

# HEAVEN: The Musical

Music by \_\_\_\_\_  
Book and Lyrics by Daniel Curzon

## ACT I

### CHARACTERS:

OLIVE, a butch woman in her forties  
OLIVER, her brother, a gay man in his forties  
BETTY ANN POMEROY, an impulsive, pretty young woman  
from the Midwest, in her twenties  
TODD FLOOD, her fiancé, a nice-looking, conservative young  
man from the Midwest, in his twenties  
THE DOORMAN, any age, a dynamic contradictory, sexy, half-  
Mephistophelean being, the doorman to  
'Heaven,' the club  
THE DELIGHTFOOLS, a group of versatile actor-singer-dancers  
who play all the other parts: guards,  
Lylah Morrell, the Tax Man, etc.; from a  
minimum of six to a much larger cast,  
depending on the size of the theater  
and budget

SET: A glamorous staircase that leads up to the sex-dance-whatever club known as 'HEAVEN.' If the budget allows, the set could turn and reveal the corridors, niches and secret hideaways inside 'HEAVEN'. Banners and partitions could fly in from above. At least the audience needs to see the backstage action at times by having the stage divided into two halves — outside and inside the club.

(At rise the CROWD enters slowly, one by one, some in pairs. They are downcast, tired from work, from shopping, from life. A dance-walk to the opening instrumental music. OLIVE and OLIVER are among them.)

(Enter the sexy DOORMAN at the top of the staircase through a provocative slit that serves as the doorway to 'HEAVEN'.)

DOORMAN Hello there! Welcome to Heaven!

(The crowd is not interested.)

DOORMAN It's our first day. I said "Welcome to Heaven"!

(With a burst of energy, he does a fairly short come-on dance, a tango.)

(The crowd is still not interested.)

DOORMAN My friends! Have I got the place for you! Hey! . . . Look up here! (shifting tactics) . . . It doesn't matter — because none of you are good enough anyway!

(Now the crowd is interested.)

OLIVE (to others) What did he say?

DOORMAN (sings:)

YOU CAN'T GET IN

WOULDN'T YOU LIKE TO KNOW WHAT'S INSIDE?  
WHAT'S TO FEAR?  
YOU'RE SO NEAR.  
COME INSIDE. AND TRY IT OUT.  
I'M SINCERE. IS THAT CLEAR?  
WOULDN'T YOU LIKE TO COME INSIDE?  
WOULDN'T YOU LIKE TO KNOW WHAT'S HERE?

DOORMAN (spoken) But you'll never know. Not a single one of you!

(He descends the staircase to mingle, taunt, and entice the CROWD, dancing a tango among them. OLIVE and OLIVER dance with him.)

OLIVER (after the dance, spoken) Okay, I'm convinced. Just what *is* that place?

(The CROWD looks up even more expectantly, very curious.)

DOORMAN (teasing them, over the music, half spoken, half-sung) Wait . . . It's coming. Wait . . . It's coming. . . . Coming. . . Coming!

(singing:)

HAS THIS QUESTION EVER TROUBLED  
ANYBODY IN THIS CROWD HERE?  
IS YOUR LIFE . . . A LITTLE BIT EMPTY?  
NOW DO YOU EVER WONDER IF YOUR LIFE'S  
AS WONDERFUL AS IT COULD BE?  
IS THERE'S SOMETHING WRONG?  
COULD IT BE TRUE?  
COULD IT BE YOU?  
BUT INSIDE 'HEAVEN' — THE WONDERS! THE WONDERS!

CROWD (singing:)

SHOW US THESE WONDERS! . . .  
THESE WONDERFUL WONDERS!  
HAS THIS QUESTION EVER TROUBLED  
ANYBODY IN THIS CROWD HERE?  
ARE OUR LIVES . . . A LITTLE BIT EMPTY?  
DO WE EVER WONDER IF OUR LIVES  
ARE AS WONDERFUL AS THEY COULD BE?  
IS THERE'S SOMETHING WRONG?  
COULD IT BE TRUE?

COULD IT BE YOU?

SHOW US THESE WONDERS!  
SHOW US THESE WONDERS!  
SHOW US THESE WONDERS — NOW!

DOORMAN (singing:)

THERE'S JUST ONE THING THAT I FORGOT —  
THERE'S JUST ONE THING THAT I FORGOT —  
YOU CAN'T GET IN! (Repeat as necessary.)  
THERE'S JUST ONE THING THAT I FORGOT —  
THERE'S JUST ONE THING THAT I FORGOT —  
YOU CAN'T GET IN! (Repeat as necessary.)

(The DOORMAN begins putting up a large velvet cord at the bottom of the staircase, to keep the CROWD — and the audience — out.)

CROWD (singing:

THERE'S JUST ONE THING THAT YOU FORGOT?!  
THERE'S JUST ONE THING THAT YOU FORGOT?!  
WE CAN'T GET IN! (Repeat as necessary.)

TOGETHER " "

DOORMAN (ironically:)

WOULDN'T YOU LIKE TO KNOW WHAT'S INSIDE?  
WHAT'S TO FEAR?  
YOU'RE SO NEAR.  
COME INSIDE. AND TRY IT OUT.  
I'M SINCERE. IS THAT CLEAR?  
WOULDN'T YOU LIKE TO *COME* INSIDE?  
WOULDN'T YOU LIKE TO KNOW WHAT'S HERE?  
  
WOULDN'T YOU LIKE TO KNOW WHAT'S INSIDE  
WHAT'S YOUR NAME?  
SUCH A SHAME!  
SOME ROMANCE? IN MY *PANTS*?  
  
WOULDN'T YOU LIKE TO COME INSIDE?  
WOULDN'T YOU LIKE TO KNOW WHAT'S HERE?

CROWD (begging:)

SHOW US WHAT'S IN THERE!

DOORMAN SORRY — YOU'LL NEVER GET IN!  
PITY YOU'VE NEVER GET IN! . . . *NO!*

(He zips the slit opening hard and disappears within, as two or three big, threatening GUARDS emerge, descend, block the entrance. The zipper closes.)

OLIVE Well, who does he think he is!

OLIVER I don't know, but he lives in Heaven.

OLIVE (Checking it out) I think it's more than just a dance club — through that slit up there. I bet we could get in there if we really tried, Oliver.

OLIVER I'm not so sure about that. (He indicates the GUARDS, who menace them.) Hey! Easy, big fellas!

OLIVE (to the GUARDS) Well, who the hell *does* get in then? What do you have to be? A movie star?!

(A female MOVIE STAR walks past, glamour incorporated. She should look like whoever is currently considered hot.)

MOVIE STAR I've heard so much about it.

OLIVER What goes on in there exactly?

MOVIE STAR I have no idea whatsoever. (Laughs wickedly.)

DOORMAN (Pops out of doorway, beckons to the MOVIE STAR.) *You* — you can come in.

(She goes up the staircase and inside, rubbing against the DOORMAN as she does.)

DOORMAN (reacting to the rub) Welcome!

GUARD #1 (To OLIVE and OLIVER) Move along. Move along.

OLIVE We will not. This is a public street.

OLIVER Yeah!

GUARD #1 They say street crime is getting very serious around here. (Threatens them.)

OLIVER You leave my little sister alone! (Defends her)

GUARD #1 You her guardian angel, puss-face?!

OLIVE (drawing himself up) Don't talk like that to me.

GUARD #1 Why not?

OLIVER Why not? Because I'm important, that's why.

GUARD #2 Yeah, what's your name?

OLIVER (after thinking) Tawdry Hepburn!

OLIVE I can take care of myself. (Draws herself up.)

GUARD #2 We're gonna take care of both of you if you don't get out of here!

(The Guards push OLIVE and OLIVER away, knocking them down.)

GUARD #1 And don't come back!

GUARD #2 Losers!

(OLIVE and OLIVER scramble and crawl off partway.)

OLIVE Good god!

OLIVER That hurt!

OLIVE Why didn't you stop them, Oliver?

OLIVER What?! Why didn't you? You're supposed to be so butch, Olive!

OLIVE Those bastards!

OLIVER (yelling at the GUARDS) We'll be back!

OLIVE You just watch! You perverts! Degenerates!

OLIVER No, I think that's *us*, Oliver.

OLIVE Whatever! (She gestures defiantly at the GUARDS.)

(The GUARDS again run after them.)

OLIVER Olive, look out!

(OLIVE AND OLIVER run off.)

(Enter BETTY ANN, followed by TODD, quarreling.)

TODD Betty Ann!

BETTY ANN I told you no!

TODD Honey, I want to leave!

BETTY ANN Not yet.

TODD We've been here long enough. I hate this place.

(The CROWD is watching them, reacting, gradually taking sides.)

BETTY ANN Then you go. I'll come home in a few days.

TODD You can't stay in this place by yourself. What are you thinking!

BETTY ANN Oh, please. Todd, you are so . . . so . . .

TODD I am not! I'm looking out for you. What do you see here anyway? I just don't get it. This is a cesspool, in every way.

BETTY ANN (sarcastically) Oh, yeah, let's hurry back home so we can go to the mall! So we can mow the lawn! So we can watch it *grow*!

TODD I like to mow the lawn.

BETTY ANN We can mow the lawn for the rest of our lives. But we may never get back here. Let's enjoy it while it lasts.

TODD If I have anything to say about it, we'll never come back here. We shouldn't have come in the first place. Just gotten married and been done with it.

BETTY ANN You make it sound like a death sentence.

TODD I do not. And that's not very sensitive, Betty Ann.

BETTY ANN What do you mean?

TODD Talking about death when my brother is so sick. I shouldn't have left *him*, either. Not now.

BETTY ANN He'll be all right.

TODD I don't think so.

BETTY ANN Well, your being there isn't going to make him get better. God, you inflate yourself.

TODD And you deflate myself.

BETTY ANN And you can't even talk! Your whole family can barely talk!

TODD (hurt) I'm sorry I'm so . . . inadequate.

BETTY I'm sorry, honey. I didn't mean to hurt your feelings. And I know your brother means a lot to you. Why don't you call him?

TODD (lying) You *didn't* — hurt my feelings, that is. . . . So what's it to be? Just where do we stand? I'd like to know that. And I'd like to know it right now.

BETTY Don't do this, Todd. Don't. You always —

TODD Maybe we need to. Yeah, maybe it's time we got some things out in the open.

BETTY ANN (half spoken half-sung, to TODD) Don't be a drag. . . . Oh, honey! . . . Don't be so dull. . . . My baby! . . . We're already here! Let's have some fun! . . . Don't be a poop! . . .

(singing:)

THE GODDAMN CITY

BETTY ANN

I LOVE THE GODDAMN CITY,  
AND I'D LIKE TO GO NON-STOP.  
LOVE IT CUZ IT MAKES ME FEEL SO GIDDY.

CROWD

YEAH, SHE'S GIDDY!

BETTY ANN

LET'S DO IT TILL WE DROP!

TODD (muttering) Yeah, we'll probably do it until we're dead.

CROWD

WE LOVE THE GODDAMN CITY.  
IT'S THE PLACE WHERE WE BELONG.  
OKAY, SO IT'S A LITTLE GRITTY.  
BUT IT'S NOT WRONG!  
SHE'S THE KIND  
WE LOVE HERE IN THE CITY —  
OPEN AND STRONG!

TODD (half-spoken, half-sung) . . . Why can't we go? . . . Oh, honey! . . . Why don't we leave? . . . My baby! . . . We're out of here! . . . Why must be stay? . . .

(singing:)

I HATE THE GODDAMN CITY,  
AND I WISH I'D NEVER COME.  
HATE IT CUZ IT IS REALLY SHITTY.

CROWD

MAKE THAT *WITTY!*

TODD

AND IT'S QUARRELSOME!

CROWD

HE'S THE KIND  
WE DON'T NEED IN THE CITY —  
CLUNKY AND DUMB!

BETTY ANN (muttering) Three days and we've seen practically nothing!

BETTY ANN  
and TODD (together, singing:)

I LOVE THE GODDAMN CITY . . . etc.  
I HATE THE GODDAMN CITY . etc.  
ETC.

BETTY ANN and CROWD

WE LOVE THE GODDAMN CITY,  
AND WHAT'S MORE WE'RE STAYING PUT.  
LOVE IT CUZ WHAT COULD BE BETTER THAN  
A SIDEWALK UNDERFOOT!

MALE VOICE (to TODD)

AND YOU CAN GET SOME TITTY!

TODD You're disgusting!

(TODD turns away.)

TODD (singing:)

I HATE THE GODDAMN CITY,  
AND WHAT'S MORE I'M GOING BACK.  
HATE IT CUZ NOTHIN' HERE IS PRETTY  
AND YOU FOLKS ARE MANIACS.

(The CROWD gets hostile toward TODD.)

ALL (Repeat earlier verses — with harmonies) Song ends BIG!

TODD Well, Betty Ann? We can get an early flight back, if we go now.

BETTY ANN Let's just see what this place (meaning 'Heaven') is! Please! Just five more minutes!

TODD It's just some more filth, like everything else here.

(The DOORMAN appears.)

DOORMAN Did I hear somebody call my name?

TODD (aggressively) No, we didn't call your name!

DOORMAN My, what a feisty individual we have here. Just what's your trouble? Jetlag?  
Diaper rash? Lovers' quarrel?

TODD None of your business. Butt out!



DOORMAN I beg your pardon? (He beckons the GUARDS over.) Did you say something?

TODD (after hesitating) Yeah, I said: Butt out!

DOORMAN Butt out? Like *this*? (He sticks his butt out.) Or like *this*? (Sticks out his butt in a different way.) Which do you prefer?

TODD Neither one. Hey! What do you think I am?

DOORMAN A jerk. As though I'd give you anything as good as *my* butt! (suddenly) Unless you want to kiss it? Do you want to kiss it?

TODD No, I do not.

DOORMAN (with fake accent) Fellas, him do not want to kiss my butt. Don't you think we ought to do something about that?

GUARD #2 Yeah, sure, boss. What do you want us to do to him?

BETTY ANN Todd, come away. This is getting out of hand.

TODD I can handle it. (Makes fists.)

DOORMAN He can handle it. Look at all those muscles — and that's just his head. What planet are you from?

TODD Stand back, Betty Ann.

BETTY ANN Todd, don't be so . . . so *Todd!*

DOORMAN How brave. He's protecting his woman. What a guy. What a *guy!* Come here, you.

TODD I'll take you on, mister.

DOORMAN You mean you *will* kiss my butt? Let's see. Which cheek first?

TODD You — you pervert!

DOORMAN Oh. a man of astute observation. (to GUARDS) Which of my many buttcheeks do you think Toddy Boy here should kiss first?

GUARD #1 I think the right one.

DOORMAN This one? (Shows off his right buttcheek.)

GUARD #2 Naw, I think the left one.

TODD Come on, come on. I'll take on all of you!

BETTY ANN (warning) Todd!

DOORMAN If you're not careful, Toddy Boy, you're going to wind up kissing *all* our butts. And I'm not sure you're man enough. Let me ask you, Hot Toddy, you ever kissed multiple luscious asscheeks all at one time?

TODD I certainly have not!

DOORMAN Oh, a virgin tongue!

TODD I'm proud to be a virgin – all over! We're saving ourselves. I mean . . .

DOORMAN You ought to try it. Might be liberating.

TODD Just try to make me.

BETTY ANN Honey, they're baiting you. Let's go!

TODD No, you wanted to stay in this hellhole. Okay, let's stay. I'm ready for 'em. (More fists, dancing like a boxer.)

DOORMAN You aren't fit to kiss the hem of my garment. (to the GUARDS) Grab him. (airily) I'm too tired.

(The GUARDS grab TODD.)

BETTY ANN You leave him alone. (She fights with the GUARDS.)

DOORMAN Hold off that Indiana she-bitch. (He snaps his fingers, and one of the GUARDS grabs BETTY ANN, holds her arms down.) (about TODD) You got him secure?

GUARD #2 Yeah. (Holds TODD'S arms so that he can't move.)

DOORMAN Good. Now I'm going to teach him a big-city lesson he won't forget.

BETTY ANN We'll call the police.

DOORMAN We are the police. Special license. (to GUARDS) Bring the boxing champ over here. (Points to a place.) (They bring TODD) (changing his mind) No, over here. (They move TODD to another spot.) No, no, I think up *here*. (Points up the staircase.) Bring him up where everybody can watch him *kiss my butt*. Especially his little woman there.

TODD (struggling) Don't you dare.

BETTY ANN Todd! (to DOORMAN) Please don't do this to him.

TODD I told you we shouldn't have come here!

BETTY ANN This doesn't happen every day!

DOORMAN (lightly) Yes, it does!

GUARD #2 Here okay, boss?

DOORMAN (checking out the spot, arranging his butt for placement) Perfect. Now lower his head.

TODD No!

DOORMAN Lower it.

GUARD #2 He's tough. Or thinks he is.

DOORMAN All the better to kiss my ass then.

TODD (to BETTY ANN) Oh, sweet Jesus, I think he really means it.

DOORMAN Nope, I've changed my mind. Again.

TODD You have?

DOORMAN Yes . . . Now I think I want you to *tongue* my ass.

TODD Oh, my god!

DOORMAN Exactly. (directions to GUARD) Head down.

(The GUARD forces TODD's head down.)

DOORMAN To tongue or not to tongue, that is the question. Whether 'tis nobler in the mind to —

BETTY ANN You animals!

GUARD #1 (about BETTY ANN) You better hurry. I ain't sure I can hold this one much longer.

DOORMAN Decisions, decisions. (He fiddles with his clothing, about whether to bare his butt or not.) What to do? Basically I'm so modest I don't know if I can share my tush with the masses or not.

TODD Don't! Don't!

DOORMAN Don't share with the masses? Why, you horrible person you! For that, you're going to get the full treatment. Get those Young Republican lips ready. (to BETTY ANN) Is he a good kisser, missy? Is he? I bet he isn't. . . . But we'll soon find out, won't we?

TODD (to the Crowd) Help me, somebody!

(The CROWD spurns him.)

DOORMAN Hold him! Ready or not, here I come. (The DOORMAN dances over to TODD.)

(to BETTY ANN) Are you watching your fiancé, huh? Is that what he is? Your future hubby? Put this in your Minnesota scrapbook!

(As the GUARDS hold TODD's head down, the DOORMAN pushes his butt into TODD's face in full view of everybody.)

DOORMAN How's that feel, Todd? Everything you expected?

BETTY ANN Bite him, Todd. Bite him!

DOORMAN Tut, tut! Don't bite the butt! That's exceeding my limits. No teeth. Or you'll wind up with no teeth.

TODD (humiliated) Oh, god!

DOORMAN That was just the appetizer. Now for the main course.

TODD Please, please don't!

DOORMAN Isn't he cute? Is that how he begs for it, Betty Ann? It is Betty Ann, right?

BETTY ANN No, he doesn't beg for it!

DOORMAN Really? You've never . . . (wiggles his finger suggestively) done the . . . ? The Dirty Duo? The Perky Pickle? What are you trying to do — wait until your wedding night to find out what a total loser he is? After you can't get out of it?

BETTY ANN Todd is not a total loser.

TODD Betty Ann!

DOORMAN Oh, but he is. I could tell that in a minute. Watch.

(The DOORMAN rubs his butt back and forth across TODD's face.)

DOORMAN Oh, Lord, he can't even kiss a butt right. I don't envy you your upcoming marriage very much at all. (deliberately wrong) Besty Ann!

TODD You filth!

DOORMAN Now who wants to come inside Heaven? I don't suppose anybody is curious what that Movie Star is doing in there now, are they? But I've heard everything goes, once you're in. The problem is — getting in. (checking out the audience, then to a PLANT in the audience) You — you can come in.

PLANT Me?

DOORMAN Yes, you. Come on. (Signals him to come up from the audience.)

PLANT (getting out of his seat, flustered) Why me?

DOORMAN Because I said so.

PLANT Wow! Who else is in there?

DOORMAN Lots of people. Interesting people. Some have been in there for days. Weeks! Deep inside, doing god knows what!

PLANT Yeah? I've heard they've got these little . . .

DOORMAN Niches? Go and partake, my friend.

(The PLANT enters 'HEAVEN.')

GUARD #1 Can I go in too — all the way in the back? Maybe later?

DOORMAN Never you mind. Just do your job.

GUARD #1 Christ, even *I* can't get in!

DOORMAN Maybe one day. When the mood hits me. But probably not.

GUARD #1 Hey!

DOORMAN (lightly) Shut up.

BETTY ANN Can we go now?

DOORMAN Am I through with these two? Let's see. I think so. I'm not sure. How you feeling, burb-boy?

TODD I'm going to —

DOORMAN (forcefully) Shut up! (Slaps him.)

TODD When I get free I'm going to kill you.

DOORMAN No, you're not! You're gonna crawl away with your dick between your legs, like the wienie you are. And you're going to go back to Poke a Hole, Nebraska and remember what a wonderful time you had in the big city. And every time your girlfriend looks at you she's going to think, "God, I married this." Now run along, you two. You've ceased to interest me. (Snaps his fingers.)

(The GUARDS let go of TODD and BETTY ANN. They have been roughed up, their arms sore, finding it hard to move.)

TODD (devastated) Where the hell are the police around here?

DOORMAN Bribed and bought, what do you think! Bribed and bought. You should have brought your own policeman with you, Todd. At least your *inner* policeman.

TODD I'm going to . . .

DOORMAN One last warning, burb-boy. And then I'm going to get mad and stop showing you my good side. Take your woman now that you've got your face out of my ass, if you ever hope to put your dick in her even once. Because if you're still here when I turn back, you're not gonna have a dick with which to piss, let alone to fuck her. Do I make myself clear? Now go home before I *really* humiliate you.

(The DOORMAN turns his back to them, daring them to attack him.)

BETTY ANN Come on, Todd. (She tries to help him.)

TODD (crushed, almost crying) I told you, Betty Ann. I told you!

BETTY ANN It's okay, it's okay. It wasn't your fault.

TODD (thoroughly humiliated) Oh, god!

BETTY ANN (lying) I didn't see anything. I didn't!

TODD You saw everything. Oh, my god.

DOORMAN (to the GUARDS) Are they gone yet?

GUARD #2 Almost.

DOORMAN My patience is running out.

BETTY ANN We're almost gone. We're leaving.

(She helps TODD.)

DOORMAN (turning around) Unless of course *you* want to stay, Betsy Ann.

BETTY ANN What?

DOORMAN I think you heard me. It just so happens that an opening has occurred in 'Heaven.' And guess what? You've been selected to fill it.

BETTY ANN Me? . . . Me?

DOORMAN (about TODD) Not him. You.

BETTY ANN Don't be ridiculous. I'd never go in there now.

DOORMAN No? Fine. What's a mere once-in-a-lifetime chance. A few, a tiny, tiny percentage of the world will ever be able to say, "I died — no, I *lived* and went to Heaven and, *my god*, what I did there!"

GUARD #2 I gotta little glimpse once. The music. The dancing. The wild s —

(Sounds from inside 'HEAVEN' cut him off — loud music, laughter. The MOVIE STAR laughs wickedly.)

DOORMAN Shhh! Betty Boop here is not interested. She's a good girl and, besides, she's about to marry the boyfriend of her dreams. She's looked at all the possibilities in life and picked — who else? — Todd Flood of Shit-a-Brick, Colorado!

TODD You evil prick!

DOORMAN Thank you.

TODD Let's go, honey. We can still make the plane.

DOORMAN (waving) Bye-bye, you two. It's been fun. Hurry, hurry! Bye, bye. Kiss, kiss! Say goodbye, everybody!

CROWD Goodbye!

GUARDS Goodbye!

DOORMAN Goodbye!

(BETTY ANN and TODD start to leave.)

BETTY ANN (stopping) Wait!

DOORMAN What?

TODD (shocked that she's even considering it) Betty Ann!

BETTY ANN Can I get out if I go in?

DOORMAN Of course.

BETTY ANN Is it really that wonderful?

TODD Betty Ann!

BETTY ANN Oh, don't be so Todd!

TODD Betty Ann, don't! Please! God!

DOORMAN You'll never know unless you try it. Will you? Come on. Up these stairs. Through that *slit*. You'll never be the same again. I promise!

(He takes her hand.)

(BETTY ANN agonizes, looking at TODD, at the CROWD, who are caught up in her decision.)

BETTY ANN I don't know . . .

DOORMAN (leading her) Sure you do.

(BETTY ANN starts up the staircase, intrigued, then looking back at TODD.)

TODD (calling) Betty Ann! Don't go!

TODD (singing:)

DON'T LEAVE ME

HOW COULD THIS HAPPEN?  
NOW SURELY YOU'RE JOKING!  
DON'T LEAVE ME!  
OH, YOU CAN'T LEAVE ME!  
WE'RE TOGETHER, WE'RE ALWAYS TOGETHER.  
... AREN'T WE? ... AREN'T WE? ...

I THOUGHT ... FOR BETTER OR WORSE.  
REMEMBER HOW MUCH YOU WANTED US TO WED.  
AND THEN REMEMBER YOU SAID ...  
I SAID ... WE ... SAID ...

YOU SAID IF I LOVED YOU  
YOU'D ALWAYS BE HAPPY.  
DON'T LEAVE ME!  
OH, YOU CAN'T LEAVE ME!  
WE'RE A COUPLE AND THAT IS THE ANSWER ...  
... CAN'T BE. ... CAN'T BE ...

THINK BACK ON ALL THAT WE'VE DONE.  
REMEMBER HOW FAR WE'VE ALREADY COME.  
IS IT NOT ENOUGH THAT I LOVE YOU? ...  
LOVE YOU ... LOVE ... YOU ...

BETTY ANN (torn, singing:)

I'LL RETURN ...  
I'M SO YOUNG!  
OH GOD!  
WHAT HAVE I EVER DONE — EVER!

(Dramatic Chorus)

TODD (singing:)

I CAN'T PROMISE YOU EVERYTHING!  
I DON'T HAVE THE POWER OR PLANS.  
BUT CAN'T YOU SEE ME STANDING  
WITH MY HEART BROKEN HERE IN MY HANDS?!  
... AND READY TO DIE.  
CAN'T YOU HEAR WHAT'S HOWLING INSIDE?

NO MATTER WHAT HAPPENS,



NO MATTER WHERE YOU GO,  
I WON'T LEAVE YOU.  
HOW COULD I LEAVE YOU?  
SINCE I LOVE YOU. I'LL ALWAYS LOVE YOU.  
... LOVE YOU ... LOVE YOU ...

CAN'T WE SOMEHOW STILL GO ON?  
REMEMBER IN LOVE IS WHERE WE BELONG.  
WAS I JUST INCREDIBLY WRONG ...  
JUST WRONG ... JUST WRONG ...

BETTY ANN (dissonant music)

LET GO! LET GO! YOU'RE BREAKING MY HEART.  
YOU'RE PULLING ME BACK, PULLING ME APART  
(Repeat as needed)

REPEAT THE DRAMATIC CHORUS above.  
(Then some music with no singing.)

(High Notes) DON'T LEAVE ME!

TODD

PLEASE! DON'T LEAVE ME!

BETTY ANN

I LOVE YOU. BUT I HAVE TO GO.

TOGETHER (TODD)

NO! NO! NO! NO!

BETTY ANN

MUST GO! MUST GO! MUST GO! MUST GO!

BETTY ANN (spoken) I must!

(BETTY ANN enters 'HEAVEN'.)

(The DOORMAN gestures for the GUARDS to drag TODD off. He goes, heartbroken.)

(Enter OLIVE dressed as a glamorous movie star, but she is rather butch.)

OLIVE (to offstage "servant," grandly) Leave my limo over there! I'll only be a few days.

DOORMAN What have we here?

OLIVE Out of my way. I'm a close personal friend of the owner of this club.

DOORMAN Are you? Do you have a close personal invitation?

OLIVE He said to just show up and I'd be let me in.

DOORMAN And what's the owner's name?

OLIVE Oh, I don't remember *names*. Excuse me, I'm expected.

(She tries to go past the GUARDS.)

OLIVER (entering also dressed as a glamorous movie star — a female one) Oh, Sister! Wait for me!

OLIVE (under her breath) Oh, Jesus.

OLIVER Eva! You left without me.

OLIVE (pretending) Oh, did I? How thoughtless of me.

OLIVER You can't leave your equally glamorous movie star sister out here in the cold.

OLIVE I can't?

OLIVER The invitation is for both of us. Remember?

DOORMAN Just where is this invitation?

OLIVER Oh, dear, now where did I put that? Oh, that's right! It's written on my heart.

DOORMAN Shall I tear out your heart to get it?

OLIVER Oh, you're such an unwelcoming creature, especially for a doorman.

DOORMAN You should see my daytime job. What makes you think I'd even consider letting you two in?

OLIVER Because we're . . . fabulous!

DOORMAN No, you're not.

OLIVER Yes, we are! (Strikes a pose.)

DOORMAN I'm telling you you're not.

OLIVER This is outrageous. I'm telling you we're fabulous!

DOORMAN I hate to break it to you. But *you're* not the one who decides who's fabulous and who's not.

OLIVER (to OLIVE) I think he's trying to undermine our self-esteem.

OLIVE He obviously doesn't know quality when it farts in his face.

DOORMAN Oh, but I do.

OLIVER Well, I don't even want in!

OLIVE Right. I wouldn't go in there if you dragged me.

DOORMAN Good. Just makes it easier all around. Not that I don't welcome the challenge.

OLIVER I heard it's just a big fraud anyway. There's no hot sex in there. You'd be raided.

OLIVE Absolutely!

BETTY ANN (breathlessly, from inside 'Heaven') Oh, my god!

OLIVER What? What did she see?

DOORMAN Even *I'm* sort of curious.

(The DOORMAN runs up the staircase, to check on BETTY ANN.)

(Now THE CROWD presses around the restraining velvet cord and the GUARDS.)

VOICES What about me! Me! Hey, over here! Ad lib.

DOORMAN Sorry! All full.

CROWD Please! Please! (Offer money. They try hand signals to get in. Etc.)

DOORMAN (looking through the slit) Betty Ann, shame on you!

OLIVER I'm going in there! (Tries parading past in drag.)

DOORMAN (to GUARDS) Stop him.

(The GUARDS stop OLIVER.)

OLIVER Unhand me! How dare you treat a lady like this!

OLIVE Comin' through! (She tries to barrel her way through.)

DOORMAN Wait! I have an offer. For you all.

(Everybody stops, expectantly.)

DOORMAN I am going to select one person, and one person only, to enter right now.

VOICES Me! Me! Over here! Etc. (They strike poses they think will give them entree.)

DOORMAN Shut up! (They do, immediately.) Let me see. Let me see. (He surveys the assembly, pondering as they all try to look alluring.) Not you. . . . Not you. . . . Maybe . . . No! Not you! Not *you!* . . .

OLIVER Just what exactly are you looking for!?

DOORMAN That's the beauty of it — I don't know. It's like art. It *is* art! I only know it when I see it. And I don't see it yet. It takes a certain mix inside. A certain . . .

GUARD #2 Me?

DOORMAN Amusing. . . . Get real.

OLIVE Me?

DOORMAN I'm getting close.

OLIVE Yes?

DOORMAN Closer.

OLIVER Who?

DOORMAN Let's see. . . . Me! *I* get to go in!

(Groans and complaints from the CROWD.)

DOORMAN And I'm so exhausted too.

LONE VOICE Please! Me!

DOORMAN (arbitrarily) All right.

LONE VOICE (stepping out of the crowd) Truly?

DOORMAN Yeah. Why not?

LONE VOICE You mean truly truly?

DOORMAN You're blowing it.

LONE VOICE (can't believe it) *I* can go in?

DOORMAN You could have — two seconds ago. (Moves on.) When temptation calls, don't blow it. It may never come again!

LONE VOICE Damn!

DOORMAN Please. No profanity. This is a family business.

OLIVER Yeah, the Cosa Nostra!

DOORMAN Not true. We're bigger than the Mafia.

OLIVER You don't mean the *Vatican*?

DOORMAN Next. That one. (He picks somebody to go inside very abruptly.)

(The GUARDS grab that person and force him/her inside.)

OLIVE Why him/her?

DOORMAN Why not? It's the way I like it. Isn't life mysterious?

(TODD returns off to the side. The others don't see him.)

TODD (calling softly) Betty Ann. Betty Ann! Can you hear me?

DOORMAN I wonder what little Miss Ohio is up to in there? (to the CROWD) Guess *you'll* never know.

(The Inside of 'Heaven' now reveals itself — in a mixture of dimly lighted areas and bright ones, perhaps on a catwalk. We see such things as strippers, their onlookers, then Celebrity-Look-Alike strippers. Is that the President of the United States getting a blowjob from the Movie Star in that shadowy corner there? Who are those beautiful people swimming nude in that huge aquarium? Is that a pretty drag queen or a woman dancing alone? What are those things those people seem to be carrying? *Strap on-dildos*? What's that we smell — amyl nitrate? It is all joyful, colorful, bizarre, maybe even a bit disgusting — but very interesting and alluring. And we haven't seen anything yet!)

(Above, BETTY ANN is exploring the corridors, still tentative. She stops at a niche)

VOICE

IN NICHE What some?

BETTY ANN Oh, no. I'm just . . . browsing.

VOICE

IN NICHE You sure? (Offers her something.)

BETTY ANN No, thank you.

VOICE

IN NICHE You won't forget it!

THE DELIGHTFOOLS (singing:)

CROCODILE

CROCODILE! MAKES YOU SMILE!  
IF ANYTHING AILS YOU,  
THEN STAY FOR A TRIAL.  
CROCODILE! IT'S IN STYLE.

WHAT A GREAT MIXER!  
AND THE PERFECT ELIXIR.  
YOU CAN ROCK, ROCK, ROCK, ROCK, ROCK — WITH CROCODILE!

YES, ROCK WITH CROCODILE! VERSATILE!  
IT'S REALLY AMAZING  
HOW IT CAN BEGUILÉ.  
CROCODILE! STAY AWHILE.  
SOON YOU'LL BE HOPPIN'  
AND YOUR ENERGY POPPIN!  
SO DO YOU THINK YOU MIGHT —  
WHY DON'T YOU BITE —  
WHY DON'T YOU BITE THE CROCODILE!?

First Chorus:

YOU CAN LOOK GREAT!  
YOU CAN LOSE WEIGHT!  
WORDS CAN'T EXPRESS  
ALL YOUR SUCCESSES.  
IT'S SO OO-OO-OO-OO-OO!

AND SO U-U-U-U-U-U-U-U!  
AND IT — YUM-YUM — TASTES GOOD TOO!  
WHAT A PHYSIQUE!  
JUST LIKE A GREEK.  
YOU'LL BE ALL GRINS.  
NO DOUBLE CHIN-CHINS.  
IT'S SO OO-OO-OO-OO-OO . THERE ARE NO REGRETS.  
AND SO U-U-U-U-U-U-U-U! IT EVEN PAYS YOUR DEBTS!

IF YOU WILL ONLY EAT IT,  
SHOOT IT, SNIFF IT, DRINK IT —  
CROC-CROC-CROC-CROCODILE!  
*WHEW!*

CROCODILE! BY A MILE!  
IT'S ALMOST READY,  
SO REST HERE MEANWHILE.  
CROCODILE! HAVE A PILE!  
COMES IN A POWDER  
OR EVEN A CHOWDER.  
YOU CAN ROCK, ROCK, ROCK, ROCK, ROCK — WITH CROCODLIE!

YES, ROCK WITH CROCODILE! CROCO-PHILE!  
IT MAKES YOU GET TALLER  
SO WHAT'S THIS DENIAL?  
CROCODILE! HONEY CHILE!  
IF YOUR LEG IS BROKEN  
GUESS WHAT YOU'RE SMOKIN' ?  
HEY, WHAT'S NOT TO LIKE?

WHY DON'T YOU BITE —  
WHY DON'T YOU BITE THE CROCODILE!?

Second Chorus:

AND IF YOUR BREASTS ARE JUST TOO SMALL,  
THEN TRY A LITTLE IN AN AEROSOL!  
AND IF YOU CAN'T ACHIEVE THAT INNER SPASM  
TRY THESE SPECIAL PILLS.  
JUST ASK THE GAL WHO HAS 'EM!  
IT'S EE-EE-EE-EE — EE — EE - EE!  
NO, MORE LIKE YEE-YEE-YEE-YEE.  
ON TOP OF GEE-GEEE-GEEE!  
*WHEEE!*

CROCODILE! HONEY CHILE!  
IT'S EVEN BETTER THAN  
A TRIP DOWN THE NILE

BETTY ANN

A TRIP DOWN THE AISLE?  
CROCODILE! BY A MILE!  
YOU CAN GO FLY THERE. [SNEEZE SOUND]  
OR YOU CAN JUST LIE THERE.  
CROC-CROC-CROC-CROC — THE CROCODILE!

(BETTY ANN takes some of the "crocodile.")

THE DELIGHTFOOLS

CROCODILE! SO WORTHWHILE!  
NOW THAT YOU'RE HUMMMING  
WHAT'S ALL THIS DENIAL?  
CROCODILE! SEE THAT SMILE.  
MAYBE YOU'LL FLY THERE.  
OR MAYBE JUST LIE THERE.  
ROCK, ROCK, ROCK, ROCK, ROCK — WITH CROCODILE!

BETTY ANN (singing:)

CROCODILE! MAKES ME SMILE!  
NOW THAT I'M HUMMING  
THERE'S NO MORE DENIAL!  
CROCODILE! LET'S DEFILE!  
WHAT A GREAT FEELING  
THAT'S ME ON THE CEILING.  
IT'S SO REAL!  
MAKES ME SQUEAL.  
I'M A HIT  
SINCE I BIT  
SINCE I BIT THE CROC —  
BIT THE CROC —  
BIT THE CROCODILE!

(The DOORMAN suddenly appears inside this part of the club.)

DOORMAN (to BETTY ANN) Enjoying yourself, miss?

BETTY ANN I . . . I don't know yet.

DOORMAN Don't overdo now!

BETTY ANN I won't. . . . How do you know when you've overdone?

DOORMAN You die.

BETTY ANN Oh, Lord!

DOORMAN Take appropriate precautions.

BETTY ANN I thought you said to let yourself go.

DOORMAN I say many things. And they're all true. I am the Father of Truths.

BETTY ANN Can I catch something in here?

DOORMAN You mean like a bear?

BETTY ANN More like a cold.

DOORMAN You afraid of a little cold?

BETTY ANN Not really!

DOORMAN Be sure to visit our refreshing Douche Bar on your way out.

BETTY ANN You are so gross!

DOORMAN Always remember — you can catch something outside too.

BETTY ANN Maybe this was a mistake.

DOORMAN Maybe.

BETTY ANN I probably have lost Todd forever.

DOORMAN Probably.

BETTY ANN Is that all you can say?

DOORMAN It's not my problem. And I'm like most people. Other people's problems make nice gossip, but they're not that important to me. Just as mine are not important to you.

BETTY ANN But you put me in here.



DOORMAN Now it's *my* fault.

BETTY ANN Well, you did.

DOORMAN The Devil made me do it! No, you chose it, Betty Ann. Face your demons. Face yourself. You don't really want to marry that man and you know it. Or your heart doesn't. Or some other part of your anatomy.

BETTY ANN Don't talk like that to me!

DOORMAN You love it!

BETTY ANN No, I don't! I shouldn't have come. And now I've lost Todd.

DOORMAN That breaks my heart. You must know that. But then you haven't tasted everything here, have you? . . . Have you? . . . Anything?

BETTY ANN Just this one room. Just a little bit.

DOORMAN That's all most people get. One tiny room and they call it their life. Go home, Betsy Ann. I overestimated you.

BETTY ANN You devil!

DOORMAN Sticks and stones may break my bones. . . . Of course you could still look around a *little* bit more. Since you're here. Never know what you might find.

BETTY ANN Actually, it's sort of weird in here.

DOORMAN It's everything you want. And more. And less.

BETTY ANN You're very presumptuous about me.

(The DOORMAN sings to BETTY ANN:)

### YOU LIKE IT DIRTY

THERE ARE MORE THINGS  
DREAMT OF IN YOUR PHILOSOPHY!  
BETTY!  
THAN YOU EVER SUSPECTED.  
WELL, MAYBE YOU SUSPECTED.  
YOU JUST NEVER, NEVER ACTED BEFORE.  
WHAT WERE YOU AFRAID OF, GIRL?  
DO YOU REALLY WANT TO KNOW?  
WELL. LET ME TELL YOU THIS —  
MISS!  
NOT EVERY NEED IS SATISFIED,  
NOT EVERY NEED IS GRATIFIED  
BETWEEN THE SHEETS. THOSE WHOLESOME SHEETS.

THERE ARE OTHER THINGS THAN  
THOSE ONES YOU THINK YOU WANT, MAN —  
THINGS ON THE SIDES, IN-BETWEEN,  
AND WE DON'T ALWAYS WANT THEM CLEAN.  
ADMIT IT! YOU LIKE IT SQUIRTY.

THERE'S A LITTLE BIT OF QUEER  
IN THERE, IN HERE.  
ADMIT IT! YOU LIKE IT DIRTY.  
IF IT'S SO UNNATURAL,  
WHY IS IT ALL YOU 'NORMAL' PEOPLE EVER TALK ABOUT?  
AND PRETEND TO SQUAWK ABOUT.  
BUT YOU REALLY LIKE TO GAWK ABOUT.  
YOU LIKE IT.  
DEEP INSIDE.  
AND NOT *THAT* DEEP.  
MAYBE YOU CAN HIDE IT FROM YOURSELF.  
BUT YOU CAN'T HIDE IT  
FROM ME,  
WHAT 'S PLAIN TO SEE.  
YOUR FANTASY.  
AND YOU KNOW I'M RIGHT,  
IN YOUR HEART  
WHEN YOU LOOK INTO THE DARK.  
YOU LIKE IT.  
YOU LOVE IT!  
YOU LOVE IT . . .  
*DIRTY!!*

(Enter TODD below, with cell phone.)

TODD        Hi, Dad. It's Todd.

DAD        Todd, we've been trying to get in touch with you.

TODD        I'm sorry, Dad. I checked out of the hotel.

DAD        Are you coming home soon? Benny's been asking for you.

TODD        How is he?

DAD        Not too good. You want to talk to him? Maybe you can cheer him up. He's been depressed.

TODD        Can you put him on?

DAD        I'll take the phone up to his room. Benny, are you awake? It's Todd. Todd wants to talk to you! (to TODD) Make him feel better, all right?

TODD        I'll do what I can, Dad.

DAD Oh, by the way, how's Betty Ann? Is she there?

TODD (lying) Aw, she's busy right now. Or I'd put her on.

DAD Well, give her my love. Can't wait to get you two back here. Your mom says hi.

TODD Hi, Mom!

MOM Let me talk to him. Don't hog the phone. . . . Todd?

TODD Hi, Mom.

MOM Are you two having a great time there?

TODD (sadly) Fabulous.

MOM Oh, that's great. I wish we could go somewhere sometime. But you know your father, never wants to go anywhere.

DAD Don't listen to her, Todd. Father knows best. (to MOM) Well, are we going to let Benny get a word in or not?

MOM I'm coming. Don't fret yourself. (confidentially) Talk nice to Benny, Todd. The doctor doesn't think he's gonna make it.

(Above and across the stage the DOORMAN is talking to BETTY ANN.)

DOORMAN You know you're free to leave at any time, don't you?

BETTY ANN So I've heard.

DOORMAN No one is holding you here against your will. The exit's that way. (Points.) And it's a one-way door.

BETTY ANN You're wrong. I do take responsibility for what I'm doing.

DOORMAN Do you? I'm not so sure about that.

BETTY ANN I do! It's my life!

(Below and across the stage.)

BENNY (sickly) Todd? How you doin', bro? Are you having a good time?

TODD It's more than I expected.

BENNY I'm glad you got to go. I could kick myself sometimes cuz I never got up the gumption to go there myself. And now it's too . . . What have you seen?

TODD Don't say that, Benny. It's not too late. It's never too late.

BENNY I think maybe it is this time.

TODD That's just being negative.

BENNY Sometimes you have to face the facts.

TODD Stop talking like that. You've got to think positive.

BENNY (sadly) Do I? Okay, if you say so, Todd. I'm really positive.

TODD You've got to hang on. You gotta keep hoping. Cuz once you give in —

BENNY You find peace?

TODD Once you give in you don't come back.

BENNY You can keep hopin' and *still* not come back, Todd. But let's not talk about it. When *are* you comin' back? We all miss you. Tell Betty Ann we all miss her too. You tell her!

TODD . . . I'll tell her, Benny.

BENNY When do you think you might be back?

TODD (looking at where Betty Ann went) Be back?

BENNY No hurry. Just that I'd sort of like to see you before — But you and Betty Ann take your time. You only have one pre-honeymoon. And you two deserve it. I've been nothin' but a drag on both of you for far too long.

TODD Are you feeling really bad, Benny?

BENNY I'll be fine. You make that trip the finest one you ever had in your life. You hear me!

TODD (almost crying) I'd come right now, if I could. (Looks off toward where Betty Ann disappeared into 'Heaven') Only I can't, Benny. Not right now. But maybe soon. . . . (breaking down) Maybe soon.

BENNY I'll be here.

TODD (Sobs.)

BENNY Todd? You okay? Baby brother?

TODD (recovering) . . . I'm here. I'm fine. You hang in there, *you* hear! That's an order now.

BENNY Yes, sir.

TODD Me and Betty Ann are going to be home real soon. You just wait and see.

BENNY Great!

TODD . . . I've got to go now, Benny. . . . (hurting) Love you.

BENNY I know you do. And I want you to know I appreciate it. . . . (awkwardly, hard to get out) I love you too, Todd. (being strong, fighting tears) Now get your stupid butt home, you hear me?

TODD (crying) I will. I promise. . . . promise.

(They hang up.)

(Above and across the stage.)

DOORMAN (to BETTY ANN) Maybe one more little venture down one more little corridor?

BETTY ANN Just what do you get out of this? Are you some kind of voyager or something?

DOORMAN Don't you mean *voyeur*?

BETTY ANN Whatever you are.

DOORMAN You couldn't begin to penetrate my depths. So no small-town psychobabble, please. Was it my weak mother and my strong father that brought me to this place, to this state? Which state is this, by the way? Was it a distant parent or a distant cousin? Or a distant planet! My hormones? My pheromones? My genes? A lack of greens? A lack of means? Was it the economy? Heredity? Perfidity? Cupidity? Stupidity? All of the above. Or none. (sharply) No, Missy! *Don't explain me!* Or if you must ask questions, ask why *you're* here too, Betty Ann Pomeroy!

(The DOORMAN disappears.)

BETTY (singing:)

#### VOICES

THOSE MUFFLED VOICES . . .

OUTSIDE THERE . . .

INSIDE ME . . .

THOSE ENDLESS CHOICES . . .

OF WHAT . . .

COULD BE . . .

RANDOM VOICES . . .

BE STILL, PLEASE . . .

I HEAR YOU! . . .

I DON'T KNOW WHAT I SHOULD DO.

BUT I HEAR . . .

OH, I HEAR . . .

Chorus:

AND WHAT IF I WERE TO GO AND ANSWER EVERY ONE,  
YES, TRY DOING ALL THE THINGS THIS WORLD SAYS IT HAS TO  
OFFER ME,  
AND WHEN I WAS DONE,  
BEYOND THIS MOMENT,  
BEYOND MY VERY BODY, MY SOUL!  
WOULD I BE WHOLE?  
(IS THAT THE ANSWER?) . . .  
OR WILL THAT STILL LEAVE ME WITH . . .  
OH, . . . THOSE VOICES . . .  
ACHING VOICES.  
I HEAR THEM.

PAINFUL CHOICES . . .  
I FEEL,  
I FEAR . . .

PUZZLING VOICES . . .  
I WANT YOU . . .  
SO MANY! . . .  
BUT WHICH ONES SHOULD I BELIEVE?  
WHICH IS ME?  
WHICH IS ME?

Repeat Chorus.

DOORMAN (popping back in) I'm afraid I can't help you. It's up to you.

(BETTY ANN decides to stay and goes off into the recesses of 'Heaven.')

(The DOORMAN leaves the inside of the club, goes through the slit to the top of the staircase just as — )

(OLIVER enters in another disguise — in a large female bird costume.)

DOORMAN What have we here?

OLIVER (Makes bird noise.) How do you like it?

DOORMAN Intriguing.

OLIVER Yeah? Can I come in?

DOORMAN Let me see. (Begins to examine OLIVER's costume.)

OLIVER (Makes attractive bird noises, trying to be "seductive.")

DOORMAN What is that supposed to be?

OLIVER        Can't you tell? (More "seductive" carryings-on.)

(OLIVE enters in an outrageous costume — more flamboyant than her brother's — a huge rooster.)

OLIVE        (Makes competing noise as Cock of the Rock.)

OLIVER        (to OLIVE) Don't make too much noise. I may get in!

OLIVE        Oh? I think my outfit is better. (to DOORMAN) Don't you?

DOORMAN     It's hard to tell. They're both so . . .

OLIVE        (showing off her costume) Come on. What do you say? (Makes rooster noises.)

OLIVER        Hey! He's looking at mine.

OLIVE        He can look at both. There's no question in my mind which one he'll choose, *if* given a choice.

OLIVER        What!? Choose that, when he can choose *this*?

OLIVE        Get over yourself.

OLIVER        Get over *yourself*. I thought we were in this thing together.

OLIVE        That didn't work. So it's time for another plan.

DOORMAN     Ah, brotherly-sisterly — what is that emotion called?

OLIVE        I have one comment I wish to make.

OLIVER        And just what is that?

DOORMAN     Yes, I'm almost interested.

OLIVE        I love my brother very much.

OLIVER        Ah, sis. I knew it. (Starts to hug her.)

OLIVE        On the other hand, (to DOORMAN) take *me*! If we both can't get in, then take me!

OLIVER        Olive!

DOORMAN     I think there may be some sibling rivalry here. Of course one of you could do the magnanimous thing and give up your place for the other. It's been known to happen — I think. Maybe *once* before? Save me from my cynicism.

OLIVER        All right, I have something to say here. Something very important.

DOORMAN As usual.

OLIVE Bravo!

DOORMAN Yes?

OLIVER . . . I deserve it more! Take *me*! Not her! Take me.

OLIVE Oliver, you're terrible! (to DOORMAN) Don't take someone that selfish. Take me!

OLIVER No, me.

OLIVE Me!

OLIVE /  
OLIVER (almost singing) Me! Me! Me! Me!

DOORMAN Such beautiful music you make together.

(OLIVE and OLIVER do a dance in which they strut their stuff, getting more and more outrageous and competitive. Everybody watches the dancing birds.)

#### DANCE NUMBER

OLIVER (during the dance) How'm I doin'?

(The CROWD applauds for various steps and carryings-on.)

OLIVE You ain't seen nothin' yet! (Does her steps and extra tricks.)

DOORMAN (to the entire CROWD) What about the rest of you? Have you given up? You never get anything if you give up that easily!

(The CROWD is only slightly re-invigorated.)

DOORMAN Poor babies! I guess you need a sample or two.

(He signals and the rest of the club opens up, revealing even more of what's going on inside. This should be presented in a choreographed, stylish manner that takes a mainstream audience as far as it will go — and then a little bit further. Is that Brad Pitt giving head to Madonna? Now *that's* an orgy over there! Who are all those people — men and women both — wearing huge golden strap-on dildos. Now the strap-on dildos are glowing in the dark, neon-filled. *Women wearing strap-on dildos* are simulating sex with each other — frontal, oral, anal. *Women with strap-on dildos* are simulating penetrating straight men anally as the men bend over! It should be over the top, yes, attractive, funny, and sexy all at the same time.)

(BETTY ANN appears as well, participating in some of the activities, though not all of them.)



(All this takes place to the following song.)

LIFE IS GOOD

CROWD /  
BETTY ANN /  
DOORMAN

(singing:)

DARE TO TREAD . . .  
YOU'RE NOT DEAD . . .  
DARE TO TREAD . . .  
YOU'RE NOT DEAD. NOT DEAD!

HEAVEN'S VERY COOL.  
IT'S SPECIAL, THAT'S CLEAR.  
AND ONE DAY I'D REALLY LIKE TO GO.  
BUT 'TIL THEN I'LL STAY RIGHT HERE!

HELL IS VERY DROLL.  
IT'S SPECIAL. THAT'S CLEAR.  
AND ONE DAY YOU REALLY MUST GO.  
BUT 'TIL THEN PLEASE STAY RIGHT HERE!

Chorus: (Word order can be different)

LIFE IS GOOD! GIVE ME LIFE!  
LIFE IS GOOD! GIVE ME LIFE!  
GIVE ME LIFE!  
GIVE ME ALL OF IT!  
GIVE ME LIFE!  
I WANT TO SWALLOW IT!

LIFE IS GOOD.  
NOW! NOT LATER!  
MORE!  
SOMETHING GREATER!  
NOT A BORE!  
NOT A CHORE!  
BUT A METEOR!  
GIVE ME SOME! GIVE ME SOME!  
GIVE ME SOME RIGHT NOW!  
TILL I'M SORE!  
AND THEN SO MUCH MORE!

(‘Heavenly’-sounding part here)

I HEAR AFTERWARDS CAN BE DELIGHTFUL . . .  
WITH MOTHER THERESA AND ST. PETER  
AND PRETTY CLOUDS . . .

BUT . . .  
THEY SAY LIFE IS ONLY WHAT YOU MAKE IT.  
SO YOU'D BETTER TAKE IT.  
LET'S MAKE IT INTO HEAVEN!  
LIFE'S GOT TO BE  
MORE THAN  
JUST SOME THIRD-RATE DISNEYLAND!

(While everybody is busy participating TODD appears off to the side.)

TODD (possibly sings a reprise of part of "Don't Leave Me" as a counter melody to "Life Is Good.") (spoken forcefully) I'm not leaving without you, Betty Ann!

(TODD climbs up a back wall, with difficulty, to a catwalk that leads inside the club. BETTY ANN is on the other side of the stage. It is not at all certain that he will succeed. He could fall off. He swings from the catwalk. His hand is hurting. But finally he manages to reach the inside.)

(ACT I ends with everybody joyously celebrating the delicious, naughty, jubilant parts of life — life as it should be! A sensual heaven on earth. Wow! The song climaxes!)

TODD (calling) Betty Ann! I'm coming! I'm coming!

(She sees him trying to get to her. She has mixed feelings — torn between wanting to see him again and staying amidst the pleasures around her.)

BLACKOUT

DOORMAN (in a spotlight by himself, to the audience) We were gonna let you all in. But now, guess what. We're closed. For cleaning!

SECOND BLACKOUT

(Lights up on TODD climbing to the top of the set, attempting to make his way into the club from above. He almost falls.)

INTERMISSION

ACT II

(The same. A few minutes later)

MORRELL (a voice on the radio) You're on the air with Dr. Lylah Morrell!

RADIO  
VOICE Am I on? (feedback) Am I on?

MORRELL Go ahead, caller. You're on.

RADIO  
VOICE Dr. Lylah, I'm calling about that awful, awful club that has opened. Have you heard about what they're doing there?!

MORRELL I certainly have.

RADIO  
VOICE Isn't there something you can do?

MORRELL It's that kind of activity that is ruining the world. I hear they have golden dildos in there. And you know what that leads to! It's time somebody did something about it too. What do you callers think?

(Sounds of callers dialing and beginning to complain.)

(Inside 'Heaven' BETTY ANN and TODD are meeting. The others have dispersed.)

BETTY ANN Todd, what are you doing here! I thought you went home.

TODD I couldn't leave without you. You must've known that.

BETTY ANN How did you get inside? Did they let you in?

TODD I found a way.

BETTY ANN What if they find you here? They could — (Sees that his hand is injured.) You hurt your hand!

TODD (said fast) It's all right. Don't worry. I had to come back. I had to try one more time. Do you really want to stay here? If you do, I won't say anything. I'll just leave. But I have to hear it from you. I love you so much, but if you don't love me, I understand. No, I don't understand! But I'll try to live with it. Well?

BETTY ANN Todd, I've done some things in here that —

TODD I don't care. I don't care! Just come with me. Please! Betty Ann, please!

BETTY ANN (after thinking) You know what? I think I've had enough.

TODD Of this place? Or me?

BETTY ANN I'm ready to leave. Let the others who were trying to get in have their turn.

TODD Wonderful! Let's go. Let's hurry!

BETTY ANN Should we just go out the front way? What if they see you in here?

TODD What are they going to do — kill me? Besides, the way I came in is too hard.

BETTY ANN They could hurt you. And more than just your hand.

(There is a sudden commotion. The DOORMAN and GUARD #1 appear separately.)

DOORMAN (to GUARD #1) I told the crowd no one else gets in until we clear this up. Did you find him? (He is *not* referring to TODD)

GUARD #1 I think so.

BETTY ANN (whispering to TODD) I'll go with you, Todd. I will! But don't let them see us.

(BETTY ANN and TODD hide.)

DOORMAN (to GUARDS, still not referring to TODD) The stupid bastard! What was he thinking coming in here like that!

GUARD #1 Most people gotta learn the hard way.

(TODD and BETTY ANN are trying to sneak out.)

BETTY ANN (whispering) Come on, honey. Come on.

TODD Do you know the way out? Ouch! (He has hit his injured hand on something.)

DOORMAN (to GUARDS) Where is he?

(Other GUARDS enter carrying a man's body, *This* is who they've been talking about.)

GUARDS #2 Here he is, boss.

GUARD #3 He got stuck in an air duct trying to sneak in.

DOORMAN (checking the body, concerned) Not breathing. Must have choked to death.

(The DOORMAN and the GUARDS do not see TODD and BETTY ANN as they hide.)

GUARD #1 What should we do with him?

DOORMAN Take him out the back way. Take care of it.

GUARD #2 You think this is gonna close us down?

DOORMAN This wasn't our fault! I'd like to see them try!

GUARD #2 I think our reputation's getting out.

GUARD #1 And not everybody approves.

DOORMAN I paid them off. But maybe not the right people. Take him! Take him out!

(The GUARDS and the DOORMAN carry the dead man off.)

BETTY ANN (checking to see if it's safe, to TODD) I don't think they were talking about you. Maybe they don't even know you're in here.

TODD You're right. They meant that dead guy.(looking after the body being removed, impressed that someone has actually died trying to get inside) *Whoa!*

BETTY ANN We can probably get out without being seen. Down this way — I think. (Starts to descend.)

(TODD holds back.)

BETTY ANN Todd? Down here!

TODD (looking around) Just what's going on in this place anyway?

BETTY ANN Todd!

TODD Well, *you* got to explore it.

BETTY ANN You're not serious.

TODD Why not? What's fair is fair. For the goose and all that.

BETTY ANN Todd Flood! You come with me!

TODD You're always saying I'm so . . . so Todd. What if I take a little look around for myself?

BETTY ANN I can't believe this. I thought you just wanted to go home!

TODD Maybe you've been right about me all along. Maybe I've been missing more than I thought.

TODD (singing — joined by BETTY ANN in the Chorus:)

NOW THAT I'M HERE

NOW THAT I'M HERE

WHAT HAPPENS?

YES, NOW THAT IT'S CLEAR,

WHAT MORE?

IS THERE NO MORE?

NOW THE TIME IS RIPE,  
WHAT HAPPENS?

BETTY ANN and TODD

ALWAYS THINK THAT IF I GET WHERE I AM GOING TO  
I'LL BE SATISFIED.  
BUT I ALWAYS SEEM TO WANT SOMETHING ELSE,  
NO MATTER WHERE I GO OR WHAT I DO.

TODD

BUT I WON'T FEEL ASHAMED!  
I WON'T CONDEMN MYSELF.  
INSTEAD I'LL MAKE THE MOST OF —  
... MOST OF?  
... ALL OF?

Bridge:  
I WILL NOT CRY.  
I'LL CONQUER.  
AND I WILL NOT DIE.  
NOT YET  
OH, PLEASE, NOT YET.

Repeat Chorus.

WON'T WHIMPER!  
WILL CONQUER!

Dramatic Part:

IS THIS HEAVEN?  
IS THIS HADES?  
HEAVEN! (one chorus)  
HADES! (another chorus)

ALLELUJAH! (one chorus)  
ALLELUJAH! (one chorus)

I OUGHT TO GO.  
IT'S OVER.  
I KNOW WHAT I KNOW.  
ENOUGH!  
I'VE SEEN ENOUGH.

HAVE I SEEN ENOUGH?  
I CAN'T TELL.  
I CAN'T TELL!

Repeat Chorus.  
Repeat Bridge.  
Ending!

BETTY ANN Well, Todd? Coming?

TODD Five minutes?

BETTY ANN Five minutes can turn into five hours, and five hours can turn into —

TODD I just want to look! A peek!

BETTY ANN What about Benny? Don't you think he's waiting for you?

TODD He said to take my time.

BETTY ANN That's because Benny is good, a good man.

TODD Sometimes I think you like him more than you like me.

BETTY ANN What an incredible thing to say.

TODD You didn't say it wasn't true.

BETTY ANN Maybe you'd better stay here and get whatever it is you want to get out of your system. Because I have the distinct feeling you're going to hold this against me.

TODD You mean because you came in here?

BETTY ANN Yes. And without you. You'll throw it in my face forever.

TODD I said I wouldn't.

BETTY ANN People say a lot of things they don't mean.

TODD You don't believe me? Just what do *you* believe — about me? I'm beginning to see what the truth is. You don't trust me. You don't care about me at all.

BETTY ANN That's not true.

TODD No, I think that is true.

BETTY ANN (tenderly) You came back for me. You got hurt for me.

TODD Maybe I was just impetuous!

BETTY ANN What can I say?

BETTY ANN (singing:)

DON'T LEAVE ME  
(Reprise)

HOW COULD THIS HAPPEN?  
NOW SURELY YOU'RE JOKING!  
DON'T LEAVE ME!  
OH, YOU CAN'T LEAVE ME!  
WE'RE TOGETHER, WE'RE ALWAYS TOGETHER.  
... AREN'T WE? ... AREN'T WE? ...

I THOUGHT ... FOR BETTER OR WORSE.  
REMEMBER HOW MUCH YOU WANTED US TO WED.  
AND THEN REMEMBER YOU SAID ...  
I SAID ... WE ... SAID ...

YOU SAID IF I LOVED YOU  
YOU'D ALWAYS BE HAPPY.  
DON'T LEAVE ME!  
OH, YOU CAN'T LEAVE ME!  
WE'RE A COUPLE AND THAT IS THE ANSWER ...  
... CAN'T BE. ... CAN'T BE ...

THINK BACK ON ALL THAT WE'VE DONE.  
REMEMBER HOW FAR WE'VE ALREADY COME.  
IS IT NOT ENOUGH THAT I LOVE YOU? ...  
LOVE YOU ... LOVE ... YOU ...

TODD (torn, singing:)

I'LL RETURN ...  
I'M SO YOUNG! ...  
OH GOD!  
WHAT HAVE I EVER DONE — EVER?

Dramatic Chorus:

BETTY ANN (singing:)

I CAN'T PROMISE YOU EVERYTHING!  
I DON'T HAVE THE POWER OR PLANS.  
BUT CAN'T YOU SEE ME STANDING  
WITH MY HEART BROKEN HERE IN MY HANDS?!

... AND READY TO DIE.  
CAN'T YOU HEAR WHAT'S HOWLING INSIDE?

NO MATTER WHAT HAPPENS,  
NO MATTER WHERE YOU GO,  
WON'T LEAVE YOU.  
HOW COULD I LEAVE YOU?  
SINCE I LOVE YOU. I'LL ALWAYS LOVE YOU.



... LOVE YOU ... LOVE YOU ...

CAN'T WE SOMEHOW STILL GO ON?  
REMEMBER IN LOVE IS WHERE WE BELONG.  
WAS I JUST INCREDIBLY WRONG ...  
JUST WRONG ... JUST WRONG ...

TODD (dissonant music)

LET GO! LET GO! YOU'RE BREAKING MY HEART.  
YOU'RE PULLING ME BACK, PULLING ME APART.

(REPEAT THE DRAMATIC CHORUS above.)

BETTY ANN

PLEASE! DON'T LEAVE ME!

TODD

I LOVE YOU. BUT I HAVE TO STAY!

BETTY ANN /  
TODD

NO! NO! NO! NO!  
MUST GO! MUST GO! MUST GO! MUST GO!  
NO WAY! NO WAY!  
MUST STAY!

BETTY (spoken) Then stay, if you must.

TODD (spoken) Betty Ann, I think maybe you do love me. . . . I'll come with you!

(They embrace.)

(Enter the MORRELL SQUAD, led by DR. LYLAH MORRELL.)

MORRELL (catching TODD and BETTY ANN embracing) So! Here are two of them, caught *flagrante delicto*! Shacking up together!

TODD What?! Who are you? The police?

MORRELL We're better than the police.

BETTY ANN You don't work here. Do you?

MORRELL You betcha we don't work here. We're here to shut this place down.

TODD How did you get inside?

MORRELL No one was guarding the door.

BETTY ANN Aren't there people outside trying to get in? (to TODD) Did they hear that somebody died (Makes a choking gesture.) in here?

TODD Or maybe they just gave up trying.

MORRELL Are *you* two part of the staff?

TODD The staff! You must be kidding.

MORRELL (to her FORCE) I don't trust them. They look sneaky to me.

TODD We're just on our way out.

MORRELL Oh, no you aren't. Not so easy as all that.

TODD You're going to try to stop us?

MORRELL What I think is going on here is that these two *run* this place, and they're trying to get out while the getting's good! Block the doors!

(The MORRELL FORCE blocks all exits.)

BETTY ANN You're very wrong, madam. We're merely tourists —

(Enter the DOORMAN and the GUARDS.)

DOORMAN Hey, how did all of you get in here? (to MORRELL) Who the hell are you?

MORRELL (drawing herself up) I'm Lylah Morrell, head of the Morrell Force.

DOORMAN You mean that creepy militant psychiatrist with the talk show? Oh, Christ! That's all we need!

MORRELL Here — in your wicked face. Answering the call — all my calls, in fact. Bringing morality off the airwaves and into the fabric of everyday life!

DOORMAN As if we don't have enough trouble already.

GUARD #2 Do you think they saw the body, boss?

DOORMAN (under his breath) Shut up!

GUARD #2 Sorry!

MORRELL Body? Now they're killing people in here? I knew it would lead to this. Under our very noses — human sacrifice! (grabbing TODD's hand) Just look at the blood on this man!

DOORMAN You're insane.

MORRELL What's insane is not for you to decide.

DOORMAN It's for *you* to decide? (to GUARDS) Get down to the front and make sure no other creeps get in.

GUARD #1     Okay, boss.

(The GUARDS hurry out.)

DOORMAN     (to MORRELL) And it's time for you to leave, *madame!*

MORRELL     We're not leaving. *You're* leaving!

DOORMAN     Like hell.

MORRELL     It's time for you and this hellish place to be shut down once and for all.

DOORMAN     Another one will just pop up.

MORRELL     Not if we learn from our mistakes.

DOORMAN     What mistakes?

(During the song MORRELL and her FORCE check out the premises for "evidence" of immorality.)

MORRELL     (singing:)

#### HISTORY TEACHES

WE HAVE  
INFORMATION APLENTY!  
GET READY TO LEARN.  
THEN GET READY TO BURN!

HISTORY TEACHES!  
LEARN THE LESSONS!  
WE CAN TEACH YOU.  
HERE'S THE ESSENCE.

IF YOU OPEN YOUR EYES  
JUST LIKE ME,  
IT'S SO EASY TO SEE!  
SODOM AND GOMORRAH WERE DOING JUST FINE.  
THEN ONE SUMMER NIGHT THEY JUST GOT OUT OF LINE.  
ONE LITTLE SLIP LED TO THE NEXT THING.  
BEFORE YOU KNEW IT,  
THEY WERE GOMORRAH-ING!  
OH, THE HORROR  
IN OLD GOMORRAH!

LEARN THESE  
LESSONS!  
LEARN THESE  
LESSONS!

JESUS OF NAZARETH HAD A MESSAGE TO BRING,  
WHICH HE COULD HAVE DELIVERED WITHOUT FALTERING,  
IF ONLY HE'D DONE WHAT WE KNOW HE SHOULD HAVE

DONE —

OWN A HAND GUN!  
HE LACKED PROTECTION!  
HE LACKED CONVICTION!  
THUS CRUCIFIXION!

LEARN THESE  
LESSONS!  
LEARN THESE LESSONS!

ONCE THERE WAS A MONARCH BY THE NAME OF KING LEAR.  
HE WAS SO POWERFUL HE HAD NOTHING TO FEAR.

YES, IT ALL STARTED TO TOTTER  
WITH RULE FOR HIS DAUGHTERS.

WOMEN ARE CRUEL  
IF YOU LET THEM RULE.  
(I'M THE EXCEPTION!)  
THEY THREW OUT KING LEAR,  
RIGHT OUT ON HIS EAR!

LEARN THESE  
LESSONS!  
LEARN THESE LESSONS!

LOUIS THE SIXTEENTH WAS CROWNED KING OF FRANCE,  
BUT ONCE HE GOT SLOPPY HE HADN'T A CHANCE.  
HE COULD HAVE AVOIDED THAT NEW GUILLOTINE,  
AND DRIVEN RIGHT OFF IN HIS LIMOUSINE.

HE LOST HIS HEAD  
WHEN HE PROMIUSED THEM BREAD.  
OH, THAT LOUIE!  
WE SAY PHOOEY!

LEARN THESE  
LESSONS!  
LEARN THESE  
LESSONS!

ABRAHAM LINCOLN WAS A VERY GREAT MAN,  
BUT NOTHING SHOWS BETTER THAN HIS STORY CAN  
HOW PEOPLE NEED TO LEARN WHY THEY RUE THE DAY.

NEVER, EVER GO TO A PLAY!  
WHAT WAS HE THINKIN'  
THAT ABRAHAM LINCOLN!

LEARN THESE  
LESSONS!  
LEARN THESE LESSONS!

DOORMAN That's absurd! You're an utter moron.

MORRELL Oh, am I? Well, we'll see who wins — the forces of the Morrell "morons" or You, the forces of fleshliness! I think we have enough evidence to close this place down and put you away for a very long time. (to BETTY ANN) Just how old are you, miss?

BETTY ANN None of your business.

MORRELL What?! (about the DOORMAN) He dragged you in here against your will, didn't he?

BETTY ANN Absolutely not.

MORRELL (to his cronies, ignoring what she said) See, I told you! (to DOORMAN) The charges are mounting, moment by moment!

DOORMAN They were begging to come in here. Everybody was.

MORRELL Well, I don't hear anyone begging to get in now, do I?

DOORMAN People are fickle.

MORRELL Rape. Under-age sexual activity. Human sacrifice. And probably cannibalism! And other unhealthy lifestyles. Plus — loud music! I think your days are numbered, my friend.

DOORMAN Only people who aren't friends ever call somebody "my friend."

MORRELL The day is coming, and very soon, when you'll be more than happy to have even one person call you "friend." All right, Force, we got the evidence we came for. Let me lead the way out! . . . (turning back to the DOORMAN) But we'll return — soon — and with the police!

(MORRELL and her FORCE leave, gloating.)

DOORMAN (depressed) That didn't go very well, did it?

BETTY ANN What do you think will happen now?

DOORMAN It won't be good. You'd better hurry along before you get swept up with the rest of us.

BETTY ANN I can't speak for Todd, but I'm not sorry I came here. It was something I needed to do, very badly.

DOORMAN (surprised) Oh?

BETTY ANN (meaning the club) This is all part of life too. Not all of it. But part of it.

DOORMAN How about you, Todd? I don't suppose you feel the same way.

TODD           After the way you treated me?

DOORMAN      You mean that little episode when we first met?

TODD           Yeah, that little episode when you made me kiss your butt.

DOORMAN      You don't hold that against me, I hope.

TODD           What!?

DOORMAN      It was a rite of passage. It made you.

TODD           Made me humiliated. That's what it made me!

DOORMAN      It made you make up your mind about who you are and what you really want in life.

TODD           (ironic) I'll be forever grateful!

DOORMAN      Of course you will be.

BETTY ANN     You know he might be right, Todd. Once you think it over.

TODD           I think I could have learned some other way!

DOORMAN      As a wise man once said, "Some people just gotta learn the hard way." You were luckier than most.

TODD           (ironic) Maybe I'll appreciate it when I'm an old, old man!

DOORMAN      Probably not.

TODD           When did you get so wise? You're just a flesh-monger. No better than a pimp!

BETTY ANN     (trying to soothe him) Todd.

TODD           It's true.

DOORMAN      I've always found it strange that people come in here, experience some pleasure, and for most it's the greatest physical pleasure they will ever experience in their entire lives, and then when they've gotten their rocks, or whatever, off — as surely they had to — they get all pious and spiteful and then so goddamn squeaky clean. Well, they wouldn't be so clean if they hadn't gotten dirty first! And I'm proud to help them!

TODD           I haven't even gotten dirty. I just barely looked around. Betty Ann did more than I did. Apparently a lot more.

BETTY ANN     Wait a minute here. I think I can see where this is headed. You *are* going to use this against me after we're married.

TODD I told you I won't! Ever.

BETTY ANN I don't believe you. At heart you're a prude.

TODD And what are you at heart? A whore?

BETTY ANN Ooo . . . I knew it. I knew it!

TODD I didn't mean that, Betty Ann.

DOORMAN Yes, he did.

BETTY ANN (snappishly) I know he did!

DOORMAN Pardon me!

BETTY ANN Oh, god, this isn't going to work.

TODD Yes, it will. We're almost out of here.

DOORMAN Down and to the left. Or is it to the right?

TODD (bitterly) Thank you!

DOORMAN You're welcome.

BETTY ANN Now I don't know what to do. To go or to stay.

TODD Betty Ann!

BETTY ANN (irritable) What?!

TODD I don't know what to make of you. At all.

BETTY ANN Yeah, because you're so perfect !

TODD Well, Betty Ann, you didn't see me going in there and . . .

DOORMAN Todd.

TODD (irritable) What?!

DOORMAN You'd better go in the back in there and do something before you leave. I think there may be a few souls left if you go now. . .

BETTY ANN Then at least we'd both be guilty.

DOORMAN Hello, loving couple! This isn't about having enough future guilt! It's about both of you being alive. Alive! Having done some exciting, different things.

TODD No, it's about being guilty. She's right.

BETTY ANN Todd's got to be a whore too or we'll never be happy together.

TODD Did you say that correctly?

BETTY ANN I said it perfectly.

DOORMAN Whatever! God, how I envy you two! So innocent really.

BETTY ANN I'm not innocent now!

TODD I'm not *that* innocent!

DOORMAN Yes, you are. Sex has nothing to do with innocence.

TODD That's not what my father said.

BETTY ANN Or my mother.

DOORMAN Believe it or not, sometimes I wish I could be you people.

TODD You want to be us? When you have all this?

DOORMAN (singing:)

EVERGREEN

WOULDN'T IT BE NICE IF THINGS WERE CLEANER!  
NO HERPES, CRABS, OR NASTY HIV.  
IF NOT QUITE HEAVEN, JUST A BIT HYGIENER.  
IF NOT VIRGIN,  
THEN NOT VD!  
OH, OFF TO —  
WHERE THERE IS NO PRESSURE,  
WHERE ALL FOLKS HAVE SIMPLE, LOVING HEARTS,  
WHERE EVERYTHING SMELLS FRESH — FRESH — FRESHER!  
— AND NOT OF BODY PARTS —  
SOMEWHERE, PLEASE, THAT'S EVERGREEN!

TODD

IT SEEMS MY LIFE COULDN'T BE ROUTINER  
JUST KISSES, HUGS AND A LITTLE PRAYER.  
IF NOT QUITE HEAVEN, JUST A BIT OBSCENER.  
IF NOT LICENSE,  
THEN NOT SO SQUARE!  
OH, OFF TO —  
WHERE EVERYTHING'S DOWNLOADING.  
WHERE YOU'RE NOT SUCH A STUPID HICK,  
WHERE THE ACTION KEEPS ON EXPLODING.  
— AND A MAN CAN DIP HIS WICK —  
SOMEWHERE, PLEASE, THAT'S EVERGREEN!  
ANOTHER SCENE THAT'S EVERGREEN!



BETTY ANN

WAIT A SEC NOW!  
WAIT JUST A MINUTE!  
I'VE BEEN THERE, BEEN IN BOTH PLACES,  
AND FROM WHAT I'VE SEEN  
IT'S EASY TO GET LOST IN YOUR SCENE.  
BUT TAKE A COOL LOOK.  
TAKE A CHAPTER FROM MY BOOK.  
IF YOU KNOW WHAT I MEAN.  
DON'T LIVE A DREAM.  
BE MORE SERENE.  
NOTHING, NO, NOTHING IS EVERGREEN!  
NOTHING, NO, NOTHING IS EVERGREEN!

TODD (dramatically) I love you, Betty Ann. And I want to marry you!

BETTY ANN I think you're just horny.

DOORMAN Go, girl!

BETTY ANN I want you to go in the back there and do something and *then* tell me you want to marry me!

DOORMAN (to TODD) You should marry this woman. She's smart.

TODD (ironic) Maybe we should get married in *here*.

DOORMAN (blessing them) I now pronounce you husband and wife. For life.

BETTY ANN See! A life sentence!

DOORMAN You two had better leave. I suspect we're going to have some more visitors, and they're not going to be very subtle about who did what to whom in here.

(Enter OLIVE and OLIVER as themselves, below.)

OLIVER (calling) Is anybody in there?

OLIVE (calling) You hoo! I think the cops are coming. You'd better get out.

DOORMAN (calling down) Did you see them?

OLIVER I saw that talk show host talking to the cops.

(The audience sees this happening off to the side.)

OLIVE And I don't think she was recommending it.

DOORMAN How far away are they?

OLIVE All I can say is you don't have a lot of time.

DOORMAN Thank you. . . . Hey, why are you two being so nice, when you didn't even get in?

OLIVER Well, we almost got in.

OLIVE And we don't think you were hurting anybody. Except us.

DOORMAN (touched) This is really very, very kind of you. I'm touched.

OLIVE (sanctimoniously) We just want to help people.

DOORMAN Well, those of us in here really appreciate it. Sincerely.

BETTY ANN Thank you.

TODD Thank you.

OLIVER Thank *you!* . . . (slyly to DOORMAN) Can we come in *now*?

OLIVE Just for a few minutes? Better late than never.

DOORMAN You two are incorrigible!

OLIVER Is that a yes?

DOORMAN I don't see any guards stopping you.

OLIVER I know, but it's so much more fun when it's *forbidden* to get in!

BETTY ANN I'm going, Todd. You do what you have to do.

(BETTY ANN runs away.)

TODD Betty Ann! (Starts after her, then stops.) (to DOORMAN) I don't know what to do!

DOORMAN . . . You asking me?

TODD You're a man of the world.

TODD Am I? Which world?

(The DOORMAN claps his hands and the sexy parts of the club fade out, then disappear. OLIVE and OLIVER freeze below in semi-shadow.)

(TODD has one of the dildos in his hand — swirling, surreal lights.)

TODD You make it seem so easy. Just who are you anyway? Are you even human?

(Sound effect, to emphasize the dual nature of the DOORMAN, both Demon and God.)

DOORMAN I'm nobody. Everybody. What you will.

(The lights come back to real time.)

TODD Are you even real? Or just in my head?

DOORMAN What's real?

TODD You're scaring me, a little bit.

DOORMAN Little old me? Don't be silly. (Dramatic sound effect.)

TODD I really don't know what to do next. (He waves the dildo like a scepter.)

DOORMAN Who does? But we do. We always do.

TODD I don't know whether I should thank you or hit you.

DOORMAN May I make a suggestion?

TODD Okay.

DOORMAN Tend to your brother.

TODD What do you know about my brother?

DOORMAN Let's just say I've heard.

TODD I shouldn't have left him, should I?

DOORMAN Probably not. But you . . .

TODD . . . did. Is he going to be all right?

DOORMAN (seriously) What do *you* think?

TODD (with forced hope) He's probably going to be all right.

DOORMAN Think so? Maybe it's time you faced some other things in life that you've been avoiding.

TODD (fearfully) What do you know that I don't?

DOORMAN (calling softly) Benny! . . . Benny, can you come here? Your brother's here.

BENNY (appearing in an ethereal light) I'm here.

TODD Benny! How did you get . . . ?

BENNY            You'd better stay over there, baby brother. Don't want to give you anything.  
(BENNY stands in a shimmering light, but ill.) I just came to say goodbye.

TODD            You can't leave me now. (to DOORMAN) He can't leave me now! Is he going  
to die? Is he dying now?

DOORMAN /  
TODD/  
BENNY            (singing:)

DON'T ASK ME  
(Trio)

DOORMAN

DON'T ASK!  
DON'T ASK!  
DON'T ASK ME HOW I KNOW.  
I KNOW!  
I KNOW!

TODD

WE ARE ALL ALONE,  
I FEEL IT IN MY BONES.  
THOUGH LIFE CAN TEMPT ME . . .  
SO EMPTY . . . EMPTY.

BOTH    (Chorus:)

DON'T ASK ME HOW I KNOW.  
I LEARNED IT LONG AGO.  
MEANTIME SOMEONE IS THERE  
TO MAKE IT BEAUTIFUL,  
SOMEONE WHO MAKES YOU CARE  
AND CARES ABOUT YOU.  
BUT JUST WHEN YOU BELIEVE IN HIM/HER,  
S/HE GOES!  
S/HE GOES!  
OH, GOD, IT SNOWS!

DOORMAN

WHO'S NOT SAD AND LOST?  
FEELINGS FRAIL AND TOSSED.  
AND WHEN THE RAIN GOES . . .  
NO RAINBOWS . . .  
RAINBOWS.

Repeat Chorus.

TODD

WHEN WE ARE BEREFT?  
WHAT IS RIGHT? WHAT IS LEFT?  
WHO'S THERE TO HOLD US? . . .  
JUST COLD DUST . . .  
COLD DUST.

Bridge:

DOORMAN

YOU AND I ARE HERE.  
WIPE AWAY THAT TEAR.  
THOUGH WE SEEM ALONE . . .  
WE ARE TOGETHER . . .  
TOGETHER.  
LET GO OF YOUR DESPAIR.  
WE SHARE! WE SHARE!

Chorus (with change) (BENNY too:)

DOORMAN

DON'T ASK ME HOW I KNOW.  
I LEARNED IT LONG AGO.  
SOMETIMES SOMEONE IN THERE  
TO MAKE IT BEAUTIFUL.  
SOMEONE WHO MAKES YOU CARE

ALL

AND CARES ABOUT YOU.  
JUST WHEN YOU'VE GIVEN UP ON LIFE,  
IT HOLDS!  
IT HOLDS!  
THANK GOD, IT HOLDS!

BENNY        Goodbye, Todd. I'll miss you.

(BENNY fades from sight. We realize that he has died.)

TODD        (calling) Benny! (He gradually accepts that his brother is gone.)

(The DOORMAN holds TODD to comfort him.)

(Light fades on BENNY. TODD sobs.)

(Sounds of police whistles, sirens. All the lights come on.)

(Enter LYLAH MORRELL and the MORRELL FORCE accompanied by POLICE.)

MORRELL (to the POLICE, pointing to TODD and the DOORMAN) There they are! Over there! (disgusted) Hugging in the dark!

POLICE  
OFFICER #1 You're under arrest!

(The invading forces surround the DOORMAN and TODD.)

DOORMAN What's going on here, officer? I have a license to operate this place. (Takes out a piece of paper.)

MORRELL (grabbing the paper) A license indeed! You've violated every law in the book. Drugs! Liquor! Illicit sex! And furthermore it's well known that you mistreat *crocodiles* in here! (She tears up the license.) (Music from "Crocodile.")

(Enter other POLICE with OLIVE and OLIVER.)

POLICE  
OFFICER #2 I caught these two as they were sneaking in!

OLIVE We finally get in, and we're arrested!

OLIVER Let me tell you. It's not easy being easy!

MORRELL Maybe you'll learn your lesson then!

DOORMAN I'm sure we can settle this all somehow!

(Enter the TAX MAN.)

TAX MAN (loudly) Okay, nobody move!

DOORMAN Who are you?

TAX MAN Somebody you won't soon forget, that's who.

OLIVER But *who*? Tell us!

TAX MAN (a pronouncement) I represent the Internal Revenue Service!

(Everybody shrinks back, cringing in fear, including the POLICE and MORRELL.)

OLIVER Oh, shit! The Tax Man!

OLIVE (to DOORMAN) Jesus, didn't you pay your taxes? What were you *thinking*, man!?

DOORMAN I can't think of everything!

TODD You blew it big time this time.

DOORMAN (genuinely upset) Oh, my god! This could really be the end of me!

(Enter BETTY ANN.)

BETTY ANN Todd, are you all right?

(They touch hands.)

TODD I've been arrested.

BETTY ANN I saw them all coming. I thought they might —

TODD And you came back to help me!

(They embrace. They kiss.)

TAX MAN All right, enough of this romantic crap. I mean business.

MORRELL (scared) I paid! I paid my taxes!

TAX MAN You'd better, that's all I can say. All right! I want some help here.

POLICE  
OFFICER #1 What do you need?

TAX MAN I want this placed closed down.

OLIVER But we just *got* here!

TAX MAN Tough titty.

OLIVE I don't mind a tough titty. In fact, I sort of like it.

TAX MAN Now there is a deal I can make you — for all of you.

DOORMAN What's that? I don't think I'm going to like it.

TAX MAN You can like it or lump it.

DOORMAN We've only been open for a day!

TAX MAN And you haven't paid *taxes*? There he is — he's confessed with his own mouth!

DOORMAN Oh, my arrogance! I defied the Tax Man!

TAX MAN Do you want to hear your one remaining hope or don't you?

DOORMAN Okay, what is it?

TAX MAN I want you all to start tearing this place apart.

DOORMAN No!

TAX MAN Piece by piece.

DOORMAN But this place is me!

TAX MAN Let's see who does the best job of taking it apart, and then maybe — and it's only a maybe! — we'll see about your audit.

MORRELL Sounds good to me.

OLIVER (to TAX MAN) God, you're really evil!

TAX MAN Get busy!

(MORRELL, her FORCE, the POLICE, and the TAX MAN start to dismantle the club. Ad libs as necessary.)

(Lights Out.)

(When the lights come back on, 'Heaven' has been virtually dismantled.)

(OLIVER has resisted, but then he and the others who like the club start dismantling it too, some more enthusiastically than others.)

(The DOORMAN watches. TODD and BETTY ANN half-heartedly participate in the last phase.)

OLIVE (with a piece of the catwalk, to the DOORMAN) This too?

DOORMAN (Shakes his head, can't talk)

TAX MAN (to BETTY ANN) I saw you put that part back. Now take it down. That's an order.

POLICE

OFFICER #2 I'll get it! (He puts it back for BETTY ANN.)

('Heaven' is denuded, bit by bit, until very little is left.)

DOORMAN (to the TAX MAN) What about the stairs out front? You forgot those.

TAX MAN We'll get to them. Don't worry.

MORRELL (running over) Look what I found! (She has one of the golden strap-on dildos.)

TAX MAN What is that thing?

MORRELL (scandalized) I hear they use them — on their cheeks for pleasure! (Holds it against her own cheek and turns it on in a stupid way, showing that she has no idea what a dildo is used for.)



TAX MAN (looking at the dildo rubbing against the woman's cheek) What filth!

MORRELL And it leads to other things! (Hands the dildo to a POLICE OFFICER in a fussy way) Take this and destroy it!

(A POLICE MAN prepares to blow up the dildo. They discover others and add them to the "bomb fire.")

POLICE

OFFICER #2 Okay, ready? Here we go!

(The dildos are blown up — comic Special Effect, if possible)

BETTY ANN They're more where they came from.

TODD Betty Ann, don't get them any angrier.

TAX MAN Well, I don't think it's necessary for me to hang around this place any longer. The rest of you can take care of it.

MORRELL I believe we've got most of it already. (about the DOORMAN) The gentleman over there can oversee the final phase. It's only fitting.

TAX MAN (to DOORMAN) Can we count on you, or do you want us to do it?

DOORMAN . . . We'll do it.

TAX MAN All right then. No doubt we'll have to dynamite this whole building anyway. But that can wait till tomorrow. (Exits.)

MORRELL Come, Force! Our work is done!

(MORRELL and her cronies leave.)

POLICE

OFFICER #1 Okay, guys! Out!

(The POLICE leave.)

(All that remain are the DOORMAN, BETTY ANN, TODD, OLIVE, and OLIVER. and a few stragglers, who continue to remove the last parts of 'Heaven.')

BETTY ANN (to the DOORMAN) Do you think they're really going to destroy this place completely?

DOORMAN Yes.

TODD Forever?

DOORMAN If they can.

OLIVER        It'll be just a beautiful memory.

OLIVE         And I don't even remember anything!

OLIVER        Life is a banquet, and most poor suckers can't even get through the door.

DOORMAN      They've won.

OLIVE         No!

DOORMAN      Yes. (singing:)

#### CLOSING TIME

PARDON ME IF I SAY SOMETHING YOU'LL REJECT.  
I SEEM TO SEE SOME RESISTANCE THERE. AM I CORRECT?  
YOU KNOW I HATE TO BE THE BEARER OF BAD NEWS FOR YOU.  
IT'S SOMETHING I JUST CAN'T AVOID.  
BY NOW PERHAPS YOU HAVE A CLUE.  
YOU'RE RIGHT, IT'S SOMETHING THAT MY MOTHER OFTEN SAID TO ME,  
WHICH EVERYONE HAS TO LEARN WITH SOME HUMILITY.  
SO NOW I SAY IT, FRIENDS — FOR ME, FOR YOU,  
FOR EVERY HEART, FOR EVERY START,  
THERE COMES AN ENDING TOO.

Chorus:

IT'S CLOSING TIME. WE'RE ALMOST DONE!  
IT'S BEEN SUCH GREAT FUN.  
ALL IN ALL A REAL GOOD RUN.  
NO LOOKING BACK. NO HANGING ON.  
WELL, JUST A LITTLE. WELL, JUST A LITTLE.  
THEN WE REALLY MUST BE GONE.  
HEY, I WOULDN'T WANT TO BE A PARTY POOP.  
CAN'T STAND IT WHEN I SEE ALL THOSE FACES DROOP.  
I HATE TO BE THE ONE, BUT LIFE, YOU HAVE TO UNDERSTAND,  
IT MAY BE MANY THINGS. AND YET IT'S JUST A HALF-ASSED  
DISNEYLAND.  
AND THERE IS SOMETHING ELSE MY WISE OLD MOTHER SAID TO ME.  
BEFORE SHE DIED AND WENT OFF TOWARDS ETERNITY.  
WHATEVER COMES-IT MAY BE COOL, IT MAY BE HOT,  
BUT WHEN YOU THINK, FOR ALL THE INK,  
A BLANK IS ALL WE'VE GOT.

Repeat CHORUS

Repeat CHORUS with changes

I THOUGHT I KNEW THE ANSWER ONCE.  
BUT I WAS JUST A DUNCE.  
WHEN IT'S TIME, IT'S TIME, THAT'S ALL.  
MAKE IT THE MOST.

IN THESE LAST MOMENTS THERE IS NO REASON OR RHYME.  
IT'S BULLSHIT IF YOU THINK YOU KNOW ANYMORE THAN THAT.  
BUT NO REGRETS! NO DEBTS.  
A WISE MAN KNOWS WHEN IT'S TIME TO QUIT —  
NOT TOO SOON AND NOT TOO LATE. IT'S CLOSING TIME!  
ALL THE BETTER TO MAKE THE END SUBLIME.

(They all hug at the end of the song. And then they begin to disperse.)

DEMOLITION

GUY Okay, I think that's just about everything. Oh, wait! The damned staircase out in front! I'll get it in a minute!

(The DOORMAN, BETTY ANN, TODD, OLIVE, and OLIVER emerge through the front door slit and slowly descend the staircase.)

DOORMAN (ironically, echoing his opening line) Hello, everybody! Welcome to Heaven! (He does a little of the sexy dance he did at the beginning.) I'm getting too old for this kind of thing.

TODD No, you're not. Never.

DOORMAN (bemused) Thanks.

TODD What do you think is going to happen to us, to Betty Ann and me, I mean? Are we going to make it?

BETTY ANN (coming up to them) I'd like to know too. Are we?

DOORMAN It's not up to me. It's up to you, both of you. How much do you want it?

TODD I think we want it a lot. Don't we, Betty Ann?

BETTY ANN I think we've earned it. I just don't know about you and all this. (Points at Where 'Heaven.' was.)

(TODD pulls her off to the side.)

TODD Can I tell you something? In confidence?

BETTY ANN What?

TODD I don't want anyone else to know.

BETTY ANN What?

TODD (Takes out one of the golden strap-on dildos.) When I was back there . . . I . . . (Indicates that he used it on himself.)

BETTY ANN (laughing) Todd! You didn't!

TODD I didn't want to ever use your time in there against you. So I . . . But can this just between us?

BETTY ANN Baby! Honey! You did this for me! (She hugs him.) (Laughs again.) How could I not love you after that?!

TODD Betty Ann!

(They embrace.)

DOORMAN (coming over to them) Something tells me you're going to make it. I can see you in just about . . . a year.

TODD Really?

DOORMAN Really. Right, Betty Ann?

(The scene merges into a projection of BETTY ANN and TODD, married, a year in the future.)

(BETTY ANN appears. She is now very pregnant.)

TODD Betty Ann! (touching her belly) Is it a boy or a girl?

BETTY ANN Does it really matter?

### BABY

(sung by the DOORMAN, BETTY ANN, TODD, OLIVE, and OLIVER, in the Gospel/Negro Spiritual tradition:)

WHAT'S THAT IN YOUR ARMS?  
SO FRAIL,  
SO SOFT?  
WHAT'S THAT LOOKING UP AT YOU?  
YOUR BOSS! YOUR BOSS!

WHO'S THAT COUNTING ON YOU?  
A LIFE,  
THAT'S ALL.  
WHO'S THAT LOOKING UP AT YOU?  
SO SMALL! SO SMALL!

Chorus:  
IT'S A BABY, IT'S A BABY IN YOUR WORLD.  
IT'S A BABY, IT'S YOUR BABY TO BE HELD.  
ONE SWEET, ONE FINE BABY THAT NEEDS YOU.  
IT'S A BABY YOU NEED TOO.

WHO'S THAT HOLDING OUT YOUR ARMS?

SO FIRM.  
SO STRONG, SO STRONG.  
WHO'S THAT LOOKING AFTER HIM/HER  
SO LONG? SO LONG!

WHAT'S THAT FEELING IN YOUR HEART?  
SO GREAT,  
SO TIGHT,  
WHAT'S THAT BRIMMING IN YOUR SOUL,  
SO BRIGHT! SO BRIGHT!

Repeat Chorus.  
Then Repeat as Needed.

DOORMAN I'm no fortune teller, but I'd be willing to bet on *that* scenario.

DEMOLITION

GUY Okay, you guys! Out of the way! This staircase is out of here! Out of the way!  
Out of the way!

(He removes the staircase that ascended to the opening of 'HEAVEN,' wheeling it out of sight.)

DOORMAN (looking after it) I didn't think I'd miss it that much. (Big sigh.)

OLIVER Well, I guess this is goodbye. Shake?

(The DOORMAN and OLIVER shake — a “manly” shake.)

OLIVE Goodbye. (She and the DOORMAN touch hands.)

OLIVER We'll probably never see each other again. None of us. . . . Sis?

OLIVE I don't hate you for the way you acted, Oliver. I'll see you . . . Every second Christmas!

OLIVER I was just trying to get into 'Heaven' any way I could!

OLIVE Aren't we all. (They hug.)

TODD (to the others) Goodbye.

BETTY ANN (to the others) Have a nice life.

(She and TODD start to leave.)

DOORMAN Wait!

BETTY ANN What?

DOORMAN They forgot one last thing.

(The DOORMAN goes to the velvet cord that has prevented people from coming into 'Heaven.')

BETTY ANN You going to keep it as a souvenir?

DOORMAN How about this? (He grandly removes the barricade, meaning that it's open to the whole audience.) (to the others) What about one last bash? Out *here!*

OLIVER You said it, baby!

(The DOORMAN signals to the orchestra to get ready. Perhaps some real people from the audience come on stage or get up to dance in the aisles. The cast members all come back, including some from the DEMOLITION TEAM, the GUARDS, even LYLAH MORRELL, the TAX MAN, and the POLICE — at first reluctantly, but then joining in.)

(They sing a lively celebration of earthly joys and pleasures. The cast knows, the audience knows that The End of life is coming, but, hell, they're going to make the most of these remaining moments of the show. So let there be music and song and joy because they surely don't last very long!)

The company sings either a new song:

LIFE'S TOO SHORT, GODDMAN IT! (or a reprise of LIFE IS GOOD)

(At the very end of the song, everything stops dead silent. They all look at each other — a quick glance, knowing it's the end. Our hearts tug. Freeze.)

## BLACKOUT

(Probably an encore of "Closing Time.")

It's Over