

LIFE DEVINE
A Musical by Michael Richard Wiest
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ACT 1

Prologue

At a cemetery, present day. People
are visiting gravesites, singing.

(Music starts)

BELIEVE
(Full Cast)

ANGELA

FIRST STEP TO LAST BREATH. NOW DONE IT'S ONLY BEGUN.
AND KEEP ON BELIEVING. YOU'RE ON YOUR WAY TO BRIGHTER DAYS.

ENSEMBLE

AND KEEP ON BELIEVING. WHAT'S LEFT BEHIND, A GREATER LOVE
YOU'LL FIND.

JOHN

SOMETIMES FEELIN' OH SO BLUE.

MARY (Young)

NEVER STOPPED ME LOVIN' YOU.

JOHN

AND I KNOW THIS LOVE IS TRUE.

ENSEMBLE

BELIEVE, BELIEVE, BELIEVE...
BELIEVE, BELIEVE, BELIEVE, BELIEVE...
BELIEVE.

(Lights Down)

ACT 1

SCENE 1

Outside an old, run-down apartment complex in downtown Los Angeles, CA., an old, attractive woman shuts the front door, exiting the apartment building with a suitcase in hand. She looks around then back at the building. She takes a deep breath and walks towards the sidewalk. The old woman, MARY, walks for a moment, stops, and looks around at the surrounding buildings and reminisces. She begins to sing while going up to the nearby buildings, remembering times past.

ONE LIKE ME

(Mary)

WHAT'S LEFT FOR THE ONE LIKE ME? CAN'T HEAR, CAN BARELY SEE. LIFE HAS SUNG, NO LONGER YOUNG. LIVED MY LIFE. UNTRAGICALLY, WHO WILL REMEMBER ME? WHEN I'M GONE, ALL SAID AND DONE?

I STILL CAN REMEMBER DAYS LONG PASSED BUT ALWAYS LOVING HIM, LOVING ME. I CAN'T GO ON MUCH LONGER ALONE

NOWHERE TO GO. NO ONE SHOULD KNOW

HE PROMISED ME, YES, HE PROMISED ME THAT HE'D NEVER LEAVE ME ALONE

YOU ONCE SPOKE OF DESTINY. LOOK WHAT IT'S GIVEN ME. ALL ALONE, ON MY OWN

I STILL CAN REMEMBER DAYS, LONG PASSED BUT ALWAYS LOVING HIM, LOVING ME. I CAN'T GO ON MUCH LONGER ALONE

NOWHERE TO GO
NO ONE WOULD KNOW

(Lights down on Mary as she exits the stage. Lights up on the St. Joseph's Rest Home, not too far from MARY'S apartment)

ACT I

SCENE 2

Inside the Rest Home. Two workers are at the front desk. One worker, JANICE, is talking on the phone, just finishing a conversation. HEATHER is filing paperwork.

JANICE

(with the phone up to her ear)

Oh, okay. I understand. Just send her on back. We'll have a room ready for her.

HEATHER

Who was that?

JANICE

The Front Lobby. They said that Mary Openshaw is here.

HEATHER

Oh, good. I'm starving. Her soup is fabulous! I hope it's her chicken noodle!

JANICE

No, she didn't bring soup. I don't think.

HEATHER

(disappointed)

Oh. Well, is she bringing over some quilts?

JANICE

No, she is checking herself in.

HEATHER

She's checking HERSELF in? Nobody's dropping her off?

JANICE

No, just her. Sad.

HEATHER

Wow. Yeah.

(MARY walks in through the doors and looks at JANICE and HEATHER, solemnly)

HEATHER

Why, hello, Mary. How are you today?

MARY

Fine. How are you two girls doing?

JANICE

We're good. We're good. So, I guess we're going to get you a room?

MARY

Yes. I have everything I need here with me.

(MARY shows her suitcase)

JANICE

Okay. Follow me back. Just through here, Mary.

(JANICE escorts MARY to a small room with nothing but a bed, night stand, dresser, and TV set. JANICE smiles at MARY and leaves the room. MARY looks around and takes another deep breath. She walks to the bed and sets her suitcase down. She opens it up to reveal a small picture, framed, on top of her other few belongings. She sits on the bed, looks at the picture for a moment and then places it next to the bed on the night stand. As she turns to walk back to her suitcase, she notices the quilted bedspread and picks up a corner of it with her hand and gently caresses it. As she does, one of the elderly residents, NELLY, enters the room. MARY'S back is towards her)

NELLY

(thinking MARY is someone else)

Hey, Janice, George is taking out his dentures and pinching peoples bottoms agai... hey, you're not Janice.

(MARY turns around to see NELLY)

MARY

Pinching bottoms?

NELLY

Yeah.

MARY

I'm Mary. Who are you?

NELLY

I'm Nelly. I run this joint. Did you just get here?

(MARY starts to cry)

NELLY

Hey, it's not so bad. You got a warm bed, roof over your head. They feed you three times a day. Well, usually.

(MARY looks up at NELLY)

NELLY

Kidding. You'll love it here. They even let us go outside. No really, it's great. Come here. Let me introduce you to the gang.

(NELLY takes MARY by the hands and leads her out of the room. They walk into the commons area where two other residents, GEORGE and HARRIOT are sitting at a table with a deck of cards)

NELLY

Guys, this is Mary. She's new. Well, not new. New to here, I mean.

GEORGE

Hellooo, gorgeous! I'm George, and you can sit right next to me.

NELLY

Down George. She hasn't even unpacked yet.

(MARY and NELLY sit down at the table)

NELLY

And this is Harriot.

HARRIOT

Hello Mary. Nice to meet you.

MARY

Thank you. Nice to meet you.

NELLY

How's your bottom, Harriot?

HARRIOT

Fine. George, if you take those out again, I'm gonna slug ya.

MARY
So, you're the "Bottom Pincher".

GEORGE
(proudly)
Yes, I am.

NELLY
(looking at GEORGE)
So deal already.

GEORGE
Okay, sorry. What are we playing?

NELLY
Canasta, George. Remember?

GEORGE
Canasta? I thought we were playing pinochle.

HARRIOT
Oh, I love pinochle.

NELLY
We're playing canasta!

GEORGE
Okay, one, two, three, four...

HARRIOT
Now, Mary, you were about to tell us about before you came here.

NELLY
Yes, Mary, tell us your story.

MARY
(looking back and forth at everyone)
I don't know what to say?

NELLY
Start when you were young, if you can remember.

HARRIOT
Just try dear, I know, it can be hard.

(HARRIOT pats MARY on the back)

MARY

No, I know. I... thank you.
(HARRIOT nods at MARY)

GEORGE

Start with the first memory that pops in your head.

MARY

Alright. Well, I remember my first dance.

NELLY

Ah yes, the "First Dance" story. These are always good.

(All eyes are now focused intently on MARY to
tell a story)

MARY

Um. Well. I went to the dance... and we danced and...

NELLY

Hunny. You're gonna have to do better than that.

HARRIOT

Yeah, we only have basic cable here. BASIC CABLE!

NELLY

Easy, Harriot. Nurse, can we get some more meds over here?
Thank you.

HARRIOT

(Looking around, excitedly)

Yeah, and some for me too.

GEORGE

Explain the scenery, Mary. The music, your clothes, the
smells...

MARY

Oh, okay. I see what you mean. Well, it was 1945. The high
school gym was decorated beautifully in spring colors. I was
looking pretty good myself back then.

GEORGE

I bet!

(Lights fade out on MARY and friends and the
other side of the stage fades in to reveal a high
school gym, decorated, full of dancing
students)

MARY

It was an almost perfect evening. Except I do remember I ended up walking home. My boyfriend...

HARRIOT

(Interrupting)

Why on earth didn't your date drive you back home?

(A sudden screech of silence. Lights fade out on school gym and fade back onto MARY and friends)

NELLY

Unbelievable. Um, because they didn't have cars back then, okay? Now Be quiet. Let Mary tell the story.

(HARRIOT sticks her tongue out at NELLY)

MARY

Well, let me tell you what happened. Like I said, it was the summer of 1945...

(More)

(The stage lights up again and down on the rest home as MARY tells the story on one side and the story takes place on the other side of the stage)

MARY

My friend, Sue, and I were both asked to the "Summer Social" right before school started our senior year. My mother had bought me a wonderful new blue dress. The boys were dressed in their new zoot suits.

(A bandstand is in the back with a full big band playing on it for the dancing students. The band is called "The Devine Disasters" as printed on the bass drum)

(Right before the two couples, SUE & JERRY, MARY & HANK, enter the building)

JERRY

So ladies, what do you think of our new suits?

SUE

I think you both look ridiculous.

JERRY

(very Rico Suave)

By ridiculous, do you mean... amazing?

SUE

No, no I don't.

HANK

What do you think, Mary? It's all the rage down across the border.

MARY

I think you both look swell.

JERRY

Well, I think you two are going to have to pull the women off of me and Hank by the time the dance is over. Come on.

(Music starts)

(JERRY picks SUE up in his arms and runs into the dance. MARY and HANK walk into the room behind them. HANK grabs MARY by the hand and whips her onto the dance floor with the rest of the dancers)

HANK

Come on Mary, let's show off this new suit!

(The two couples enter the floor. First, all the dancers are doing their own variations of the West Coast Swing and then eventually get into a formation and start a syncopated routine)

JOHN

Ladies and gentlemen, Mr. John Devine on alto saxophone!

(A saxophone solo is featured and JOHN gets down on the dance floor with the dancers and roams around as he is soloing. The crowd at the end of the dance applaud, and JOHN takes a bow)

HANK

Wow. That was swingin', eh? I am good.

MARY

(in a hypnotized tone, looking at JOHN)

Yeah.

HANK

Hey, you alright? Let's get you a drink and cool you off a bit.

MARY

(not taking her eyes off of JOHN)

Yeah.

(HANK escorts MARY over to the punch bowl and is intercepted by SUE and JERRY)

SUE

Hey Mar', we're going to go and take a walk to cool off a bit. So, don't follow us, K?

MARY

(shaking her head in disapproval)

Oh, okay. Wow. Already, Sue? Geez. We just got here.

SUE

(giggling laughter as they exit the building)

(The band starts to play a ballad. The dancers begin to slow dance. MARY and HANK go back to the dance floor)

HANK

Wow, Mary. You look so amazing tonight.

MARY

Thanks, Hank. Wasn't that saxophone player good?

HANK

The what?

MARY

The saxophone player? Um, the guy on the floor playing the shiny, metal thing?

HANK

(laughing)

Oh yeah. Saxophone.

MARY

I've never heard anyone play like that. He...

HANK

(interrupting)

So, do you want to go back outside?

MARY

(looking around to see if she can see JOHN again)

Um, sure.

(MARY and HANK exit the building and start walking to the car)

HANK

(snapping his fingers)

Oh, I remember. I need to show you something. Come on.

MARY

What? No Hank, I don't want to go to the back seat of your car.

HANK

No, it's not that. It's something different.

(HANK takes MARY to his car and opens the back door)

MARY

So, what do you call this?

HANK

(In a laughing manner)

Okay, okay. You're right. It is the back seat of my car.

(HANK stretches out his arms, gesturing for MARY to get inside. MARY sits down inside the car, shaking her head. HANK looks at the audience and puts his hand in a fist)

HANK

(just under his breath)

Yes!

(HANK gets into the car and shuts the door)

HANK

So, how you doin'?

(HANK moves in closer and starts kissing MARY)

HANK

You know, Mary...

(HANK moves in even closer and grabs the shoulder of MARY'S dress)

MARY

No, Hank. Let's just go back to the dance.

HANK

(continuing to kiss MARY on her cheek and neck)
Why, it's much cozier in here.

MARY

No, I'm going back in.

(MARY pushes herself away from HANK and
towards the door)

HANK

Mary, just wait a sec, huh?

(HANK, now getting frustrated, is still holding onto
MARY'S dress. MARY opens the car door and forces
herself outside, ripping her dress on the side
where HANK is holding on. MARY runs away from the
car, crying. She approaches a lamp-lit alley way and
stops running for a moment to examine her dress.
Once she sees the tear, starts crying again. She
then hears the sound of footsteps approaching.
Assuming it's HANK, she continues her journey home.
The person from the ally way puts his hand on MARY'S
shoulder from behind. MARY turns around immediately
with her hand clinched in a fist and swings madly,
making contact with the man's nose)

JOHN

Oooooooooohhhhhhh.

(JOHN falls to the ground from the blow, dropping
his saxophone beside him and watching the sax fly
out from his hands, crashing to the pavement)

MARY

You're not... ! Oh, oh my. I'm so... sorry.

(MARY Bends down to grab the saxophone and
while picking it up, it breaks and falls into
multiple pieces)

MARY

Um, here. I'm really sorry.

(MARY picks up the pieces of saxophone and hands
them to JOHN, sitting on the floor)

JOHN

(grabbing his nose)
Oh, my nose. I think it's... aaaaaahhhhhh. Yep, it's

broken. Oh, my sax...

(picking up the pieces of saxophone and cradling them in his lap for a moment)

So, are you alright?

MARY

Yeah, I'm fine. Look, I'm really sorry. I thought you were someone else.

JOHN

Oh, probably Chuck, our bass player. People mix us up all of the time.

MARY

(confused)

No, no, I don't know who Chuck is. I thought you were my, oh, never mind. Here...

(MARY extends her hand to JOHN to help him up)

JOHN

Thanks. Oh, man. So... dizzy.

(The pieces of saxophone drop to the ground again as JOHN stands up)

MARY

Oh, dear. I'm so sorry.

(BOTH pick up the pieces of the instrument as JOHN tries to put it back together)

MARY

Look, since I've completely ruined your instrument, how about me letting you walk me home.

JOHN

Don't you mean... wait, what?

MARY

(chuckling to herself)

This has probably been the worst night of my life and I really need to have someone walk me home or I just might kill myself before I get there.

JOHN

Alright, fine. Don't get crazy on me. Geez, I'm the one with the broken nose here.

MARY

And the broken saxophone, too.

JOHN

Yeah, right.

(MARY and JOHN start to make the trip towards MARY'S home. It starts to rain)

MARY

(looking up at the rain)

Wow, the perfect ending to a perfect day. You know, you really shouldn't sneak up on people in dark alleys and then grab them from behind.

JOHN

Good to know. I'll try to remember that in my next dark alleyway.

MARY

Good.

JOHN

I was actually exiting the building, taking a break, when I saw you running from that car, crying. And I wanted to make sure you were alright.

MARY

Oh, really?

JOHN

Yeah, big mistake, huh?

MARY

I wouldn't say that. I'm glad you did.

JOHN

I haven't had much luck with dating lately, either.

MARY

What makes you think I haven't had any luck?

JOHN

(pointing to the rip in MARY'S dress)

Oh, I don't know.

MARY

Yeah, well, Hank isn't usually that frisky. I think it was that he drank a bit before we came and that stupid suit and...

JOHN

Hey, if you want to justify him ripping your dress, go right ahead, I just think you're smarter than that.

MARY

(slightly annoyed)

Well, what about you? Let's hear about all of your problems, Mr. Smarty.

JOHN

Me? No, I'm much more complicated than you think.

MARY

Oh, really? Try me.

JOHN

First off, that guy back there? He's not the one.

MARY

Not the one?

JOHN

Right. You two don't... compliment.

MARY

Compliment?

JOHN

Exactly. Look, you probably don't believe in this type of thing, but I believe that everyone is on a specific time table. A pre-destined watch, if you will. It's just a matter of being in the right place at the right time and BAM! You've found the person of your dreams. That's the reason I try to keep myself available, so when I find that person, I won't have anyone interfering with destiny. I know that doesn't make much sense.

MARY

No, it makes perfect sense. Weirdo.

JOHN

Yeah, I didn't expect you to...

MARY

(interrupting)

So you think there is just one person out there in the entire universe meant for you?

JOHN
Yep.

MARY
(waiting a moment, thinking)
Hmm. Me too.

JOHN
(chuckling)
Do you now?

MARY
Yeah.

(Silence as they continue to walk)

MARY
(in a joking tone)
So, do you think that we were meant for each other, Mr. Saxophone player?

JOHN
No.

MARY
No?

JOHN
No way.

MARY
(annoyed)
I was just joking.

JOHN
So was I.

MARY
Really?

JOHN
No.

MARY
(more annoyed)
Well, Mr. Saxophone, this is my stop. Thank you for an unforgettable evening.

JOHN

No, thank you.

(MARY enters her home. JOHN is left outside standing in the street, looking at the house and then looking down at his broken saxophone. JOHN shakes his head and walks off back to the school)

ACT I

SCENE 3

The next morning, MARY comes downstairs and is greeted by her mom, MRS OPENSHAW, in the kitchen.

MARY

Hello, Mom.

MRS OPENSHAW

Hi, dear. Well, you look nice. Where are you going this morning?

MARY

Oh, just down the street for a quick walk.

MRS OPENSHAW

Alright. I'll have breakfast ready when you get back.

MARY

Thanks.

(MARY heads out the door and towards HANK'S home. On the way, MARY notices HANK just down the street from her home with a girl from their school. She decides to watch them for a moment from a distance. Just as she is about to go up to the both of them, she notices the girl leaning up to HANK to give him a good, long kiss. MARY is horrified and runs back to her home)

MRS OPENSHAW

(as she hears MARY run through the door)

Mary? What's wrong?

MARY

(as she goes up to her room, crying)

Nothing!

(MARY slams the door and jumps onto her bed, burying her face in the covers)

(A moment later, MRS. OPENSHAW knocks on the door)

MARY

I'm not here.

MRS OPENSHAW

Mary, can I come in?

MARY

No.

MRS OPENSHAW

Alright.

(as she opens the door and enters the room. MRS OPENSHAW sits down next to MARY on her bed and runs her fingers through MARY'S hair)

So, how's Hank?

MARY

I wouldn't know. He's a jerk.

MRS OPENSHAW

Oh.

MARY

Actually, I think he's doing really, really well. I saw him kissing Rachel Parker.

MRS OPENSHAW

Oh, hunny. I'm sorry. I never did like that Hank boy. And His zutt suit last night? Silly.

MARY

(now crying hysterically)

It's a zoot suit, Mom. And they're all the raaaage.

(putting her head back in the covers)

MRS OPENSHAW

Oh. Well, I still think it's silly. All that wasted fabric. Why, you could make three suits out of that one.

(MARY looks up at MRS OPENSHAW, and then pushes her head back into the covers)

MRS OPENSHAW

Well, come down when you're ready for breakfast.

(Music starts)

(MRS OPENSHAW goes downstairs. MARY gets up and looks out her window)

BLUE JULY
(Mary and John)

MARY

JULY, SUMMER HAD COME IN BLUE, I KNEW
THAT I WANTED MORE THAN IT WAS TO BE WITH YOU

AND I WANTED IT TO BE LOVELY
THEN I WANTED TO CRY, BLUE JULY
AND SHE LOVED YOU TOO.

YOU SAID ONE DAY I'D BE THE ONE, YOUR LOVE
BUT I COULDN'T GIVE YOU MY DREAM OF LOVE, BECAUSE

I WANTED IT TO BE LOVELY
THEN I WANTED TO CRY, BLUE JULY
AND SHE LOVED YOU TOO.

(Instrumental)

(Lights fade in from across the stage and we see
JOHN looking down from his bedroom window as well at
a couple in the distance, dancing, embracing)

JOHN

'CUZ, I WANTED MORE THAN IT WAS, WITH ME AND YOU

MARY AND JOHN

AND I WANTED IT TO BE LOVELY
THEN I WANTED TO CRY, BLUE JULY
AND HE LOVED YOU TOO.

MARY

SHE LOVED YOU TOO

JOHN

HE LOVED YOU TOO

MARY

SHE LOVED YOU TOO

JOHN

HE LOVED YOU TOO

MARY AND JOHN

'CUZ I WANTED MORE THAN IT WAS WITH ME AND YOU

AND I WANTED IT TO BE LOVELY
THEN I WANTED TO CRY, BLUE JULY

AND SHE/HE LOVED YOU TOO

(Lights fade out. Back at the rest home)

GEORGE

I don't get it.

MARY

That was a tough year for me. I never spoke to Hank again and didn't really seriously date again until years later.

GEORGE

Right. Still don't get it.

NELLY

What don't you get, George?

GEORGE

Your Mom didn't like the suits? Those things were babe magnets. Hell, I've got one in my room. I'll go put it on right now.

(standing up)

NELLY

(reaching out, trying to stop GEORGE)

No, no. Please, no.

GEORGE

(anxiously)

I'm getting it. Hot diggity dog...

(GEORGE gets up, grabs his walker, and runs as fast as he can out of the room to get his suit)

NELLY

Great. Hopefully he forgets to come back.

HARRIOT

Go on Mary. What happened next?

MARY

Well, for whatever reason, I kept thinking about that night for years to come. Boys came and went, but I kept thinking about that boy who played the saxophone and walked me home that night. I eventually did run into him again, years later, in a café in downtown LA.

(In the Café, MARY and SUE go inside to have

lunch and sit down in a booth. The waiter, JOHN,
comes to take their order)

MARY

(looking at the menu)

So, what are you having?

SUE

Oh, I don't know maybe the...

JOHN

Hi, can I take your order?

SUE

Yes, I'll have the...

MARY

Wait, I know you. Who are you?

JOHN

I thought you knew me.

MARY

I do. But I can't remember from where.

JOHN

I get that all the time. Do you eat here much?

MARY

No, it's not from here. You're a musician, aren't you?

SUE

Looks like a waiter to me.

JOHN

I used to play. But one night my instrument fell out of
my hands and broke when it hit the street. I never did get
it fixed.

MARY

That's right! Oh, that's... right. You never got it fixed,
huh?

JOHN

Well, I thought that the person who caused it to break
would have offered to get it fixed. No such luck.

MARY

Sorry. That was a really bad night for me. I wasn't thinking clearly.

JOHN

Clear enough to punch me in the nose.

SUE

You guys sound like you were pretty close.

JOHN

Yeah, love at first punch.

MARY

Look, I apologized like a million times that night. Again, sorry.

JOHN

Well, it all turned out for the best. I eventually got a job shining shoes, then delivering papers and now being a waiter.

SUE

Way to go.

JOHN

Thank you.

MARY

Yeah, good job. Wait, why didn't you keep playing? You were really good. I mean, really good. Best I'd ever heard.

JOHN

Like I said, someone broke my horn and I couldn't afford to get it fixed.

MARY

Well, you could fix it now.

JOHN

Nope. I sold it for scrap and bought a really nice polishing kit. Really nice.

SUE

Really nice?

JOHN

Really nice.

MARY

Look, I just think that you have some great potential and you could, well, I don't know, do something better than, or, I mean, you know, something different.

JOHN

Hey, it is what it is. I'm here, I serve food. That's what I do. So what do you want?

SUE

I will have the...

MARY

'K, fine. Serve food. Just seems like a waste of talent is all.

SUE

Alright, I'm starving! I've tried to order, like, fifty times. I want a cheeseburger! With a vanilla shake, and some fries. And some pie, maybe with ice cream on top. Apple, no, blueberry, but you better remember that ice cream.

JOHN

Well done. And for you miss?

MARY

(staring at SUE, confused)

I'll just share with her.

SUE

No way.

MARY

Geez. You're hungry. Usually you eat like a mouse.

SUE

Well, I just found out that... I guess you can know, too, waiter guy... I'm pregnant! Just found out yesterday.

(MARY and SUE both start to scream and talk really fast as they tell each other how excited they are)

JOHN

(trying to talk over the excitement)

Great. I'll bring that right out.

SUE

(in demanding tone)

No, she's not sharing with me. Order.

(Later that night, JOHN is cleaning up the café while the owner, HARRY is counting the money)

HARRY

So Johnny, ya have any big plans for the weekend?

JOHN

No. Just laying low.

HARRY

You still don't go to that soup kitchen place, do ya? That place is filthy. Rats and mice.

(JOHN watches as a mouse runs across the floor in the café)

JOHN

Yeah, I do.

HARRY

You're wasting your time. All those bums, looking for a handout. They need to get a job, that's what they need.

JOHN

Yeah, well. I like doing it. It feels like time well spent, ya know?

HARRY

No, I have no idea what you're talking about. Nobody did nothing for me and look where I'm at, I own this prestigious establishment.

(stretching forth both arms, majestically)

JOHN

You've done well. I don't know. I guess I just like helping out. Sometimes people just need to know someone out there cares. It's not even what you do, but the fact that you put forth some effort, I think people appreciate that.

HARRY

I don't understand a word coming out of your mouth. But here, take this. Someone's gotta pay you for wasting your time, making all that soup.

(HARRY hands JOHN five dollars)

JOHN

(taking the money)

I thought you didn't care.

HARRY

Ah, I don't. But as long as you're there that means I don't hafta be.

JOHN

Thanks, Harry.

HARRY

Eh, don't mention it. No, really. Don't mention it to anyone. If they find out you're making the same soup over there that you make here, I'll be outta business.

JOHN

(chuckling)

Goodnight, Harry.

HARRY

Goodnight, Johnny.

(JOHN goes to his bike and opens a bag where he puts his work clothes inside. He makes his way to the drive-in, where his friends are waiting. During this, he starts talking to himself)

JOHN

Why can't I meet someone nice, someone normal at least? Someone who won't... cheat on me. Yeah, imagine that? That's not too much to ask, is it? Aw, don't worry Johnny boy. She's out there, remember? You just have to wait. The timing isn't right. You'll know. She'll know...

(Music starts)

(From across the stage, MARY is at her home getting ready to go to her night job and the two from both ends of the stage start to sing)

BECOME MINE

(Mary and John)

MARY

COULD YOU EVEN IMAGINE ME, WALKING HOME TO YOU NIGHTLY?
FROM THE TIME YOU BECOME MINE, BE MINE.

JOHN

COULD YOU EVEN IMAGINE ME, WALKING HOME TO YOU NIGHTLY?
FROM THE TIME YOU BECOME MINE, BE MINE.

MARY

AND I DON'T EVEN KNOW YOUR NAME. I'D LOVE YOU STILL THE
SAME...

JOHN

AND YOU NEED, FOR ME, TO LOVE YOU ENDLESSLY

MARY AND JOHN

AND YOU SEEM, TO BE, WITHOUT ME, WITHOUT YOU NOW.

MARY AND JOHN

COULD YOU EVEN IMAGINE ME, WALKING HOME TO YOU NIGHTLY?
FROM THE TIME YOU BECOME MINE, BE MINE.

MARY AND JOHN

COULD YOU EVEN IMAGINE ME, WALKING HOME TO YOU NIGHTLY?
FROM THE TIME YOU BECOME MINE, BE MINE.

MARY

AND I DON'T EVEN KNOW YOUR NAME. I'D LOVE YOU STILL THE
SAME...

JOHN

AND YOU NEED, FOR ME, TO LOVE YOU ENDLESSLY

MARY AND JOHN

AND YOU SEEM, TO BE, WITHOUT ME, WITHOUT YOU NOW.

(Music continues as BOTH make their way to the same
drive-in, where JOHN meets up with his friends and
where MARY is starting her night shift as a roller-
skating waitress)

(In BENNY'S car. JOHN is in shotgun and FRANKY is
in the back passenger seat)

BENNY

So, Johnny, how was work?

JOHN

Fine, except remember that chick I told you about that beat
me up in that alleyway forever ago?

BENNY

Oh yeah, Ah-tila the Hun. She wiped the floor with your face, right?

JOHN

No, she just punched me. Anyway, I ran into her earlier today at the Café.

BENNY

Did she finish the job?

FRANKY

Yeah Johnny, did she come back for round 2?

JOHN

No, she didn't recognize me at first and then she got all bent outta shape because I didn't fix my horn and worked at a café.

BENNY

(pretending to punch JOHN in the face)

Crazy, horn breakin', fist throwin' broad. I told you to watch out for those ones.

JOHN

Yeah well, hopefully I won't run into her for another couple of years.

(MARY skates up to the car and delivers the drinks that were ordered before JOHN arrived. As she is handing them to BENNY, JOHN just stares at her from shotgun. BENNY notices him staring at MARY)

BENNY

Yo, Johnny. Take your drink.

JOHN

(just staring, then slightly under his breath)

No way.

(MARY now notices JOHN and just stares back as well)

BENNY

Are you two in love?

MARY & JOHN

No!

BENNY

(looking over at MARY)

Wait a second. Ah-tilla?

MARY

Excuse me?

JOHN

Ah, nothing, nothing. So, I guess your job is better than mine because you have skates on, eh?

MARY

Yeah, I guess so.

(MARY skates away to the main building)

FRANKY

Crazy, Johnny boy. She wastes on you for working at a café and now you waste on her for doing the same thing, except with roller-skates on. Ha, ha, ha, ha. That kills me.

JOHN

(getting out of the car and running over to the building where MARY is.)

Hey, wait up. What's your name?

MARY

Leave me alone. I can't believe you're here. Just my luck I guess.

JOHN

Yeah, lucky you. So, why did you give me such a hard time at my work?

MARY

I don't know. I guess I was just, I don't know.

JOHN

I guess you're going to make fun of me for riding a bike and that's probably your Schwinn over there in the corner, right?

MARY

You ride a...

(now catching herself, looking over in the corner)

Look, just go back to your friend's car, okay, please? Gosh, it's like your stalking me.

JOHN

No, hunny. Not even close.

(JOHN walks back to the car)

FRANKY

So, Johnny. Did you ask her to marry you?

JOHN

(smacking FRANKY upside the head)

Yep. And she wants you to be the maid of honor.

FRANKY

(rubbing his head)

Ow! Okay.

BENNY

Hey, let's get outta here.

JOHN

Yeah, let's get out of here.

(JOHN Looks out the window towards
MARY, back at the building. As they drive off,
MARY looks back at JOHN in the car)

ACT I

SCENE 4

The next day, JOHN is just outside the soup kitchen about to enter when he is greeted by one of the workers, JIM.

JIM

Hey, Mr. Devine, how you doing today?

JOHN

Good Jim. I thought you guys could use a little help this morning. Is something burning?

JIM

Yeah, probably. How about you go and help Mary in the back in the kitchen. She's new.

JOHN

Okay. New help, huh? You guys advertising now, Jim?

JIM

(jokingly)

Hey, you wouldn't know it, but people are knocking down our doors to work for free. We don't let just anyone work here. Plus, your soup is famous. People are requesting it now.

(JOHN makes his way back to the kitchen and notices a billowing cloud of smoke coming from the stove. He runs towards the person cooking, not seeing their face)

JOHN

(grabbing the pot from off the stove)

Hey, we usually serve chicken noodle. Not chicken flambé.

MARY

(caughing)

Now you tell me.

JOHN

(clearing the smoke with his hands and starting to see the cook)

Yeah, I wrote down the recipe right...

(now noticing it's MARY)

You've got to be kidding me.

MARY

(coughing a bit)

Ah yes, my personal stalker. John was it?

JOHN

(coughing now as well)

Yeah, and you're Mary.

MARY

Yes, I am. How did you know I was here, stalker?

JOHN

I could smell the smoke from outside.

MARY

Yeah right. You've been following me.

JOHN

No, I have nothing to do with this. It's like someone is bringing us to... never mind.

MARY

That's right. You're the one who believe in destiny, aren't you?

JOHN

Yeah, but there's no way that... I just don't think... oh, let's just make some soup, okay?

MARY

Fine with me.

(Music starts)

(MARY and JOHN continue to work together in the kitchen while singing, running into each other every once in awhile, while making the soup. JOHN and MARY sing but not directly to each other at first. They finish the soup and dish it out to the people at the kitchen as they sing. A dance routine begins with everyone at the kitchen, including the homeless people. MARY and JOHN eventually start to

dance with one another.

IS IT REALLY SHE?
(John and Mary)

JOHN

IT WAS MANY AND MANY A YEAR AGO
THERE LIVED THIS GIRL, WHO YOU MAY KNOW
CAN'T BELIVE, HONESTLY, IS IT REALLY SHE?
WHAT'D I DO, WHY'D I COME, SHOULD HAVE STAYED AT HOME

MARY

AND NOW I WONDER WHY HE CAME, HE SAW, HE WALKED ME HOME
THE BOY FROM LONG AGO, THE NIGHT IT RAINED, WHAT DID HE
KNOW?

JOHN

NOW I WONDER COULD THIS BE?
THIS GIRL RIGHT NOW STANDING BY ME
COME ON NOW, CAN'T BE RIGHT, SHE WON THE FIGHT
THE GIRL I WALKED HOME THAT NIGHT

MARY

AND LOOKING NOW IT'S TRUE, I'M HERE, HE'S THERE AND KIND OF
CUTE. BUT NO, I'LL BACK AWAY, JUST TURN AROUND, I'LL BE OK

JOHN

COME HERE CLOSE BY ME DON'T TRY TO FIGHT, JUST TAKE MY HAND
WE'LL BE ALRIGHT

MARY

CRAZY LIFE MAY SEEM, BELIEVE IT'S TRUE, I KEEP COMING BACK
TO YOU

JOHN AND MARY

AND THIS I KNOW IS TRUE

MARY

IT WAS MANY AND MANY A YEAR AGO
THERE LIVED THIS BOY, WHO YOU MAY KNOW
CAN'T BELIVE, HONESTLY, IS IT REALLY HE?
WHAT'D I DO, WHY'D I COME, SHOULD HAVE STAYED AT HOME

JOHN

AND LOOKING NOW IT'S TRUE, I'M HERE, SHE'S THERE AND KIND
OF CUTE, BUT NO, I'LL BACK AWAY, JUST TURN AROUND, I'LL BE
OK

MARY

COME HERE CLOSE BY ME DON'T TRY TO FIGHT, JUST TAKE MY HAND
WE'LL BE ALRIGHT

JOHN

CRAZY LIFE MAY SEEM, BELIEVE IT'S TRUE, I KEEP COMING BACK
TO YOU

JOHN AND MARY AND ENSEMBLE

HOLD HER CLOSE, DON'T LET HER/HIM GO, THE TIME HAS COME FOR
BOTH OF US/YOU TO KNOW

JOHN AND MARY AND ENSEMBLE

LET IT BE, ONE CHANCE TO SEE IF THIS IS WHAT LOVE'S
SUPPOSED TO BE

MARY

AND IS IT REALLY HE?

JOHN

TOOK A LOOK, HEAD I SHOOK. THEN I KNEW

MARY

MANY TIMES I THOUGHT IT MIGHT BE TRUE

JOHN

BABY SEE, POSSIBLY, MIGHT BE ME

MARY

EASY NOW, NO MARY, THAT'S NOT YOU

JOHN

DON'T YOU TRY TO DENY, LET IT BE

MARY

THE TIME HAS COME TO SEE IF HE'S THE ONE

JOHN AND MARY

AND I KNOW THAT SHE/HE KNOWS THAT I KNOW

MARY

AND SO THE STORY GOES
AND EVERYBODY KNOWS

JOHN

AND WHY, WOULD WE TRY TO
FIGHT? WE'RE IN PLAIN SIGHT

THE ENDING

(Dancing slows and eventually stops along with the music. MARY and JOHN exit the soup kitchen and are outside of the entry)

MARY

So, why did you come over here today, anyway?

JOHN

Well, actually, I come here all the time.

MARY

Really? Why? I mean, no, that's really nice of you.

JOHN

How about you? I've never seen you here before.

MARY

I don't know. I just wanted to come and clear my head, I guess.

JOHN

Hmmm.

MARY

Well, I think we got off on the wrong foot, what was it, five years ago?

JOHN

Yeah, about.

MARY

So, to make up for it, I will take you out for dinner.

JOHN

Dinner? You are going to take me out for dinner?

MARY

Yeah, it's the least I can do. Now that I think about it, I really am sorry about your saxophone.

JOHN

Well, you do owe me.

MARY

Hey, I don't want to twist your arm...

(MARY reaches forward to grab JOHN'S arm)

JOHN

(jumping back to get out of the way)

Whoah, easy.

MARY

(hitting JOHN now in the arm)

You're never going to let me live that down, are you?

JOHN

Not as long as we keep running into each other.

(MARY turns around to leave)

JOHN

Hey, okay, okay. I'm sorry. I would actually really like for you to buy me dinner. Maybe we'll do better if one of us isn't serving food to the other.

MARY

Yeah, maybe.

JOHN

You know, I've thought about that night I walked you home a couple times. I don't know why... just was curious about what happened to you.

MARY

Really? I never thought of it again.

JOHN

Really?

MARY

Really. I'll see you here, Friday at seven?

JOHN

We're going to eat soup?

MARY

No, there's a place just down the road from here that I want to take you to. See you at seven.

JOHN

Seven it is.

(Back to the rest home)

NELLY

So, you married this guy, right?

MARY

We did eventually get married. In fact it was 5 years, 10 months and 19 days from the time we first met, until the time we married. I remember the evening he proposed to me like it was yesterday. It was raining, and he came to my window that night, right after the rain had started.

(Back to MARY'S window. JOHN has brought his guitar to serenade MARY right before he asks her to marry him. He has also put together a band to accompany him including a string bass, drum set, a 2nd guitarist and horn section)

(Music starts)

RAINY DAYS

(John)

JOHN

I DON'T KNOW MUCH ABOUT LOVE
BUT I KNOW WHAT MAKES ME HAPPY, IT'S YOU
I DON'T KNOW MUCH ABOUT LOVE
BUT I KNOW WHEN I'M NOT WITH YOU
I'M BLUE, I'M BLUE

I LONG FOR RAINY DAYS WITH YOU
TO HOLD YOU CLOSE TO ME, I DO
I DO, I DO, I DO

DON'T NEED A NEWER CAR
JUST A SUNSET AND SOMEONE TO LOVE ME TOO
A GIRL WHO LOVES TO SING.
WHO'S CARING AND TO ME MUCH JOY WILL BRING
LIKE YOU

I LONG FOR RAINY DAYS WITH YOU
TO HOLD YOU CLOSE TO ME, I DO
I LONG FOR RAINY DAYS WITH YOU
TO HOLD YOU CLOSE TO ME, I DO
I LONG FOR RAINY DAYS WITH YOU
I DO, I DO, I DO, I DO

(After the first couple of bars, MARY pokes her head out of the window and listens to the song from her window. Towards the end, she crawls out to greet JOHN and gives him a big hug. Music continues)

JOHN

I love you.

MARY
I love you more.

JOHN
Do you like the song?

MARY
I love it.

JOHN
I wrote it for you.

MARY
You wrote me a song?

JOHN
Well, I actually wrote it for a girl back in high school,
but things never worked out. You know.

MARY
(pushing John away)
You are so unbelievable.

JOHN
(laughing)
Come here.

(JOHN grabs onto MARY again)

JOHN
I want to spend the rest of my life with you.

(JOHN gets down on one knee)

JOHN
Mary, will you marry me?

MARY
Yes. Yes I will. Of course, I will.

(JOHN picks MARY up as they hug in the rain)

(Back at the rest home)

NELLY
So he proposed to you in the rain. Original.

HARRIOT
I don't know anyone who's been married in the rain.

NELLY

No, proposed to, not married to. Two different things.

MARY

It was very romantic. John really did sweep me off my feet. Oh, we were so in love. And so poor. But at the time, we didn't even realize it. We got married in my parent's backyard the following summer. John even got his old jazz band together to play afterwards. We found a spot downtown, smaller than a shoe box, which barely fit one of us let alone the both of us. But we loved it.

(The other side of the stage shows JOHN and MARY finding their place and moving into the apartment.)

(Narration from rest home)

MARY

John really took to helping the neighbors. They were all in the same situation as us, but John didn't see it that way.

(JOHN starts helping the neighbors move a refrigerator then helping fix their car, and other various tasks)

(Narration from rest home)

MARY

He always said if he could find a job where he could just help people out all day he would love it. I told him to become a doctor. He said that it wasn't the same. John had multiple odd jobs and we always seemed to make ends meet, but it was always very, very tight. I also worked at a sewing factory which helped with the bills. And that's the way things were for a while.

(Inside JOHN and MARY'S apartment as they are getting ready for bed)

JOHN

So, do you have a big day tomorrow, hun?

MARY

Oh Yeah. We're starting on the new summer line of dresses. I get to sew the back buttons on every single one. It's going to be amazing! What about you?

JOHN

Oh, we have a large freight order coming in mid-day. Until then I was going to help out the Johnson's over at their parent's farm.

MARY

What are they paying you?

JOHN

Nothing. I'm just helping out.

MARY

Don't you ever get sick of being taken advantage of?

JOHN

No one has ever forced me to help them.

MARY

That's just the point. You are always lending your services and time. And for what? Nothing. No pay, nothing in return. Nothing!

JOHN

What do you mean, "Nothing"? I get plenty back.

MARY

Like what, John? Money? No. Food? No. Return of services? No.

JOHN

The payment I get is different. I just... I don't know. I like doing it. I like to help out.

MARY

At what expense though, John? We are barely making it now. All the time you spend helping out the neighbors and the neighbor's families could be used working overtime and making a little bit extra. The little extra that we so desperately need right now.

JOHN

You just don't understand. I think if you came every once in a while to help out as well you would see...

MARY

(interrupting)

Oh great. You want both of us to start working only part time to help plant someone else's garden or fix someone else's car? Then what would we do when no money is coming in? Who's going to help us then, John?

JOHN

Okay, sorry. I just think that things will take care of themselves. If we look out for other people, we will be taken care of as well.

MARY

(as she is getting into bed)

I just don't see that happening for us John. If anyone is going to help us, it needs to be us. We need to make it happen for ourselves. You just need to focus on your job right now. I think it's really important. For us. For... all of us.

JOHN

You mean both of us.

MARY

No, I mean all of us. You, me, and...

JOHN

(excitedly)

What? Wait, you mean... oh, oh wow. Are, are you sure? Really? Are you really, really sure?

MARY

I'm not completely sure, but I did talk with Sarah Patterson's Mom, who's a mid-wife, and she was all but positive. I'll go tomorrow to the doctor and get checked out, but I think I'm a couple months along already.

JOHN

(jumping out of bed)

Why, we've got to get a spot ready for him. I'll go get some supplies.

(More)

(JOHN grabs his jacket)

JOHN

We'll need some diapers, and some bottles and some hot water, right, you need that and some blankets and some...

MARY

Slow down, John. We have time still to go. Plus, how do you know it's a boy?

JOHN

What do you mean?

MARY

You said, "Him".

JOHN

I did?

MARY

Yeah. What if it's a "She"?

JOHN

(still excited)

Oh, well. That's fine. I'm sure he'll, or she'll be great. That'll be... super.

MARY

Well good. I'd hate for you to be disappointed.

JOHN

(showing MARY his hand)

Hey, if it's got 5 fingers and 5 toes, I'm good with that.

MARY

Well, hopefully it has 10 fingers and 10 toes. And as long as he or she doesn't have your toes. Gross. They all look like thumbs.

JOHN

They do not. Besides, if your second toe is longer than your first one, it means you're from royal blood.

MARY

Well then, you must hail directly from Henry the Eighth with the length on those buggers. Ridiculous.

JOHN

You said you liked my toes.

MARY

No, I never said that. I said I like your nose.

JOHN

Well, I mean, you know. The priest said, "Until death do you part". One day we will part and I just don't want you to think that I'll stop loving you then, because I won't. I can't. The baby also.

MARY

But, you'll be dead.

JOHN

I don't think that will stop me. It can't stop me. I'll still keep loving you.

MARY

Look, I don't want to hear you talk about dying. We are going to have a baby and you're talking about leaving us.

JOHN

No, I'm not. I'm talking about loving you and the baby forever.

(Music starts)

MARY

Okay then. If that is all you mean, then thank you.

JOHN

No, I still don't think you know what I mean...

MRS. DEVINE
(John and Mary)

JOHN

BABY KNOW IT IS TRUE
WHEN I SAY "I LOVE YOU, FOREVER"
I WON'T FIND A PLACE, TIME
WHEN I WON'T LOVE YOU, MRS DEVINE

BABY, KNOW I BELIEVE
THAT IF SOMEDAY I LEAVE
YOU BEHIND, I'LL FIND A WAY
TO LOVE YOU, WIFE OF MINE
MRS DEVINE

MARY

BOY I HEAR WHEN YOU SAY
THAT THIS TALK OF SOMEDAY
YOU WON'T BE FAR BUT KNOW I LOVE YOU
TODAY, THE SAME WAY YOU LOVE ME TOO.

BUT, NOW PROMISE ME YOU'LL NEVER LEAVE
I'LL PROMISE YOU THE SAME THING, DON'T LEAVE ME

JOHN AND MARY

BABY KNOW IT IS TRUE
WHEN I SAY "I LOVE YOU, FOREVER"
I WON'T FIND A PLACE, TIME
WHEN I WON'T LOVE YOU, MRS/MR DEVINE

BABY KNOW IT IS TRUE
WHEN I SAY I LOVE YOU

(John and Mary hug each other goodnight and lights
go down)

(Back at the rest-home)

MARY

Oh, we were so in love. And I knew that he would never leave
me and I would never leave him. We were in it for the long
haul and we would stick it through thick and thin.

HARRIOT

So what did you have? A boy or a girl?

MARY

Oh, well let me tell you. John couldn't wait for the baby to
arrive. And when the time came, late one night, seven months
later, John was a mess and I was huge. We almost crashed on
the way to the hospital. I didn't know our old station wagon
could go that fast, but luckily we did make it there alive.

(To the hospital as MARY still narrates from
rest home. JOHN is pacing the hallway as MARY
is placed on a delivery bed. JOHN is waiting
outside the delivery room and isn't allowed
inside with MARY and the DOCTOR. JOHN and
the audience can see through the door and onto
a white sheet that creates a silhouette of
MARY, the DOCTOR and the NURSE.

(Narration)

MARY

John, of course, wasn't allowed in the room back then and I
was left alone with the doctor and the nurse. I pushed and
pushed for what seemed like an eternity. The doctor kept
putting the stethoscope up to my belly and pushed to feel the
baby. He would tell me to push and then tell me to stop. He

could sometimes feel that the baby was breech and then said that the baby was right side up. Back and forth and back and forth. I thought that the baby must had been swimming laps in there to be moving back and forth, head up, then down. After a while the doctor smiled and said..

DOCTOR

Oh, I know what's going on here. We have an extra. You're going to have twins.

(From outside JOHN falls to the ground as he had his ear up to the door and then hears the news that he will be having two kids instead of one)

DOCTOR

Go check on him please, nurse.

NURSE

Yes, doctor.

(The NURSE goes outside and sees JOHN on the floor outside of the door. She shakes him and JOHN comes to. The NURSE goes back into the room and shuts the door on JOHN'S face as he tries to go inside)

DOCTOR

Now, Mary. We have one upside down and one right side up. The one that wants to come first is facing the wrong direction, so I can't have you push until we get that baby turned around. Also, how long have you been retaining water?

JOHN

(from outside the room, yelling)
10 weeks, 5 days, doctor.

DOCTOR

It that true, Mary?

MARY

I'm not sure, I haven't really noticed.

DOCTOR

Nurse, check her blood pressure.

NURSE

170 over 110, doctor.

DOCTOR

'K, Mary I need you to get up, and start marching.

MARY

What?

DOCTOR

We need that baby to turn, or at least get them to exchange positions. Get up girl and get marching!

(Music starts)

BABY MARCH

(Instrumental)

(MARY gets up and with the help of the DOCTOR and NURSE and starts marching around the room. JOHN also starts marching from outside the delivery room)

DOCTOR

Okay, let's hurry. Back on the bed, Mary.

(MARY gets helped back into the bed)

DOCTOR

(with his stethoscope up to MARY'S belly again)

Now push.

(MARY pushes)

DOCTOR

PUSH!

MARY

Ah, ah, ahhhhhhhhhhhhhhhhhhhhhh.

DOCTOR

Good. Now again.

MARY

Ohhhhhhhhhhhhhhhhh.

DOCTOR

Keep going. Good, that's one. And...

MARY

(screaming, grunting)

Owwwwwww.

DOCTOR

Good. Ahhhh, yes, that's two. Two little girls.
Congratulations.

(Crying now starts from the babies. JOHN from outside is going nuts, running back and forth and doing all that he can from running into the room. He is jumping up and down)

(One of the babies stops crying, and then the other)

DOCTOR

Nurse, NURSE! Come on, come on, come on, come on.

NURSE

DOCTOR?

MARY

What is going on?

(A long pause)

MARY

(starting to cry)

Why... no... no... no...

(Music starts)

PATIENTLY

(Instrumental)

(JOHN from the outside falls to his knees and grabs onto the door from the outside, not entering, but hugging the door. Then, JOHN puts his ear close to the door in hopes he'll hear something, anything. He doesn't hear anything as he falls to the ground with his head between his knees and starts to cry. John gets up and opens the door to the delivery room. He steps behind the curtain and the DOCTOR hands JOHN the two baby girls. JOHN buries himself with the two babies into MARY'S arms, the audience only seeing the silhouette of JOHN and MARY and the babies. The side of the stage gets dark and the other side lights up on the rest home)

ACT I

SCENE 5

Back to the rest home.

NELLY

This is the worst story I have ever heard.

HARRIOT

Yeah, It's not very happy at all.

MARY

Well, I never said it was a happy story. You asked for my story and this is it. I can't change it, at least I can't now. Anyway, it does get a little bit..

(ANGELA walks into the room)

ANGELA

Mom? Mom, what are you doing here?

MARY

Oh, Angie, what are you doing here?

ANGELA

Looking for you. The front desk called me and said you checked yourself in. Why would you do that?

MARY

Snitchers!

ANGELA

Well I'm glad they did. When did you come here?

MARY

This morning. I didn't want you to not let me come and say something silly like, "Come and move in with us". You know I would never do that.

ANGELA

Well, you're right, that is exactly what I would say.

MARY

Everyone, this is Angela, my daughter.

HARRIOT

But I thought that...

MARY

We had Angela later on. She is my pride and joy. And isn't she a knockout?

ANGELA

Mom, come on, let's get your things, you're coming with me back to my place and I won't hear anything else about it.

NELLY

Wait, girly. You can't take her now, she's got a story to finish and she has to get to a happy part before I make one up for her.

MARY

Come on dear, a little bit longer. These people are hard up for entertainment, aren't you guys.

(NELLY and HARRIOT nod their heads in agreement)

ANGELA

Okay, well, I'm going to your room to gather up your belongings.

MARY

Well, we'll see.

(ANGELA leaves to get MARY'S things together)

HARRIOT

So, keep going. Then what happens?

MARY

Well, we did name our two little girls Annie and Alice. And we visited them often. John would make trips to the cemetery almost daily, in between his jobs. He wasn't getting any sleep and it took him a long time to get back to a normal routine. John really wasn't ever the same after that. Even years after, he would just leave. I'm guessing it was probably to visit the girls, but it got to a point that I was starting to miss him as much as I did the babies. We grew apart during those first years after their deaths. It was a lonely time and when we did see each other, we were fighting about something or other. It didn't seem to matter the topic, it always would end up in an argument.

(Back at MARY and JOHN'S apartment. JOHN just walks into the room, late from work. MARY is making dinner)

MARY

Where have you been?

JOHN

Working, late again.

MARY

With the amount of hours you've been putting in we should be millionaires by now.

JOHN

Yeah, no kidding. Tell my boss that.

MARY

You haven't been at work all day today, have you?

JOHN

What do you mean?

MARY

You know what I mean.

JOHN

Look. I've been clearing my head lately. Just had to take a breather.

MARY

I don't think this is healthy. You leave way early every morning and I don't see you until late at night and you just mope around when you're here. You don't say a word, you're like a zombie.

JOHN

What do you want me to say, Mary?

MARY

Say anything. Tell me you love me and that you're happy.

JOHN

Well, maybe I...

MARY

What? Are you saying you don't...

JOHN

No, I didn't mean... of course I love you and I am happy. I sometimes think that you are the one that isn't happy and that you regret marrying me.

MARY

Why do you think that?

(MARY starts to cry)

I'm happy. I wouldn't have married you if I didn't think that I was going to be happy.

JOHN

Well, you don't seem very happy now. And really, I am happy. I do visit the girls often. Maybe you should come with me. You're always cooped up in the house. You never want to come out anymore. You think that I'm not adjusting to this. I think that you are the one that isn't accepting things the way they are and aren't moving on.

MARY

Moving on to what? What is there to move onto, John? Our babies are gone. We never see each other. I'm more alone than I ever have been in my entire life.

JOHN

(moving close to MARY and holding her)

Hey, hey, hey. I, I have been working a lot lately. I guess that I've been trying to keep myself busy is all. I want to make sure we have all the things we need. I know that this isn't the life that you planned when you said you would marry me. I know this home isn't the one you dreamed of. I know you didn't want the girls to die. But, I don't know. I just think... I know we'll see them again. I think that they are waiting for us and that there's more to this life than just living and then dying. We'll all do it but I can't accept that it's just over when it's over.

MARY

Why did you marry me?

JOHN

What? What do you mean?

MARY

We didn't have a very good start. You know, when we first met. Why did you marry me?

JOHN

I think that we were meant for each other.

(Music starts)

MARY

Do you think we messed up? Do you think that what we thought was "destiny" was just coincidence and that we should have gone the other way?

JOHN

No, no I don't. I don't think that at all.

DIDN'T KNOW WHY

(Mary and John)

MARY

WOULD YOU LIKE TO READ MY MIND? DON'T LOOK AT ME, 'CUZ MY EYES HAVE LIED. JUST BECAUSE THE REASON WAS I LOVED YOU, BUT I DIDN'T KNOW WHY.

JOHN

DRY YOUR EYES, NO NEED TO CRY. I LOVE YOU, BUT YOU DIDN'T KNOW WHY? STOPPED ON BY, NO REASON WHY, JUST HAPPENED, DID YOU LOVE ME TOO?

MARY AND JOHN

AND YOUR EYES FOR ME WOULD THEY CRY WHEN THEY SEE THE ONE LOVE TO BE WOULD YOU CRY? AND YOUR EYES FOR ME WOULD YOU CRY WOULD YOU BE THE ONE LOVE FOR ME WOULD YOU CRY?

JOHN

WOULD YOU LIKE TO READ MY MIND? JUST LOOK AT ME. BABY, LOOK INSIDE. JUST BECAUSE THE REASON WAS, I LOVE YOU AND YOU LOVE ME TOO.

MARY AND JOHN

AND YOUR EYES FOR ME WOULD THEY CRY WHEN THEY SEE THE ONE LOVE FOR ME WOULD YOU CRY? AND YOUR EYES FOR ME WOULD YOU CRY IF I WAS THE ONE LOVE TO BE WOULD YOU CRY?

(MARY leaves the room and JOHN is left by himself)

ACT I

SCENE 6

Back to the rest home.

MARY

We both needed some time to readjust and feel normal again. John in the meantime did something that was both completely unexpected and also something he was meant to do. He enlisted with the army and left me to go to Korea. He heard of what was going on between the North and the South and couldn't help thinking about how he needed to help his brothers in the South. I told him, like I had time and time again, that he needed to concentrate on his own family, his own problems. He explained that the job he had wasn't paying what we needed it to and that the army would provide the means for us to start over, to make a fresh, new beginning.

(Back at their apartment. JOHN is in his army uniform with his duffle bag beside him, getting ready to leave)

MARY

Why? Why John?

JOHN

You know why. I've told you many times.

MARY

No. I still don't know why. I don't understand at all, John. You seem to be running away from your life here. Running away from me.

JOHN

That isn't it at all. You know how I feel. I'm doing this for us and to help out these poor people, to give them back their freedom. The same freedom we have here. I love you. And I don't want to leave you, you know that.

MARY

Sometimes I wonder.

JOHN

This is the right thing. I will be right back. And I'll be fine, and you'll be fine. And I love you.

(MARY goes up to JOHN and they embrace)

MARY

I love you. Don't leave me.

JOHN

I never will. You'll be with me the whole time.

(JOHN picks up his duffle bag and solutes MARY as he heads out the door)

JOHN

I love you baby, forever.

(JOHN shuts the door)

MARY

I love you.

(Back to rest home. There are now a few older woman in one of the corners of the rest home that are talking to one another, both with walkers)

MARY

And there I was by myself. John on the other side of the world and me in LA. Although, I really felt at peace. I knew John was doing what he loved, helping other people, and that I would be fine. And when he came back it would be just like starting over again. Like right after we married. Life would be good again. And then I found out.

NELLY

Found out what?

MARY

I was pregnant.

(In walks GEORGE and one of his rest home buddies. Both are dressed in 1940s zoot suites, tattered and torn, complete with hats and canes)

(Music starts)

GEORGE

(Looking over at his friend)

Hit it!

(GEORGE'S friend does a little solo swing routine with has cane, strutting his stuff, and doing some

fancy cane twirling. After a moment, he puts his hands on his knees, and hunches over to take a breather, pointing for GEORGE to take his turn)

GEORGE

You made me tired just watching. Alright, here we go. Ladies...

(GEORGE points to the two women talking in the corner and gestures for them to come and join him. They giggle and join GEORGE in a three-way dance routine along with their walkers as well. GEORGE'S buddy regains his breath and starts walking to come back to the dance circle and cut in on one of GEORGE'S dance partners)

GEORGE

(pushing his friend to the side)

Don't bother, friend, I've got this...

NELLY

Oh, no. I hope he doesn't start to...

(GEORGE immediately sings a loud and drawn out pitch and holds it for quite a while, with his hands extended towards the audience. One of his female dance partners hits him on the back and he continues his musical number)

SOMETHIN' 'BOUT YA

(George)

GEORGE

SOMETHIN' 'BOUT YA BABY, UNDERSTAND. WHEN I KISS YOU SOFTLY,
HOLD YOU'RE HAND... YOU KNOW I'M YOUR MAN.

HOLD YA CLOSER BABY, HOLD YA TIGHT. NEVER LET GO, THROUGH THE
NIGHT. BABY WON'T LET YA GO.

COME WHAT MAY I WILL WANT YOU TO STAY BY ME. LOVE YA SO, I
JUST WANT YOU TO KNOW, BABY. COME WHAT MAY I WILL WANT YOU TO
STAY BY ME... BABY WON'T LET YOU GO.

(The dance routine continues with both couples and the four walkers. Eventually all but GEORGE are laying on the floor from exhaustion)

GEORGE

(looking down at other three passed out dancers)
BABY WON'T LET YOU... GOOOOOOOOOOOOOO!

NELLY

Are you done yet?

GEORGE

Almost!

(GEORGE throws his walker to the side and does an intense tap dance lick and then jumps in the air as the final beat of the song hits)

CURTAIN

ACT II

SCENE 1

Back to 1951, MARY is in with the DOCTOR in his office, getting a check up.

MARY

Are you sure?

DOCTOR

Positive. Only five months to go. John will be thrilled.

MARY

He would be.

(MARY starts to cry)

DOCTOR

Oh, Mary. He'll be back soon and things will be fine.

MARY

What am I going to do? John takes care of me, he takes care of everything. If he's not here for the pregnancy... I don't think I can do this.

DOCTOR

You can do this. And you'll be fine. You seem to be in tip top condition and we'll check you out in a couple months.

MARY

But what if... what about last time?

DOCTOR

Mary, last time you had a condition called "Preeclampsia". Your body was reacting to the pregnancy in a negative way. It's not common but we will be watching you extra careful this time around. And I promise, everything will be fine.

MARY

Thank you, doctor.

(MARY leaves back to her apartment and checks the mailbox as she walks inside. There is a letter from JOHN. She runs inside and opens it)

(Narration)

JOHN

Hey Baby. It sure is different here. Hot, humid and I'm really tall. Anyway, I just got your letter. You don't know what those mean to me. I think about you, all the time. I think about when we first got married. I think about coming home and starting again and about how things are going to be perfect. Being out here, alone, without you has made me realize how much I truly do love you and how you mean everything to me. I'm sorry to hear that you haven't been feeling well lately. Go see the doc. and tell him hello for me. It rains all the time over here. It reminds me of the day I proposed to you. You were so beautiful up in your window. I felt bad for waking you up. I really didn't know if you would say yes or not because I know how important your sleep is to you. I'm glad you did, though. I didn't know what we had in store. I never would have guessed in a million years that I would be writing you a letter from half way across the world. And I never thought that I would love you as much as I do right now. Thank you, for everything. Love your husband, John.

(Over to JOHN in Korea. He receives a letter from MARY)

(Narration)

MARY

John, I miss you more and more everyday. I did go to the doctor's today. And it turns out that it wasn't anything serious. Just morning sickness. That's right. I'm pregnant. At first I was so scared and I didn't know what I would do without you being here, but then a calm feeling came over me and I knew that I would be alright and that I had nothing to worry about. I will be getting regular check ups with the doctor and he said we don't have anything to worry about. I love you so much and can't wait to be reunited again as a family. Take care and know I love you forever. Mary

JOHN

(Looking over to his friend, Sam)

I'm going to be a daddy.

SAM

Congratulations. Who's the lucky lady?

JOHN

Yeah right. Funny.

SAM

I know. You're a lucky man, Johnny. Mary's a good woman for sticking it through with you being gone, and now she's having a baby? What a woman.

JOHN

Yeah, she's something else. What about you Sam? You gonna be settling down when we get back? Find your soul mate?

SAM

You kidding me? I have plenty of "Seoul" mates right here in Korea. A man couldn't get lonely out here if he tried. Am I right, Johnny?

JOHN

Yeah, right Sam. You are a bad boy.

SAM

We even each other out, don't we?

JOHN

Yeah, "Seoul Mates"

SAM

My brother man.

(SAM and JOHN give each other their "handshake")

ACT II

SCENE 2

Back at the rest home.

MARY

John was gone for almost a year. His letters were becoming more and more sparse until they stopped altogether. That was right before the baby came, our beautiful, little Angela. She truly was my angel sent at a time when I needed her the most. John wasn't there for the delivery. I knew he wouldn't be and I was prepared for it. He sure would have loved to have held her that first day. The delivery went perfect, like the doctor promised, and we were back home in a couple of days.

(Back to the apartment. SUE takes a picture of MARY and ANGELA just outside of the apartment as they come home for the first time after the birth)

MARY

Thanks, Sue. Thanks for everything.

SUE

Hey, not a problem. I'll make sure you get a copy of this.

MARY

Thank you.

SUE

So, how's John doing?

MARY

I wish I knew. I haven't heard from him since before the baby came. I'm kind of worried.

SUE

Don't be. He's fine. I'm sure a letter will be popping up any day now.

MARY

Yeah. Thanks again, Sue. I wouldn't have been able to do this without you.

SUE

(giving MARY a hug)

You could have and you would have. I love you. And I love this little baby. My goodness, she is beautiful. I'll be over later tomorrow to check up on you both. I'll bring you ice cream. That'll help with the baby fat.

MARY

Okay, tomorrow.

(MARY walks inside and puts ANGELA into her crib)

(Narration from rest home)

MARY

Angela and I did really good all by ourselves. We finally got our routine down and I was starting to think that I was really cut out for being a mom. I also wasn't writing much to John anymore but was still awaiting his return from Korea. Months had passed until we finally got a knock on the door.

(The door knocks. MARY opens the door to see a man, SAM, in full army uniform, with a letter in hand)

SAM

Hello, Mary? And that must be Angela.

(SAM points to the crib)

MARY

Yes. Um, hello. Who, or, I'm sorry. What's your name?

SAM

I'm Lieutenant Sam Oliver. John might not have mentioned me. We were really good friends...

(MARY reaches out for him and gives him a big hug)

MARY

John told me all about you. He loves you. I thought he might stay there in Korea just to be with you.

SAM

Heh. Yeah, John. He couldn't keep his hands off of me.

MARY

(anxiously)
So, where is he?

SAM

I don't know.

MARY

What do you mean, you don't know?

SAM

That's one of the reasons I'm here. I'm supposed to, um,
can we sit down?

MARY

Oh, yes. Sorry. Please come in.

SAM

Thank you.

(MARY and SAM sit down)

SAM

I'm not sure what to say. I've been trying to think... I asked
if I could be the one to deliver this letter to you...

(SAM extends his hand out to MARY with the letter)

MARY

Just tell me what happened. Please.

SAM

It was about 5 months ago. Me and Johnny were by a river just
north of the 38th parallel when we got hit hard by a Chinese
Bomber. Johnny and I were up ahead from the rest of the troops
when it happened. We ran towards a small hut to take shelter.
That's when I got shot in the stomach. One of the Northern
Army Koreans was hiding behind a bush by the hut and got me. I
was lying on the ground helpless, but John took care of that
Gook behind the bush and then he took his coat and tied it
around my waist to stop the bleeding. The rest of our troops
met up with us at the hut and I was flown to the M.A.S.H. to
get stitched up along with the others who were injured by the
bomber. Later, I found out that all of our remaining troops
from the 2d Infantry, including John, had been taken as POWs.
We assume, or we hope that they're still okay.

MARY

(abruptly and angrily)

Why are you here? Why didn't you find him? What are you doing back? Go back, go back, go baaaaack.

(MARY, buries her head in her hands and cries)

SAM

I did. Twice I was in a special ops. squad to find where they were keeping our troops. We knew they had at least 500 of them. Our Infantry wasn't the only one. Even as we speak, our guys are still looking. We have to keep hoping, having faith, like John would say. Keep praying that one day, we will...

MARY

(cutting SAM off, yelling)

Hope, faith, pray? You have no idea what I've been through. John promised. He promised he would be back, that things would get better. Hope? Faith? There is no more. It's all gone. And prayer? To whom shall I pray, Sam?

(ANGELA wakes up from MARY'S yelling and starts to cry from her crib)

SAM

I'm so sorry. I don't know. John was my best friend out there. He kept me going. He was always so positive and always finding the good in every situation. I remember one time a new troop had arrived fresh from the States and we were in the trenches, me and Johnny, and the new guy tripped, setting off his gun, and hitting John in the foot. The new guy ran over to John on the ground, apologizing over and over again. John just looked at him and said, "Good to have ya. I wish we could have met under better circumstances". You couldn't hate the guy. It was impossible. He sure loved you, though. And the letters you sent him? He always had them with him, in his pocket. He couldn't stop reading them. The only time he wasn't reading them was when he was shooting his gun. Look, I'm so sorry. Here.

(SAM places the envelop on the coffee table. MARY gets up to get ANGELA from her crib. She holds the baby close to her and rocks back and forth. SAM leaves the apartment. MARY and ANGELA go into the bedroom)

(Back to the rest home)

MARY

Sam would stop by every once in a while. He would give me updates on the war and sometimes bring over gifts for Angie. He became a good friend and I did enjoy his company. I had all but given up hope of ever seeing John again. I was ready to pack up everything, me, the baby, all of our belongings and just leave. I didn't know where. Maybe I was thinking we would go over to Korea and find John ourselves. I was frantically putting items into a suit case when someone knocked on the door.

(Back at the apartment. SAM knocks on the door)

SAM

(from outside the door)

Hello. Mary?

MARY

(opening the door)

Oh, hi Sam. I was just packing.

SAM

You going on vacation?

MARY

No. Well, yes. I don't know. I just have to leave.

SAM

Well, let me help you. What are you taking?

MARY

Everything. I'm not coming back, ever. I can't handle it any more.

SAM

I know. It's been hard the past little while hasn't it. I really miss him.

(SAM walks closer to MARY and grabs her by the shoulders, leaving the door wide-open)

SAM

Look. I think the best thing for you right now is to stick around a little longer. Moving will just add another element of stress in your life. Plus, this place isn't so bad. You just got it paid off didn't you?

MARY

Yeah. With the money the army sent. And they keep sending money every month. It's even more than when he first left. I think it's because they know he's...

(music starts)

SAM

(bringing MARY into him arms)

Shhhh. No, no. John's coming back, right? We just need to be here so he can find us when he does.

MARY

Sam, we both know... he's not coming back. I stopped looking out the window the night you first came over. I'm just so lonely.

SAM

Hey, you won't be lonely as long as I'm here. And I'm not going anywhere.

HOLD ON ME

(Sam)

BE STILL. HE'S COMING HOME. YOU'LL BE ALRIGHT. JOHNNY'S FINE, WE'LL WIN THIS FIGHT. NO MORE TEARS FOR YOU TONIGHT. LET ME TAKE THE PAIN AWAY. LOOK INTO MY EYES, YOU'LL SEE. JUST HOLD ON ME.

(Music continues. SAM looks into MARY'S eyes. MARY looks back at him. They slowly move closer to one another and their lips eventually touch. MARY grabs SAM tightly as they continue to kiss. As they kiss, a figure from the outside hallway emerges. JOHN walks into the apartment, quietly. He stops and watches the two of them kissing. He walks to the back of the apartment where it is a bit darker and just stands there. SAM gives MARY one last kiss and leaves the apartment. MARY just stands there as she sees him shut the door. MARY starts to cry. JOHN comes from behind and puts his hand on her shoulder. MARY gasps for a moment as she touches his hand on her shoulder and then touches her lips. MARY covers her face with her hands and runs into the bedroom and shuts the door)

(Narration from the rest home)

MARY

Sam and I broke off all emotional ties right after that night. I felt bad that we had given in like that, and that John had... anyway, Sam did continue to stop and check up on the family. He was always a great friend for us during our hard times, but only a friend. Nothing more.

(JOHN walks over to open the closed bedroom door where MARY is. As he does, he notices the crib in the corner in the front room. He walks slowly over to the crib, looks in, and notices his now eight month old baby girl, sleeping. He gets down on his knees and starts to cry as he peers through the bars.

(Music continues)

PATIENTLY - REPRISE
(Instrumental)

JOHN

I'm so sorry I wasn't here. You are so perfect.

(JOHN leans over into the crib and kisses ANGELA on the forehead)

JOHN

I will never leave you again. I, I couldn't come back. I had to stay, and then I was free. I came as quick as I could. I missed you so much. I couldn't stand the thought of never seeing you. You kept me holding on over there. The things I saw. The things they did... The thought of holding on so I could be with you, so I could hold you... that kept me alive. You kept me alive. I love you, my little Angel, my Angela.

(MARY walks into the room and looks over by the crib)

JOHN

I only hope that you both can someday forgive me. Forgive me for leaving. I'm so sorry. I love you both, forever.

(Back to the rest home)

MARY

And so the years continued to go by as they always do. Angie grew up and went to school. She was my salvation and still is. I did a lot of reading after the war. I decided to take John's advice on the meaning of life and start thinking about others and not so much myself. I did a lot of charity work, like John

and I did before we married. I started putting myself second and my daughter and everything else first. I lost myself in the process and couldn't remember a time when I had been happier.

(Back to the apartment. MARY is going through JOHN'S and her's wedding album. She is sitting in a rocking chair and thinking about their younger years as she turns through the pages. As she does, JOHN enters the room. He gets behind MARY and looks at the album with her, over her shoulder. JOHN starts to sing to her)

(Music starts)

BECOME MINE - REPRISE

(John and Mary)

JOHN

COULD YOU EVEN IMAGINE ME. WALKING HOME TO YOU NIGHTLY, FROM THE TIME, YOU BECOME MINE? BE MINE.

MARY

COULD YOU EVEN IMAGINE ME. WALKING HOME TO YOU NIGHTLY, FROM THE TIME, YOU BECOME MINE? BE MINE.

(The music continues and JOHN put his arms around MARY'S neck and kisses her on the head. MARY grabs JOHN'S hands and holds her's close to her chest)

JOHN

(whispering)

I will love you forever.

MARY

I know.

(Back at the rest home)

MARY

Things were better than they had ever been. Angie eventually graduated high school and went off to college. She would come back to visit every now and again. On one of her visits she brought back a friend named Harold. He was going to school to be a doctor. I was so happy for her and the opportunities that she would be able to have that John and I never dreamed of.

(Back at the apartment, MARY is sewing a quilt at the kitchen table, the same one she notices at the rest home while unpacking. In comes ANGELA with her boyfriend, HAROLD)

ANGELA

Mom, I'm home.

(ANGELA and HAROLD enter the room)

MARY

Oh, come here you. Oh, my baby. Look at you. And who is this?

(Mary walks over to ANGELA and hugs her)

ANGELA

This is Harold, Mom.

MARY

Nice to meet you, Harold.

(MARY sticks out her hand)

HAROLD

Nice to meet you, Mrs. Devine.

MARY

Oh, call me Mary.

ANGELA

So, what are you doing?

MARY

Oh, just doing some sewing. I'm making a quilt for the rest home down the street.

ANGELA

I don't know how you can make so many, and then give them all away.

MARY

Yeah, I know. It's fun. It keeps me busy.

ANGELA

Mom, Harold is going to be a doctor.

MARY

Is that so? My, my, my. Angie never told me she was dating a doctor.

HAROLD

Well, I still have 4 years and then I have my residency and then I'll be a doctor.

MARY

Really? And what type of doctor are going to be?

HAROLD

I'm hoping to be an Oncologist.

MARY

Are you now?

ANGELA

That's a cancer doctor, Mom.

MARY

Yes, I'm sure it is. So, where are you from, Harold?

HAROLD

Just outside Los Angeles. A place called Victorville.

MARY

Oh sure. That's where your Uncle Russell lives, Angie. Do you know Russell Openshaw, Harold?

HAROLD

Doesn't he work for the paper?

MARY

Why, yes he does.

HAROLD

Sure, sure. I know Russell.

MARY

Isn't that nice.

ANGELA

Mom, Harold is just stopping by on his way to his family reunion. He'll stop by on his way back, won't you Harold?

HAROLD

I sure will. It was really nice to meet you, Mrs. Devine, I Mean, Mary.

MARY

Likewise, Harold.

HAROLD
See ya, Angie.

ANGELA
Bye Harry.

(HAROLD exits the apartment)

ANGELA
So Mom, what did you think?

MARY
He seemed really nice.

ANGELA
But?

MARY
(hesitantly)
But nothing. He seems really, really nice.

ANGELA
Mom, what's wrong?

MARY
Nothing. It's just... nothing. I am very happy for you. Why? Do you think this is the one?

ANGELA
(excitedly)
Oh Mom, I do! Isn't he perfect? Tall, dark and handsome. And smart too. He's in the top of his class. The teachers say he's a genius.

MARY
(melancholy)
Wow, genius.

ANGELA
See, there you go again. What's wrong?

MARY
Oh, Angie. I want you to be happy. I really do. It's just, I don't know. I guess it's the first time I've seen you head over heels about a boy, and I just don't want you to rush into anything, like I did.

ANGELA

You knew daddy for like six years before you married.

MARY

That's true, but there was a huge gap in between the first and second time we met. I hope you are a hundred percent sure before you dive into anything.

ANGELA

I am sure. I'm a hundred and ten percent sure. Only, Harold isn't. He wants to finish school, and make some money before we get married.

MARY

Halleluiaah! Nothing wrong with that.

ANGELA

You really think I should wait at least 4 years before I marry him? That's crazy!

MARY

Not as crazy as rushing into things and second guessing yourself.

ANGELA

Have you second guessed yourself, Mom?

MARY

No, of course not. I hope he feels the same way about you darling. How couldn't he? You are intelligent, witty and beautiful. You are the complete package.

(Music starts)

ANGELA

Oh Mom. I'm so happy. When I'm with him, I feel so amazing. I would do anything to be with him.

ONLY FOR HIM
(Angela)

ANGELA

ONLY FOR HIM, I CAN SEE LOVE COMING IN. ONLY IN HIM, I CAN SEE MY LIFE BEGIN. BUT NOW I NEED TO BE THE ONE HE'LL SEE AND KEEP ON BELIEVING HE LOVES ME. HOLD HIM CLOSE, DON'T LET HIM GO AND TELL HIM I LOVE HIM.

ONLY FOR HIM, I WOULD CHANGE THIS LIFE I LIVE. ONLY IN HIM, LOVE I HAD IS FOUND AGAIN. AND NOW I WILL BE THERE DON'T EVEN

CARE. I KNOW THAT I FOUND HIM, I LOVE HIM. WON'T YOU BE THE ONE FOR ME AND TELL ME "I LOVE YOU"?

AND SEE, IT'S OBVIOUSLY ME. I'M THE WOMAN THAT YOU NEED TO LOVE, OH LOVE. THAT LOOK I KNOW. YOUR EYES THEY TOLD ME SO. IT'S TRUE, I KNOW YOU LOVE ME TOO.

AND NEVER BE BLUE. CUZ I'M HERE WITH YOU. AND ALWAYS BE TRUE. LOVE ONLY TO YOU.

I CAN SEE LOVE COMING IN. ONLY IN HIM, I CAN SEE MY LIFE BEGIN. BUT NOW I NEED TO BE THE ONE HE'LL SEE AND KEEP ON BELIEVING, HE LOVES ME. HOLD HIM CLOSE, DON'T LET HIM GO AND TELL HIM I LOVE HIM.

I WOULD CHANGE THIS LIFE I LIVE. ONLY IN HIM, LOVE I HAD IS FOUND AGAIN. ONLY IN HIM. ONLY IN HIM. ONLY IN HIM. ONLY IN HIM.

MARY

Well, come on. Let's go tell your Dad the good news.

ANGELA

(smiling at her Mom)

Yeah, let's go do that.

(MARY and ANGELA exit the apartment which now is looking quite run down from the outside as it is now a 50 year old building. They are about to cross the street when a neighbor, JERONE, whom ANGELA used to play with as a child, comes from across the way and greets her and MARY)

JERONE

Well, well, well. If it isn't little Angela Jane. My, you have grown up.

ANGELA

Hi, Jerone? You got taller.

MARY

Easy, Jerone. She's a college girl now.

JERONE

Is that a fact?

ANGELA

Yes it is. I just stopped by to say hi to Mom. What have you been up to?

JERONE

Well, I'm actually a famous rapper now. You haven't heard of "Jerone"? I'm huge on the west side.

ANGELA

Yeah, I've heard of you, Jerone, but just as the squirrely kid from next door.

JERONE

Squirrely? Oh no, you kidding me? Alright boys, let's show my first kiss how it's done.

(Music starts)

(JERONE and his friends get out into the middle of the street and get into a dance formation)

MARY

(looking at ANGELA, surprised)

Your first kiss?

ANGELA

(shrugs, shakes her head, yes)

It was a long time ago.

(JERONE and DANCERS begin a hip-hop dance routine while MARY and ANGELA watch)

MILLION DOLLAR BROTHERS

(Jerone and Dancers)

JERONE

AT FIRST SIGHT SHE BECAME PART OF LIFE. SHE HAD THE SWAGGER AND THE STYLE TO MAKE A BROTHER GET WIFED. NO ONE COULD TELL. I KEPT MY FEELINGS INSIDE. WHO KNEW THAT SHE WOULD BE MINE ON THAT FAITHFUL NIGHT? THE APPROACH, NERVOUSNESS ANTICIPATION. TRIPPED OUT THOUGHTS A VICTIM OF IMAGINATION. EXPERIENCE PASSED ONLY PROVED HUMILIATION. I HAD NO CLUE ON THAT NIGHT WAS I WAS FACING.

DANCERS

AND I WOULDN'T GIVE YOU UP. WOULD YOU GET ME? WOULD YOU GET ME?

JERONE

"HOW YA DOIN?" WITH A CRACK IN THE VOICE, I THOUGHT THAT SENSE OF HUMOR WOULD BE THE WEAPON OF CHOICE. A GIGGLE, A SMILE, SHE STOOD UP NEXT TO ME. NEXT THING I KNEW IT SHE WAS TURNING THE KEY TO HER CAR. "JUST STEP INSIDE", SHE SAID WITH A GRIN. "BUT THERE'S NO GETTING OUT, BOY, ONCE YOU GET IN".

DANCERS

AND I, I, I, I, I. WOULD YOU GET ME? WOULD YOU GET ME? AND I,
I, I, I, I. WOULD YOU GET ME? WOULD YOU GET ME?

JERONE

A SIMPLE CHOICE. THIS COULDN'T CHANGE THE REST OF MY LIFE
RIGHT? BUT ALL THE WRONG GIRLS ARE HITTING ME ON MY BLIND
SIDE. ON SECOND THOUGHT, THIS GIRL COULD BE A THIEF IN THE
NIGHT, MIKE. AND STEAL THE FREEDOM I DESERVE, AND THAT AIN'T
RIGHT. SHALL I PROCEED? WILL SHE AGREE? SHOULD I BE ME? MAN,
YOU JUST GOTTA TRY AND SEE. CHOSEN.

(The dance routine ends. ANGELA claps and JERONE
walks over to her and MARY)

JERONE

So, what do you think?

ANGELA

Wow. You are amazing! Were did you learn to do that?

JERONE

Right here, girl. On these here steps. Not bad, eh?

ANGELA

No, not bad at all.

JERONE

So, what are you doing later on? Maybe you and me and some of
my crew...

MARY

She's going to be busy. She's marrying a doctor.

ANGELA

Mom.

JERONE

What? A doctor? Man, a doctor don't have nothin' on Jerone,
m'kay?

MARY

We know, Jerone. We know.

(As they walk over to ANGELA'S car)

ANGELA

Bye, Jerone. It was good seeing you.

JERONE

(gradually yelling)

It was good to be seen, girl. You know where I'm at if the doctor thing don't work out for ya. I'll be right here, rappin'.

MARY

Don't look back.

ANGELA

Oh, Mom.

(Back at the rest home)

MARY

Luckily, Angie did eventually marry Harold a year later and had a baby right off the bat. They have three children now. They named the youngest John after his grandpa.

HARRIOT

Speaking of John... Where is he?

MARY

Oh, I'm sure Angie left him with a sitter, he's only 6 years old.

HARRIOT

No, not her John. Your John?

MARY

My John?

GEORGE

Yeah, why isn't he here with you? Did you two divorce?

MARY

(confused)

No. No, we never divorced. He died. Almost 40 years ago, in Korea. He was a prisoner of war. They never did find his body. They did give him a memorial. We put it next to the twins' gravesite.

NELLY

Well, you made it sound like he was beside you this whole time.

HARRIOT

Yeah, Mary.

MARY

Well. He was.

(ANGELA enters the room)

ANGELA

'K, Mom. I've got all of your things gathered up and have talked with the supervisor. You need to sign some papers and then we are outta here.

GEORGE

Helllllooooo, gorgeous!

(GEORGE puts his hand up to slap ANGELA on the rear. He is stopped by HARRIOT, who shakes her finger at him in disapproval)

NELLY

So, your Mom raised you all by herself, huh?

ANGELA

She did. She's an amazing woman. And now she's coming with me, aren't you Mom?

MARY

Well guys, I hope I didn't bore you with my story. I didn't think it would take that long.

GEORGE

Yeah, they just keep getting longer and longer, don't they? You know, if you ever wanted to come back and visit, Mary, I'd save you a spot here at the card table, next to me.

MARY

Why, thank you, George. I'd like that.

ANGELA

Come on Mom. Harold and John are waiting for us.

(In walk HAROLD and LITTLE JOHN)

LITTLE JOHN

Nana!

(LITTLE JOHN runs and gives MARY a hug)

NELLY

Well, you have officially had more visitors today than all of us at this table have had in a year.

HARRIOT

So, you are little John? Named after your grandpa right?

LITTLE JOHN

No, my grampa's name is Walter.

ANGELA

No, your other grandpa, buddy. Grandpa John, Nana's husband.

LITTLE JOHN

Nana's married?

MARY

I guess we need to take a trip to visit grandpa and the girls and show Little John.

HARRIOT

Why, you should go next week. It's Memorial Day.

HAROLD

Yeah, we'll have to do that.

ANGELA

'K, well, let's be on our way. It was nice to meet all of you. Thanks for letting my Mom play with you.

NELLY

Any time, kiddo.

(HAROLD, ANGELA, LITTLE JOHN and MARY exit the building and go back to HAROLD and ANGELA'S home)

ACT II

SCENE 3

Later that week at the cemetery. MARY, ANGELA, HAROLD AND LITTLE JOHN are going to visit JOHN'S gravesite.

MARY

It's right over here, John.

(LITTLE JOHN is carrying some balloons and a stuffed bear and places it between the twin's gravesite and John's. MARY is holding a bouquet.

ANGELA

John, this is where your grandpa John is buried. He died before you were born. Well, he died before I was born.

LITTLE JOHN

You never saw him either?

ANGELA

No, I didn't.

MARY

Oh, you all would have loved him. He loved to play and he loved to help and he loved people. I guess he just loved to love.

LITTLE JOHN

Who is Annie and Alice?

ANGELA

Those are my older sisters. They died right after they were born.

LITTLE JOHN

A lot of people have died.

MARY

(in agreement)

A lot of people have died.

LITTLE JOHN

Where did they go?

MARY

I don't know, buddy. But I know they aren't very far away from us right here, right now.

LITTLE JOHN

Can we see them?

(LITTLE JOHN walks behind the memorial and bends down close to examine the faceplate)

MARY

Not now, but maybe, someday. Your grandpa believed we would see each other again and that we would all be together, a big, happy family. It's a nice thought.

ANGELA

Oh, Mom, you believe that too.

MARY

I want to believe that.

ANGELA

(noticing LITTLE JOHN digging in the dirt)
Buddy, come here. Don't play with that.

LITTLE JOHN

(pulling up a bamboo flute from the dirt and about to put it up to his mouth)
Look a whistle! It was stuck in there.

ANGELA

(ripping to out of LITTLE JOHN'S hands)
I don't think so. Do you want to get sick?

LITTLE JOHN

(crying)
It's mine, I found it...

HAROLD

(grabbing LITTLE JOHN and nudging ANGELA towards the car)
I think it's time to go home.

(HAROLD, ANGELA and LITTLE JOHN start walking back to the car)

(Music starts)

MARY

Oh John. Why did you leave so early?

(MARY places the flowers on his grave)

MARY

I've tried so hard to do what you said. But I, I miss you so much. How much longer do I have to feel this way?

PATIENTLY

(Mary)

MARY

SO LONG SINCE I'VE SEEN YOU JOHN. ARE YOU WAITING FOR ME, PATIENTLY? I LONG FOR YOUR ARMS TO BE WRAPPED AROUND ME TIGHTLY, LOVINGLY.

AND SO, AS OUR CHILDREN GROW, I'LL CONTINUE WAITING, PATIENTLY. I HOPE THAT YOUR LOVE FOR ME WILL CONTINUE WAITING, LONGINGLY.

I CRY, ALL THROUGH THE NIGHT, LIVING WITHOUT YOU, YOU KNOW HOW I'VE TRIED.

SO LONG SINCE I'VE SEEN YOU JOHN. ARE YOU WAITING FOR ME, PATIENTLY? I HOPE THAT YOUR LOVE FOR ME WILL CONTINUE WAITING PATIENTLY.

BUT WHY? WHY DID YOU DIE? LIVING WITHOUT YOU. YOU KNOW HOW I'VE TRIED.

SO LONG, SO LONG, SO LONG.

MARY

I love you John.

(MARY starts to head back to the car with the others when she notices a well dressed, nice looking oriental man walk up to John's grave and place a bouquet of flowers as well, next to the one MARY had brought. MARY looks around, confused)

MARY

Hello?

NICHOLAS

Hello.

MARY

Did you know John?

NICHOLAS

Yes. I knew him. Your name isn't Mary, is it?

MARY

Yes, it is. Who are you?

NICHOLAS

(hesitating, smiling)

My name is Nicholas. I'm from Korea and I met Private Devine while the war was still going.

MARY

You saw John? You talked with him?

NICHOLAS

It was many years ago, I was just a boy. He saved my life.

MARY

What? He saved your life? How do you know my name?

NICHOLAS

I've been looking for you for a long time, Mary. You and Angela. Please, I would like to tell you a story about Private Devine. May I take a moment of your time?

MARY

(now with tears swelling in her eyes and staring in disbelief)

Can I get my daughter and her family to listen as well?

NICHOLAS

Yes. Please do.

(MARY signals for the family to come over and join her and NICHOLAS)

NICHOLAS

Hello everyone. It is my honor to share with you the single greatest event in my life. It involves your husband, father, and grandfather, who is my hero. You are Angela?

ANGELA

(Confused)

Yes, I am.

ACT II

SCENE 4

The side of the stage goes back to Korea when JOHN was fighting, nearby a river in North Korea. NICHOLAS narrates from the other side.

NICHOLAS

I was only 13 years of age at the time. I was born in Pyoktong, northern Korea. My father was a guard at one of the POW camps and my mother had died years before. I was frequently left to take care of my younger brothers and sisters at home. The southern armies with the US had just crossed over the 38th parallel. John's division had just arrived by the Kunu-ri River and were pushing the northern armies further north. I was watching my brothers and sisters when I heard a large explosion just outside of our home. I went outside to see what had happened. As I did, I noticed a member of the US infantry coming towards my home. I hid behind a bush. The man came up to my home and was about to enter where my siblings were. I had taken the hand gun from my fathers hiding place.

(SAM approaches NICHOLAS' home and is about to open the door to where NICHOLAS' siblings are hiding. NICHOLAS from behind the bush, takes the pistol and aims it at SAM. JOHN is just behind SAM and quickly yells as he sees NICHOLAS hold the pistol towards SAM. SAM turns around and lunges towards NICHOLAS to grab the gun as it is fired and hits SAM in the stomach. SAM falls to the ground with his back towards NICHOLAS. JOHN takes out his rifle and aims it at NICHOLAS. JOHN stares at the young Korean boy through the sights for what seems like an eternity as NICHOLAS is also aiming his pistol at JOHN. JOHN hears the clicking of the pistol attempting to fire additional bullets, but it is empty. NICHOLAS start to cry, waiting to be shot, and as he does, his brothers and sisters exit the home and surround their older brother. JOHN puts down his rifle and starts to cry as well. He looks behind him and notices the other soldiers coming towards the hut. He goes up to the children and pushes them back into the hut along with Nicholas, still holding the gun and shuts the front

door. The other soldiers approach and notice SAM.

SOLDIER 1

What happened?

JOHN

He was shot.

SOLDIER 1

By who?

JOHN

I don't know.

SOLDIER 1

(to the other soldiers approaching)

Check the house.

JOHN

No, I already did. No one's in there.

SOLDIER 1

Hey, help me out here. We need to get him stitched up.

(Another SOLDIER kneels down and helps SOLDIER 1 pick up SAM. They carry him off the stage. JOHN is left by himself by the hut. One of NICHOLAS' younger sisters approaches JOHN from behind and hands him a bamboo flute. JOHN takes it and the sister runs back into the hut)

(Continued Narration as the story is played out on the other side of the stage)

NICHOLAS

The soldiers never did check our home. I think any other soldier would have shot me after seeing me shoot one of their own men. I never did get to thank him, but I did see him before he died. John and the rest of his division were captured at the Kunu-ri river by the Northern Armies later that day. They were taken as prisoners of war to POW camp #5 in Pyoktong where my father was on duty. I visited the camp just days after to see my father and while I was there I saw your husband with several of his friends gathered around a stray dog they had captured.

(ukulele music starts)

(Inside the POW camp where several American troops, including JOHN are sitting, waiting. One is playing a ukulele, another is tying rope together.)

PRISONER 1

(going up to the soldier playing a happy tune on the uke)
Don't you think that song is a little too happy for the current situation? You've got to be kidding me. Ah.
(throwing his arms up in disgust)

(The orchestra joins in with the ukulele and PRISONER 1 looks over at the orchestra pit)

PRISONER 1

(pointing over to the orchestra and then talking directly to the audience)
You've got to be kidding me. Ah.
(throwing his arms up in disgust)

SURVIVE

(Prisoner 1 & John)

COME ONE BOYS, YOU GOT SEE HOW
LIFE BEHINDS THESE WALLS IS ALL WE'LL SEE NOW
NO FREEDOM. NO WOMAN TO HOLD

WIFE BACK HOME IS MOVING ON
LIFE BACK HOME IS ALL BUT GONE
NO MERCY. NO STORY BE TOLD, NO WAY TO GET OLD
CUZ WE WON'T, SURVIVE

PRISONER 1

(noticing the soldier making a rope ladder)
And what do you think you're doing? Gonna tie some string together are ya? Gonna use that to climb on top and waltz over the wall, are ya? They'll shoot you in the head before you touch the ground. You've got to be kidding me.

PRISONER 1

COME ON NOW, YOU MUST BE SMARTER
WHEN YOU HIT THE GROUND LIFE WILL BE HARDER
AND TELL ME, YOU KNOW WHERE YOU ARE?

RUNNING THROUGH THE FOREST TREES
GONNA SWIM DOWN THE RIVER? PLEASE
NO, NO SIR. YOU HAVEN'T MUCH HOPE
UNLESS YOU BROUGHT A BOAT
CUZ YOU WON'T, SURVIVE

(JOHN is kneeling on the ground with a piece of bread, trying to lure something over to him. A dirty, malnourished dog walks over to JOHN and eats the bread.)

PRISONER 1

John. What do you think you're doing? Gonna play a little fetch? That'll help.

JOHN

No. We're going to eat him.

(music continues)

PRISONER 1

What? You're crazier than those two put together. Hey, Johnny's lost it, boys.

JOHN

The only thing we need to worry about right now is staying warm and staying fed. We gotta keep believing, guys. They're going to find us. Here you go fella. We're going to get you nice and big aren't we. Yes we are. Yes we are.

JOHN

GOING HOMES BEFORE TOO LONG. GOING HOME, YOU'LL SEE YOUR MOM, YOUR SHERRY, MY MARY.

THE SUN IS GETTING BRIGHTER. GATHER ROUND WE'LL MAKE A FIRE

PRISONER 1

NO LIGHTER.

(JOHN gathers together some kindling and takes out his knife and a piece of flint. Striking the two together, he makes a spark that starts a fire)

PRISONER 2

Hey, Johnny might be on to something here.

PRISONER 1

Yeah, I guess I could go for some dog right now.

(The men huddle around the fire as one of the Korean Guards comes inside and sees their fire and dog. He pushes one of the men out of the way, bends down, puts out the fire and takes the dog. He then calls for Nicholas.)

GUARD

Nicholas, oda!

(Young Nicholas enters the prison cell and is given the dog. The guard gestures for Nicholas to leave with the dog. Nicholas takes the dog and looks at the prisoner. They watch him, solemnly, as he leaves. The guard exits the cell.)

(narration from cemetery)

NICHOLAS

I felt horrible taking their precious pet. When I returned later that night, I saw the soldiers huddled together in a circle. It was a very cold night. John was the only one without a coat, and he was shivering. Even still, he pulled out the flute my sister had given him and played some music for his fellow soldiers.

(JOHN takes the flute from his pocket and plays while the rest of the soldiers look down at the ground, listening. As JOHN is playing, one of the other soldiers takes his coat off and puts it on JOHN. JOHN stops playing for a moment, nods, and continues to play. The soldiers lie down, and start to go to sleep to John's music. Once they are all asleep, JOHN stops playing and takes out his picture of Mary and Angela.)

SOMETHING RIGHT

(John)

JOHN

I MUST HAVE DONE SOMETHING RIGHT TO HAVE YOU SENT DOWN TO ME
I MUST HAVE SAID SOMETHING LIKE, "I DON'T KNOW HOW I CAN BE..."
BECOME THE ONE YOU SAY, I'LL BECOME SOME DAY... WITHOUT OUT HER

I MUST HAVE DONE SOMETHING RIGHT TO HAVE YOU SENT DOWN TO ME
I MUST HAVE SAID SOMETHING LIKE, "I DON'T KNOW HOW I CAN BE..."
BECOME THE ONE YOU SAY, I'LL BECOME SOME DAY... WITHOUT OUT HER

WAS IT RIGHT TO COME HERE? OH, I WON'T FEAR, WE'LL LEAVE HERE
GOING HOME TO SEE HER, OH, TO HOLD HER ONCE MORE

ONE LAST CHANCE TO WIN THE FIGHT
ONE LAST CHANCE TO MAKE IT RIGHT

(Music continues. JOHN throws his coat to the floor and starts to walk to the guard tower. He stops and

puts the coat back on sleeping soldier. He climbs up onto the guard tower and starts to beat up and throw as many sleeping soldiers off of the tower as he can, still with his flute and photo clinched in his fists. The main guard, NICHOLAS' FATHER, wakes and aims his gun at JOHN. JOHN lunges towards him and is shot. JOHN falls to the ground below. The other prisoners awake from the commotion and notice JOHN on the ground, dead, his photo and flute beside him.)

(Back to cemetery)

NICHOLAS

That's when I realized who the man was that saved my life. He thought nothing of himself or of his well-being, only that of his colleagues. I cried when I saw his body on the cold dirt. I wanted to help, but was forbidden to enter in with the American prisoners. The next day they had moved the US men to another facility. I went to the spot where I had seen Private Devine laying. Left there, was the flute and a photograph that he had been looking at during the night. It was a picture of a young woman and her child outside of an apartment building. The back of the photograph said, "We love you, Daddy. Love, Mary and Angela. April 1952".

NICHOLAS

Here is the picture. I've been looking for you for a long Time, Mary. You and Angela.

(NICHLOAS hands MARY the picture that was taken years ago of her and ANGELA right after they came back from the hospital when ANGELA was born)

MARY

(showing the picture to Angela)

That's you and me, baby.

ANGELA

(clasping her hands around her mouth)

I can't believe this. Oh, Mom.

(ANGELA starts to cry and gives her Mom a hug)

NICHOLAS

I haven't been able to find a Mary Devine or an Angela Devine. I've been coming to this site for many years now and haven't been able to track you down, until today.

MARY

Angela got married. Her last name is Fielding now. And I started going by my maiden name again, after John had... it became too hard to...

NICHOLAS

Well, either way. I've found you now. I want to thank you and I want to thank your husband for sparing my life, years ago. I vowed to myself that I would come to America and find you to thank you in person. Like I said, I never did get a chance to thank Private Devine because he had been... many soldiers died. It was so cold, and they didn't get much food. I'm so sorry.

(MARY looks up from the photo and spreads her arms open and gives NICHOLAS a big hug. ANGELA joins in)

NICHOLAS

I'm so happy to have found you. To have found you all.

MARY

Thank you, Nicholas. Thank you so much.

(MARY and her family walk away from the grave site as NICHOLAS is left by himself. He kneels down and touches the grave. As he does two other oriental men come from behind, dressed in suites and approach NICHOLAS.)

GUARD

Ambassador. We must leave now for the ceremony.

NICHOLAS

I know. Thank you.

(Nicholas stands up and is escorted to his limousine)

ACT II

SCENE 5

Back at ANGELA'S home. MARY is unpacking her belongs in the guest bedroom. ANGELA enters the room.

ANGELA

I just got off the phone with Dr. Richards office.

(putting her hands up to her mouth)

Why didn't you tell me?

(sitting down next to MARY on the bed, sobbing in her Mother's arms)

MARY

I'm so sorry. I didn't know what to say.

ANGELA

(still upset)

Well, how about "I have cancer"?

MARY

Oh, Angie. I'm sorry. I didn't want you to think you needed to stop by the apartment every second, just to check up on me. So, I checked myself in the rest home. I knew they would call you if and when I... I'll be fine.

ANGELA

The doctor says it's not fine.

MARY

Well, maybe so.

ANGELA

Mom. I wouldn't have seen you ever again. I wouldn't have been able to say goodbye.

MARY

You know. This life is short. The beginning and the end are but a few seconds. It's the stuff in the middle that counts. I hope I showed you what's important. I'm sorry if I fell short. I did the best I could. Your father was so much better at it.

(ANGELA and MARY hug each other on the bed)

ANGELA

You did good, Mom. You did real good.

MARY

Oh, your Dad would have been so proud.

ANGELA

He is proud.

MARY

Yeah.

ANGELA

We'll get you settled in and tomorrow we will pick up the rest of your things from your apartment.

MARY

Okay, dear. I'll see you tomorrow. I love you.

ANGELA

I love you, Mom, forever.

(Music starts)

(ANGELA stands up and exits the room. MARY pulls back the covers from her bed and gets inside. She turns off the lamp and starts to fall asleep. As she does, JOHN enters the room, dressed in his army uniform and goes up to MARY'S head and sits down next to her. He puts his arms around her and starts to sing)

BECOME MINE - REPRISE

(John and Mary)

JOHN

COULD YOU EVEN IMAGINE ME, WALKING HOME TO YOU NIGHTLY FROM
THE TIME YOU BECOME MINE. BE MINE.

BOTH

COULD YOU EVEN IMAGINE ME, WALKING HOME TO YOU NIGHTLY FROM
THE TIME YOU BECOME MINE, BE MINE.

(Lights go down and entire stage completely dark.
Voices are heard from off stage. Music continues)

JOHN

I told you I would love you forever.

MARY

I know. But, what does that mean?

JOHN

I will show you. Be patient. We will see each other again, soon. I promise.

(Music starts)

MARY'S THEME REPRISE

(Instrumental)

(Lights up back in ANGELA'S guest room where MARY is just waking up. MARY opens her eyes and get out of her bed. She puts on her slippers and stretches. She heads over to the door and opens it. She walks out into the next room. As she goes through the bedroom door and into the next room she notices that she feels different, revived and almost like all the burdens of her 80 year old body have been lifted away. She looks down at her hands and notices that the wrinkles have left. Her hair is long again and dark brown, like it was when she was a young woman. She feels her hair, and touches her cheeks. She notices that she is young again. She looks around to see if anyone is around. She has a million questions running around in her mind, but then realizes she has passed away and that she is in the life hereafter. She excitedly looks around for JOHN. She searches and finds no one. As she bows her head in disappointment and feeling more alone that she ever has before. A figure in the background emerges behind MARY. It's JOHN. He slowly approaches her and puts his hands on her shoulders. MARY grabs his hands, pauses for a moment then slowly turns around to see her husband, looking just as he did the day he left for the war. They embrace and kiss)

MARY

It wasn't fair. I had to live my whole life without you. Angela, she never met you.

JOHN

I had to come home, Mary. I didn't want to, but it was my time. I never stopped loving you.

MARY

I know. I felt it. I knew you weren't far. I was just so lonely. I missed you.

JOHN

Oh, I know baby, I longed for this moment for so long.
Remember me saying that I would love you forever?

MARY

(Looking up at John)

Of course.

JOHN

Come with me. Forever starts now.

(They walk off stage, hand in hand, JOHN leading the way. As they are about to completely exit the stage, two young twin girls run on stage and embrace their mother for the first time. MARY falls to the ground as she is reunited with her two daughters, ALICE and ANNIE.

(Lights Down

(Music starts)

BELIEVE

(Full Cast)

ANGELA

FIRST STEP TO LAST BREATH. NOW DONE IT'S ONLY BEGUN.
AND KEEP ON BELIEVING. YOU'RE ON YOUR WAY TO BRIGHTER DAYS.

ENSEMBLE

AND KEEP ON BELIEVING. WHAT'S LEFT BEHIND, A GREATER LOVE
YOU'LL FIND.

SOMETIMES FEELIN' OH SO BLUE. NEVER STOPPED ME LOVIN' YOU.
AND I KNOW THIS LOVE IS TRUE.

BELIEVE, BELIEVE, BELIEVE...
BELIEVE, BELIEVE, BELIEVE, BELIEVE...
BELIEVE.

(Lights Down)

THE END