME I'M FALLING.
WATCH ME I'M FLYING.
SOMEHOW SURVIVING...

GABE
MAKE UP YOUR MIND
TO BE FREE.
MAKE UP YOUR MIND
TO BE FREE.
MAKE UP YOUR MIND.
MAKE UP YOUR MIND.
MAKE UP—

DOCTOR MADDEN
Diana. You have a chronic illness. Like diabetes, or hypertension. If you leave it untreated, it could be catastrophic.

DIANA
I understand.
(MUSIC CHANGES.)
But there has to be another way.

DOCTOR MADDEN
STAY WITH ME.
TRY AGAIN.
DON'T WALK OUT ON TREATMENT, DON'T LOSE WHAT YOU'VE WON—
YOU'VE STRUGGLED FOR YEARS BUT YOU'VE ONLY BEGUN.

DIANA
My first psychiatrist told me that according to the manual, grief that continues past four months is pathological and should be medicated. Four months. For the life of my child. Who makes these decisions?

DOCTOR MADDEN
It's a guideline, nothing more.

DIANA
Yes. Nothing more.

DOCTOR MADDEN
STAY WITH ME.
TRY AGAIN.
IS MEDICINE MAGIC? YOU KNOW THAT IT'S NOT.
WE KNOW IT'S NOT PERFECT, BUT IT'S WHAT WE'VE GOT.
IT'S ALL THAT WE'VE GOT.

DIANA
Goodbye, Doctor Madden.
(She leaves the office and meets Natalie outside. MUSIC CHANGES.)
What'd he say?

DIANA
He said I could do more E.C.T. or go back on the meds.

NATALIE
And what are you going to do?

DIANA
I'm going to take you to your dance.

NATALIE
Mom—

DIANA
It's time for you to start thinking of your own happiness.

NATALIE
It's not happiness. It's Henry.

DIANA
You love him.

NATALIE
Mom, you can't just walk out on your doctor.

DIANA
MAYBE I'VE LOST IT AT LAST.
MAYBE MY LAST LUCID MOMENT HAS PASSED.
I'M DANCING WITH DEATH, I SUPPOSE...
BUT REALLY—WHO KNOWS?

MAYBE I'M TIRED OF THE GAME,
OF COMING UP SHORT, OF THE RULES, OF THE SHAME—
AND MAYBE YOU FEEL THAT WAY TOO...
I SEE ME IN YOU.

A GIRL FULL OF ANGER AND HOPE...
A GIRL WITH A MOTHER WHO JUST COULDN'T COPE...
A GIRL WHO FELT CAUGHT
AND THOUGHT NO ONE COULD SEE—
BUT MAYBE ONE DAY SHE'LL BE FREE
NATALIE

IT'S SO LOVELY THAT YOU'RE SHARING.
NO, REALLY, I'M ALL EARS.
BUT WHERE HAS ALL THIS CARING BEEN
FOR SIXTEEN YEARS?

FOR ALL THOSE YEARS I PRAYED THAT
YOU'D GO AWAY FOR GOOD—
HALF THE TIME AFRAID THAT
YOU REALLY WOULD.

WHEN I THOUGHT YOU MIGHT BE DYING
I CRIED FOR ALL WE'D NEVER BE.
BUT THERE'LL BE NO MORE CRYING...
NOT FOR ME.

DIANA

THINGS WILL GET BETTER, YOU'LL SEE

NATALIE

NOT FOR ME...

DIANA

YOU'LL SEE...

NATALIE

NOT FOR ME...

YOU'LL SEE...

NATALIE

NOT FOR ME...

YOU'LL SEE...

(Diana grabs Natalie, and holds her. A moment, then:)

DIANA

MAYBE WE CAN'T BE OKAY.
BUT MAYBE WE'RE TOUGH, AND WE'LL TRY ANYWAY
WE'LL LIVE WITH WHAT'S REAL
LET GO OF WHAT'S PAST
AND MAYBE I'LL SEE YOU AT LAST

NATALIE

I don't believe you.

(Natalie turns to go. Diana watches her take a few steps, then:)

DIANA

Seventeen years ago your brother died of an intestinal obstruction. He was eight
months old. I know I couldn't say that to you before. I'm sorry. We wanted to give
you a normal life, but I realize I have no clue what that is.
NATALIE
I DON'T NEED A LIFE THAT'S NORMAL—
THAT'S WAY TOO FAR AWAY.
BUT SOMETHING...NEXT TO NORMAL
WOULD BE OKAY.

YEAH, SOMETHING NEXT TO NORMAL—
THAT'S THE THING I'D LIKE TO TRY.
CLOSE ENOUGH TO NORMAL
TO GET BY...

DIANA
WE'LL GET BY.

NATALIE
WE'LL GET BY.

DIANA
Okay. Now go to your dance.

(They go.

Lights.

MUSIC CHANGES.

Henry is at the dance, alone, standing there.

Natalie arrives, coat off, showing her dress for the first time.)

#35 - Hey #3 / Perfect For You (Reprise)

HENRY
HEY.

NATALIE
HEY.

HENRY
YOU LOOK LIKE A STAR—
A VISION IN BLUE...

NATALIE
OH, I DO?

HENRY
AND YOU ARE.
(HENRY)

HEY—YOU CAME.

NATALIE

WELL I SAID THAT I MIGHT.

HENRY

I THOUGHT WE WERE THROUGH,
ME AND YOU...

NATALIE

NOT TONIGHT.

HENRY

WILL YOUR MOM BE OKAY?

NATALIE

WELL, SHE MIGHT BE, SOME DAY.

BUT FOR NOW IT'S ALL FINE?

SHE'S STILL ON MY MIND.

CAN YOU LEAVE IT BEHIND?

HEY—

STAY.

HEY—AM I CRAZY?

LET'S SEE THIS THING THROUGH.

I MIGHT END UP CRAZY.

I'LL BE HERE FOR YOU.

NATALIE

YOU SAY THAT RIGHT HERE.

BUT THEN GIVE IT A YEAR,

OR TEN YEARS, OR A LIFE—

I COULD END UP YOUR WIFE.

SITTING, STARING AT WALLS,

THROWING SHIT DOWN THE STAIRS,

FREAKING OUT AT THE STORE,

RUNNING NUDE DOWN THE STREET,

BLEEDING OUT IN THE BATH—

(Henry grabs her and holds her.)

HENRY

Shh.

(He holds her a still moment. Then:

MUSIC CHANGES.)
(HENRY)

PERFECT FOR YOU...
I WILL BE PERFECT FOR YOU.
SO YOU COULD GO CRAZY,
OR I COULD GO CRAZY, IT'S TRUE...
SOMETIMES LIFE IS INSANE,
BUT CRAZY I KNOW I CAN DO.

'CAUSE CRAZY IS PERFECT,
AND FUCKED-UP IS PERFECT,
SO I WILL BE PERFECT...

NATALIE

PERFECT...

HENRY & NATALIE

PERFECT FOR YOU.

(They kiss.

Lights.

MUSIC CHANGES.

Dan sits, alone. Diana enters, with suitcases.)

#36 – So Anyway

DIANA

SO ANYWAY, I'M LEAVING.
I THOUGHT YOU'D LIKE TO KNOW.
YOU'RE FAITHFUL, COME WHAT MAY,
BUT CLEARLY I CAN'T STAY,
WE'D BOTH GO MAD THAT WAY –
SO HERE I GO.

AND ANYWAY, I'M LEAVING –
I GUESS THAT YOU CAN SEE.
I'LL TRY THIS ON MY OWN.
A LIFE I'VE NEVER KNOWN.
I'LL FACE THE DREAD ALONE...
BUT I'LL BE FREE.
(DIANA)

WITH YOU ALWAYS BESIDE ME
TO CATCH ME WHEN I FALL,
I'D NEVER GET TO KNOW THE FEEL OF SOLID GROUND AT ALL.
WITH YOU ALWAYS BELIEVING
 THAT WE COULD STILL COME THROUGH,
IT MAKES ME FEEL THE FOOL TO KNOW THAT IT'S NOT TRUE.

WHAT DOCTORS CALL DYSFUNCTION,
WE TRIED TO CALL ROMANCE.
AND TRUE, IT'S QUITE A TRICK TO TELL
THE DANCERS FROM THE DANCE—
BUT RATHER THAN LET CHANCE TAKE ME
I'LL TAKE A CHANCE...

(Gabe enters, listening.)

I'LL TAKE A CHANCE ON LEAVING.
IT'S THAT, OR STAY AND DIE.
I LOVED YOU ONCE, AND THOUGH
YOU LOVE ME STILL, I KNOW
IT'S TIME FOR ME TO FLY...

(She addresses both Dan and Gabe.)

I LOVED YOU ONCE, AND THOUGH
I LOVE YOU STILL, I KNOW
IT'S TIME FOR ME TO GO...
AND SO GOODBYE.

(She nods at Gabe, and goes.

MUSIC CHANGES.

Dan sits, unmoving, as Gabe approaches.)

37 — I Am The One (Reprise)

DAN

(to himself, after his wife:)

I AM THE ONE WHO LOVED YOU.
I AM THE ONE WHO STAYED.
I AM THE ONE, AND YOU WALKED AWAY.
(DAN)

I AM THE ONE WHO WAITED...
AND NOW YOU ACT LIKE YOU JUST DON'T GIVE A DAMN—
LIKE YOU NEVER KNEW WHO I AM.

(Gabe moves slowly closer to Dan.)

GABE
I AM THE ONE WHO KNOWS YOU.
I AM THE ONE YOU FEAR.
I AM THE ONE WHO'S ALWAYS BEEN HERE.
I AM THE ONE WHO'LL HEAR YOU.
I KNOW YOU TOLD HER THAT.
I'M NOT WORTH A DAMN,

GABE
BUT I KNOW YOU KNOW WHO I AM.

DAN
No.

GABE
I KNOW YOU KNOW WHO I AM.

DAN
Can't you just leave me alone?

GABE
I KNOW YOU KNOW WHO I AM.

DAN
Why didn't you go with her?

GABE
'CAUSE I'M HOLDING ON...

DAN
LET ME GO.

GABE
AND I WON'T LET GO...

DAN
LET ME GO.

GABE
YEAH, I WANT YOU TO KNOW
DAN
YOU DON'T KNOW...

DAN & GABE
I AM THE ONE WHO HELD YOU.
I AM THE ONE WHO CRIED.
I AM THE ONE WHO WATCHED WHILE YOU DIED.
YEAH, YEAH, YEAH...
I AM THE ONE WHO LOVED YOU.
I TRIED PRETENDING THAT I DON'T GIVE A DAMN

GABE
BUT YOU'VE ALWAYS KNOWN WHO I AM.

DAN
Gabe. Gabriel.

GABE
Hi, Dad.

(MUSIC ENDS. Natalie arrives home. Gabe disappears.)

NATALIE
Dad? What the hell? Why are the lights off? Where's Mom?

DAN
She's, uh, she's...

NATALIE
Gone.

DAN
Yes.

NATALIE
Huh. So it's just me and you. For now.

DAN
Yes.

NATALIE
Okay.

(MUSIC.)

38 – Finale: Light
(NATALIE)
WE NEED SOME LIGHT.
FIRST OF ALL, WE NEED SOME LIGHT.
YOU CAN'T SIT HERE IN THE DARK,
AND ALL ALONE
IT'S A SORRY SIGHT.
IT'S JUST YOU AND ME.
WE'LL LIVE. YOU'LL SEE.

(Natalie turns on a light.)

DAN
NIGHT AFTER NIGHT
WE'D SIT AND WAIT FOR THE MORNING LIGHT.
BUT WE'VE WAITED FAR TOO LONG
FOR ALL THAT'S WRONG
TO BE MADE RIGHT.

(Elsewhere, Diana appears.)

DIANA
DAY AFTER DAY...
WISHING ALL OUR CARES AWAY...
TRYING TO FIGHT THE THINGS WE FEEL...
BUT SOME HURTS NEVER HEAL.
SOME GHOSTS ARE NEVER GONE,
BUT WE GO ON.
WE STILL GO ON.

AND YOU FIND SOME WAY TO SURVIVE.
AND YOU FIND OUT YOU DON'T HAVE TO BE HAPPY AT ALL
TO BE HAPPY YOU'RE ALIVE.

(Diana goes.

Henry enters, on a different day. Calls off.)

HENRY
Do you know where she went? Have you heard from her?

NATALIE
Oh, I've heard from her. She's staying with my grandparents.

HENRY
Do they actually exist?
(Natalie has entered, not amused.)

NATALIE

Yes.

HENRY

So—that’s good, right?

NATALIE

Well, going home has never been a solution to any of my problems.

HENRY

That’s what you have me for.

NATALIE

Seriously? You’re like number three on my list of issues.

HENRY

You keep a list?

NATALIE

But don’t worry, Henry. You’re my favorite problem.

HENRY

That’s all I ask.

NATALIE

DAY AFTER DAY,
GIVE ME CLOUDS, AND RAIN, AND GRAY.
GIVE ME PAIN IF THAT’S WHAT’S REAL—

(Elsewhere, Dr. Madden is with Dan.)

NATALIE & DOCTOR MADDEN

IT’S THE PRICE WE PAY TO FEEL.

DOCTOR MADDEN

THE PRICE OF LOVE IS LOSS,

(Natalie turns to go...)

BUT STILL WE PAY

(...but Henry pulls her back, and they kiss.)

WE LOVE ANYWAY.

DAN

I know you can’t tell me...if you’re still treating her. I just, I wonder if she’s okay.

DOCTOR MADDEN

I think she’s working on it. And she’s aware of the risks.
DAN

Do you think she'll come home?

DOCTOR MADDEN

It's hard to know.

DAN

Right.

DOCTOR MADDEN

Dan. Would you like me to recommend someone...for you to talk to?

DAN

Oh, no, I. Yes. I would. Thank you.

(They sit and talk, as Gabe appears elsewhere.)

GABE

AND WHEN THE NIGHT HAS FIN'LY GONE,
AND WHEN WE SEE THE NEW DAY DAWN,
WE'LL WONDER HOW WE WANDERED FOR SO LONG, SO BLIND.

(Dan and Doctor Madden stand. Doctor Madden writes on the back of a card, hands it to Dan...)

THE WASTED WORLD WE THOUGHT WE KNEW—
THE LIGHT WILL MAKE IT LOOK BRAND NEW.

(...and Dan leaves the office and steps out into the sunshine.)

(...elsewhere, Diana also steps into the sunshine.)

NATALIE

LET IT...
SO
LET IT...

DIANA

LET IT...
SO
LET IT...

GABE &

DOCTOR MADDEN

SO LET IT...
LET IT...
LET IT...

DAN & HENRY

LET IT...
SO
LET IT...
LET IT...

ALL

SHINE!
SHINE!
SHINE!

DAY AFTER DAY...
WE'LL FIND THE WILL TO FIND OUR WAY,
KNOWING THAT THE DARKEST SKIES
WILL SOMEDAY SEE THE SUN—
DAN
WHEN OUR LONG NIGHT IS DONE...

DAN & NATALIE
THERE WILL BE LIGHT.

ALL
THERE WILL BE LIGHT...

WHEN WE OPEN UP OUR LIVES,
SONS AND DAUGHTERS, HUSBANDS, WIVES—
AND FIGHT THAT FIGHT...
THERE WILL BE LIGHT.

THERE WILL BE LIGHT.
THERE WILL BE LIGHT.
THERE WILL BE LIGHT!

(Lights.)

The End.