

Blue Shade

A stageplay by

Bryan Reynolds

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It is possible for five actors to play all the characters, as suggested here.

Characters:

JOEY MAZZONI (23), white Italian-American.

FRANKIE MAZZONI (26), Joey's older brother, white Italian-American.

TITO RUSSO (26), buddy and right-hand man to Frankie, white Italian-American.

MARIA MAZZONI (22), wife to Joey, white Italian-American.

LIA BRUNO (23), dear friend to Maria and Joey, white Italian-American.

ALPHONSO MAZZONI (8 months), son to Maria and Joey, could be played by a mulatto plastic baby doll.

CRYING MAN, could be played by the actor playing Frankie Mazzoni.

SUZY WRIGHT (28), talk show host, WASP, could be played by the actor playing Lia Bruno.

DR. JOHN JONES (38), Director of the Institute for Improved Humanity, WASP, could be played by the actor playing Frankie Mazzoni.

KRISTEN WINSTON (30), female test-subject, middle-class WASP, could be played by the actor playing Maria Mazzoni.

MORRIS KATZ (35), male test-subject, Jewish lawyer, could be played by the actor playing Tito Russo.

DIMITRI (26), cafe/bakery owner, Greek, could be played by the actor playing Tito Russo.

ZOE (25), Dimitri's wife, Greek, could be played by the actor playing Lia Bruno.

ELENA (8 months), played by the plastic baby doll playing Alphonso Mazzoni.

FRANKIE & JOEY'S DEAD MOTHER (dead), could be played by the actor playing Maria Mazzoni.

GOAT WOMAN, could be played by the actor playing Maria Mazzoni.

TURKEY MAN, could be played by the actor playing Frankie Mazzoni.

FROG MAN, could be played by the actor playing Tito Russo.

JESUS, Puerto Rican, could be played by the actor playing Tito Russo.

GIRLFRIEND, Puerto Rican, could be played by the actor playing Maria Mazzoni.

LARGE AUDIENCE, played unwittingly by the audience in the house.

1 PELHAM, NY: HUTCHISON RIVER PARKWAY - EARLY MORNING 1

(Lights up on GIRLFRIEND performing oral sex on JESUS while he drives a car. Salsa type music playing on the radio. Suddenly, terrible car accident transforms them into mangled body of dead Jesus and seriously injured screaming Girlfriend.)

2 THE SUZY WRIGHT SHOW: NEW YORK CITY 2

(Girlfriend who screams in the opening scene is sitting in a chair next to a CRYING MAN. The CRYING MAN weeps uncontrollably throughout the scene. SUZY WRIGHT stands facing the audience.

JOEY watches the show on the TV from THE WAREHOUSE, Bensonhurst, Brooklyn.

During the Suzy Wright Show scenes, canned audience applause, responses, and laughter could be used to enhance the action.)

SW SHOW SONG (V.O. CHORUS)
Looking out for you,
In everything you do.
It's Suzy.
Helping you to see,
In all you want to be.
It's Suzy.
She's got the might.
She's Suzy Wright.

SW SHOW ANNOUNCER (V.O. MALE)
Welcome back to the Suzy Wright Show.

SUZY WRIGHT

(to the audience)

Today we are sharing experiences with, "People who have lost the one they love in a tragedy and wish they had died instead." With only painted lines on the street separating us from doom, catastrophic car accidents can happen to anyone anytime.

GIRLFRIEND

If only I hadn't given Jesus that blowjob, he'd be here today. He always liked me to do that when we drove at night, home from parties, or ... we loved Dunkin' Donuts. He could drive, man, boy could he. Jesus's Monte Carlo was our sanctuary. Now, it's a heap of shit. I'm too good at it, you know. I told him, "No, Jesus, not tonight, it's raining." But he just smiled at me. Now he's dead. He was gonna go to college.

SUZY WRIGHT

So you had done that many times before while Jesus drove -- in the Monte Carlo?

GIRLFRIEND

Yes, many times. Sure.

SUZY WRIGHT

Even in the rain, sleet, and snow?

GIRLFRIEND

Yes, even during those crazy summer showers that just keep coming and coming, like when driving through a car wash. I've actually never been to a car wash. But this night was different, because, well, I could just tell--

SUZY WRIGHT

It was raining, right, and so it was not really unusual in any way. You did nothing out of the ordinary.

GIRLFRIEND
No, it was unusual.

(Next lines are obviously Joey's fantasy, as indicated by changes in music, light, affect, etc., and not what the Girlfriend would really say.)

GIRLFRIEND (cont'd)
It was all wrong because I was
thinking about someone else -- I
had Joey Mazzoni on my mind.

3 THE WAREHOUSE: BENSONHURST, BROOKLYN - CONTINUOUS

3

(Joey turns off the TV with a CLICKER (actual CLICKER needed)).

MARIA enters unnoticed, carrying ALPHONSO.)

JOEY
(operatic singing)
Me, me, me, meeee. She was thinking
about meeee.

(He spins in his chair.)

JOEY (cont'd)
Me, me, me, meeee--

MARIA
What the hell are you singing
about?

JOEY
What? Maria. Nothing. Just singing.

MARIA
We've been waiting for you for a
frigging hour, Joey.

JOEY
I've been here, waiting for Frankie
and Tito to get back from their
rounds.

MARIA
Joey, they've been at Guido's
shooting pool for hours.
I saw them on the way home from the
park, and on the way here.

JOEY

But they went collecting--

MARIA

No, Joey, they do whatever they want, and you just sit here doing nothing.

(Enter Frankie and Tito.)

FRANKIE

Don't believe a word -- not from this pucchiacha. (Italian slang for cunt.)

JOEY

Maria's my wife.

FRANKIE

She sure is, but she's no friend of ours.

(to Maria)

I see you brought your little tizzun with you. (Derogatory term for black person.)

JOEY

His name is Alphonso. And he's our boy.

FRANKIE

Not my boy. Because you're my brother, Joey, don't make him family. Never will.

JOEY

I meant mine and Maria's. Why do you always do this?

TITO

Oh, the kid's yours?

JOEY

Can't you leave it alone?

TITO

Look, you jamook, she did this to all of us. (Jamook means idiot.)

MARIA

Fuck you Tito, and you too Frankie. Joey, you coming?

FRANKIE
Si' na troia. (You are a whore.)

(Joey tries to get up, but Tito pushes him in his chair causing him to roll towards Frankie, and Frankie pushes him back, spinning the chair so he can't get out. Maria watches, helpless.

JOEY
Come on, you guys. Real funny. Stop it.

LIA enters, pushing Tito aside, and stops the chair.)

LIA
Get off of him! Joey, you alright?

JOEY
Yeah, of course. We was just goofing around. Having a little fun.

(Lia looks to Maria, and Maria exits the scene.)

FRANKIE
Just a little fun, with my bro, Lia. Calm yourself, sweetheart.

LIA
Ma va' fan' culo a mammeta. Come on Joey. (Go fuck your mother in the ass.)

TITO
Oooo. We've got a real enforcer here.

LIA
Yeah, Tito, word is that you're not much of one. What, no collections today? You couldn't even get any dough out of that new bakery on the beach. I heard the guy bounced a baklava off your fat, stupid head.

(Tito slaps her to the ground.)

4

THE SUZY WRIGHT SHOW

4

SW SHOW SONG (V.O. CHORUS)
Looking out for you,
In everything you do.
It's Suzy.
Helping you to see,
In all you want to be.
It's Suzy.
She's got the might.
She's Suzy Wright.

SW SHOW ANNOUNCER (V.O. MALE)
Welcome to the Suzy Wright Show.

(Lights up on Suzy and her three guests, female test-subject KRISTEN WINSTON, male test-subject MORRIS KATZ, and Dr. JOHN JONES.

Joey watches the show on TV.)

SUZY WRIGHT
Hello. I'm Suzy Wright, and we have
a remarkable show for you today,
"Success is just a pill away."
Imagine that. Our guests are Dr.
John Jones, Director and Head
Researcher at the Institute for
Improved Humanity -- right here in
New York City -- and two of his
subjects, Kristen Winston of
Bronxville, New York, and Morris
Katz, from Larchmont, New York. Dr.
Jones and his team of scientists,
all experts on brain efficiency,
have made a breakthrough discovery
that will change the lives of
millions. Please explain Dr. Jones.

DR. JONES
Thank you, Suzy. After years of
research on the chemicals in the
brain which are responsible for the
production of rational thought, we
have not only isolated their
essential properties, but we have
also been able to reproduce them in
our state-of-the-art laboratories.

SUZY WRIGHT
Can you be more specific?

DR. JONES

Of course. Never before has science been able to so variously influence the flows of monoamines, the group of neurotransmitters that control our moods and our ability to concentrate and exercise reason. We can induce a reduction of serotonin releases into the synapses while at the same time increase both the release of phenylethylamine -- a chemical with pharmacological properties similar to amphetamine that speeds up the firings and transfer of information among brain cells -- and the release of norepinephrine -- also known as adrenalin, which activates the sympathetic nervous system to increase heart rate, dopamine transmission, and focused attention. In conjunction, we increase the production of the masculinization hormone testosterone, which works to boost confidence and reduce stress. You see, low serotonin in the synapses usually corresponds with depression, aggression, and disassociation, but when combined with higher levels of phenylethylamine, norepinephrine, and testosterone, a self-reliant and efficient rationality powerfully emerges.

SUZY WRIGHT

That is amazing, but what does this mean for us, for the average Joe on the street?

DR. JONES

The possibilities are enormous. Consider that everyone deals with some disorganization in their lives. They often feel overwhelmed by having too much to do, by the feeling of chaos. Focusing on and completing tasks to the best of one's ability can become impossible.

(MORE)

DR. JONES (cont'd)
As a result, we begin to spiral, feel more and more anxious, frustrated, less self-assured, weak. This can be crippling. To combat this, the body tries to achieve the neuro-hormonal activity I just described by generating a chemical we call the "Mechanistic Alleviatory Nutrient," or MAN, for short. This naturally produced drug works to create order out of chaos by affecting the psychodynamic relationships among the monoamines serotonin and norepinephrine combined with phenylethylamine and the production of testosterone. The effects are experienced through the emergence of logical explanations and practical plans for dealing with confusion and executing solutions. But many people do not produce enough MAN on their own, or they don't produce it with the properties best-suited to their needs. So, now, ladies and gentlemen, because of our breakthrough research, we can provide customized supplementary doses of MAN. We can make people feel normal and be more productive than they ever imagined possible.

SUZY WRIGHT

Wow, that sounds too good to be true.

KRISTEN WINSTON

But it could not be more true. Oh, I'm terribly sorry Suzy. Can I share my experience now?

SUZY WRIGHT

By all means, Kristen. Please do.

DR. JONES

(interrupting)

Everyone should know that Kristen and Morris are among our first batch of test-subjects. Testing MAN on volunteers began about three years ago, just after gaining approval from the
(MORE)

DR. JONES (cont'd)
Federal Pharmaceutical Business
Securities Review Board. One of the
reasons why we wanted to be on
Suzy's show is because we are
looking for more qualified
volunteers. Kristen.

(Spot light zeros in on Kristen's face, leaving all but her and Joey in the dark.)

KRISTEN WINSTON
(super fast delivery)
When my husband George passed away -- he died suddenly from a heart attack, at 39, while playing in the park with our oldest, Jake, he was four -- our daughter, Pamela, was just one at the time -- it was as if everything stable in my life was yanked out from under my feet and I fell, and kept falling, faster and faster. To slow things down -- I had to do something to slow things down -- I started preserving. I put all of George's belongings in shrink-wrapped plastic bags. I mean everything, his socks, his underwear, all of his toiletries, his model airplanes -- he collected model airplanes -- and then I realized this was not enough.

(slowing down a bit)

I shrink-wrapped and stored all of Jake's and Pamela's clothing too, and toys, everything they did not need now. I took photographs of them each day, storing them digitally and as prints. I began saving the clippings I took off their fingernails. I saved their cut hair too. I shrink-wrapped them, and dated them. I did this to my own hair and fingernails as well. I made videos of them, of all of us together. Thirty minutes per day. I began saving stained clothes and dirty diapers. Even Pamela's first poopy in the potty. I realized I had a problem.

(MORE)

KRISTEN WINSTON (cont'd)
I had no time for anything else,
and all this preservation was
dizzying and becoming impossible to
maintain.

(getting slower)

So I volunteered for MAN. Shortly after I began taking the pills my activities started to make sense. My purpose became clear and logical. I learned computer programs for creating indexes and taxonomies. Yes, I realized I am a cleric for humanity. So, periodically -- in waterproof safes -- I deposit into the Atlantic Ocean installments of the preserved life of my chosen family. Everything else is easy now -- including my "day job" -- I am a realtor -- and everyone around me smiles. Morris.

(The spot light jumps to Morris Katz, who stands and dances as he sings "I Can Do No Wrong."

Kristen, Dr. Jones, and Suzy Wright dance too, reflecting his story.

Joey mimics some of the dance moves as he watches the show on TV.)

MORRIS KATZ
(singing)
Everyone around me smiles -- at me,
Everyone laughs and cheers -- with
me,
Everyone hugs and kisses -- me,

My neighbors -- happy or not -- all
adore me,
My partners -- at the firm -- all
adore me,
My clients -- win or lose -- adore
me,

"It's great to see you, Morris."
"We're so happy you're here."
"Morris, what can we do for you?"

This was so confusing,
(MORE)

MORRIS KATZ (cont'd)
Not at all amusing,
I was really losing -- me.

(spoken) Then MAN came along.

(singing again) A pill a day made
me strong,
I realized, I could do no wrong.

I started with their newspapers,
Their flowers,
Their tomatoes,
Their wives,
Then their daughters.

I started with their pens,
Then their coats,
Then their briefcases,
Then I stole their clients, too.

I started with their secrets,
Then their fears,
Then I blackmailed them.

A pill a day made me strong.
Indeed, with MAN, I can do no
wrong.
With MAN, I can do no wrong.

5

THE WAREHOUSE

5

(Joey gives Frankie a shave, using his KNIFE (actual KNIFE needed). The others stand nearby, Maria holding Alphonso).

FRANKIE
Why do youse always watch that
stupid fuckin' show? You're not an
old lady, Joey. And slow the fuck
down. What's the rush? Pay
attention.

JOEY
I'm paying attention.

FRANKIE
Good.

JOEY
Yeah, it's good.

FRANKIE

Yeah, Joey, it's good. You think
you're gonna save me ten fuckin'
minutes by going so goddamn fast,
you fuck?

JOEY

No, yeah. I don't know. Maybe. Why
do you make me shave you with this?

(Indicates the knife by holding it out in front of them.)

FRANKIE

I don't make you do nothing. No one
can make you do anything. You know
that.

JOEY

Yeah, Frankie, sure do.

FRANKIE

To remind me of the difference
between eternity and a single
fuckin' moment, Joey, that's why.

JOEY

Oh, yeah, that's right.

FRANKIE

Goddamn right. Each moment changes
eternity, or destroys it. You know
what I'm saying, Joey? Each and
every moment effects eternity.
Changes it forever. Nothing's the
same after that.

(As figments of Joey's imagination, the characters deliver
the following lines to the audience. Maria holds Alphonso.)

LIA

James sure was handsome, and
classy. So smart. I think he was a
doctor, or going to be one. Paying
his way through medical school as a
stripper. What could be sexier than
that?

FRANKIE

What the fuck am I gonna do about
him? With that kid, he'll never get
made.

MARIA

It was my only ever bachelorette party. My only chance. James was so cute, intelligent, and black. He was so black. He could dance like John Travolta, and his body -- hotter than Michelangelo's David. He was gonna be a doctor.

TITO

It's only gonna get worse. We're all gonna get broken. No collections, no respect. Nothing.

LIA

James. It was bad luck. Joey is so sweet. Always has been. He's a good friend. Maria too, since we was kids.

FRANKIE

Imagine being Joey when that black baby popped out. Our mother, God bless her, was standing right there. Everyone, the whole fuckin' family, waiting for our boy, Alphonso. I wanted to whack the bitch right there and then.

MARIA

Joey and me, we broke condoms all the time. It never occurred to me that Alphonso could be James's. He was mine and Joey's love baby. I love my Joey.

TITO

Every day I have to live with this strunz. We all do. The fuckin' mortadella should've kissed her ass goodbye. I would've whacked her too. (Strunz means shit. Mortadella means loser.)

LIA

He kept loving her. Forgive her. Just like that. For Joey, Alphonso is their boy.

FRANKIE

I feel sick. It's sickening. I'm gonna be sick.

MARIA

I don't know how Joey does it. He keeps loving and loving. I got no respect for him any more.

TITO

He's got no respect for himself, the family, nothing. He couldn't even burn that nigger. Me and Frankie did it for him.

LIA

Joey is my hero.

(Returning from Joey's head to the shaving scene. Joey nicks Frankie.)

FRANKIE

Fuck! Joey. I told you to pay attention. But you gotta love it. Flesh and blood!

JOEY

Sorry, Frankie.

FRANKIE

In a moment. A single fuckin' moment. Flesh and blood.

6

ACROPOLIS CAFE: BATH BEACH, BROOKLYN

6

(DIMITRI is sweeping, while listening to traditional Greek music.)

Joey enters.)

DIMITRI

All we got left is a little spanokopita and moussaka, and maybe a stuffed pepper.

JOEY

No thanks.

DIMITRI

I've got some icecream. Pistachio.

(Pause.)

DIMITRI (cont'd)
Is something the matter? Can I help
you?

JOEY
I'm Joey Mazzoni.

DIMITRI
Then you best be going.

JOEY
I'm here to collect.

DIMITRI
Look tough guy, as I told your
brother Frankie and the other one,
I'm not paying out anything. As
your people say, and know too well,
"Dagli un dito e si prendono un
braccio." (Give them a finger and
they'll take the arm.)

JOEY
Yeah, but I need you to pay --
tonight.

DIMITRI
"Chi pecora si fa, il lupo se la
mangia." (Those who make themselves
sheep will be eaten by the wolf.)

JOEY
Look man, I don't have time for
this.

DIMITRI
"Se sono rose, fioriranno." (Time
will tell.)

JOEY
Look, you cafone, you don't wanna
have a beef with us.

DIMITRI
"Cafone"? Is that all the Italian
you know?

JOEY
No. Of course not.

DIMITRI
Clearly you don't speak Italian.

JOEY

Are you crazy. Of course I do. My family is from Naples.

DIMITRI

I'm Greek, and from Corfu, and I speak more Italian than you.

JOEY

Shut up. That's bullshit.

DIMITRI

Well, I'll tell you what, if you can explain why I should give you the money in Italian, I'll give it to you.

(Pause.)

DIMITRI (cont'd)

"Tutto fumo e niente arrosto." All smoke and no fire. Get lost.

(He continues sweeping.)

DIMITRI (cont'd)

I said get lost.

(Sweeps. Joey sits, defeated.)

DIMITRI (cont'd)

Well, if you're gonna stay, then, let's drink some ouzo.

(He pours Joey a glass, which Joey reluctantly accepts, and they drink.)

DIMITRI (cont'd)

You must understand Mr. Mazzoni that my parents saved up their whole lives so that I could emigrate to the United States with my family. And I dreamed about this everyday since I was a little boy. And I saved every cent I made, and so did my wife. This cafe is our dream come true. We came to America because here people are free and have opportunities they don't have in other countries, even in good countries, like Greece.

(MORE)

DIMITRI (cont'd)

We love Greece, and hope to retire there, after our children take over the business. Or, you know, they can do whatever they want with their lives, as long as they're happy, and not hurting anybody else. You know what I mean Mr. Mazzoni? Sure you do. Please, have another drink with me?

JOEY

Thank you.

(Dimitri pours them another, and they silently toast.)

7

THE WAREHOUSE - SAME TIME

7

(Frankie and Maria have been drinking together for some time. Frankie fills up their glasses again.)

MARIA

Thank you kindly.

FRANKIE

My pleasure.

MARIA

No, the pleasure is mine.

FRANKIE

Is it, now?

MARIA

Yessirree.

FRANKIE

Maria, you've always been fine looking, but has anyone ever told you, you just get prettier and prettier. The older, the more beautiful. But I saw this coming.

MARIA

You did? When did you?

FRANKIE

I remember when I saw you in a bikini for the first time. It was pink with yellow flowers. You were getting cherry flavored Italian ice from the Good Humor Truck.

(MORE)

FRANKIE (cont'd)

It was on Oriental Boulevard, by
the park, after the soccer game
when Tito broke little Gary
Fimiano's arm. Your lips were all
swollen and red from the ice. I
knew I wanted you then, but nothing
like I want you now, baby.

MARIA

That's so sweet. What was I,
eleven? I really need to get home.
I can't leave Alphonso with Lia for
too long.

FRANKIE

Lia loves the little guy. I'm sure
they're having lots of fun.

(Maria kisses Frankie. They have sex passionately and
aggressively and finally orgasm spectacularly.)

8

ACROPOLIS CAFE - CONTINUOUS

8

DIMITRI

Okay, Joey, here we go. This is
Greek.

(He turns up the music. Then stands next to Joey, with his
hand on Joey's shoulder.)

JOEY

Whatta you doing?

DIMITRI

Just follow me. Do what I do. To
the rhytm of the music.

JOEY

I'm not gonna dance with you?

DIMITRI

Sure you are. Now like this.

(Dimitri starts moving his legs slowly and Joey follows. Then
faster and faster. They kick their legs out, dancing,
laughing.)

JOEY

This is great.

DIMITRI
Yes, yes, of course. This is Greek.

(Dimitri takes a plate and cracks it on his own head.)

DIMITRI (cont'd)
Opa!

(And then another.)

DIMITRI (cont'd)
Opa!

JOEY
Why are you breaking plates on your
head?

DIMITRI
Try it. It feels good. Alive.

(Joey grabs a plate and breaks it on his own head, and then
another.)

DIMITRI (cont'd)
Opa!

JOEY
You're right. It feels good.

DIMITRI
Now break one on my head.

(Joey breaks a plate on his head. Laughs.)

JOEY
Now you me.

(Dimitri breaks one on his head.)

DIMITRI
Opa!

(They laugh some more.

Dimitri's wife ZOE, played by the actor playing Lia, enters,
carrying their baby girl, ELENA, played by the same plastic
doll playing Alphonso, but covered in the blanket so that its
skin color is not visible.)

ZOE
Okay, okay, you wild guys, that's
enough. You woke Elena.

DIMITRI
Sorry, darling.

(He kisses Zoe, and then sweeps up the broken plates.)

DIMITRI (cont'd)
Meet Joey Mazzoni. Joey, my wife
Zoe. Zoe rhymes with Joey. Joey
Zoe.

JOEY
It's a pleasure to make your
acquaintance.

(They shake hands.)

ZOE
Nice to meet you.

JOEY
I'm sorry we were so loud.

ZOE
It's okay. Did you say your name is
Mazzoni? (to Dimitri, in Greek) To
eipe afto? (in English: Did he say
that?)

DIMITRI
No, I said it. But, yes, this is
Joey Mazzoni.

ZOE
(to Joey)
Oh. You should come by sometime for
dinner, with us.

JOEY
I'd like that.

ZOE
Next Tuesday I'm making my special
honey-roasted pork with spicy red
pepper sauce. Come for that.

JOEY
Sure thing.

DIMITRI
Fantastic. We'll see you then.

ZOE
Bye.

JOE
Bye. Thank you.

(Joey exits.)

9 THE WAREHOUSE - OUTSIDE - LATER THAT NIGHT

9

(Joey bumps into Maria as she's leaving the warehouse.)

JOEY
Hey, Maria, whatja doing here?

MARIA
Hi, Joey, I was looking for you.

JOEY
This late. Is everything alright?

MARIA
Yes, but I gotta run home. Lia is
with Alphonso, and she wants to go
home.

JOEY
You sure everything's alright.

MARIA
Fine, Joey. All good. Really. I
just came looking for you because I
was worried about you. You know, I
get so worried when you're doing
the business.

JOEY
Thanks, but you know I can take
care of myself.

MARIA
Sure Joey, I know you can. But
what's all over you?

JOEY
Oh, nothing, just some plate dust,
from broken plates.

MARIA
From the Greek's? Good job Joey.
Frankie will be proud. See you at
home.

(Maria exits. Joey enters the warehouse.)

10 THE WAREHOUSE - CONTINUOUS

10

(Frankie and Tito are sitting, smoking cigars.)

JOEY
Hey guys.

TITO
So, how'd it go? Did the Greek pay
up?

JOEY
No, and he's not going to.

FRANKIE
What do you mean, "not going to"?

JOEY
I mean he's not going to. And I
don't think he should have to. We
should let this one go.

FRANKIE
Are you fuckin' out of your mind?
How in the hell would I explain
that?

JOEY
Tell Kaputi we need the guy to
build his business first.

FRANKIE
He's Greek, Joey.

JOEY
I saw Maria as I came in. Is she
alright?

TITO
(laughing)
Just ask Frankie.

FRANKIE
Oh yeah, she's fine.

JOEY

You were nice to her, right? She just gets worried about me. You know.

TITO

Badda boom, badda bing, badda bang.

JOEY

What's he talking about?

FRANKIE

Shut up Tito. It's good that she worries. She should worry.

JOEY

Tito, what's your problem?

TITO

What's all over you? You fall into an ashtray or something.

JOEY

It's just plate dust, from broken plates.

TITO

Did the Greek break a plate over your head.

JOEY

Yeah, but it was in good fun. We were just having fun--

FRANKIE

What the fuck, Joey? That bidonista smashed a plate on your head. You let him do that to you? This is not happening, Joey. This is not happening. (Bidonista means swindler or cheater.)

(Maria and Lia are having their nails done.)

MARIA

Do you think Alfonso's okay? I always worry about him when he's out with Joey.

LIA

Joey loves him so much. He's a good father.

(Maria displays her nails.)

MARIA

I hate this color. Why did I choose this color?

LIA

You didn't choose it. She just did it. She always does. But she knows what's good. She's a nail designer.

MARIA

A "nail designer"? Rocket climber.

LIA

Space-girl doer.

MARIA

Skewer fewer.

LIA

Weenie roast.

MARIA

Toasted mozzarella.

LIA

Bella cannoli.

MARIA

Spinini a la Romana.

LIA

Roman emperor.

MARIA

Easter bunny.

LIA

I wanna go west.

MARIA

You always say that.

LIA

My second cousin, you know Vinnie Cardial, he lives on the beach out there. Manhattan Beach, California.

MARIA

You live on the beach. Manhattan
Beach, Brooklyn.

LIA

But in California the sunsets are
gorgeous, all fiery over the ocean;
the horizon sizzles.

MARIA

"Sizzling horizon"? Bacon boats.

LIA

No more moats.

MARIA

Or fur coats.

LIA

Coats of golden tan.

MARIA

Greasy sunscreen.

LIA

No more greasers.

MARIA

Except for you.

LIA

Everything will be new.

MARIA

(looking at her nails)
No more glue?

LIA

No more glue. Could be for you, and
Alphonso too?

(Joey, Alphonso, Frankie, and Tito come into focus, as Maria and Lia fade out.)

(Joey enters the cafe carrying Alphonso, where Dimitri is busy sweeping and listening to traditional Greek music.)

DIMITRI

Joey. What you got here? Little
Alphonso!

JOEY

Here he is. The one and only.

DIMITRI

Zoe, ela edo! (Zoe, come in here!)
Joey's here, and he brought
Alphonso. (to Joey) Very Sicilian
looking. Is Maria Sicilian?

JOEY

No, the real father was black.

DIMITRI

Well, that explains it.

ZOE

Oh my God, he's so cute. Hello
there little cutie pie. Can I hold
him?

JOEY

Yes, here you go.

(Joey passes Alphonso to Zoe.)

ZOE

He's very dark.

JOEY

His father was black.

ZOE

Oh, well, that explains it. He's so
cute. (to Dimitri) O pateras tou
itan mavros? (His father's black?)

DIMITRI

You hungry? How about some gyros,
with fresh tzatziki? I'll eat with
you. Zoe?

ZOE

Yes, me too.

JOEY

I wish I could, really, but I gotta
get back. Maria worries.

ZOE

She must miss this little darling.
Isn't that right -- mommy misses
you. Moraki mou chriso! (Dearest
little one.)

JOEY

But I'll be back Tuesday.

DIMITRI

Of course, we understand. Tuesday,
it is, then.

(Zoe hands Alphonso back to Joey.)

ZOE

And bring Maria with you. We'd love
to meet her.

JOEY

I will. For sure. Good night.

(Joey exits.)

ZOE

Afto ine periergo. (That's
unusual.)

DIMITRI

Poly. (Very.)

(Zoe kisses Dimitri and returns to the kitchen. Dimitri
continues sweeping.)

13

STREET: NOT FAR FROM THE ACROPOLIS - MINUTES LATER

13

(Maria and Lia are driving, when they see Joey walking with
Alphonso.)

LIA

Joey! Over here!

MARIA

Joey, what're doing? You should be
home by now.

JOEY

I know. We visited Dimitri and Zoe.

LIA

Ah, come here little one.

(Joey passes Alphonso to Lia.)

MARIA

The Greeks, Joey? He smells like
poop. Have you changed him?

JOEY

I was going to. When I got home.

MARIA

Did you feed him?

JOEY

That too, when I got home. We
watched the sunset. It was
something else--

(As Maria drives off.)

MARIA

Bye Joey.

JOEY

Bye.

LIA

Say bye to daddy. See you later!

JOEY

See you, Lia. Bye Alphonso. Bye.
Bye.

(Joey dances as he sings "Mommy, You Found Me.")

JOEY (cont'd)

Mommy, you found me.
I closed my eyes, and you found me.

You went away, and you came back.
You found me.

Under the sheets, I was, and you
found me.

Mommy, you found me.
Behind the door, I was, and you
found me.

You went away, and you came back.
You found me.

(Enter FRANKIE & JOEY'S DEAD MOTHER. Joey and his mother
dance together, and sing the rest as a duet.)

F&J'S DEAD MOTHER
Under the bath water, you went.
I found you.
Joey, mommy always found you.
Behind the driver's seat, I found
you.

You wandered.
You hid.
I found you.

JOEY
In the candy isle, you found me.
By the lingerie, you found me.
Mommy, you found me.
Behind their backs, you found me.

You went away, and you came back.
You found me.

F&J'S DEAD MOTHER
Wherever you hid, I found you.
Joey, I always found you.
Joey, I always loved you.

JOEY
Mommy, you lost me.
Just like that.

F&J'S DEAD MOTHER
Joey, I died.
Three months ago, I died.

JOEY
Mommy, you lost me.
You lost me.
You lost me.
Mommy, please come back.

(Dimitri is finishing sweeping the floor to traditional Greek music.

Frankie enters.)

DIMITRI
Mr. Mazzoni, what can I do for you?

FRANKIE

About the money you owe us,
fugetaboutit.

(Frankie puts out his hand to shake Dimitri's. They shake, and while holding Dimitri's hand so he cannot get away, Frankie quickly lifts his GUN (actual GUN needed) and shoots Dimitri three times in the face and head.

After a brief pause over the body, he spits on Dimitri and exits, passing Joey on the way out.

Zoe enters, carrying Elena, and rushes to the body. Zoe starts screaming, and Elena crying.)

ZOE

O, the-e mou. The-e mou. No. No. (Oh my God. My God) (noticing Joey enter) Go away! Go away! You murderer, go away! You go away! (to Dimitri) O, the-e mou, Dimitri, s'agapo. (Oh my God, Dimitri, I love you.)

(Joey exits.)

DR. JONES

So, Mr. Mazzoni, you would like to participate in our program. You think the Mechanistic Alleviatory Nutrient may be your "salvation," you say. Well, we've never used that word to describe the benefits of the drug, at least not publicly, but I can see you understand how MAN can be of value to you, and your life does sound suitably disorderly and stressed, compromised even, with the unfortunate black baby, the recent death of your mother, and your older brother's unreasonable demands -- at the meat-packing plant.

JOEY

Yes, Doctor, it certainly is. I don't know which way is up half the time, and yet I feel as though I'm sinking lower and lower every day.

DR. JONES

Let me ask you something, personal.

JOEY

Sure, Doctor, anything.

DR. JONES

When I entered the Institute about an hour ago, just before our meeting, I noticed a gentleman urinating on the side of the building -- someone who looked just like you.

JOEY

That was me, Doc. I confess it.

DR. JONES

Why did you do that? You must know that such an action is against the law and indecent.

JOEY

Sure, but I had to go. Nature called, and I had to meet you. I didn't want to be late.

DR. JONES

Did you think we didn't have toilets in our facility?

JOEY

No, but I figured why search and maybe not find any when I could go right away.

DR. JONES

Humans are free, Mr. Mazzoni, and fully capable of holding their urine, but you undermine that freedom by breaking laws that allow us to measure our freedom. For without laws by which to distinguish the free from the unfree, we cannot know what freedom is.

(MORE)

DR. JONES (cont'd)
There must be order and logic to
our responses to Nature. Do you
understand this, Mr. Mazzoni?

JOEY
I don't know. I think so.

DR. JONES
Tell me what you think.

JOEY
About what?

DR. JONES
About what I just said.

JOEY
Oh, sure. I pissed on your building
to show that there should be laws
against it. This way I came on time
to our meeting so that your
schedule makes sense. I told the
truth about pissing because you
would not have asked me if you
didn't already know it. By you
asking me, and not me asking you,
you got to be the man in charge.

DR. JONES
(surprised)
Yes, yes, but the relational order
you describe seems confused,
inverted.

JOEY
That's because it is, Doctor Jones.
For me, it's when Nature's out,
like a jury, there's no making
normal sense of anything. That's
why I'm here.

DR. JONES
That makes sense to me. Here are
your pills -- one a day. And here's
your first check. See you in one
month, Mr. Mazzoni.

JOEY
Thank you, Doctor. Thank you.

(They shake hands.)

16

THE SUZY WRIGHT SHOW

16

SW SHOW SONG (V.O. CHORUS)

Looking out for you,
In everything you do.
It's Suzy.
Helping you to see,
In all you want to be.
It's Suzy.
She's got the might.
She's Suzy Wright.

SW SHOW ANNOUNCER (V.O. MALE)

Welcome to the Suzy Wright Show.

(Lights up on Suzy and her three guests, GOAT WOMAN, TURKEY MAN, and FROG MAN.

Holding Alphonso, Joey watches the show on TV in JOEY & MARIA'S APARTMENT, Dyker Heights, Brooklyn.

Goat Woman is walking around making sounds like a goat (maa maa) and acting like a goat, climbing on things, sniffing for food.

Turkey Man is walking around making sounds like a turkey (gobble gobble) and acting like a turkey, pecking and bobbing.

Frog Man is hopping around like a frog, making frog sounds (ribbit ribbit).

Suzy Wright can barely keep her balance as she dodges the reckless meandering of her guests.

The guests get louder and more disruptive throughout Suzy's monologue, so that the cacophony becomes extremely irritating (sound effects, like overlay and echoes, could be used to exacerbate this).)

SUZY WRIGHT

Hello everyone. We're back with--
(to the guests)

Excuse me, guests, could you please move back to your designated spaces? I would like to continue with our program. I would like to ask you a few questions. (to Frog Man) Mr. Wilkins? Mr. Wilkins would you please stop hopping around?
(MORE)

SUZY WRIGHT (cont'd)

(to Turkey Man) Mr. Seidman could you please stop making those terrible bird sounds? (to Goat Woman) Ms. Stevens, could you please back away from me? You're crowding me, and you smell awful. All of you, could you please pay attention to me?!

(The guests continue doing whatever they want.

Towards the end of this monologue the reality of the Suzy Wright Show blurs into Joey's imagination.)

SUZY WRIGHT (cont'd)

(to the audience)

Today we are with, "People who think they are an animal trapped in the body of a human being." As you can see, our honored guests, Mr. Joshua Wilkins, Mr. Daniel Seidman, and Ms. Beth Stevens, are all quite convinced of their animal identities. They don't even respond to humans, or act at all like humans. They don't have the common courtesy to respond courteously to their host. They have no respect for our audience. No decency. No manners. Look at them. They just continue doing whatever they want. Acting like animals. They don't have a care in the world. Don't they know that we eat goats and turkeys, even frogs -- in France, they eat frogs? (to Frog Man) Don't you know that?

I'm sure their pathetic lives are about nothing but eating, sleeping, and fucking. Getting their jollies. Living off the tax payers hard-earned money. They're mentally incompetent. How convenient. Psychologically disabled. Probably stupid TV watching couch potatoes.

You have no idea what it's like to host this show.

(MORE)

SUZY WRIGHT (cont'd)

To have to talk to, be in the same room with, shake the hands of, treat like normal people, some of the most disgusting repulsive freaks that walk the earth -- every fucking day. And for what? Money? Fame? Well, try sleeping through a night after doing my job. The nightmares are icky, creepy, and vile, and they get worse and worse and worse and worse--

(The following "special edition" of the Suzy Wright Show is clearly in Joey's mind.)

SW SHOW ANNOUNCER (V.O. MALE)
We interrupt this show to bring you
a special edition of the Suzy
Wright Show.

SW SHOW SONG (V.O. CHORUS)
Looking out for you,
In everything you do.
It's Suzy.
Helping you to see,
In all you want to be.
It's Suzy.
She's got the might.
She's Suzy Wright.

SW SHOW ANNOUNCER (V.O. MALE)
Welcome back to the Suzy Wright
Show.

(Suzy pulls herself together.)

SUZY WRIGHT
Yes, we have a special edition for you. Believe me, this interruption will prove to be a wonderful surprise. Without further ado, welcome, "White mothers who did not mean to have a non-white baby." They will share all. Imagine the anticipation, after pushing and pushing, sweating, puking, screaming, and shitting, the magical moment: your love-child's little, itsy-bitsy head pops out, and it's black! Our first mother is none other than Maria Mazzoni, from Dyker Heights, Brooklyn.

MARIA

(excited, nervously)

Thanks Suzy. I was thinking, just now, before coming on stage, you know, that tonight's show should've been called, "Who's your daddy?" You know, like in the song, "Who's your daddy?"

SUZY WRIGHT

Maybe next time, Maria.

MARIA

"Next time?" There ain't gonna be no friggin' next time for me. Thank you very much.

SUZY WRIGHT

So, Maria, tell us, what was it like -- for you, and for your famous husband, Don Joey Mazzoni -- and for your whole mafioso family -- on the big day that your lives got smeared with that charcoal baby?

MARIA

It was like the apocalypse happened, but much, much worse.

(Joey turns off the show with his clicker.)

JOEY

(to the audience)

Oh, my fuckin' God, I'm a racist.

(operatic)

I'm a racist, a racist, a racist, a racist!

(Suzy becomes Lia, and walks towards Joey.)

17

JOEY & MARIA'S APARTMENT: DYKER HEIGHTS, BROOKLYN -
CONTINUOUS

17

Lia enters, discovering a bewildered Joey.

LIA

Joey, Joey, you okay?

JOEY

Oh, Lia, Lia, I'm so glad you're here. (to Alphonso) I'm a racist.
(MORE)

JOEY (cont'd)
(to Lia) I'm a racist. You know,
I'm a racist.

LIA
Joey, Joey, I heard you the first
time. So, you're a racist. Who
cares?

JOEY
My boy, Alphonso. I love my boy,
Lia.

LIA
So do I, Joey. You got a cigarette.
I could really use a cigarette.
Where does Maria keep them?

JOEY
She quit smoking -- you know,
because of Alphonso.

(Lia takes Alphonso into her arms.)

LIA
No, Joey, Maria smokes.
(to Alphonso)
You're just the cutest damn thing
in the whole wide world.

JOEY
I thought she quit--

LIA
(to Alphonso)
Baby, you sure are something else.

JOEY
Something else, alright. Someone
else's too. But he's mine. They
killed that nig...

LIA
They did what? Joey, what did you
say? Who did what?

JOEY
I said I would kill for him, Lia. I
would go into battle for Alphonso.
Into the trenches. He's my little
boy.

LIA

Wouldja let him go to California?
Become a surfer?

JOEY

What? What're you talking about?
Going to California? Who's going to
California?

(Maria and Frankie enter. They sneak a last kiss before becoming visible to Joey and Lia.)

FRANKIE

Isn't this cozy.

MARIA

Hey youse.

FRANKIE

The love-birds all heated up around
darky.

(Maria pushes him flirtatiously.)

MARIA

Will you stop -- stop it.

JOEY

(to Maria)

Everything go okay, no cavities?
Frankie, what are you doing here,
in the middle of the afternoon?
Where's Tito? Is everything cool?

MARIA

No cavities.

FRANKIE

I just saw Maria, and walked her
home.

JOEY

(to Maria)

You didn't drive?

MARIA

Frankie saw me after I parked, down
the block. Joey, what's with the
third degree?

JOEY

Sorry, it's been rough here today.

MARIA
Is Alphonso alright?

JOEY
Yes, he's great, perfect. All good.

LIA
Joey just watched a very disturbing
Suzy Wright Show, with racists on
it.

FRANKIE
Fuck, Joey, you gotta quit watching
that shit.

LIA
(gesturing towards
Alphonso)
Mind your language, please?

JOEY
I got Maria a present. In this box,
here.

MARIA
Thanks Joey, but it looks
expensive.

JOEY
It was. But you're worth every
cent.

FRANKIE
What, you win the lottery? Or, are
you taking a little off the top?

(He blocks Joey from handing it to Maria.)

FRANKIE (cont'd)
Is that what you're doing, Joey?
Taking off the top. Kaputi won't
like that.

JOEY
I wouldn't... Can't a guy do
something special for his wife?

(Joey pushes by Frankie to give Maria the box.)

JOEY (cont'd)
Open it.

MARIA

Thank you.

(Maria takes a dress from the box.)

LIA

Wow, Joey, that's so nice.

JOEY

You don't like it. What, because it came from me. Maybe if you got it somewhere else. From some other guy. I could learn to like it. I could pretend I gave it to you. It could be a joke. Retold every day. It repeats itself. Over and over, as long as we do. We just have to be here. Everyone laughs. What's there to do but laugh. We could cry. I could. But that would just make people laugh more. That's why I'm here, to make people laugh. (to Lia) Give me Alphonso.

(Frankie intervenes.)

FRANKIE

Here.

(Receives Alphonso from Lia, and gestures to hand him to Joey, then throws Alphonso, like a football, to Tito.)

18

NAIL SALON: BENSONHURST, BROOKLYN

18

(Maria and Lia are having their nails done.

Somewhere else, but visible, in Joey's nightmare, Frankie and Tito are playing keep-away with Alphonso, chucking him to and fro, so Joey cannot get him.)

MARIA

I can't explain it. I don't get him. He's getting more tweaked every day. The most annoying thing is that he keeps saying that things "make sense" -- that they're "logical," things I never thought about or care about, that I could care less about.

(MORE)

MARIA (cont'd)

Like, he says that people look like their pets for the same reason that close girl friends get their periods at the same time each month.

LIA

Wow. I didn't know that. I guess that makes sense.

MARIA

It does? Joey says it's "molecular."

LIA

"Molecular." Wine cellar.

MARIA

Buyer of bunk.

LIA

Makes you stink like a skunk.

MARIA

Better than in a trunk.

LIA

With golden treasure.

MARIA

Golden tan.

LIA

The West Coast.

MARIA

Not again.

LIA

You started it, with that "golden tan."

MARIA

Yeah, okay, I did. You got California on my mind, now, too.

LIA

Happy dreamin'.

MARIA

No more screamin'.

LIA

No screamin' -- except with my
surfer boy. Blond. Tan. Muscles.

(They laugh.)

MARIA

I don't know. You know, I don't
think no blond, blue-eyed babies
would please the family.

LIA

But I'm a quarter Irish.

MARIA

Believe me, no one's happy about
that, either.

LIA

But we're Americans.

MARIA

Yeah.

19

INSTITUTE FOR IMPROVED HUMANITY

19

(Dr. Jones is seated.)

DR. JONES

(sings)

A world of dreams, where everyone
creams,
This is the future, a life neatly
sutured,
Each fantasy streams, a blissful
procession, with me at the head.

In lands out of hand, where
subjects are, well, headless
chickens,
I am the MAN, I am the MAN.

Every piece has its place, with
nothing to chase,
This is relaxation, capacious
smiles with duration,
The richer I become, the creamier
too; your pleasure is mine...

(MORE)

DR. JONES (cont'd)
I hold in my hands, the solution
for all, it's capital M...A...N
I am the MAN, I am the MAN.

A world of dreams, where everyone
creams, I am the MAN. I am the MAN.

(Joey enters.)

DR. JONES (cont'd)
Hello Mr. Mazzoni. Please have a
seat. I would get up to shake your
hand, but my back is bothering me.
I bought some snake oil for it, but
I can't rub it in myself. Too hard
to reach around.

JOEY
That's too bad. Listen, I'm in a
bit of a rush, so I can't stay the
whole time today. In fact, I really
gotta get going.

DR. JONES
Not so fast. Slow down. So much
speed -- and intensity -- stresses
my stiff back. A little snake oil
would help.

JOEY
Sorry Doc, but listen. I just want
you to know that MAN has been
working miracles for me. I'm really
understanding myself. Getting in
touch with who I really am. Things
are making sense.

DR. JONES
That's very good. MAN is doing the
trick.

JOEY
It sure is. I've come to know my
purpose. What I have to do. The
things that are wrong with me. And
with other people. What must be
done about it. It's all clear.

DR. JONES
That's excellent Joey. Remember,
follow your logic. Trust yourself.
(MORE)

DR. JONES (cont'd)
But what is it that's wrong, with
you? You said something is wrong.

JOEY
I don't think I'm exactly wrong.
But I do know where in society, or
how -- I don't fit. But also what I
need to do about it. Sometimes
there's a part, a piece to the big
puzzle, that needs fixing, so that
you can fit okay. We don't always
need to fit, like in the shape
we're in, or to change shape. Not
when we can fix other pieces, so
they can all come together, with
us. You know what I mean, Doc? You
know what I'm saying?

DR. JONES
I don't know. I think so.

JOEY
Tell me what you think.

DR. JONES
About what?

JOEY
About what I just said?

DR. JONES
Okay. You're saying that you can
adjust your environment to better
accommodate your inhabitation of
it. But that awareness of how to do
this comes with knowledge of who
you really are. And you are
acquiring this.

JOEY
Exactly. That's why you're the
doctor. I gotta go. Gimme my pills
and check.

(Dr. Jones hands them over, and Joey snatches them.)

JOEY (cont'd)
See youse in a month. We'll have a
real sit-down.

DR. JONES
Okay, Joey.

20 MANHATTAN BEACH, BROOKLYN: DESERTED SPOT ON BEACH - LATE 20 EVENING

(Joey leads Maria by the hand.)

MARIA

Joey, why are we going all the way out here? It's cold, and I've gotta get back. It's not fair to Lia to leave Alphonso with her for so long.

JOEY

Lia loves Alphonso. They're having fun. You know they are.

MARIA

Still, it's not fair. What do you want to show me? You're acting so weird.

JOEY

You're cold, but yet so hot. Red hot. Hotter than hot.

MARIA

What do you mean, Joey?

JOEY

You know, hot. Hot, like you must have been for that black stripper.

MARIA

I want to go home now. I'm leaving. You're a jerk. You know that -- a fuckin' jerk. That's what you are.

(She lets go of his hand, and turns and walks the other direction. Joey grabs her, and pulls her to her knees before him.)

MARIA (cont'd)

What the fuck are you doing, Joey?! Get your hands off of me. Let me go!

(Joey draws his KNIFE (actual KNIFE needed) and puts it to her throat.)

JOEY

Shut up! Shhhh. Don't you move, Maria, or I'll cut you.

MARIA

Joey, are you crazy? You've got to be kidding. This isn't funny. Let me--

JOEY

Don't make a sound. Not another sound. Just listen. This makes sense.

(Maria observes as he slowly moves his knife out from her throat, and raises it.)

MARIA

Let's talk about this. Come on, Joey, what's the--

JOEY

shhhh.

(Suddenly he begins stabbing her madly in the chest.)

JOEY (cont'd)

MARTIA

This makes sense. This makes sense. This makes sense. Help me! Stop! Stop! Help me!

JOEY (cont'd)
There! There! Are you dead?
(continues stabbing)
Dead! Dead!
(cuts her throat)
Dead!

(Joey drops the knife and runs off.)

21 SOMEWHERE BETWEEN BEACH AND THE WAREHOUSE - MINUTES LATER 21

JOEY

Looking out for you,
In everything you do.
Helping you to see,
In all you want to be.

In all you want to be.
Be to do.

Do la do,
Do la do,

Do ta do,

La, la la

La, la la

Welcome to the Suzy Wright Show.

This one's going to be a doosey.

Tonight we have, "People who needed

to kill their spouse and had the

guts to do it!"

(Suzy Wright appears in Joey's mind, and claps for him. Joey raises his arms to signify victory, and dances some of Morris Katz's moves from the "I Can Do No Wrong" dance in Scene 4.)

JOEY (cont'd)
It's Joey Mazzoni.

22 THE WAREHOUSE - LATER

22

(Frankie and Tito are relaxing, drinking, and smoking cigars when Joey enters.)

TITO
What the hell happened to you!

FRANKIE
You're covered in blood. Jesus,
Joey, what happened.

JOEY
I took care of business.

FRANKIE
Who? What're you talking about?

JOEY
I did my job. The job is done.

FRANKIE
What job? We didn't send you on any
job. You can't just do a job, Joey.
So tell us what you mean. Whose
blood is this?

JOEY
It's hers.

FRANKIE
Whose?

TITO
Christ. Did anyone see you? Why did
you come here?

FRANKIE
Joey, who is she? Whose blood is
this? Goddammit, tell me!

JOEY
Maria. It's Maria's. I killed her.

FRANKIE

What the hell -- are you serious?
You killed Maria? Are you joking?

TITO

Where is she?

JOEY

Dead.

TITO

Where's the body, Joey?

JOEY

Beached.

FRANKIE

You killed her?

JOEY

Yes.

FRANKIE

You killed her? That's Maria's
blood?

JOEY

Yes. Yes.

FRANKIE

You killed Maria?

JOEY

Yes.

FRANKIE

Joey, I love her. I was in love
with Maria. You killed my Maria.

(Pause. Joey runs out.)

23 MANHATTAN BEACH BROOKLYN: DESERTED SPOT ON BEACH - MINUTES 23
LATER

(Joey runs to the body of Maria.)

JOEY

Still dead. As you should be. Dead.

(He picks up the knife. Cleans the blade on his pants. Puts
it in his pocket.)

JOEY (cont'd)
A pill a day made me strong.
Indeed, with MAN, I can do no
wrong. With MAN, I can do no wrong.

(Joey walks into the calm ocean and drowns himself. This scene is stunningly beautiful.)

24

INSTITUTE FOR IMPROVED HUMANITY

24

(Dr. Jones stands before a LARGE AUDIENCE of people interested in MAN. Unwittingly, this audience is played by the theatergoers sitting in the house.

Tito and Lia are positioned somewhere. Lia holds Alphonso, so that it is clear that she is caring for him now, and Tito holds the clicker. They watch Dr. Jones on TV.

Joey's dead body is displayed. As during the Suzy Wright Show, canned applause could be used to enhance the scene.)

DR. JONES

Ladies and gentleman, I am happy to report that we, at the Institute for Improved Humanity, have before us our first total success case. You may think this an odd thing to say, given that what you see here is the rigor-mortised corpse of Joey Mazzoni, a young man from Brooklyn, New York. After taking -- for just one month -- our revolutionary new life-ordering drug, MAN, which provides the body and mind with precisely measured supplementary amounts of the Mechanistic Alleviatory Nutrient, Mr. Mazzoni -- previously a mess of a human being -- took absolute control of his life, by ending it. Thank you.

(The End.)

THE SUZY WRIGHT SONG

LYRICS BY BRYAN REYNOLDS
MUSIC BY MICHAEL HOOKER

MIXED VOICES $\text{♩} = 165$ $F-7$ $C-7$ $C^{b6}/7$ B^{b7}

E^b

Loo-KING OUT FOR YOU IN EV-ERY

4 B^7 B^{b7} E^b B^{b7} $C-7$ $C^{b6}/7$ B^{b7}/D E^b

THING YOU DO, IT'S SU - ZY HEL-PING YOU TO SEE IN ALL YOU

8 B^7 B^{b7} $G-7$ $C7$ B^{b7}/D $E^{b7} \text{dim}$ $C7/E$

WANT TO BE, IT'S SU ZY

11 $F-7$ B^{b7} $F-7$ $B^{b7} \text{dim}$ E^b

SHE'S GOT THE MIGHT.. SHE'S SU - ZY WRIGHT.

$\text{♩} = 84$ (2 FEEL BUT IN 4, LIGHT SWING)

I CAN DO NO WRONG

LYRICS BY BRYAN REYNOLDS
MUSIC BY MICHAEL HOOKER

VOICE 

4 C 3 C/E E^b DIM D-7 G⁷ 3 D- D-(MAJ⁷) 3 D-7 G⁷ 3 3

EV'-RY ONE HUGS AND KIS - SES ME My NEIGH - BORS HAP - PY OR NOT ALL A - DORE ME My

7 D- D-MAJ7 2-7 3 G7 3 3 D-7 3 G7-9 C G-7 C7

PART - NERS AT THE FIRM ALL A - DORE ME My CLI - ENTS WIN OR LOSE, A - DORE ME (MOCKINGLY) "IT'S

(STRIDE PIANO STYLE)

10 F F# DIM C/G C7 3 C7+5/E F 3 C C# D7 3
GREAT TO SEE YOU MOR- RIS WE'RE SO HAP- PY YOU'RE HERE MOR- RIS WHAT CAN WE DO FOR YOU?"

(BACK TO LIGHT SWING)

13 G7 3 G7 G7 D7 G7

THIS WAS SO CON-FU-SING. NOT AT ALL A MUS-³ING. I WAS RE-ALLY LOS-ING ME— (SPOKEN) THEN MAN CAME ALONG A

$\text{♩} = 190$ DRIVING BIG BAND SWING

22

A musical score for a single melodic line. The key signature is common C. The melody consists of eighth and sixteenth notes. The lyrics are: NEWS - PA - PERS, THEIR FLOWERS, TO - MA - TOES. THEIR WIVES, THEN THEIR DAUGH - TERS. The melody is divided into measures by vertical bar lines. The first measure contains 'NEWS - PA - PERS'. The second measure contains 'THEIR FLOWERS,'. The third measure contains 'TO - MA - TOES.'. The fourth measure contains 'THEIR WIVES, THEN'. The fifth measure contains 'THEIR DAUGH - TERS.'.

2

25 G7(ALT)

STAR-TED WITH THEIR³ PENS, THEN³ THEIR COATS, THEN³ THEIR BRIEF - CA-3 SES, THEN I STOLE THEIR

30

E^{b13(5)}D¹³⁽⁵⁾D^{b13(5)}

CLI-ENTS, TOO. I STAR-TED WITH THEIR SE-CRETS, THEN THEIR³ FEARS, THEN T

34 C7#9

BLACK-MAILED THEM!, A PILL A DAY MADE ME STRONG, IN-DEED WITH MAN I CAN

39 C

D7

G7

C

F#DIM

G7

C

DO NO³ WRONG, WITH MAN I CAN DO NO WRONG.

I am the MAN (Blue Shade addendum)

Lyrics/Book by Bryan Reynolds

Music by Michael Hooker

MM=120

Dr. Jones

F F^{#0} C/G A⁷ D⁷ A^{b7} G⁷ G⁷⁺⁵

6 C⁷ F⁷ C⁷ G⁷
world of dreams where ev - ry - one creams This is the fu -ture a life neatly su - tured Each

10 C⁷ F⁷ D⁷ G C^{7/F[#]}
fan - ta - sy streams a bliss - ful pro - ces - sion with me at the head In

14 F F^{#0} C/G A⁷ A^{b7} G⁷
lands out of hand where sub - jects are (well) head - less chick - ens I

18 C C/E F D⁷ G⁷⁽⁺⁵⁾ C
am the man I am the man it's ca - pi - tal M. A. N

22 G
Ev - ry

26 C⁷ F⁷ C⁷ G⁷
piece has it's place with no - thing to chase Re - lax - a - tion and smiles with dur - a - tion The

30 C⁷ F⁷ D⁷ G
ri - cher I be - come the crea - mi - er too your plea - sure is mine I

34 F F^{#0} C/G A⁷⁽⁺⁵⁾ D⁷ G⁷
hold in my hands the so - lu - tion for all it's ca - pi - tal M. A. N I

38 C⁷ F⁷ D⁷ G⁷ C
am the man I am the man It's ca - pi - tal M. A. N A

ritard 42 C⁷ B⁷ B^{b7} A⁷ D⁷ G⁷⁽⁺⁵⁾ C⁷
world of dreams where ev - ry - bo - dy cre - ams I am the man I am the MAN!

MOMMY, YOU FOUND ME

LYRICS BY BRYAN REYNOLDS
MUSIC BY MICHAEL HOOKER

♩ = 84 E♭ E♭/G G♭DIM F-7 B♭7(9) E♭ 3 B♭7+5 E♭ 3 B♭7-5

VOICE

5 G-7 3 3 C7 F-7 3 F-7/E♭ 3

8 D-7(5) 3 G7 3 C-7 3 F-7 3 B♭7 3 E♭ 3

12 F-7 3 B♭7(9) 3 E♭ 3 G7 C

15 A♭/B♭

19 E♭Maj7 A♭Maj7 G-7 Csus4 C E♭ B♭7+5

23 E♭ F-7 G♭DIM E♭/G G-7 C7 F- 3 F- E♭ 3

2

27 $D_m 7(5)$ 3 G^7 C- $F-7$ 3 $B^b 7$ 3 3
 BE-HIND THEIR BACKS YOU FOUND ME. YOU WENT A-WAY. YOU CAME BACK, YOU

30 E^b 3 G^7 C
 FOUND ME. MOTHER: WHER-E-VER YOU HID, I FOUND YOU JO-EY, I AL-WAYS

34 A^b/B^b $E^b \text{maj} 7$ $A^b \text{maj} 7$ $G-7$ $F-7$ E^b
 FOUND YOU JO-EY, I AL-WAYS LOVED YOU JOEY! MOM-MY YOU LOST ME JUST LIKE

39 $D^b 7$ E^b/B^b A^b/B^b E^b $B^b 7(6)$ 3
 THAT. MOTHER: (SPOKEN) JOEY, I DIED. 3 MONTHS AGO, I DIED. JOEY: MOM-MY YOU LOST³ ME YOU

43 $G-7$ C^7 $F-7$ $E7\#9$ $E^b(2)$
 LOST³ ME YOU LOST³ ME MOM-MY PLEASE COME BACK