



Sequel 2 Love The Musical

By Zoey Mikaela Addisyn

Listen to the music at Sequel2Love.com

Contact:

Zoey Addisyn
Zoey@Sequel2Love.com
202.539.1999

Sequel 2 Love - The Musical

Book by Zoey Mikaela Addisyn
©2026 Sequel 2 Love - The Musical - All Rights Reserved

Music and Lyrics by Todd Wright
©2026 Todd Wright Music - All Rights Reserved

Sequel 2 Love

The Musical

By Zoey Mikaela Addisyn

Listen to the music at Sequel2Love.com

Contact:

Zoey Addisyn
Zoey@Sequel2Love.com
202.539.1999

Sequel 2 Love - The Musical

Book by Zoey Mikaela Addisyn
©2026 Sequel 2 Love - The Musical - All Rights Reserved

Music and Lyrics by Todd Wright
©2026 Todd Wright Music - All Rights Reserved

About The Authors:

Book - Zoey Mikaela Addisyn

Zoey is a director, playwright, actor and the founding artistic director of SeeNoSun OnStage, a Washington DC 501(c)3 non-profit theater company dedicated to education, writing, and performance in the horror and suspense genre.

SeeNoSun's 2017 "Helen Hayes Awards Recommended" production of *Doubt, A Parable*, cemented Zoey's reputation as a director with unflinching artistic integrity and a fearless approach to thought-provoking work onstage.

Other credits include: Tracy Letts' *Bug* (Director/SeeNoSun) and *Killer Joe* (Director/SeeNoSun); *The Extermination Machine* (Playwright & Director/SeeNoSun); Edmund White's *Terre Haute* (Director/SeeNoSun); William Mastrosimone's *Extremities* (Director/Molotov Theatre).

Recognition includes: Helen Hayes Awards Recommendation for *Doubt, A Parable* (Theatre Washington); Best Play in a Professional Theatre and Best Director in a Play for *Bug* (DC Metro Theater Arts Best of 2015); Best Play in a Professional Theatre and Best Director in a Play for *Killer Joe* (DC Metro Theater Arts Best of 2014); Best Play in a Professional Theatre, Best Director in a Play and Best Ensemble in a Professional Theatre for *Extremities* (DC Metro Theater Arts Best of 2013).

As a queer, transgender woman, Zoey has also been active in LGBTQ community causes for more than 20 years. Early work includes an appearance as a panelist to speak on trans discrimination in the corporate workplace at the 2004 GenderPAC conference.

In 2025, Zoey completed her medical transition. She currently provides one-on-one gender transition support, and she helps other queer and transgender individuals find a voice to share their own unique experiences.

Sequel 2Love - The Musical is based on a true story.

Todd Wright - Music and Lyrics

Todd Wright is an American composer, songwriter and producer from the Washington DC area. He is signed with Pen Music Group, the recipient of the 2019 AIMP Award for the *Indie Music Publisher of the Year*. Todd writes with recording artists in Nashville, Los Angeles and New York, as well as internationally in Germany, France, Korea and the Netherlands.

In 2012, Todd achieved commercial and critical success as a principal writer on the song, *Love Me Anyway*. The French translation of that song, *L'amour Peut Prendre Froid*, was recorded as a duet by international superstar, Celine Dion and French rock icon, Johnny Hallyday and featured on both artists' 2012 releases. Celine's *Sans Attendre* sold 1.5 million copies worldwide and Johnny's album *L'attente* was certified Diamond in France.

Todd's hit song *Blind Heart* by Cazzette featuring Terry B has over 60 million streams on Spotify alone. Other songs by Todd have been recorded by Lena, Butch Walker, Connell Cruise, Laura Bretan, Woodbury, Baywud, Vixx & Luna, Toby Lightman, and Audra Mae. His latest writing collaborations include Brooke Daye, Addie Hamilton, Adam Searan, Mick Coogan, and Valerie Broussard.

In addition to domestic and international chart success, Todd is credited with many song placements in TV and film, including features in *Council of Dads*, *Bones*, *Proven Innocent*, *The Originals*, *Pitch*, and *Switched at Birth*.

Todd has developed several projects with his daughter, Ryan Wright. In July 2020, after turning down multiple offers from major record labels, Ryan signed with the independent label, Handwritten Records. In 2022, she released her first EP, *A Dream I'll Forget*. Subsequent albums include: *Girl in the Attic* (2023); *I Was Happy* (2024); *WOE!* (2026). Todd was the producer on each of these releases.

Other recent producer credits include: Cal Everett's highly acclaimed album, *The Weight of Early Promise* (2026) and the new Lucy Woodward and the Rocketeers album, *I Need to Roam* (2026).

Todd also works as a support musician and is currently touring with the band, Better Than Ezra.

Cast of Characters

Michael

Madeleine

The Playwright

The Husband

All other characters are played by the
six additional members of the ensemble.

PROLOGUE

HOSPITAL EMERGENCY ROOM

The Emergency Room is frantic. A gurney with a patient under a sheet is wheeled to center stage. The Emergency Room staff is frantically trying to help.

PATIENT. *(in a whispered moan)* hurts... so much...

An I.V. goes in. A heart monitor beeps. On the projection screens, we see the normal sinus rhythm of the EKG on the heart monitor. The Emergency Room staff struggles to stabilize the patient.

NURSE. Don't worry everything will be ok.

PATIENT. Please, help me...

NURSE. You're going to be all right.

PATIENT. But I can't find it... *(with reluctant acceptance)*
Ok, Ok *(fading)* I want to believe...

An alarm sounds as the heart monitor flatlines. The patient goes into what appears to be cardiac arrest. On the projection screens, we see the flatline of the EKG on the heart monitor.

The frantic ER staff tries to revive the patient. The Doctor grabs the paddles of a defibrillator.

DOCTOR. *(shouting)* Set to 300. CLEAR!

A shock surges through the patient as his lifeless body convulses from the electrical current. The patient's body collapses back onto the gurney once the Doctor stops the current.

There is no change in the patient's condition.

DOCTOR. CLEAR!

The Doctor tries to jump-start the heart again.

DOCTOR. Try 500! CLEAR!

Another shock and still no response. The heart monitor is still flatlining and the alarm continues. The ER staff freezes as the lights fade to black

ACT ONE, SCENE ONE

MUSIC CUE: TRACK 01 - GOOD BOY

In the blackout, the projection of the flatlining EKG on the heart monitor and the sound of the alarm fade as the opening guitar of "Good Boy" begins. The lights cut to full up.

A bustling city scene unfolds as Michael appears on an overhead bridge that spans the back of the stage. There are two metal wrap-around staircases at each end of the bridge with a landing midway down each one. There are two turntables on the stage. One is stage left and one is stage right.

Michael takes in the scene and the people below. He has a shaved head and a small gold ring in each ear.

MICHAEL. What I would not give
to have you back here playing with my head
And what I would not say
to have you make me wish that I was gay.

A window display is being put together in one of the shops below. Several mannequins are dressed in a bizarre manner and various sex toys are arranged in the display.

MICHAEL. And what I would not do
to let you love me and leave me black and blue
There's still a bruise
from five perfect fingers
at the place you pushed them through.

Michael heads down the set of stairs upstage right and stops on the landing before continuing and joining the activity in the street scene.

MICHAEL. If you come back to me
I promise I will be a good boy
I'm a good boy

Michael watches the woman creating the display in the sex shop's window. The final compilation of the various sex scene puzzle pieces comes together in one completely suggestive window display. The woman in the window exits.

MICHAEL. If I could be your king

I would do almost anything
You could show me how to have sex
I could show you how I break my neck

Michael walks towards the door of the sex shop. He pauses at the door.

MICHAEL. like a good boy
yea, good boy
yea, yea, yea a good boy
I'm a good boy

Michael stands in the doorway of the shop. The shop spins on a turntable to reveal the interior of the store. The Extreme Sex Toy Shop is full of kinky items for sale. Whips, chains, corsets, sexy clothing on racks, inflatable love dolls, dildos, butt plugs, videos, and every other sex toy imaginable are available.

The chime on the door rings as Michael lets the door close behind him and he enters the store. Michael begins browsing through the store.

MICHAEL. Sometimes it's better when you're not mine
it's better when you're not mine
it's better when you're not mine
yea

MICHAEL. I'm a good boy
I'm a good boy
I'm a good boy
I'm a good boy

A beautiful woman, Madeleine, comes hurrying towards the front of the store looking as if she expected to greet a customer. Madeleine is thin and has long wavy black hair with magenta bangs and multicolor braided hair extensions. She is dressed from head to toe in extreme latex fetish wear. Her makeup is perfect. Her eyes glow with a touch of glitter. When Madeleine is around the colors always seem a little brighter.

MICHAEL. I'm a good boy
I'm a good boy

Her radiant expression changes but not in an unpleasant way as she checks out who has just walked into her store.

MICHAEL. I'm a good boy
I'm a good boy

She is holding a single tail whip in one hand and a big rubber penis in the other hand. She might look a little overwhelming at first to an unsuspecting visitor.

MADELEINE. *(with sarcastic suspicion)* Oh, it's only you... what do you want?

MICHAEL. Um... I'm... uh... sorry to bother you, but, uh... can I ask you a question?

MADELEINE. No, you're not.

MICHAEL. Huh? I'm not bothering you or I'm not going to ask you a question?

MADELEINE. You are not sorry!

Both laugh and break into a big hug. It is now clear they were just playing around and know each other very well. It seems that they are very close and glad to see each other.

MADELEINE. Oh my God! Michael, you are not going to believe it! We just caught another pervert in the dressing room! He went in to try on some leather hot pants and, well, I just knew he had something else on his mind besides a perfect fit.

MICHAEL. Oh yeah? What gave him away?

MADELEINE. Oh please. I've done this so long I can see a pervert coming from a mile away. Literally!

MICHAEL. Why doesn't that surprise me, Madeleine?

Madeleine suppresses a giggle and bops Michael in the head with the big rubber penis.

MADELEINE. Anyway, I sent the new girl, Chelsea, back to check on him and see what he was "up to" and there he was. She has such bad timing.

MICHAEL. Or maybe he has really good timing!

MADELEINE. So she screams and suddenly there's a suspicious looking puddle. Now I can't sell the shorts and he says he forgot his wallet and can't pay. So, we were all back in the office... *(pointing the big rubber penis towards the back of the store)*... trying to decide if we should call the police or if he wants to call his mother. *(She screams sternly towards the back)* CAUSE SOMEBODY IS GOING TO PAY! *Madeleine cracks the whip loudly. They both laugh even harder.*

MADELEINE. What was that question, sweetie?

MICHAEL. Question? Oh yeah, want to go get some chocolate?

MADELEINE. Um, I really shouldn't. So, let me grab my purse!

Madeleine runs off to the back of the store with her whip and big rubber penis.

Michael looks around at the various sex toys while the sound of the whip cracking and the pervert begging for mercy can be heard in the background.

Michael tweaks the penis on a spring next to the cash register at the front counter while he waits for Madeleine to return. The turntable spins back around to reveal the exterior of the sex toy store.

PERVERT. *(offstage, as the turntable spins, he pleads)*
Please! No, not that! Anything but that! I'll pay I
promise. Please no...

MADELEINE. *(offstage, the whip cracks)* Bend him over and
tie him tight, I don't want him to get away. Excellent!
(sounding very evil) This is going to hurt you a lot more
than it will hurt me.

PERVERT. Nooooooooooooo, aaaaaaaaaaaaaaaaaa
nooooooooooooooooooooooooooooooooooooo, I want my mother....

LIGHTS CUT TO BLACK.

ACT ONE, SCENE TWO

A SINGLE SPOTLIGHT COMES UP ON THE PLAYWRIGHT.

The Playwright appears to have been sleeping. He was working all night and fell asleep at his desk.

THE PLAYWRIGHT. Oh god, what time is it? (he checks his watch) 8:30, shit, I hate mornings.

He notices the audience and addresses them directly.

I was up late and must have fallen asleep here. I've been working on this play, a love story. Spoiler alert, if it isn't obvious, like practically every other love story, this one probably won't have a happy ending. I mean think about it, does happily ever after actually happen?

Romeo and Juliet, West Side Story, The Bride of Frankenstein, the list goes on and on. Not one fucking happy ending. All fairly tragic, in my humble opinion. And like those classics, this love story is about the failure of love and the obstacles that keep the lovers apart.

But that doesn't mean that everything has to be all doom and gloom here. I mean this story starts with the hope of finding perfect love. I'm not sure how it will end but I'm sure I can figure something out.

So, I guess this is as good a place as any to begin.

MUSIC CUE: TRACK 02 - DAYLIGHT

The Playwright moves away from his desk into the hustle and bustle of the city. Michael and Madeleine are on their way to the "Heaven on Earth Cafe." Neither Michael and Madeleine, nor any other character in the city, can see the Playwright. Michael buys a rose from a street vendor and gives it to Madeleine in this scene.

PLAYWRIGHT. And if you want, we can go all the way
I'll go along with anything you might say
and it will be beautiful

I'll sing a song, yeah it will be for you
and you can sing along if you want to
do you want to?
It would be beautiful whatever you do.

I'm not worried bout giving up on you
I know a little bout screwing up
I was born to

So carry on there's nothing I would not say
You can prove me wrong
I won't get in your way
won't that be beautiful every day

I'm not worried bout giving up on you
I know a little bout screwing up
I was born to

you've got me hidden up your sleeve
that won't get me through the daylight
It won't get me through

I know a little bout giving up on you
I'm not worried bout screwing up I was born to

I know a little bout giving up on you
I'm not worried bout screwing up I was born to

That won't get me through
That won't get me through
That won't get me through the daylight

Michael and Madeleine arrive at the "Heaven on Earth Cafe" and sit at a table outside.

The Playwright goes back to his desk and gets back to work. The Playwright begins typing and we see the text appear on the projection screen as he types it out.

VIDEO PROJECTION OF TYPED TEXT: ACT ONE - HOPE.

ACT ONE, SCENE THREE

AN OUTSIDE TABLE AT THE CAFÉ "HEAVEN ON EARTH"

Madeleine and Michael are sitting at the table. They begin what appears to be a ritual inspection of the menu as they lust over the various chocolate dessert options.

MADELEINE. I saw an exhibit on the ancient Egyptians yesterday called "Quest for Immortality". It was beautiful. I swear I had an epiphany. Mmmm, *(pointing at the menu)* look at that one.

MICHAEL. I'd like to give you an epiphany!

MADELEINE. *(smacks Michael playfully in the head)* I was standing in the middle of this room. It was built like an exact replica of the inside of a Pharaoh's tomb. The tomb of, *(reaching back into her memory)* of Pharaoh Thutmose, Thutmose the Third. And that's when it hit me.

MICHAEL. *(rubbing the back of his head)* What? Epiphanies are painful?

MADELEINE. I suddenly realized that the Egyptians spent their whole life with one purpose, they had one reason to live.

MICHAEL. Oh yeah. Sex!

MADELEINE. OK, OK, two reasons, but I'm talking about the afterlife. I could see all the time they spent getting ready for it. Thutmose built this beautiful final resting place but he would never really enjoy it because, well, you have to be dead to use a tomb!

MICHAEL. You have a point there.

MADELEINE. Maybe he spent so much time getting ready for the next life that he ignored what was important in this one. Maybe he took his life for granted.

MICHAEL. Maybe he just had serious obsessive-compulsive issues.

A waiter arrives with two glasses of water.

WAITER. May I take your order?

Madeleine points to an item on the menu.

MADELEINE. We'll take one of those, please.

The waiter takes the menus and exits.

MICHAEL. Maybe he just didn't know what he was missing.

MADELEINE. Who didn't know what he was missing?

MICHAEL. You know that Egyptian guy, Titmouse.

MADELEINE. Oh, you mean THUTMOSE. Thutmose the Third.

MICHAEL. Yeah, yeah, yeah, that guy! Think about it, life must have been pretty miserable back then. I can see it all now. Nothing to look forward to but another long, hot summer watching the Nile dry up. Did I mention no air conditioning? I bet satellite TV must have cost a fortune! How much would that suck?

The waiter returns with a Chocolate Tulip Shell filled with chocolate mousse and berries.

WAITER. Would you like anything else?

MADELEINE. No, thank you. This is perfect.

The waiter exits.

MICHAEL. Did the Egyptians even have chocolate?

MADELEINE. uh... maybe. I'm not sure. *(she pauses to contemplate this)* Maybe to the Egyptians, things like air conditioning and TV were like good chocolate.

Madeleine picks a small blackberry off the chocolate mousse tulip's garnish with her spoon.

MADELEINE. If you never had it, how would you know what you were missing?

Madeleine pops the berry in her mouth. Michael pauses to reflect and eats a spoonful of mousse from the tulip.

MICHAEL. You know, I think love is like that. If you've never felt love, how would you know if it was missing from your life?

MADELEINE. I'm so in love with love. I love everything about love.

Madeleine picks a second blackberry from the tulip and puts it in her mouth, almost teasing Michael this time. Her lipstick stays perfect.

MICHAEL. I'm talking about real love, perfect love.

MADELEINE. I'm not sure perfect love exists, but I think I would know if I'm missing out on love.

MICHAEL. But how would you know? You may think you have felt love before, but if you never felt real love, how would you know what you are missing?

MADELEINE. I think it's different with love. Love comes from inside.

MICHAEL. I have a theory. *(he eats a spoonful of tulip)* Maybe God is chocolate.

MADELEINE. What?

MICHAEL. Well, if God is love and love is chocolate then maybe God is chocolate. Maybe heaven is where you find what wasn't in your life. That's where we'll find love. The fucked up thing is, I will have to die to see if I'm right, to see if God even exists, but think about it. If I'm not perfect...

MADELEINE. Yeah right! You? Since when?

MUSIC CUE: TRACK 03 - IMPERFECT HEART

MICHAEL. I could not understand why
When someone held my hand I
I let it bother me till
You held me perfectly still.

Somehow the things that we say
Come out in harmony, hey
And now you are a part of
My imperfect heart, love.

I was all messed up with no place to go
I was stalled and stuck on a long, dark road
I was all out of luck
when you brought me in out of the dark
me and my imperfect heart, imperfect

MADELEINE. It used to take so long to
show what I've been through
It was easier to hide then
Let someone inside, when

MICHAEL. I was all messed up with no place to go
I was stalled and stuck on a long, dark road
I was all out of luck
when you brought me in out of the dark
me and my imperfect heart, imperfect heart

MADELEINE. And now that you're a part of
this imperfect heart, love
I need to know that you can
Keep me inside of yours too

MICHAEL & MADELEINE. (TOGETHER)

When...
I get all messed up with no place to go
I get stalled or stuck on a long, dark road
When I'm all out of luck

will you bring me in out of the dark?
me and my imperfect heart,
imperfect heart
imperfect heart

MADELEINE. Maybe he knew? Maybe Thutmose knew eternal love is immortal and worth whatever it takes to find.

MICHAEL. Yeah, even if it kills you!

Madeleine throws a napkin at Michael. She takes a bite out of the big red strawberry that she has saved for the end. Her lipstick matches the red strawberry. It stays perfect as the strawberry disappears.

Madeleine never actually eats any chocolate in this scene.

ACT ONE, SCENE FOUR
INSIDE THE SEX TOY STORE

The stage left turntable spins to reveal the interior of the sex toy store. Chelsea is alone in the store. She sits alone for a few seconds. She tweaks the penis on a spring attached to the front counter out of boredom and watches as it bobs back and forth. The door chimes again as a customer enters the store.

MUSIC CUE: TRACK 04 - IS THIS LOVE

FULL ENSEMBLE.

It feels so good.
when I hold you in my arms
I'm gonna take you in
so stop trembling
nothings gonna do you harm

Chelsea is on guard and suspicious after the incident earlier. She thinks this customer could be another pervert and begins stalking him as he looks at the merchandise.

FULL ENSEMBLE. Is this Love?
Is this Love?
Is this Love?
Is this Love?
Is this Love?
Is this Love?
Is this Love?
Is this Love?
Is this Love?
Is this Love?
Is this Love?
Is this Love?
Is this Love?

The customer thinks Chelsea is just another pushy salesgirl and tries to ignore her.

FULL ENSEMBLE. Yes, it is
when I hold you in my arms
I'm gonna stop the clouds
from pouring down
and I won't let em do you harm

This is a cat and mouse sequence as the customer shops. The customer picks up various kinky clothing items to look at and possibly try on while Chelsea picks up various sex toys to determine what could be used as a weapon.

FULL ENSEMBLE. Is this Love? Is this Love?
Is this Love?
Yeah, yeah
Is this Love?
Yeah, yeah

The customer disappears into a dressing room. Chelsea has selected her weapon of choice, a large arm-shaped sex toy with a fist on the end. She pounds her hand with the sex toy's fist and follows the customer into the dressing area.

FULL ENSEMBLE. It feels so good
is this Love?
yeah, it feels so good
is this love?
you know it feels so good

Chelsea reaches to pull open the curtain of the dressing room stall.

FULL ENSEMBLE. Is this Love?
Is this Love?
Is this Love?
Yeah, yeah
Is this Love?
Yeah, yeah

Chelsea flings the curtain open and hits the customer on the head with the arm-shaped dildo with a fist. The customer is wearing only a big diaper.

FULL ENSEMBLE. you know it feels so good

The music stops when the customer gets hit. Chelsea smiles with satisfaction as the customer drops to the floor.

The stage left turntable spins to show the exterior of the sex toy store.

BLACKOUT.

ACT ONE, SCENE FIVE

Michael is walking with Madeleine across the bridge overhead on the way back to her work. A shirtless jogger passes by them.

MADELEINE. Mmmm, he's a cutie.

MICHAEL. You slut, how long has it been now?

MADELEINE. Let's see, the last time I got some was about 6 months ago. Six months, 1 week, 3 days, 13 hours and 27 minutes to be exact.

MICHAEL. I don't see why you put up with that guy.

MADELEINE. Who? The Warden? Uh, I mean my husband.
(laughing) I'm getting used to it. Anyway, I got some arm last week.

VIDEO PROJECTION INT. MADELEINE'S BEDROOM - ANY GIVEN NIGHT

Camera P.O.V. from above looking down. Overhead shot of Madeleine in bed staring at the ceiling. Her sleeping husband rolls over and throws his arm across her chest.

MADELEINE. And two nights ago, I even got some leg!

VIDEO PROJECTION INT. MADELEINE'S BEDROOM - ANY GIVEN NIGHT

Cut to the same setup in bed but on a different night as Madeleine's sleeping husband rolls over and throws his leg over her.

MICHAEL. Well, that is progress. Maybe you'll get some dick by this time next year. It's a good thing you work where you do!

MADELEINE. (laughing) So many toys and too much spare time!

MICHAEL. Now that's a dangerous combination!

MADELEINE. Speaking of dangerous combinations, how's your woman? Is she still mad at you?

MICHAEL. She's always mad at me! She keeps telling me her biggest fantasy is to live alone, but at least I still get some.

MUSIC CUE: TRACK FIVE - WITH YOU

MICHAEL. I open my mouth and the words come out
all wrong, all wrong
Look at me now all broken down
I was so strong, so strong
I want you to know
you make me whole
and I only wanna be, only wanna be
with you, with you

I only wanna be, only wanna be
with you, with you
with you
with you

MADÉLIÈNE. I put you down and I pushed you away
for so long, so long
come back home cause I want you to stay
and I hold on, hold on
I want you to know
you make me whole

and I only wanna be, only wanna be
with you, with you
I only wanna be, only wanna be
with you, with you

MICHAEL. Part of me is missing
I feel broken in two
Beside myself without you

MICHAEL & MADÉLIÈNE.
And I only wanna be, only wanna be
with you, with you
with you

MICHAEL. I only wanna be, I only wanna be
with you, with you

MADÉLIÈNE. I only wanna be, I only wanna be
with you, with you

MICHAEL. Part of me is missing

MADÉLIÈNE. I feel broken in two

MICHAEL & MADÉLIÈNE.
Beside myself without you

MICHAEL. Yeah, I only wanna be, I only wanna be
with you,

MADÉLIÈNE. with you,

MICHAEL. with you

MADÉLIÈNE. only wanna be, only wanna be
with you, with you

MICHAEL. With you, I only wanna be with you

MADÉLIÈNE. only wanna be, only wanna be with you,
with you

MICHAEL. With you,

MICHAEL & MADÉLIÈNE.
I only wanna be with you

MICHAEL. Well, thanks for coming with me. I guess I'll see you at the show.

MADELEINE. I can't believe tonight is finally here. I'm so excited.

MICHAEL. I can't believe you talked me into this. It's all your fault.

MADELEINE. Oh, stop. I always knew you could do it.

MICHAEL. That makes one of us! Anyway, I hope everything goes OK.

MADELEINE. Don't worry. It will be perfect. Well, I better get back to work. Come here and give me a hug.

They hug tightly. Both are very comfortable in each other's arms. Michael pulls back so he can look at her, but he does not break the embrace. He smiles as he looks in her eyes.

MICHAEL. I love you.

MADELEINE. I love you too, sweetie.

Michael and Madeleine are now on the landing of the steps overlooking the street and see the commotion below them outside the sex toy store. There are flashing red and blue lights. The pervert in leather hotpants is dragged out of the store by his mother, pulling him along by his ear. Next, a stretcher is wheeled out the door with a large man, in only a diaper, out cold on top of the stretcher.

MADELEINE. Oh shit, I've gotta run

Madeleine runs down to the sex toy shop and assesses the chaos outside as Chelsea has been arrested for assault with a deadly weapon and is escorted away by the policeman. The Detective is behind them carrying the arm dildo used in the attack in a clear plastic evidence bag.

CHELSEA. (proud of herself) I got one! You were so right. I could see him coming from a mile away.

MADELEINE. (trying to keep her cool) Uh, THAT is Harold! He is the President of B.I.B.B.S, The Bigger Is Better Baby Society. He is NOT a pervert. HE'S A CUSTOMER!!

CHELSEA. Well, in my defense, that wasn't in the training manual.

Chelsea is taken away. Madeleine is left alone on the street. She enters the store as the lights fade to black.

ACT ONE, SCENE SIX

Madeleine comes home after a long day at work. She tries to be hopeful even though her marriage feels hopeless. She removes her coat and hangs it and her purse on the coat rack by the front door. Madeleine sits at the kitchen table with the rose Michael gave her earlier that day.

MUSIC CUE: TRACK 06 - COMING UP FOR AIR

MADELEINE. I feel like I've been underwater
I hold my breath a little longer
There's no line to pull me back in

I've been on
the bottom of the ocean for so long
I can feel my heart slowing It's all gone
and I'm wearing thin.
Somewhere, somehow before I drown

I'm coming up for air
there's no oxygen down where I've been
I'm coming up for air
come rescue me cause I can't breathe
I can't find it anywhere
so I'm coming up for air

Madeleine goes over to the credenza and pulls a book from the shelf. It is her journal. She returns to the kitchen table and writes about her day. She picks up the rose and holds it under her nose for a moment thinking about Michael and continues writing.

MADELEINE. Shipwrecked, out here all alone
I can't get out from the undertow
and there's no hope left for me now
Somewhere, somehow before I drown

I'm coming up for air
there's no oxygen down where I've been
I'm coming up for air
come rescue me cause I can't breathe
I can't find it anywhere
so I'm coming up for air

Madeleine's husband appears at the top of the upstage left stairs and watches her, but she doesn't notice him. She presses the rose into her journal and returns it to its

place on the credenza shelf. Her husband sees her put away the journal. He is suspicious.

MADELEINE. I feel like I've been underwater
hold my breath a little longer
no line to pull me back in

I'm coming up for air
there's no oxygen down where I've been
I'm coming up for air
come rescue me cause I can't breathe
I can't find it anywhere
I can't find it anywhere
so, I'm coming up for air

Madeleine's husband clears his throat and Madeleine realizes she is not alone. She quickly finishes hiding the journal and adjusts a framed photo on the credenza before turning around to greet her husband.

MADELEINE. Oh, your home. I thought you were still at work.

HUSBAND. I got home early so I decided to grab a quick nap. How was your day?

MADELEINE. I've had quite a day! I'm just going to let it go and move on. Oh, don't forget Michael is doing his show at the club so I'm going out tonight.

HUSBAND. Michael? That guy seems to be around an awful lot.

MADELEINE. Stop it! You know he is just an old friend. I really want to see his show. It is going to be amazing.

Madeleine runs up the stairs and kisses her husband on the cheek as she passes by him on the landing.

MADELEINE. I need to get ready.

Madeleine finishes climbing the rest of the stairs and turns to her husband.

MADELEINE. And I'll probably be late so no need to wait up.

Madeleine exits into the bedroom. Her husband watches her go. Once she is gone, he goes down the stairs and walks over to the credenza. He finds Madeleine's journal. He looks over his shoulder to make sure she won't return to find him snooping. He opens the journal and takes out the rose. He isn't sure what to make of it, so he begins reading as the lights fade to black.

ACT ONE, SCENE SEVEN

A theater marquee is up on the projection screen. The sign reads:

Thursday Night: Amateur Drag Show

Friday Night: Bon Jovi Tribute Band

Saturday Night: Dead Tribute Band

MUSIC CUE: TRACK 07 - When in Rome

ANNOUNCER. Ladies and Gentlemen, Miss Zoey Starr.

There is a tight, isolated spotlight on a woman's face as she starts to perform. Her makeup is heavy and fabulously flawless. She has lots of purple glitter eyeshadow and a classic red glitter lip. We can see she is dressed like an Egyptian queen. Her hair is wrapped in a turban, and she is wearing a long ornate velvet robe. She begins to sing.

ZOEY. When in Rome
I count the stars outside your window
serenade you from the dawn until the day
when I'm home
I just leave tears upon your pillow
you wonder why I can't act the same way
when I'm home I have no reason

The music comes in hard on the guitar hits, and the spotlight widens as Zoey rips off the velvet robe and turban to reveal that she has a Cleopatra wig under the turban and is wearing a rock n' roll Egyptian-style mini skirt. The outfit is beyond fabulous.

ZOEY. cause here is here and there is there
and that's a different season

The stage lights come up to reveal a set that resembles ancient Egypt. There is a rock band dressed as mummies towards the rear of the stage on individual risers. The mummies are all wearing togas. Four well-built, attractive men dressed in skimpy Egyptian slave outfits are kneeling around a riser in the middle of the stage. A throne is sitting on the riser. The throne is attached to two long poles. The slaves take hold of the poles and lift the throne into the air. They move towards the bottom of the staircase and stop. They lower the throne to the floor. Zoey moves around the throne flirting from slave to slave as she continues the song.

ZOEY. When in Rome I'll love you
like a true Roman, baby
SLAVES. (Uh - Oh)
ZOEY. Hold you closely and kiss away your sins
SLAVES. (Uh - Oh)
ZOEY. When I'm home I'm always furious and frantic
SLAVES. (Uh - Oh)
ZOEY. you wonder why I'm always treating you so bad
SLAVES. (Uh - Oh)

Zoey stands in front of the throne with her feet on the poles that the slaves are using as handles. The slaves grab the poles and lift the throne off the ground. Zoey is lifted roughly into the air and forced to sit a little too quickly in the transition.

ZOEY. when I'm home there is no reason
cause here is here and there is there
and that's a different season
when I'm home
when I'm home

The slaves carry Zoey on her throne around the stage. Zoey tries to look graceful as the slaves provide a rocky ride at best.

ZOEY. When in Rome
I'm like the slave who counts the stars at night
and holds you tight
SLAVES. When in Rome (Uh - Oh)
ZOEY. I'll use my Kung Fu in Japan
in case I pick a fight
if lost in Mexico no matter where we go
I'll always be so lovingly
as long as we're not home and we're in Rome.

The slaves have returned to center stage and are in position and begin to lower the throne back onto the riser. The slaves drop the throne the last two inches. Zoey lands roughly but she is still in one piece.

ZOEY. When in Rome
SLAVES. (Uh - Oh)
ZOEY. I'll count the stars outside your window
SLAVES. (Uh - Oh)
ZOEY. serenade you
SLAVES. (Uh - Oh)
ZOEY. from the dawn until the day

SLAVES. (Uh - Oh)

Each slave picks up a huge fan on a pole with long, fluffy, magenta ostrich feathers. Their timing is a little off as they begin to fan Zoey. Instead of fanning, they keep hitting her with the fans. Zoey struggles to her feet and fights through the feathers. She is trying to get to where her performance can be seen.

ZOEY. but when I'm home

SLAVES. (Uh - Oh)

ZOEY. I just leave tears upon your pillow

SLAVES. (Uh - Oh)

ZOEY. you wonder why

SLAVES. (Uh - Oh)

ZOEY. I can't act the same way

SLAVES. (Uh - Oh)

ZOEY. When I'm home there is no reason
cause here is here and there is there
and that's a different season.

A little frustrated Zoey turns around and begins repositioning each slave upstage so they will be behind her when she starts singing again. She climbs back onto the riser as the slaves break into a choreographed dance routine around her. Zoey and the slaves look like an Egyptian "Gladys Knight and The Pips". They finally get their act together with a perfect flawless performance as the song comes to a close.

SLAVES. When in Rome (Uh - Oh)

ZOEY. I'm like the slave who counts the stars at night
and holds you tight

SLAVES. When in Rome (Uh - Oh)

ZOEY. I'll use my Kung Fu in Japan
in case they pick a fight
or lost in Mexico no matter where we go
I'll always be lovingly
as long as we're not home and we're in Rome.

The perfectly imperfect number ends. Zoey and the slaves take a bow, and the lights fade to black.

ACT ONE, SCENE EIGHT

The amateur night drag performance has ended. Backstage in the dressing room of the nightclub, Zoey is sitting without her Cleopatra wig. If it hasn't been figured out yet, it is revealed that Zoey is Michael in drag as Cleopatra. Madeleine has joined him after the show. They are both laughing as Michael plays with a tiny trophy.

MICHAEL. I can't believe it... that is too fucking funny.

MADELEINE. That's what I thought, but the cop said, "There is nothing funny about an assault with a deadly weapon, ma'am." Oy! Such a day!

MICHAEL. *(holding up the little trophy)* Second place! My dad always said, "Second place is the first loser." Can you believe I lost to that... that Bavarian troll? I mean, she was singing the German version of "You Light Up My Life".

MADELEINE. Who cares! You were incredible!

MICHAEL. I was so nervous. I almost threw up right before I went on stage.

MADELEINE. *(laughing)* That's one way to ruin your lipstick. Feeling better now?

MICHAEL. Oh yeah, I'm fine. *(Someone pausing for a moment)* Can I ask you something?

MADELEINE. You can ask me anything.

MICHAEL. It's nothing bad.

MADELEINE. Go ahead... just say it?

Michael takes his time and chooses his words carefully.

MICHAEL. Do you know when you're falling asleep, and you're in that place? You know...where you're not totally asleep but still sort of awake too?

MADELEINE. Yeah, yeah, yeah, somewhere in between.

MICHAEL. A couple of weeks ago, I was falling asleep and all of a sudden, I was there.

MADELEINE. OK, OK *(playfully annoyed)* Tell me!

VIDEO PROJECTION INT. MICHAEL'S BEDROOM

The dream world Michael describes is shown on the upstage left projection screen. The images of the dream are from Michael's P.O.V., looking at Madeleine.

MICHAEL. You were there waiting for me. I mean, it was so real. You're right there. *(holding a hand in front of his face)* And I've never seen that look in your eyes before. You start moving closer. *(he pauses)* I'm trying to remember. Where have I seen that look before? Then I know.

I know you're going to kiss me. I remember that's what a girl looks like when she is going to kiss you for the first time.

MADELEINE. What? What happened?

The sound of a loud alarm clock goes off and the projection of Michael's dream world disappears in an instant.

MICHAEL. I'm not sure. I guess I woke up right before you kissed me.

MADELEINE. Well, you blew your chance.

MICHAEL. I tried going back to sleep. I kept tossing and turning for a while, but I gave up and turned on the TV.

MADELEINE. Anything good on?

MICHAEL. I started watching an old movie. Have you seen "The Bride of Frankenstein"?

MADELEINE. I don't like scary movies.

MICHAEL. A scary movie? No, it's a sad movie. Fate always unleashes something that gets in the way and fucks everything up in love stories. It's like us. Fate is fucking with us, trying to keep us apart. We can't be together because we're in the middle of a love story. But I want a happy ending. I want us to find a way. I want to believe in love.

Michael pulls a small white box off the shelf

MADELEINE. But I...

MICHAEL. I know that right now we both have other commitments, and you know how I am about commitments. I mean, till death do us part can be a pretty long time. But after that, I'm guessing you might be available. And for you, I'm willing to wait.

MADELEINE. Believe me, I'm not worth it!

MICHAEL. I believe we were meant to be together forever. Why can't we have a chance, a chance for eternal love?

Michael pauses and slides out of his chair onto a knee.

MICHAEL. so, I was hoping, uh... I mean...

Michael opens the white box. Madeleine looks inside and sees a white gold necklace chain that runs through a matching ring. The design is simple yet elegant. She pulls the chain up, and the ring follows the chain out of the box.

MICHAEL. When we die, will you marry me?

Madeleine is speechless. She stares as the ring sparkles in the dim light backstage. She sees something engraved on the inside of the ring. She holds it closer to the light so she can see what it says inside and reads it aloud.

MADELEINE. Love and... and Eternity.

Madeleine's eyes well up with tears, and she throws her arms around him so Michael can't see her cry.

MICHAEL. Is that a yes?

MADELEINE. (trying to laugh through the tears) Yes, I'll be your dead wife!

MICHAEL. But I wanted to be the bride.

MADELEINE. We can both be brides, but whoever goes first gets to pick the caterer!

Michael takes the ring from Madeleine and puts the necklace around her neck. Madeleine kisses Michael on the cheek.

MUSIC CUE: TRACK 08 - WHEN YOU'RE GONE

MICHAEL. Everyone loves a song about
an imperfect girl with no way out
But I know that you don't care
I know that you're not there
Everyone loves the underdog
The waitress in pain who hates her job
and I know it's so cliché
but we listen to it anyway

So won't you come on, come on,
my love is waiting
Yeah, yeah uh-huh,
my heart is breaking

Everything's all wrong without you
and everything
everything's crazy when you're gone

Nobody likes to be alone
No message on the Coda-phone
But I can see you don't care
it's in your pretty little painful stare

So won't you come on, come on
my love is waiting
Yeah, yeah uh-huh
my heart is breaking

Everything's all wrong without you
and everything
everything's crazy when you're...

Michael and Madeleine cross to center stage as the dressing room lights fade. The dressing room slides off stage and Michael and Madeleine are walking through the city at night.

MICHAEL. Don't go away, No
Don't go away, yeah
I want you to stay with me
so don't go away

Come on, come on my love is waiting
Yeah, yeah uh-huh
my heart is breaking

Everything's all wrong without you
and everything
everything's crazy when you're...
everything
everything's crazy when you're gone

Madeleine kisses Michael on the cheek. She pulls back a little from the kiss and wipes the lipstick from his face. Michael is a little surprised by the kiss. They give each other a big hug. The lights cut to black.

ACT ONE, SCENE NINE

Madeleine is lightly holding onto Michael's arm as they continue walking home through the city. We see a full moon over the city shining brightly. There is a figure standing at the bottom of the stage right stairs. He is silhouetted by the glow of a streetlight and is frozen in place as the action unfolds on the bridge above him.

MADELEINE. Look, a full moon. It's Ishtar!

MICHAEL. Ishtar?

MADELEINE. The Babylonians called the moon Ishtar, the Goddess of Love.

MICHAEL. Oh, I thought you were talking about a bad Warren Beatty movie. A full moon usually means P.M.S. is right around the corner in my house.

MADELEINE. You know, there's some truth to that. I always get my period right around the full moon.

MICHAEL. Ahhh, the red moon is on the rise!

MADELEINE. *(laughing)* Shut up! Have you ever seen a blood red moon?

MICHAEL. I'm not sure I even know what one is.

MADELEINE. It happens during a total lunar eclipse when the full moon moves behind the Earth's shadow.

MICHAEL. Really? I don't think I've seen a lunar eclipse.

MADELEINE. It's a celestial phenomenon.

MICHAEL. Sounds more like Ishtar on the rag!

MADELEINE. *(laughing)* My Santeria says a blood red moon is a bad omen. A sign that disaster is coming.

MICHAEL. Well, speaking of disasters, it's getting late and I'm sure the warden is waiting up for you!

MADELEINE. Don't remind me!

They stop centerstage on the bridge and Madeleine sings.

MUSIC CUE: TRACK 09 - YOU CAN COUNT ON ME

MADELEINE. I'm unreliable at best
 The first one you should second-guess
 and by now I've failed the test
 you were giving out but

She takes Michael's hand in both of her hands.

 I want more than caring less
 and I feel like cleaning up this mess

She pulls Michael's hand close and places it flat upon her heart. She covers it with both of her hands.

If you felt this beating in my chest
you would know it now

She takes his open hand off her chest. Looking into his eyes she counts three fingers on his hand.

and you can count on one hand
your reasons to believe
but from now on you can count on me

MICHAEL. This morning when I brushed my teeth
and saw me looking back at me
I saw the lines dishonestly
drawn on my face and

Michael takes her hand that was counting his fingers in both of his hands.

I'm not asking you for help
If anything put me through hell
cause I just want to put myself
back in my place

He opens his hands and looks in her eyes while counting three fingers on her hand.

so you can count on one hand
the times I tried to leave
cause from now on you can count on

Madeleine turns away.

MADELEINE. the one who let you down
and never backed you up
I dragged my feet I took my time
and I never gave that much

Michael crosses around her until they are face to face again and takes her hand in both of his and holds them close to his heart.

MICHAEL. I know you're giving in
but I'm not giving up

Madeleine puts her other hand around his and pulls them towards her. She opens his hand. She looks into Michael's eyes again and instead of counting his fingers she closes her hands around his and holds them tightly.

MADELEINE. till you can count on one hand
 the times I tried to leave
 cause from now on you can count on

Both holding hands tightly they pull each other close.

MICHAEL & MADELEINE.
 you can count on one hand
 your reasons to believe
 cause from now on you can count on me

MADELEINE. You can count on me.

Michael and Madeleine embrace in a big hug.

MADELEINE. I love you, Michael.

MICHAEL. I love you too.

MUSIC CUE: TRACK 10 - WITH YOU (REPRISE)

MADELEINE. I want you to know
 you make me whole

MICHAEL & MADELEINE.
 and I only wanna be, only wanna be
 with you, with you
 I only wanna be, only wanna be
 with you, with you

MICHAEL. Part of me is missing
 I feel broken in two
 Beside myself without you

MICHAEL & MADELEINE.
 And I only wanna be, only wanna be
 with you, with you
 with you

MICHAEL. I only wanna be, I only wanna be
 with you, with you

MADELEINE. I only wanna be, I only wanna be
 with you, with you

MICHAEL. Part of me is missing

MADELEINE. I feel broken in two

MICHAEL & MADELIENE.

Beside myself without you

MICHAEL. Yeah, I only wanna be, I only wanna be
with you,

MADELIENE. with you,

MICHAEL. with you

MADELIENE. only wanna be, only wanna be
with you, with you

MICHAEL. With you, I only wanna be with you

MADELIENE. only wanna be, only wanna be
with you, with you

MICHAEL. With you,

MICHAEL & MADELIENE.

I only wanna be with you

The song ends. Michael and Madeleine give each other one more big hug and freeze in place. The lights on them slowly fade to black as the man in the shadows turns into the light. It is revealed that Madeleine's husband has been watching them the whole time. The streetlight cuts to black.

END OF ACT ONE - HOPE

Note: This show has no intermission.

ACT TWO, SCENE ONE

The Playwright is working on writing a song. He plunks out a few melodies on the piano. Nothing seems to be working. He slams the keyboard with his entire hand, and a horrible, loud chord is the result. He is frustrated.

PLAYWRIGHT. I hate this. Fuck you, writer's block. This is the absolute worst. The worst.

He picks up his acoustic guitar and tries another approach. He starts to hear something he might be able to make work. The first verse of the song is only the Playwright on his acoustic guitar.

MUSIC CUE: TRACK 11 - ONE MORE TO GO

PLAYWRIGHT. It's looking like my last chance
and feeling like a long shot
maybe I should let go
and give myself a break
A temporary romance
that turns whatever I've got
Into something unknown, a beautiful mistake
I may feel stronger every day

The full band kicks in and the Playwright puts down the guitar. He stands and crosses out of his writing area to the front of the stage and continues the song.

PLAYWRIGHT. But when I learned every lesson
and I've burned every bridge
When I've turned every corner
and sailed every sinking ship
When I've changed every habit
and I've braved every road
When I've made every mistake
and let all my demons show
I know there's always
I know there's always one more to go

Everything gets better
is something that they sell me
The people I expect to
they never hang around
Guess nothing lasts forever
so I need to hear you tell me

that if I always love you
I'll never let you down
cause I feel so much stronger now

But when I've learned every lesson
and I've burned every bridge
When I've turned every corner
and sailed every sinking ship
When I've changed every habit
and I've braved every road
When I've made every mistake
and let all my feelings show
I know there's always
I know there's always one more to go

Just always one more thing to do
before all of my dreams come true

I've learned every lesson
I've burned every bridge
I've turned every corner
and sailed on every sinking ship
I've changed all my habits
and I've braved every road
I've made every mistake
and let all my demons show
but I know there's always
I know there's always
I know there's always
one more to go
one more to go
There's one more to go

The Playwright returns to his desk and sits at the computer.

PLAYWRIGHT. I think I have an idea.

The Playwright begins typing and we see the text appear on the projection screen as he types it out.

VIDEO PROJECTION OF TYPED TEXT: ACT TWO - DESPAIR.

ACT TWO, SCENE TWO
INTERIOR MADELEINE'S HOUSE

Madeleine makes one last attempt to reach her husband and reconcile their differences. Her husband sits at the table and listens but says nothing.

MUSIC CUE: TRACK 12 - IT'S NOT TOO LATE

MADELEINE. I watch you fake your way through another day
You drag yourself down you drive yourself crazy
you make yourself nuts from thinking too much
you're putting up walls
and I can't break them down fast enough
so before it's all damaged
and you're cutting your losses
can we bury the hatchet?

If it's not too late
I think we can make it out of the rain
somewhere the daylight is shining again
It gets heavy but I'll lift you up
and carry you over, would that be enough?
If it's not too late I think we can make it

You stand around with your eyes on the ground
you dig yourself out just to pull yourself under
you keep giving in like your soul's paper-thin
You tear this all down
and I can't build it up fast enough
so before it gets crazy
and we're left with what's broken
can we look at what could be?

If it's not too late
I think we can make it out of the rain
somewhere the daylight is shining again
I know it gets heavy, but I'll lift you up
And carry you over, would that be enough?
If it's not too late
I think we can give a little more than we get
and take whatever love we have left
and make something out of this wreck

MADELEINE. We can make it out of this rain

somewhere the daylight is shining again
It gets heavy, but I'll lift you up
and carry you over, would that be enough?
If it's not too late
If it's not too late
I think we can make it

Madeleine's husband stands and crosses to the credenza. He pulls the journal from the shelf where she has been hiding it and turns to confront her.

ACT TWO, SCENE THREE
MADELEINE'S HOUSE - THE FIGHT

Madeleine's husband is very angry. He slams the journal onto the table. The rose falls out of the journal.

MUSIC CUE: TRACK 13 - IT'S ONLY DYING

HUSBAND. I follow you down to
the place where I found you
feeling insecurity
with all that's wrong with me
and I could forget how
you easily left out
every piece I'd ever need
when you built a better me

and you won't see me crying
when you leave it all behind
because it's only dying
and I don't mind

Now that I've stepped out
from behind all of this doubt
I can see behind my back
and the strings that you attached
Does it disappoint you?
I didn't live up to
all the plans you had for me
and the man I couldn't be

And you won't see me crying
if you leave it all behind
you know it's only dying
and I don't mind
I don't mind
I don't mind

you can take everything
take whatever you need of mine
I'll follow you down this line
and I don't mind

And you won't see me crying

when you leave it all behind
you know it's only dying
and I don't mind
I don't mind
I don't mind
I don't mind

*He storms off and goes upstairs to the bedroom. Madeleine
is left alone at the table.*

ACT TWO, SCENE FOUR

MADELEINE'S HOUSE - THE AFTERMATH

Madeleine trying to figure out how to pick up the pieces of her life that have been left behind in the wake of her husband's outburst.

MUSIC CUE: TRACK 14 - MORE THAN I CAN TAKE (PART 1)

MADELEINE. Say you don't want me
turn me away
tell me you won't be
back someday
and I'll tell myself lonely
is only a state
in the back of my mind
It's easy to find.

She realizes her marriage is over. She writes her husband a note.

MADELEINE. I don't want to tell you I need you
but baby I need you now
You won't let me try to forget we
used to have something
but now there's just nothing
and that's more than I can take

Madeleine's phone rings. She sees it is Michael calling and forwards his call to voicemail. She grabs the suitcase that is sitting by the coat rack and opens the door to leave home.

Lights up on Michael upstage right, as he leaves a voicemail message for Madeleine.

MICHAEL. Hey, it's me. I was working on the guest list for the wedding and realized that all our guests will have to be dead if they want an invitation. So, I was trying to figure out which dead presidents you wanted to invite. I mean, out of respect, I think we should at least invite the ones that have been assassinated, but they will need their own church pew, so they don't ruin anyone's dress by oozing on them. And, oh yeah, I almost forgot, Cleopatra and Joan of Arc are confirmed for the bridal party and, oh, you are just gonna die, I've confirmed Marie Antoinette's body is

coming, but I'm still waiting on her head. It's just a thought, but we might want to seat her with the dead presidents for an easy clean-up after the ceremony. So anyway, I'm heading home to shower. Then I'll be at the club getting ready for the show. If you get a chance, call me. If not, I'll see you tonight. Oh, one last thing... I love you. I always will.

Lights cut to blackout.

ACT TWO, SCENE FIVE
IN THE CITY & AT THE CAFE

Madeleine is alone in the city. An isolated spotlight is on her in the center of the stage. An isolated spotlight is also on the Playwright at his desk downstage right. There is an isolated spotlight on Michael as he puts on his makeup and gets ready for the drag show. He is in the club's dressing room downstage left. An isolated spotlight is on the Husband standing on the upstage left landing.

MUSIC CUE: TRACK 15 - MADELEINE

PLAYWRIGHT. Hey Madeleine,
are you moving in across my street again?
do you get this funny feeling?
something's bound to go
hello, hello, hello

HUSBAND. Hey Madeleine,
I keep looking back and can't remember when
Was it August or September?
We broke this thing in half
now it makes me laugh

MICHAEL. Hey Madeleine,
can I hold you, dear?
I've been a little off this year
and I need shelter from the storm
No one knows me here,
and all is calm and all is clear
maybe I don't want to be alone
Madeleine

Madeleine makes her way to a table in the cafe and orders a tea. An old friend appears. They embrace.

MICHAEL. Madeleine,
did you have it all and mess it up again?
Did it get a little crazy?
Some set free to fly,
don't you want to die?

HUSBAND. Hey Madeleine,
Can I hold you, dear?
I've been a little off this year
and I need shelter from the storm
No one knows you here

all is calm and all is clear
and maybe I don't want to be alone

ALL. Madeleine

ALL. Madeleine,
Can I hold you, dear?
I've been a little off this year
and I need shelter from the storm
No one knows you here,
all is calm and all is clear
baby, I don't want to be alone

MICHAEL. Madeleine

Michael and the entire dressing room slide off stage left.

HUSBAND. Madeleine

The husband climbs the remaining stage left stairs and exits stage left to the bedroom.

PLAYWRIGHT. Madeleine,
are you moving in across my street again?
Was it August or September?
I keep looking back and can't remember when
no, I really don't remember

The Playwright sits at his desk and continues working on his play.

As Madeleine and the old friend are about to exit, she excuses herself for a minute to call Michael. She calls, but it goes straight to voicemail. She listens to Michael's recorded greeting.

MICHAEL. Hi! I'm away from my phone for now.
If you leave a message, I'll call you back.

At the beep, Madeleine leaves a message.

MADELEINE. Hi Sweetie. I saw you called. Sorry
I missed you. I was having such a horrible day. I
finally left my husband. Can you believe I actually did it?
I swear to God I'm not going back. It's over.

So, I just ran into an old friend, and I lost track of
time. He always could make me smile. Uh, I don't think I

can make it tonight. My friend asked me to go out to dinner. We haven't seen each other in so long, and since I want to celebrate my freedom, I said yes. I really am sorry I'm going to miss your show, but I just knew you'd understand. Oh, by the way, would you still love me if I had a boyfriend? Anyway, have fun tonight.

Madeleine rejoins her old friend, and they exit stage right.

Michael can be heard throwing up offstage as the lights fade to black.

ACT TWO, SCENE SIX

AMATEUR DRAG NIGHT - INTERIOR OF NIGHTCLUB

MUSIC CUE: TRACK 16 - ALIEN LOVE SONG

ANNOUNCER. Ladies and Gentlemen, once again, Miss Zoey Starr.

There is an isolated spotlight on Zoey as she starts to perform. Her makeup is dark, almost gothic. She looks somewhat dead yet still sexy and, as always, fabulously flawless. She is wearing a long flowing white satin gown, has two bolts in her neck and a "Bride of Frankenstein" wig on her head.

ZOEY. The countdown has begun
now my time on Earth is done
I must be going back to my family
and all these plans they have for me
I know it won't be easy

Hold your head up high, love
I'll ask you not to cry, love
cause it's only space and time
that separates your world and mine
from perfect love

It's not an ordinary thing
any other human being is worthy of
so belong to me tonight
and the rest of my whole life

Zoey descends the stage left side of the stairs to the stage and moves downstage toward the front edge of the stage. She slowly works the audience from stage left to stage right.

ZOEY. Count back from ten to one
close your eyes and I will be gone
I'm on my way back to the world that I know
guess it's time to let you go
though it's not forever

The downstage left turntable spins clockwise bringing Madeleine and the old friend onto the stage while Zoey sings. They slow dance very close in an isolated spotlight. The turntable stops when they are downstage right.

ZOEY. Hold your head up high, love
 I'll ask you not to cry, love
 cause it's only space and time
 that separates your world and mine
 from perfect love

 It's not an ordinary thing
 any other human being is worthy of
 so belong to me tonight
 and the rest of my whole life.

 And maybe they're not so bright & blue
 baby, my stars still shine for you
 Everything will be all right
 I'll guide you like the satellites
 that spin around your world tonight too
 I still belong to you - yea

During the guitar break, Zoey makes her way back to the stage right side of the stairs. She stops next to Madeleine and her old friend dancing, but it is not clear if she can see them (note: this is a choice for the director). Zoey continues to the stairs and ascends to the landing.

Madeleine gives her old friend a deep, passionate kiss as the turntable continues to spin clockwise and takes them offstage.

Zoey lets it all out for the big finale. She turns to the crowd and pulls the "Bride of Frankenstein" wig off her head.

ZOEY. It's only space and time that
 separates your world and mine from perfect love
 it's not an ordinary thing
 any other human being is worthy of

Michael, holding the wig, finishes the song. His makeup is a mess. There is nothing left.

ZOEY. so belong to me tonight
 and the rest of my whole life

Michael drops the wig on the landing of the stairs and exits. The wig is left on the landing in an isolated spotlight. The light fades to black.

ACT TWO, SCENE SEVEN

INTERIOR MADELEINE'S HOUSE

The Husband is sitting at the table. There is a half-empty bottle of whiskey on the table. He finishes the drink in his hand. He reads the note Madeleine has left telling him it's over.

MUSIC CUE: TRACK 17 - ADORED

HUSBAND. You wrapped your arms around me
 I wish you never found me
 Feel like I'm going down
 The words you said were made to drown me
 You act like you're offended
 as if it's unintended
 feels like you specialize in pain

 Should I feel ashamed?
 Should I feel abused?
 I know that I've been lied to
 I know that I've been used
 Why can't I feel adored?
 Why can't I feel like you still love me too?

The Husband picks Madeleine's journal up and reads the details of her secret thoughts.

HUSBAND. It seems so never-ending
 I'm bleeding and I'm bending
 My self-esteem is ending
 every minute I'm pretending
 This feeling overwhelms me
 I wish you never held me
 Ten million pennies down the drain

The Husband picks up the dead rose from the table and crushes it between his fingers.

HUSBAND. Should I feel ashamed?
 Should I feel abused?
 I know that I've been lied to
 I know that I've been used
 Why can't I feel adored?
 Why can't I feel like
 you still love me too?
 (you still love me too)

You still love me too
(you still love me too)
You still love me too
(you still love me too)

Why can't I feel adored?
Why can't I feel like you still love me too?

Why should I feel abused?
I know that I've been lied to
I know that I've been used
Why should I feel ashamed?
Why should I feel abused?
Why should I take the fall for this one?

Why can't I feel adored?
Why can't I feel like you still love me too?
(you still love me too)

The Husband crosses to the credenza and opens a drawer. He removes a gun and a box of bullets from the drawer. He returns to the table and places the gun and the bullets next to the bottle and pours another drink.

HUSBAND. And I feel ashamed
 And I feel abused
 (you still love me too)

 I know that I've been lied to
 I know that I've been used
 (you still love me too)
 Why can't I feel adored?
 Why can't I feel like you still love me?
 You still love me

The Husband finishes the drink and pours another. He sits at the table. He gives the gun on the table a spin. When the gun stops spinning, it is pointing at him. He picks up the drink he just poured as the lights fade to black.

ACT TWO, SCENE EIGHT

INTERIOR DRESSING ROOM / EXTERIOR - IN THE CITY

Michael is backstage in his dressing room, removing the "Bride" makeup. There is a large trophy behind him. The "Bride's" wig sits on top of the trophy. He checks his cell phone and notices Madeleine called. He listens to her message. The end of the message can be clearly heard.

MADELEINE. (V.O.) I really am sorry I'm going to miss your show, but I just knew you'd understand. Oh, by the way, would you still love me if I had a boyfriend? Anyway, have fun tonight.

MUSIC CUE: TRACK 18 - I AIN'T GONNA DO THAT

MICHAEL. I don't want to be your believer
walk around trying to amuse you
I don't want to be your baggage
I don't wanna be your dead weight loser
I'm not trying to get above you
what would that be good for
all I want to do is to love you
I ain't gonna do that anymore

And I don't need your sympathetic gestures
Free sex in the middle of the morning
I don't need to be your religion
no, I should have listened to the warning
I'm not trying to get above you
what would that be good for
and all I want to do is to love you
but I ain't gonna do that anymore

Michael stands up and steps off the dressing room platform. The platform slides off stage and Michael is suddenly in the city. A lunar eclipse has begun.

MICHAEL. I sit down beside myself
and I tell myself I'm something else
but the problem is I know myself too well
I know myself too well

I'm not trying to get above you
what would that be good for
Hey, all I want to do is to love you
but I ain't gonna do that anymore

Michael climbs the stage right set of stairs to the landing and turns.

MICHAEL. I wasn't trying to get above you
what would that be good for
Hey, all I want to do is to love you
but I ain't gonna do that anymore

Michael finishes climbing the stairs to the bridge and freezes stage right. The lights cut to black.

ACT TWO, SCENE NINE

INTERIOR MADELEINE'S HOUSE /EXTERIOR - IN THE CITY

Madeleine's husband is sitting at the kitchen table and the bottle is now almost empty. He is loading the gun.

MUSIC CUE: TRACK 19 - MORE THAN I CAN TAKE (PART 2)

HUSBAND. Say you don't want me
turn me away
tell me you won't be
back someday
and I'll tell myself lonely
is only a state in the back of my mind
It's easy to find.

He crosses to the credenza and picks up a framed picture of Madeleine and him together in happier times. He is holding the gun.

HUSBAND. I don't want to tell you I need you
but baby I need you now
You won't let me try to forget we
used to have something
but now there's just nothing
and that's more than I can take

He slams the framed photo back on the credenza face down and crosses back to the table.

HUSBAND. Tear up these pictures
there's no need to try
I won't tell you I'll miss you
I'll just say goodbye
It's not a mystery there's no good reason why
sometimes it don't work
no matter how much it hurts

I don't want to tell you I need you
but baby I need you now
You won't let me try to forget we
used to have something
cause now there's just nothing
and that's more than I can take

He believes Michael is the reason Madeleine has left. He decides to go find Michael and confront him. The kitchen set disappears offstage. The Husband is now alone in the city. The lunar eclipse continues.

HUSBAND. So, look in my heart, look in my hands
Look at these arms that aren't around you
So where do I start to make a new plan
to figure out how to live without you.

I don't want to tell you I need you
but baby I need you now
You won't let me try to forget we
used to have something
but now there's just nothing
and that's more than I can take
that's more than I can take
that's more than I can take

The Husband ascends the stage left stairs and comes to the top of the bridge. Michael enters from the stage right side of the bridge. Michael has never met Madeleine's husband and has no idea that this person is a threat. They both move toward the center of the bridge when the Husband suddenly pulls out the gun. A struggle over the gun ensues and a shot is fired. Michael staggers backward and a massive bloody stomach wound from the gunshot is revealed. Holding his bleeding abdomen, Michael staggers away and exits stage left. The lunar eclipse continues.

ACT TWO, SCENE TEN
IN THE CITY / ON THE BRIDGE

The Husband is left alone on the bridge. The lunar eclipse continues. It is almost in totality. The Husband is in complete despair as he leans on the edge of the railing in the middle of the bridge.

MUSIC CUE: UNLISTED TRACK - ADORED (REPRISE)

ACAPELLA/MEGA-SLOWED VERSION

note: this version of the song has not been recorded yet.

HUSBAND. It seems so never-ending
I'm bleeding and I'm bending
My self-esteem is ending
every minute I'm pretending
This feeling overwhelms me
I wish you never held me
Ten million pennies down the drain

And I feel ashamed
And I feel abused
And now I'll take the fall for this one

Why can't I feel adored?
Why can't I feel like you still love me?
you don't love me

LIGHT CUE: CUT TO BLACK

SOUND CUE: GUNSHOT

ACT TWO, SCENE ELEVEN
EMERGENCY ROOM / THE OLD FRIEND'S BEDROOM

Michael is standing just inside the entrance to the ER. He looks is in bad shape and bleeding everywhere. He stumbles over to the registration desk.

MICHAEL. What's a girl got to do to get a room in this dump?

There is no reaction on the ER Receptionist's face. The receptionist has seen it all before. She hands Michael a clipboard with some forms.

ER RECEPTIONIST. Fill these out. Sit over there and wait.

MICHAEL. Would you mind giving me a hand with that? Mine are a little preoccupied right now holding my intestines in.

Annoyed by this request, the ER receptionist shoots Michael a dirty look and reluctantly takes the clipboard back.

ER RECEPTIONIST. ID and insurance, please. Emergency contact? Preferably, the name of a relative not living with you.

With great difficulty, Michael takes out his wallet and removes the cards.

MICHAEL. Emergency contact? Let's go with Madeleine, you might say she is my future fiancée, 212-529-1999.

As Michael hands the ER Receptionist his ID and insurance card he collapses on the floor. The ER reception room suddenly turns frantic.

ER RECEPTIONIST. (shouting) Somebody get a gurney over here NOW!

A gurney is wheeled on stage and Michael is lifted onto it. The ER staff rushes him center stage to the ER Operating Room. The only lights are directly overhead of the gurney.

MICHAEL. (in a whispered moan) hurts... so much...

An I.V. goes in. A heart monitor beeps. On the projection screens, we see the normal sinus rhythm of the EKG on the

heart monitor. The Emergency Room staff struggles to stabilize Michael.

NURSE. Don't worry everything will be ok.

MICHAEL. Please, help me...

NURSE. You're going to be all right.

MICHAEL. But I can't find it... *(with reluctant acceptance)*
Ok, ok *(fading)* I want to believe...

An alarm sounds as the heart monitor flatlines. Michael goes into what appears to be cardiac arrest. On the projection screens, we see the flatline of the EKG on the heart monitor.

The frantic ER staff tries to revive him. The Doctor grabs the paddles of a defibrillator.

DOCTOR. *(shouting)* Set to 300. CLEAR!

A shock surges through Michael as his lifeless body convulses from the electrical current. His body collapses back onto the gurney once the Doctor stops the current.

There is no change in Michael's condition.

DOCTOR. CLEAR!

The Doctor tries to jump-start the heart again.

DOCTOR. Try 500. CLEAR!

Another shock and still no response.

The heart monitor is still flatlining and the alarm continues. The activity around Michael freezes except for the ER nurse who walks over to the machine and turns off the alarm. Once the alarm stops the ER Nurse also freezes and the lights dim to half with an isolated spot on the ER Receptionist. She picks up the phone to notify the next of kin and freezes as the stage right turntable spins clockwise. We see the dimly lit interior of the old friend's bedroom. Madeleine and the old friend are both sleeping in the bed. Madeleine is on the downstage side of the bed. The muffled ring of a cell phone cuts through the silence.

The total lunar eclipse is complete as a full blood red moon hangs over the city.

A groggy Madeleine fumbles through her purse beside the bed to find the ringing cell phone. She finds the phone and hits the answer button. She is still half asleep as she answers the phone and brings it to her ear.

MADELEINE. Hello?

The conversation can't be heard but Madeleine's reaction completely tells the story. In shock, Madeleine falls to the floor beside the bed. She reaches for the ring on the necklace she is wearing and holds it tightly.

Michael rises off the gurney in the red glow of the total lunar eclipse. The ER Staff unfreezes and removes the gurney. The ER Reception Desk also slides offstage. Madeleine begins to sing.

MUSIC CUE: TRACK 20 - BLOOD RED

MADELEINE. Curled up on the bedroom floor
 to keep myself from the unknown
 Is it possible?
 I think I'm gonna need some time alone
 something's wrong here
 something's wrong here
 I don't belong here

Michael crosses to Madeleine but she can't see him.

MICHAEL. and I'm out of a bright blue heaven
 where the angels once sang hallelujah
 Into a blood-red shadow there behind you
 I can't get to you.

MADELEINE. Broken into bits
 and scattered all about the bedroom floor
 I can't move and I don't think
 it's safe to be here anymore
 Something's wrong here
 something's wrong here
 I don't belong here

Michael slowly backs away from Madeleine.

MICHAEL. And I'm out of a bright blue heaven
 where the angels once sang hallelujah
 Into a blood-red shadow there behind you
 I can't get to you.

Michael begins climbing the stairs, making his way to the top of the bridge.

MADELEINE. Out of a bright blue heaven
 where the angels once sang hallelujah
 Into a blood-red shadow
 I can't get to you.

Michael is in the center of the bridge. He is only a shadow, silhouetted by the full blood-red moon. The moon slowly fades.

MICHAEL & Madeleine.
 Out of a bright blue heaven
 where the angels once sang hallelujah
 Into a blood-red shadow there behind you.
 I can't get to you
 And oh, the beautiful, beautiful blood
 I can't get to you
 I, the beautiful, beautiful blood

The lights and the full blood-red moon fade to black.

ACT TWO, SCENE TWELVE (EPILOGUE / FINALE)
THE PLAYWRIGHT IS AT HIS DESK

SONG: TRACK 21 - WHAT AM I GONNA DO NOW?

PLAYWRIGHT. Well, there it is. We've seen the hope of finding perfect love and the despair of losing faith. This feels like the right place to bring it all to a close. Hey, I never promised you a happy ending. I even tried to warn you that these things usually don't work out. I'll let you in on a little secret, there is no happily ever after in life.

So here we are, left to wonder, will Michael and Madeleine ever get to be together? But I realize I don't have to answer that question. It's better if you have something to talk about after you leave here. The thing is, I don't know if they end up together. Hopefully, they will find each other again, but the truth depends on what you believe. If you want to know for certain, I guess, you'll just have to wait for the sequel.

The Playwright puts the script away and starts tidying up the mess around his desk. It is a disaster area by the end of the show.

PLAYWRIGHT. It's hard to remember
late September
When all this came crashing down
Darkness to daylight
you kept me up nights
Without you, I should sleep sound

What am I gonna do now?
What am I gonna do now?
What am I gonna do when
everything's normal again,
and nobody's around?
What am I gonna do now?

Madeleine enters on the stage right side of the bridge. She is wearing a simple but elegant white mini dress and matching shoes. She has a beautiful bridal veil in her hair and is carrying a bouquet of dead red roses.

Zoey enters on the stage left side of the bridge. She is also wearing a beautiful white dress and carrying a bouquet of dead red roses. They step towards each other as they sing.

ZOEY & MADELIENE.

After all, you've shown me
You'll leave me lonely
still talking about my poor heart

Stopping in the center of the bridge at the top of the steps, Zoey and Madeliene join hands and continue singing.

ZOEY & MADELIENE.

All my pretending comes to an ending
with nowhere for me to start

What am I gonna do now?
What am I gonna do now?
What am I gonna do when
everything's normal again,
and nobody's around?
What am I gonna do now?

PLAYWRIGHT. without you
without you

Zoey lifts Madeleine's veil and kisses her bride. They finally share a perfect kiss. Their first kiss is well worth the wait.

The stage left turntable spins counterclockwise, and the stage right turntable spins clockwise, bringing the remaining members of the company onstage. Dressed in white, they are lined along the edges of the turntables and are equally spaced apart. They finish the song in a call-and-answer style.

Madeleine and Zoey continue their embrace. They have found their happy ending.

FULL COMPANY.

What am I (What Am I) gonna do now?
What am I (What Am I) gonna do now?
What am I (What Am I) gonna do now?
What am I (What Am I) gonna do now?
What am I (What Am I) gonna do now?
What am I (What Am I) gonna do now?
What am I (What Am I) gonna do now?
What am I (What Am I) gonna do now?
What am I (What Am I) gonna do now?

The lights fade to black.

END OF SHOW / CURTAIN CALL

After everyone in the company has taken a bow, this song is sung by the entire company to the audience.

MUSIC CUE: TRACK 22 - WITH YOU (REPRISE)

FULL COMPANY.

I want you to know you make me whole

and I only wanna be, only wanna be
with you, with you
I only wanna be, only wanna be
with you, with you

Part of me is missing I feel broken in two
Beside myself without you
And I only wanna be, only wanna be
with you, with you, with you
I only wanna be, I only wanna be
with you, with you
I only wanna be, I only wanna be
with you, with you

Part of me is missing I feel broken in two
Beside myself without you
Yeah, I only wanna be, I only wanna be
with you, with you, with you
only wanna be, only wanna be
with you, with you
With you, I only wanna be with you
only wanna be, only wanna be
with you, with you, With you
I only wanna be with you

When the song ends Zoey and Madeleine toss their wedding bouquets into the audience and everyone leaves the stage.

