

POSTCARDS FROM PARADISE

Book

by

Mickey James, Sharon "Squirt" James and David Fleisher,

Music and Lyrics

by

Mickey James, Sharon "Squirt" James, Shel Silverstein, and David Fleisher

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CHARACTERS

MIGUEL CALDERA:Latin entertainer and owner of the "Last Banana"

RITA ROMANO:Psychologist/family counselor, cocktail hostess,
Miguel's live-in girl friend

JESS PALMER:Tourist, Vietnam vet

NANCY PALMER:Jess's wife

MANGO MURPHY:Desk clerk

MARY IMMACULATE:Cleaner, helps RITA serve cocktails

CARMAN DOILY:Bartender

THE CAPTAIN:Old sailor

Scene

Bocas del Toro, Panama.

Time

Present

SONGS

ACT I

WHOLE NEW WORLD MARY, RITA, MANGO, MIGUEL, CARMAN
by Mickey James

THE OLD MAN'S GONE TO SEA MARY
by Mickey and Sharon "Squirt" James

ISLAND GIRL MIGUEL, CARMAN, MANGO
by Mickey and Sharon "Squirt" James, Shel Silverstein

AIR KISSES MANGO, CARMAN
by Mickey James

LIBATIONS CARMAN
by Mickey and Sharon "Squirt" James

THE WARRIOR NANCY, JESS
by Mickey James, Larry Alderman

DON'T GET DRUNK NO MORE MARY, MANGO
by Mickey James, Larry Alderman

MAGIC MAN JESS, CARMAN
by Shel Silverstein, Mickey James

FRANKLY SCARLET JESS
by Mickey James, Shel Silverstein

FRED JESS, RITA, NANCY
by Mickey James, Shel Silverstein

UNIVERSAL ADJECTIVE JESS, NANCY, MIGUEL, CARMAN
by Mickey James, Rich Fagan

HE AIN'T HOMELESS NANCY
by Mickey and Sharon "Squirt" James, Richard Grossman

HAIRY LEGS JESS, CARMAN
by Mickey James, Shel Silverstein

INCREDIBLE DRINKING MAN JESS, MIGUEL, RITA
by Sharon "Squirt" James and Mickey James

NINETY MILES NORTH OF HAVANA MIGUEL
by Shel Silverstein, Mickey James

SONGS

ACT II

YOU SHOULD HEAR MY HEART MARY, MANGO
by Sharon "Squirt" James and Mickey James

MERRY ISLANDERS JESS, MIGUEL, CARMAN
by Mickey James

MAKIN' A MESS OF COMMERCIAL SUCCESS MIGUEL, JESS
by Mickey and Sharon "Squirt" James, Shel Silverstein

ADAM AND EVE CARMAN, JESS
by Shel Silverstein, Mickey James

COME BACK TO THE ISLAND MIGUEL, JESS, CARMAN
by Mickey and Sharon "Squirt" James, Shel Silverstein

CONTIGO MIGUEL, RITA
by Sharon "Squirt" James and Mickey James

HEY, MAMACITA MIGUEL
by Mickey and Sharon "Squirt" James, David Fleisher

SETTING: The sitting room and bar area at
Hotel "Last Banana"

AT RISE: MARY is sweeping the stage. THE CAPTAIN
is sitting motionless in a rocking chair looking
out at the water. MARY turns to audience.

MARY

Hello, out there. Welcome to the Last Banana Hotel and Bar in
Bocas del Toro. Nice, isn't it? This town used to be the banana
capital of the world until the United Fruit Company pulled out.
There was some kind of conflict with the labor unions. Well,
anyway, now Bocas has become one of the prettiest vacation spots
in the Caribbean. Just look at that sun shining out there on the
water! Or is that lightning? Anyway, welcome to Bocas and
welcome to Panama, where everything is just a little different.

(SINGS)

SONG: A WHOLE NEW WORLD

In Panama there ain't no fourth of July (fourth of July)
They light their firecrackers up on Christmas Eve

(RITA ENTERS)

RITA

It gets real quiet on the fourth of July (fourth of July)
Some folks like it, but some folks leave

ENSEMBLE

It's a whole new world here in Panama
..Get with it, if you're gonna stay
A whole new world here in Panama
Don't give a damn how you did it in the U.S. of A.

(MIGUEL ENTERS)

MIGUEL

In Panama you're gonna meet the rubber stamp guy (rubber stamp guy)
At the bank and the airport and anywhere you go

(Man with writing on shirt "RUBBER STAMP GUY" comes out of
ENSEMBLE and starts rubber stamping everything in sight)

(CARMAN ENTERS)

CARMAN

Want him on your side, look him in the eye (look him in the eye)
He's the rubber stamp guy (rubber stamp guy), he's the man to know

ENSEMBLE

It's a whole new world here in Panama
..Get with it, if you're gonna stay
A whole new world here in Panama
Don't give a damn how you did it in the U.S. of A.

(MANGO ENTERS)

MANGO

Now I'm sittin' in Panama lookin' at the sky (lookin' at the sky)
I don't know why I'd ever wanna leave
There's me and God and this rubber stamp guy (rubber stamp guy)
And a sky full of fire every Christmas Eve

ENSEMBLE

It's a whole new world here in Panama
..Get with it, if you're gonna stay
A whole new world here in Panama
Don't give a damn how you did it in the U.S. of A. (Group 1)
Don't give a damn how you did it in the U.S. of A. (Group 2)
Don't give a damn how you did it in the U.S. of A. (All)

(RITA and MIGUEL remain stage front. MARY and MANGO go to registration desk. CARMAN goes behind bar)

RITA

Hi, I'm Rita. I came to Bocas del Toro a year ago this month. I'd been traveling around working resorts, and generally just having a good time. I've been a cocktail hostess in the Bahamas, the West Indies, Cancun ... all over the Caribbean. It's been a hoot! I met Miguel when I first arrived in Bocas. I rented a room from him here at the "Last Banana". There was something about Miguel I really liked.

(RITA glances over her shoulder at MIGUEL'S butt)
I knew it right off. I got him to hire me, and I guess we're in some kind of relationship now. Miguel doesn't know a thing about running a hotel. Neither do I, but I know there's a real good chance he might lose it, if I don't jump in and help. I have my degree in Psychology. I came up with this brainstorm how we might be able to save the "Last Banana". We'd bring tourists here for therapy groups. We'd call it a "Relation Vacation". Brilliant, hmmm? My first couple is arriving today.

ENSEMBLE

It's a whole new world here in Panama

MIGUEL

I'm Miguel. I've been entertainer for a lot of years now. I move to Key West from Cuba with a big bunch of Cubans on little boats. I like Key West, but it so expensive. My mother's family ... they from Panama originally. She always wanted to come back. She never got to. I made the trip for her when my uncle left me this hotel. It's been in my family for years. I don't know too much about running a hotel, but I learn. I like this place. Rita came last year. She rent a room here and then asked for a job. We hit it off pretty good, and we move in together. We having a good time. Rita's real pretty and I like her a lot, but I not ready to be tied down. If I was ready, she'd be the one.

ENSEMBLE

(Sings)

It's a whole new world here in Panama

MARY

Hi, I'm Mary. We've already met. I'm a little shy, but you couldn't tell it when I was drinking. I used to drink a lot. Haven't had one now for almost two years. It feels good. I treated myself to a vacation in Bocas three months ago with the idea that, if I liked it, I might hang around for awhile. I got this job at the "Last Banana" as kind of a "cleaner slash cocktail girl". Cocktails? Perfect! The "cleaner" part of the job fits me real well though. Every thing in my life has to be in its proper place. It always has. I drive people crazy with what they call my exaggerated sense of order. I just call it a place for everything and...

MARY, ENSEMBLE

..everything in its place.

MARY (Continues)

I used to binge on alcohol. Last night I binged on fudge. Mmmmm! It's a trade off. What's really keeping me at the "Last Banana" is the desk clerk, Mango. He's something!! A lot smarter than me. Mango knows all about Shakespeare. I think he likes me. I wish I could show him how I feel, but it just isn't easy for me.

ENSEMBLE

(Sings)

It's a whole new world here in Panama

MANGO

I'm a Rhodes scholar. Big deal. And I'm a Shakespeare junky. Got my Master's in English Lit. I'm also a drunk, but these days a non-drinking one. I've been called a nerd, but not when I was drinking. I was a lot bolder then ... till I passed out. I've

MANGO (Continues)

been the Banana's desk clerk for just about a year now. I like it here. I do a little tutoring on the side ... help some of the Island kids with their English. I'm working on my first novel. It's about life before I quit drinking. I call it "Pickled in Paradise". Since I quit drinking I'm like a gawky teenager around girls, especially Mary. She's so cute, and where I'm messy and cluttered, she's neat as a pin. Mary is the most organized person I've ever known. I know she feels a little bit insecure because she never went to college, but I like her just the way she is. I wonder how she feels about me?

ENSEMBLE

(Sings)

It's a whole new world here in Panama

CARMAN

I guess I've always been a little different. Know what I mean? It's been a problem for me some places. Like when I lived in Iowa? I never quite fit in. When I was younger, I tried to be (shall we say) a little less flamboyant, but they saw right through me. They used to make fun of me. It's just the way some people are. I've always been most comfortable in those special places ... like San Francisco, Key West ... and now Bocas. I like it here at the "Last Banana". I fit in like Charro in spandex.

ENSEMBLE

(Sings)

It's a whole new world here in Panama

(As last cast member delivers speech, all resume their jobs. MARY walks over to THE CAPTAIN)

MARY

(SPOKEN to THE CAPTAIN)

Can I bring you anything, Captain?

(PAUSE .. no response. MARY waves her hand in front of his face)

Captain?Well ... O.K.

(to others)

He's really out there. I wonder where he goes?

MIGUEL

As long as his family keeps up on his room tab, guess it really doesn't matter where he goes.

MARY

(Begins singing)

SONG: OLD MAN AND THE SEA

He stares out at the ocean, they say he's out of touch
Rockin' in his rockin' chair, he don't say that much
Like that boat out on the water he's waitin' for a wind
And for the day he'll sail away again

The old man's gone to sea
He's out there all alone
The old man, he's floatin' free again

ENSEMBLE, MARY

Sailin' through his mem'ries in his old folks home

MARY

He used to feel so free when he sailed the Caribbean
Pullin' out of Bocas with a toast to each new day
And there used to be a lady, but she got tired of waitin'
Sometimes he wonders why he always sailed away

MARY, ENSEMBLE

The old man's gone to sea
He's out there all alone
The old man he's floatin' free again
sailin' through his mem'ries in his old folks home

MARY

Now winter nights would find him anchored off those little islands
Just north of old Captiva, near the port town of Colon
Tonight the noise won't wake him, once more his dreams'll take him
Far out to sea and he'll be sailin' home

MARY, ENSEMBLE

The old man's gone to sea
He's out there all alone
The old man, he's floatin' free again
Sailin' through his mem'ries and he's sailin' home
Sail away sail away

(MARY uses feather duster on CAPTAIN'S shoulders. Then moves to registration desk and continues dusting)

MARY

Mango, how does a smart man like you do what he needs to do in the middle of all this clutter? How about I help you straighten things up here?

(MARY begins to rearrange and dust)

MANGO

(MANGO stops her mid/dust)

Mary, you're so sweet. But believe me, in my own strange way, I know where to find everything when I need it. A peculiar system, but it works for me ..

(PHONE starts to ring and rings and rings)

RITA

Mango, the phone!

MANGO

(Searches desperately for phone under piles of paper and finally finds phone and answers)

Last Banana ... "Who art thou? Say, that I may honor thee" ... Oh, hi, Mrs. Romano. Sure, she's right here.

(To RITA)

It's your mother.

RITA

(into phone as MARY continues to dust around RITA and on her)

Hi, Mom. Is anything wrong?

(Pause)

Well, this is the fourth time you've called today ... you know your long distance bill is gonna eat up your entire Social Insecurity check ... I mean REALLY, is there anything we didn't cover an hour ago? ... Mom, I'm O.K. I love it here ... Yes, Miguel and I have moved in together ... Yes, I know how you feel about that, but Miguel doesn't believe marriage is necessary, and I'm not real sure I do either I don't think. I mean, what does it prove? We love each other. Isn't that enough.

MIGUEL

Yeah, that's enough.

CARMAN

(Speculatively)

Sometimes .. enough is enough. Sometimes enough is only a start.

RITA

(Looks at Miguel as she moves out of MARY'S sweeping)
He's not a Mexican, Mom. He's Panamanian with a little Cuban
thrown in there somewhere ... you know, like Desi Arnez?

VOICE FROM ENSEMBLE

Lucy, I'm home.

(CARMAN and MIGUEL do a little latin dance)

RITA (Continued)

Mom, our family's Italian. I mean, "Romano"? Isn't that kind of
Latin too?

(Pause)

Yes, he is a singer ... No, mostly he sings in English ... He is
responsible. Mom! He owns this place! I'm really happy here in
Bocas. Making pretty good tips cocktailing, and listen to this,
I'm finally going to be using my counseling degree ... to some
degree ... My first married couple is arriving today Yes,
Mom, I am qualified to counsel married couples, even though I've
never actually been in one. Isn't that's what I went to school
for? ... Now don't worry, Mom. I love this island, and I love my
new life here.

(RITA appears to continue to talk on phone without sound)

SONG: ISLAND GIRL

ENSEMBLE

(slowly)

Now she's an island girl

MIGUEL

WELL, SHE COME FROM ALABAMA ... BY WAY OF MASSACHUSETTS
SHE COME DOWN TO THE ISLANDS FOR THE SUNSHINE AND THE JUICES
BUT A LITTLE TASTE OF PARADISE TURNED INTO A WAY OF LIFE
SHE COME DOWN FOR THE WEEKEND, BUT SHE STAYED

ENSEMBLE

NOW SHE'S AN ISLAND GIRL...ISLAND GIRL
DOWN BY THE SEA ... NOW SHE'S AN ISLAND GIRL
YES, SHE'S AN ISLAND GIRL ... ISLAND GIRL
BAREFOOT AND FREE ... NOW SHE'S AN ISLAND GIRL

MIGUEL

SHE NEVER WAS THAT CRAZY 'BOUT THOSE BIG OL' WOOLY SWEATERS
CUT-OFF JEANS AND T-SHIRTS SEEM TO SUIT HER BODY BETTER

CARMAN

SHE GOT IT TAN; SHE GOT IT MADE; HELPS PROMOTE THE TOURIST TRADE
SHE MAKES HER WAY ON TIPS NOW...AW BUT SHE DON'T TAKE NO SHIT NOW

ENSEMBLE

SHE'S AN ISLAND GIRL ... ISLAND GIRL
SUNRIPE AND GOLDEN ... SHE'S AN ISLAND GIRL
YES, SHE'S AN ISLAND GIRL ... ISLAND GIRL
DOWN BY THE OCEAN ... SHE'S AN ISLAND GIRL

MIGUEL

SHE DRINKS BOQUETE COFFEE WITH ALL THE LOCAL LADIES
SHE DON'T NEED NO CARRO, SHE SOLD THAT OLD MERCEDES

CARMAN

SHE RIDES A BEAT UP RUSTY BIKE AND WORKS THIS ROWDY BAR AT NIGHT
AND, EVERYWHERE SHE GOES NOW ... EVERYBODY KNOWS NOW

ENSEMBLE

SHE'S AN ISLAND GIRL ... ISLAND GIRL
DOWN BY THE SEA ... NOW, SHE'S AN ISLAND GIRL
SHE'S AN ISLAND GIRL ... ISLAND GIRL
BAREFOOT AND FREE ... NOW, SHE'S AN ISLAND GIRL

CARMAN

THERE'S A BOY IN ALABAMA, AND HE SOMETIMES SENDS A LETTER
SHE CRIES ABOUT THE OLD GANG, BUT SHE LAUGHS ABOUT THE WEATHER
HER MAMA CALLS HER ON THE PHONE, SAYS..

MARY

BABY, WHEN YOU COMIN' HOME

CARMAN

She says ..

RITA

(Into Phone)

MA, IT'S NOT THAT I DON'T CARE, BUT I'M ALREADY THERE ...
NOW I'M AN'

(SINGS with ENSEMBLE)

ISLAND GIRL ... ISLAND GIRL

RITA

HEY, LOOK AT ME ...

RITA, ENSEMBLE

NOW I'M AN ISLAND GIRL

ENSEMBLE

YEAH, SHE'S AN ISLAND GIRL ... ISLAND GIRL
BAREFOOT AND FREE ... NOW, SHE'S AN ISLAND GIRL

RITA

Bye bye, Mom.

(RITA hangs up phone)

MIGUEL

Ooowee . . . She is one uptight mamacita.

RITA

She just worries about me, Miguel. I know she's gonna love you, when she meets you.

MIGUEL

Sure. "Hey, Rita's mama! Como está? You like Latino boy? HmMMM? Want me make you some tamales?"

RITA

Comon, Valentino, give her a break!

(to CARMAN)

Carman, what are we going to do for cocktails when my couple arrives?

CARMAN

I got a new one ... my invention. Passion fruit, rum and a teeny weeny squeeze of lime. I call it a Bella Fella with a little paper umbrella.

MIGUEL

Si! That'll work. Turistas, they like anything with rum, tequila, fruit juices. The three basic food groups. But Rita, I'm still not sure how I feel about your bringing the emotionally bewildered here for your little groping groups.

RITA

Groping groups? Miguel, these people need me. Why? Because I really care. I was born a professional listener. I have empathy. I hear what people say, and I am trained to react compassionately. Miguel, I have the ability to change lives. To help distressed people find solutions. AND ..

RITA (Continued)

(Lightly)

I get paid for it. Like we couldn't use the money? Property taxes? Payroll? Your bar tabs?

MIGUEL

Yeah, money is good, but sometimes you take this getting into people thing a little too far. Sure, "Come on in, folks ... buy a cocktail ... tell Rita all your problems. Don't forget to tip."

RITA

Miguel, look what I've done with everybody who works here. Don't they look happy?

(CARMAN, MANGO, MARY, THE CAPTAIN, and ENSEMBLE put on huge fake smiles)

MIGUEL

This gang of misfits?

(Motions to CARMAN, MANGO, and MARY and THE CAPTAIN)

RITA

Ah, Miguel, at his tackiest.

(To others)

He knows you guys are the real personality of this place, and I need your help. This couple that's about to arrive are my very first professional clients. To keep this place going these sessions have to work. I want all of you ... you too, Miguel, to be part of my program.

(Looks at them closely)

And, you know what, some of you ... perhaps all of you ... could use a few ... adjustments. So what do you say?

MIGUEL, CARMAN, MANGO, MARY, ENSEMBLE (TOGETHER)

No!

RITA

(Pleads)

Pleeee-ase? Comon, it'll be fun. You like working at the "Last Banana". Right? No clients, NO Banana! You think about that.

MIGUEL

Yeah, maybe she's right.

CARMAN

Yeah, maybe.

MANGO, MARY

Could be!!

MIGUEL

Carman, are those cocktails made? There's a taxi out front, and I have a feeling it is Rita's rich retards.

(NANCY and JESS ENTER carrying suitcases. JESS is carrying an incredible number of suitcases. NANCY only carries small purse. Jess is wearing a green army fatigue jacket)

NANCY

(To JESS)

Careful with those suitcases, sweetie.

JESS

Yeah, yeah.

RITA

(To NANCY and JESS)

Hi, there. Welcome to paradise. I'm Rita.

NANCY

Oh, hi! I'm so happy to meet you at last! I'm Nancy and this is my husband, Jess.

(Kisses RITA in the air close to her cheek)

JESS

Not much of a bar.

RITA

We like to think of it as intimate ...It's a pleasure to have you here! This is Miguel ... my insignificant other AND the owner of the "Last Banana".

NANCY

(NANCY runs over and kisses MIGUEL in the air close to cheek)
(Mispronounces) "Con much-o gust-o", Miguel.

RITA

And here is our crew ... Mary, who helps keep things tidy and orderly, sometimes to extremes.

(NANCY squeals and kisses MARY actually on the cheek. MARY wipes kiss off her cheek)

RITA (Continued)

Car-man, our Bar-man.

NANCY

(To CARMAN while air kissing him)

What a darling outfit!

JESS

(Mimics)

What a darling outfit!

RITA

And Mango who runs the front desk.

(NANCY heads toward MANGO who tries unsuccessfully to side step her to avoid her air kiss)

SONG: AIR KISSES

MANGO

(Sings directly to audience)

You glide into the room, you know I see you coming
I know what you're gonna do, and I consider running
But I can't move, like stepping on a sucker
And it's too late, I see you start to pucker

ENSEMBLE

Air kisses

MANGO

We're hardly even touching

ENSEMBLE

Air kisses

MANGO

With everybody watching
Where we once shook hands, now it's come to this

ENSEMBLE

Air kissesba-du ba-du ba-du

MANGO

I'm walking through the park, I hear somebody sneezin'
So I turn around and look, you come joggin' through the trees
An' I can see that your nose is really runny
Then you're on me like a bloodhound on a bunny

Air kisses

CARMAN

For starting up the party

ENSEMBLE

Air kisses

CARMAN

When you fly into La Guardy
Where we once said ...

ENSEMBLE

(with Brooklyn accent)
"How are ya"

CARMAN

to the Mister and the Misses ...
Now it's ...

ENSEMBLE

Air kisses
Air kisses

RITA

Can I get you folks a welcome cocktail?

NANCY

Yes, you can. Something with ... let's see ... fruit juice? rum? ..
maybe a little squeeze of lime.

MIGUEL

See what I tol' you.

CARMAN

(Excitedly)
A Bella Fella!

NANCY

That sounds swella, doesn't it, Jess?

JESS

I'll have a shot of Abuelo rum and a Soberana beer chaser. Make that two shots. None of that sissy umbrella crap for me!

CARMAN

Yes, sir ... one beer?

JESS

For now.

CARMAN

My pleasure!

SONG:LIBATIONS

CARMAN

I love libations
Especially my own creations
I'm a sensational
Diva of drinks divine

I make them merry
The Tom, Dicks, and Harrys
With my maraschino cherries
And maybe a squeeze of lime

Pass me my jigger
I'll make you feel bigger and brave .. too
If I use my pinky
To mix up your drinky, God save .. you

I'm your big boy of bar-land
I love Judy Garland
My name is Car-man
And we'll have a real good time

NANCY

(Glancing around)

What a sweet little place. Did you decorate it like this all by yourselves?

RITA

Yes, we did ... all by ourselves.

MIGUEL

The Last Banana has been in mi familia for three generations ..

RITA

.. Since the days of United Fruit Company's banana operations.

MARY

Management staff used to stay here.

CARMAN

Now it's pretty much all turistas.

RITA

So let's get you guys registered. Mango?

MANGO

O.K. I'll need three forms of identification and one photo I.D.

(RUBBER STAMP GUY steps up to desk and gets ready to stamp)

RITA

Mango, you're not working for the Department of Motor Vehicles.
Chill!

MANGO

Oh, yeah, right. Welcome, to the "Last Banana", Mr. and Mrs. Palmer.
My name is Mango.

NANCY

Like the fruit?

(MIGUEL, CARMAN, RITA, MARY all turn toward CARMAN and laugh
quietly)

CARMAN

(Laughs)
Tee hee hee. Exactly.

MANGO

We're putting you in room three ... that's down the hall, right on
the water, and AWAY from the bar.

JESS

How far away from the bar?

CARMAN

Not that far ... really.

(JESS takes close look at CARMAN)

NANCY

That sounds delightful! And, Mango, we will be needing lots of bottled water and ... is the mattress firm?

JESS

(Under his breath)

Is the mattress firm? Is the Pope Jewish?

RITA

Of course, it is.

CARMAN

They just don't get any harder.

MANGO

Here's your keys. I can take your bags to the room for you.

NANCY

Thanks you so much. You're divine.

MARY

(to NANCY as she look adoringly at MANGO)

Isn't he?

(to MANGO)

Let me help you, Mango.

(MARY picks up largest bag)

MANGO

Thanks, Mary! Isn't she sweet?

NANCY

Yes, she's lovely. Oh, listen ... I can hear the ocean!

MARY

Actually, that's a little plumbing problem in room 6 .. We'll have it all fixed in a jiffy.

(MANGO and MARY take bags and start to exit)

MANGO

"I to the world am like a drop of water
That in the ocean seeks another drop"

JESS

What the hell was that?

MARY

Oh, Mango's into Shakespeare ... he has a quote to fit any occasion. Mango is so smart!

(MANGO beams with pride. MANGO and MARY exit)

NANCY

Isn't that nice. Oh, Rita, about our counseling ... how will that work? We've never done anything like this before. I'm really anxious to get into it.

RITA

Then why don't we get started right now, kind of informally. Get to know each other. Jump right in? Get our feet wet?

JESS

Wet feet! Yeah, that's what we came here for.

NANCY

(Ignoring JESS)

That would be super.

(MANGO and MARY enter)

RITA

Remember, we're going to make this a group session. Miguel you take this chair by me. Mango, Mary, you guys have been dating, right?

(Nobody sits-just stand around awkwardly)

MARY

I don't know, if you could actually call it dating. We go to meetings.

MANGO

Twice a week..every week.

MARY

Yes, that's true, Mango. Twelve steps, twice a week, every week .. together.

(MANGO and MARY give each other a long look)

RITA

(To NANCY and JESS)

So, you guys are here to work on some wrinkles in your relationship?

NANCY

(Strongly)

That's right, a few wrinkles. Right, Jess?

JESS

Yeah, a steam iron might help. Oh, hell. What am I doing here?

NANCY

Jess, you promised you would give this a try!

MANGO

"Our wills and fate do so contrary run."

JESS

What the hell is he talking about now?

MARY

William Shakespeare! ... always appropriate.

MANGO

Thanks, Mary. You're so perceptive.

RITA

Please! ... have a seat. I'm here to help you.

(MIGUEL, NANCY, and JESS sit in semi-circle around RITA. MANGO and MARY are at registration desk. CARMAN is at bar)

RITA

So where do we start? You said on the phone, Nancy, that you feel the problems in your marriage relate to Jess's PAST relationships?

NANCY

That and some old scars he brought back from Vietnam. Jess is a tortured man.

RITA

Then why don't we start with Vietnam?

JESS

Nam .. that was a tough one. Don't really talk about it much. Nobody wants to hear about it anymore ..like it NEVER..EVEN..happened.

SONG: THE WARRIOR

NANCY

HE WAS RAISED UP IN MOUNT AIRY 'MONG THE LAUREL AND THE PINE
SPENT HIS SUMMERS HAULIN' PULPWOOD IN THE HILLS OF CAROLINE
HIS GRAMPA WAS A BLACKSMITH; HIS GREAT GRAMPA WAS TOO
AND HIS FAMILY FILLED THOSE MOUNTAINS WHEN THIS COUNTRY WAS BRAND NEW

HE WAS A LONER, AND HE'D WANDER THROUGH THE WOODS
WITH A GUN HIS UNCLE GAVE HIM, AND HE LEARNED TO SHOOT IT GOOD
SO GOOD THAT WHEN HE FINISHED SCHOOL IN 1968
UNCLE SAM GAVE HIM ANOTHER GUN AND SENT HIM FAR AWAY

NANCY, ENSEMBLE

HE'S A WARRIOR .. WITHOUT A WAR
SEARCHIN' OUT GOLIATH, BUT HE STILL DON'T KNOW WHAT FOR
OUT OF STEP WITH HISTORY; THEY DON'T NEED HIM ANYMORE
HE'S A WARRIOR ... WITHOUT A WAR

NANCY

THERE WERE OTHERS THERE JUST LIKE HIM WHO'D HEARD THE BUGLE CALL
SOME CAME BACK WITH MEDALS; SOME DIDN'T COME BACK AT ALL
NOW THE MEM'RIES HAUNT HIM OF THOSE FRIENDS THAT HE WATCHED FALL
HE WAKES UP NIGHTS AND WONDERS WHY HIS NAME'S NOT ON THAT WALL

NANCY, ENSEMBLE

HE'S A WARRIOR .. WITHOUT A WAR
SEARCHIN' OUT GOLIATH, BUT HE STILL DON'T KNOW WHAT FOR
OUT OF STEP WITH HISTORY; THEY DON'T NEED HIM ANYMORE
HE'S A WARRIOR ... WITHOUT A WAR

NANCY

HE'S NOT GONE, BUT HE'S FORGOTTEN

JESS

I'M NOT DEAD, BUT I'VE BEEN BURIED
A THORN IN UNCLE'S SIDE NOW

NANCY

WITH THAT CROSS THAT HE STILL CARRIES
CHAMPION OF A LOST CAUSE IN VICTORY OR DEFEAT
HE'S DEALIN' WITH HIS DEMONS ALONE NOW ON THE STREET

ENSEMBLE

HE'S A WARRIOR .. WITHOUT A WAR
SEARCHIN' OUT GOLIATH, BUT HE STILL DON'T KNOW WHAT FOR
OUT OF STEP WITH HISTORY; THEY DON'T NEED HIM ANYMORE
HE'S A WARRIOR ... WITHOUT A WAR

MANGO

"O withered is the garland of war".

RITA

(RITA grabs JESS and pulls his head to her breast and strokes his head)

You poor baby! That is so sad. How do you handle it?

NANCY

He doesn't handle it. Remember? That's why we're here.

RITA

That is a lot to deal with. How do the rest of you feel about Jess?

MARY

My sister used to date this guy whose father was a Vietnam vet, and he was a mess.. a real psycho case. He NEVER got over it. In fact..

(JESS lifts head from RITA'S breast. MARY points at JESS'S face. JESS looks back at MARY kind of crazy)

Is that a mole or a freckle? You really should have that looked at.

JESS

Oh, this is great. This is just friggin' great. Skin analysis and more Shakespeare!

CARMAN

(to RITA)

Rita, as the therapist, aren't you supposed to keep things kind of positive?

JESS

I'm positive I need another drink.

MIGUEL

Me too, Car-man!

CARMAN

Gotcha covered, boys. I have a new one I call ... a "Pink Swish".

JESS

(Sarcastically)

A pink swish? Do I look like the kind of man that drinks anything pink?

CARMAN

(CARMAN wiggles his hips)
It's mostly bourbon ...

JESS

Bourbon's good.

MANGO

But, Carman, how do you make it pink?

CARMAN

You don't wanna know.

JESS

Car-man? What kind of name is Car-man?

MARY

It's a nickname. He moved here from Key West ...

MIGUEL

A lot of us did, when everything got so expensive there.

CARMAN

Yeah, I used to sell used cars in Key West. I mean ... really
used cars, and my name actually is Ca-rl

(JESS mocks him)

JESS

Car-rol

CARMAN

When I moved her I became Car-man the bar-man. I don't know. It
just stuck.

MARY

(Timidly)

Like a noodle on a poodle?

(MANGO laughs loudly almost hysterically. The
rest just stare)

JESS

(Pulls out wad of bills)

If we have to do this group thing with this bunch, I'm gonna
need ..we're all going to need another drink. In fact, this

JESS (Continued)

round's on me. Bring everybody one of those ... whatever's.

CARMAN

Sure thing, Mr. Palmer. Takers? A "pinkie" perhaps?

MARY

Thanks, Mr. Palmer, but I gotta pass. Addictive personality. Just bring me coke.

JESS

What? Isn't that more addictive than alcohol?

MARY

No, no! I mean, the cola!

MANGO

Yeah, coke for me too. Mary and I are both juicers. Can't handle the stuff. AA meetings every Monday and Thursday. Four years, two months, eighteen days ..

(Looks at watch)

6 hours, 14 minutes, but then, who's counting?

MARY

(Pulls out card)

I am. Eighteen months, twelve days, and I've never felt better!

JESS

How the hell can you handle life without liquor? No bars, no hooch?

MARY

No, we still go out, and some folks say NOW we're the life of the party.

JESS

Really.

SONG: DON'T GET DRUNK NO MORE

MARY

Time has mellowed all our friends
I guess we've changed some too
We still go out Friday nights
But we don't get stupid like we used to do

MANGO

We still feed the jukebox
We still need the crowd
We rock and roll like years ago
We just don't get so loud

MANGO, MARY , ENSEMBLE

We don't think it's all that funny
to tell the same old jokes
We don't spend our money till we're ...
Flat out broke

MANGO, MARY

And when the night is over
You won't find us on the floor

MANGO, MARY, ENSEMBLE

They still love to honky tonk
But they don't get drunk no more

MARY

We got a little bit older
And maybe we got wise
We gonna wake up sober
With no hangover from the booze last night

MANGO

So let's get down and party

ENSEMBLE

Hardy!!

MANGO

Paint this town til two
When we get home I won't be too stoned
To fool around with you

MARY

(Looking embarrassed)
Mango!

ENSEMBLE, MARY, MANGO

We don't think it's all that funny
to tell the same old jokes
We don't spend our money till we're ...
Flat out broke

MARY, MANGO (Together)

And when the night is over
You won't find us on the floor

MARY, MANGO

We still love to honky tonk
But we don't get drunk no more

ENSEMBLE

They still love to honky tonk

MARY, MANGO

But we don't get drunk no more

ENSEMBLE

Yo-de-le-e-o
De-le-e-o
De-le-e

(CARMAN brings drinks)

CARMAN

O.K., you two, here you go, two cokes. I added a couple of swizzlers to make them festive ... and the rest of you?

NANCY

What else have you got, Car-man?

CARMAN

Like to try another of my creations?

NANCY

(Tentatively)

Maybe.

CARMAN

My next little beauty is of the Jewish persuasion. Cubo-Judo. So to speak. I call it a "Havana .. Tequila".

(ENSEMBLE SINGS to the tune of "Hava Nagila")

Havana Tequila
Havana Tequila
Havana Tequila .. da da da dum

NANCY

How interesting. Let's give it a whirl.

JESS

While we're whirling...pour me another shot of Abuelo.

MIGUEL

Una mas cerveza for me.

RITA

I better pass, Carman. Designated driver, so to speak.

JESS

(Laughs lecherously)
Designated Screw Driver?

NANCY

Jess! Listen to you.

RITA

Thank you, Nancy. Now, let's get back to our group. About your ex-wife, Jess.

JESS

Actually, there were three of them.

RITA

Three of them. Really?

JESS

I'm a slow learner.

RITA

O.K., number one.

JESS

She dumped me!

RITA

So you have some pretty nasty feelings about her?

JESS

You could say that. About her, her family, her friends .. even her dog! The damn think farts continuously.

RITA

I would like us to try one of the newest techniques in psychotherapy. It's helped a lot of people through some very

RITA (Continued)

difficult problems.

(RITA throws a stack of postcards on the table)

NANCY, JESS, MIGUEL, MARY, MANGO, CARMAN (TOGETHER)
Postcards?

RITA

Yes, it's called Postcard Therapy. Here's how it works.

JESS

I can hardly wait.

RITA

Jess, you write down all of your hostile feelings about the person to which your anger is directed.. on a postcard.

JESS

Yeah OK, what's next?

RITA

To make the experience more real for us, we even stamp and address that postcard, ALTHOUGH we are NEVER actually going to mail it.

JESS

Gotcha.

RITA

In this process we purge ourselves of all that ugliness, in this case, Jess, the ugliness you are feeling towards your ex-wife.

JESS

My FIRST ex-wife.

RITA

That's the one. It's kind of a venting process. Studies have shown it's done some miraculous things for some very nasty people ... like you, Jess.

JESS

(Sarcastically)
Oh, this is gonna be great fun.

(RITA and MARY sort through postcards on table.
MARY holds one up)

MARY

Here's a good one. A beautiful Bocas sunset.

(NANCY looks at postcard)

NANCY

Oh, that's really pretty.

RITA

Lovely. Now remember, no one outside of this circle will ever see this postcard, so, you can really let her have it, Jess. So, are you ready to purge yourself of all those deep down, hurtful feelings that have been spilling over into your relationship with Nancy?

CARMAN

Oh, my. Here we go.

JESS

I think I am. Let me tell you about my first wife, that two-timin' snake.

RITA

Jess, remember, you're talking to her now, not about her. Mary, will you write down Jess's feelings on the postcard for us while Jess vents?

MARY

Sure, I'm ready. Jess ... you can start venting now.

SONG: MAGIC MAN

JESS

Dear.....BITCH...

(SPOKEN)

I WOKE UP ONE MORNIN' TO A CLICKETY CLACK
OPENED MY EARS AND HEARD MY SUITCASE BEIN' PACKED
OPENED ONE EYE AND I SEEN YOU GRIN
AND WITH THE OTHER EYE, I SAW YOUR NEW MAN WALKIN' IN

RITA

(Spoken)

That's it, Jess...let it out.

JESS

(SUNG)

I PUT A SPELL ON YOU BABY, SINCE YOU MADE ME LEAVE
YOU'LL HAVE SEVEN YEARS OF BAD LUCK YOU WOULDN'T BELIEVE ...
YOUR DAYS'LL TURN TO DARKNESS; NIGHTS BE FILLED WITH WOE
AND NOTHIN' IN YOUR GARDEN OF LOVE WILL EVER GROW

JESS

'CAUSE I'M A MAGIC MAN

ENSEMBLE

BAD MAGIC

JESS

THE KIND A WOMAN DON'T FORGET
I KNOW A LOT OF TRICKS, BABY
I AIN'T SHOWN YOU YET

ENSEMBLE

(Hauntingly)

WOOOOOO

JESS

I GOT ONE OF YOUR EARRINGS AND A STRAND OF YOUR HAIR
I GOT A SNIPPET OF YOUR BLACK LACE UNDERWEAR
I'M GONNA WEAVE IT IN A DOLL AND SAY

ENSEMBLE

BOOGY BOOGY BOO

JESS

AND HAVE YOU DOIN' THINGS YOU NEVER DREAMED YOU'D DO

MIGUEL

(Hollered)

YOU COOKING, JESS!

JESS

FIRST YOU'LL FLY LIKE A BIRD, THEN YOU'LL CRAWL LIKE A SNAKE
YOU GONNA SWEAT WHILE YOU SLEEP AND SHIVER WHILE YOU'RE AWAKE
YOUR VOICE IS GONNA SOUND LIKE A SEAGULL'S SHRIEK
YOU GONNA LAUGH LIKE CRAZY, THEN CRY FOR A WEEK

'CAUSE I'M A MAGIC MAN

ENSEMBLE

MAGIC MAN

JESS

THE KIND A WOMAN DON'T FORGET
I KNOW A LOT OF TRICKS, BABY
I AIN'T SHOWN YOU YET

JESS

YOU'LL GET BOILS ON YOUR BACKSIDE AND BLISTERS IN YOUR MOUTH
YOUR BONES'LL TURN BRITTLE AND YOUR TEETH'LL FALL OUT
YOUR LOVER'S ALL BE SISSIES AND YOU'LL LOSE YOUR FRIENDS
AND YOU'LL CRY ...

ENSEMBLE

OH, LORD, BRING HIM BACK AGAIN ... HE WAS MY ...

JESS

MAGIC MAN

ENSEMBLE

BAD MAGIC

JESS

THE KIND A WOMAN DON'T FORGET
I KNOW A LOT OF TRICKS, BABY
I AIN'T SHOWN YOU YET

JESS

YOU GONNA LOSE A LOT OF MONEY, GONNA GAIN A LOT OF POUNDS
YOUR BOOBIES START DROOPIN' ON DOWN TO THE GROUND
YOU'LL BE FOLLOWED BY A CLOUD OF SWARMIN' FLIES
AND YOUR MAMMA'S GONNA LIVE WITH YOU TILL ONE OF YOU DIES

NANCY

(SPOKEN)

A bit excessive?

JESS

I'LL BE MAKIN' PRETTY MUSIC, BUT YOU'RE NOT GONNA HEAR
'CAUSE THEM SLIMY THINGS BE CRAWLIN' IN AND OUT OF YOUR EARS
YOU'LL STARE AT MY PICTURE TILL YOU CHOKE ON YOUR TEARS
YOU'LL HAVE YOUR PERIOD THREE HUNDRED DAYS A YEAR

'CAUSE I'M A MAGIC MAN

ENSEMBLE

BAD MAGIC

JESS

THE KIND A WOMAN DON'T FORGET
I KNOW A LOT OF TRICKS, BABY
I AIN'T SHOWN YOU YET

JESS

YOUR NEW MAN'S GONNA TURN INTO THE CLOWN OF THE TOWN
AND WHATEVER HE GETS UP

CARMAN

(Lets rolled up bar towel fall limp for emphasis)
IS GONNA COME RIGHT DOWN

JESS

YOU'LL GET HOME AT NIGHT AND FIND HIM PRANCIN' AROUND
(CARMAN PRANCES)
IN YOUR HIGH-HEELED WEDGIES AND YOUR PINK NIGHT GOWN

CARMAN

OOOOH!

JESS

I'LL PUT A HEX IN THE BED WHERE YOU'RE BOTH LAYIN'
AND EVERYTIME YOU DO IT HE'S GONNA SCREAM WITH PAIN
THAT DIAMOND RING HE GAVE YOU GONNA GIVE YOU CREEPIN' CRUD
AND THAT NECKLACE TURN TO A SPIDER AND SUCK OUT ALL YOUR BLOOD

JESS

'CAUSE I'M A MAGIC MAN

ENSEMBLE

MAGIC MAN

JESS

THE KIND A WOMAN DON'T FORGET
I KNOW A LOT OF TRICKS, BABY
I AIN'T SHOWN YOU YET

CARMAN

Wow ... venom, voodoo, and viciousness. Very nice!

RITA

Pretty strong stuff, Jess. You don't hold much back, do you?

JESS

No, I don't. It's a gift, and I could teach it to you. Call it Bocas Hocus Pocus. I mean, under the circumstances what would you do?

RITA

What would I do? Hmm..what WOULD I do? Well, I would be upset, certainly. I do have a temper that I inherited from my father. Oh, he was a wild one. Used to run around screaming, ranting, throwing pots and pans.

(Visibly upset)

Why once he even ...

MIGUEL

(Consoling)

Rita, aren't we supposed to be working on Jess's problems? Maybe later we work on you.

RITA

You're right.. Jess's problems. It's just so hard for me not to be sensitive ...

(Starts to sob)

When I've been through so much myself.

MANGO

"And who can sever love from charity?"

MARY

Oh, Mango ... you're amazing. I love your mind.

NANCY

Yes, Rita.. JESS'S problems. HIS past relationships, HIS ex-wives. Remember? There were the others.

JESS

Yes, two others. And it only gets worse.

ENSEMBLE

Oooooh!

RITA

(RITA pulls herself together and clears her throat)

O.K., sure, go ahead, Jess. Why don't we talk about your second ex-wife.

JESS

Oh, she was a jewel. Atlanta girl. Hollywood wannabe. Ran off with a movie producer. Really messed up my mind .. Pissed me off.

MANGO

(Shakespeare quote)

"Yes, this is my comfort; When your words are done, my woes end likewise with the evening sun."

JESS

More psycho-babble!

CARMAN

Me thinks ... Shakespeare.

JESS

(Clears throat loudly)

My second ex-wife?

RITA

Right, Jess. So let's get those feelings out? Mary, a postcard please.

MARY

Gotcha. Oh another pretty one.

(MARY grabs postcard)

JESS

Screw the view. Write!

(MARY jumps)

Dear Miss O'Hara ...

(MARY begins writing)

SONG: FRANKLY SCARLET

JESS

HEY SWEET SOUTHERN BELLE
YOU GONNA LEAVE AN' I KNOW TOO WELL
YOU NEED A LITTLE BIT O' CITY GRAVY ON YOUR COUNTRY HAM, MAM

ENSEMBLE

HOT DAMN

JESS

HIGH CLASS YOU'RE LOOKIN' GOOD
THEY GONNA LOVE YOUR ACT IN HOLLYWOOD
BUT FRANKLY SCARLET ...

JESS, ENSEMBLE

I DON'T GIVE A DAMN

JESS

FRANKLY SCARLET, I JUST DON'T CARE
IF YOU'RE CURLIN' UP YOUR COUNTRY HAIR
TO GO FLASH THOSE GEORGIA PEACHES ON SOME L.A. MAN

ENSEMBLE

BAM, THANK YOU MAM

JESS

YOU GO STRUT YOUR STUFF IN TINSEL TOWN
YOU ALREADY BURNED ATLANTA DOWN
AND FRANKLY SCARLET ...

ENSEMBLE

I DON'T GIVE A DAMN

JESS

NOW YOU CAN STICK YOUR FLIRTY, FICKLE FACE
UP ON THAT SILVER SCREEN
BUT DON'T FORGET THESE POLAROIDS I TOOK
THAT SHOW PARTS OF YOU THAT AIN'T NEVER BEEN SEEN

AND WHEN I DO WHAT I'M GONNA DO
THEY GONNA SEE YO SMILE IN HUSTLER TOO
'CAUSE FRANKLY SCARLET ..

JESS, ENSEMBLE

I DON'T GIVE A DAMN

ENSEMBLE

(SINGS musical break)

GUYS

Doot do doot do doot doo
Doot do doot do doot doo

GIRLS

Aaaaah

Doot do doot doo

GUYS

one more time)

JESS

Doot do doot do doot doo
Doot do doot do doot doo

GIRLS

Aaaaah

GUYS

Doot do doot doo

GUYS, GIRLS

I GOTTA DO WHAT I GOTTA DO
SO YOU GO SHAKE THAT THING IN MALIBU

JESS

ENSEMBLE

FRANKLY SCARLET

YOU'LL NEVER BE A STARLET

JESS

ENSEMBLE

FRANKLY SCARLET

YOU'VE ALWAYS BEEN A HARLOT

JESS

ENSEMBLE

FRANKLY SCARLET

I'M MOVIN' IN WITH CHARLOTTE
'CAUSE SHE TAKES ME LIKE I AM
FRANKLY SCARLET ..

JESS

I DON'T GIVE A DIDDLY DAMN

JESS, ENSEMBLE

JESS

I DON'T CARE

RITA

Hmmm. Alright, Jess, Feel better ... now that you've virtually trashed some poor little girl who's not even here to defend herself, just because she showed a little ambition? Hmmm? Feel good, does it?

JESS

I do feel better. Not sure, if it's the postcards or the alcohol. Something's kicking in.

MANGO

"Teach me, dear creature, how to think and speak."

RITA

Oh, cram it, Mango.

MARY

Rita, Mango was just expressing himself.

RITA

I know, I know. Now, Jess, wife number three.

JESS

Let's see ..

(ponders, counting on fingers)

One ... two ... oh yeah, number three.

NANCY

(Sarcastically)

Higher mathematics.

JESS

Number three! ... Kind of a fox, actually .. a luscious creature .. a real firecracker. I had high hopes for Edna ... till one moonlit evening ..

RITA

For the postcard, JESS. Another postcard, Mary. Picture doesn't matter.

(MARY grabs postcard and prepares to write)

JESS

Dear Edna ...

(Dramatically)

It still burns in my memory.

SONG: FRED

ENSEMBLE

THERE WAS CANDLIGHT AND MUSIC

THERE WERE WHISPERED WORDS AND WINE

JESS

THAT NIGHT YOU MELTED IN MY ARMS AND VOWED THAT YOU'D BE MINE

ENSEMBLE

(Spoken)

AAAAAHHH

JESS

YOU SWORE TO ME NO OTHER MAN WOULD EVER HOLD YOU NEAR
THEN AT THE TEND'REST MOMENT YOU WHISPERED IN MY EAR
AND GASPING, FULL OF PASSION, WHAT YOU SAID
WAS ...

FEMALE VOICE FROM ENSEMBLE

I LOVE YOU, I'LL ALWAYS LOVE YOU .. FRED

JESS

(Spoken)

FRED?

JESS

WELL, YOU CAN GET THE HECK OUTTA MY HEART, GIRL
GET YER BUTT OUTTA MY BED
YOU MIGHT AS WELL O' HIT ME WITH A PICK-UP TRUCK
AND WHO IN THE (BLEEP) IS FRED

ENSEMBLE

(Like tuba sound)

RUM PA PUM PA PUM PA PUM PA RUM PA PUM PA PUM
RUM PA PUM PA PUM PA PUM PA RUM PA PUM PA PUM
RUM PA PUM PA PUM PA PUM PA RUM PA PUM PA PUM
RUM PA PUM PA PUM PA PUM PA RUM PA PUM PA PUM

JESS

NOW YOU SAID YOU WERE REFERRING TO THE FRET ON YOUR GUITAR
AND WHEN YOU HOLLERED ...

FEMALE VOICE FROM ENSEMBLE

(Spoken)

DRIVE ME HOME!

JESS

YOU WERE TALKIN' 'BOUT MY CAR
YOU BAWLED AND SHOOK THE WALLS AND KICKED THE HEADBOARD OFF MY BED
BUT WHEN YOU TRIED TO SAY MY NAME, YOU SAID THAT AWFUL WORD INSTEAD

RITA, NANCY, MARY (Together)

(Spoken)

FRED?

JESS

WELL, YOU CAN GET THE HECK OUTTA MY HEART, GIRL
GET YER BUTT OUTTA MY BED
YOU MIGHT AS WELL O' HIT ME WITH A PICK-UP TRUCK
AND WHO IN THE (BLEEP) IS FRED

WELL, YOU CAN GET THE HECK OUTTA MY HEART, GIRL
GET YER BUTT OUTTA MY BED
YOU MIGHT AS WELL O' HIT ME WITH A PICK-UP TRUCK
AND WHO IN THE (BLEEP) IS ...

WHO IN THE (BLEEP) IS ...
WHO IN THE (BLEEP) IS FRED

ENSEMBLE

(Like tuba sound)

RUM PA PUM PA PUM PA PUM PA PUM PA PUM PA PUM
RUM PA PUM PA PUM PA PUM PA PUM PA PUM PA PUM
RUM PA RUM PA PUM PA PUM PA PUM PA PUM PA PUM
RUM PA PUM PA PUM PA PUM PA PUM PA PUM PA PUM

RITA

You seem to have a fascination with that word.

ENSEMBLE

(SUNG progressively higher in harmony)

THAT WORD ... THAT WORD ... THAT WORD.

JESS

I guess I do. Always been one of my favorites .. expressive,
universal, one might say. Mary, you're gonna love this. Ready to
write? Let's just address this one to whom it may concern.

(MARY starts writing. Next part is optional for Latin American performance: Rubber stamp guy steps out of ENSEMBLE with large sign on stick "Maldicion", which means "bad word" in Spanish, as seen in all subtitled movies criss crosses stage during this song)

SONG: UNIVERSAL ADJECTIVE

JESS

I GUESS I MUST HAVE LEARNED THAT WORD WHEN I WAS JUST A CHILD
BUT HOW WAS I KNOW THAT IT WOULD MAKE MY TEACHERS WILD
IT JUST SEEMED SO DESCRIPTIVE WHEN I READ IT ON THE WALL
SO I HOLLERED IT IN THE CLASS
AND HAD TO STAND IN THE FUCKIN' HALL

NANCY

I KNOW THAT HE REFINED ITS USE WHEN HE WAS IN THE NAVY

JESS

YES, I LEARNED TO EAT DEFENSIVELY AND SAY ...
PASS THE FUCKIN' GRAVY
THEY TAUGHT ME HOW TO FUCK AROUND
AND LIVE IT UP ON LEAVE

JESS

AND THE WAYS I LEARNED TO USE THAT WORD
YOU WOULDN'T FUCKIN' BELIEVE

JESS, ENSEMBLE

AND THE UNIVERSAL ADJECTIVE IS ...
FUCKIN' UP MY LIFE

JESS

FUCKIN' UP MY LIFE

ENSEMBLE

FUCKIN' UP HIS LIFE

JESS

I LOST SO MANY FRIENDS ...
I EVEN LOST MY FUCKIN' WIFE
'CAUSE THE UNIVERSAL ADJECTIVE IS ...

JESS

FUCKIN' UP MY LIFE

JESS (Continued)

I WAS SITTING IN A BAR ONE NIGHT, ALL FUCKED UP ON TEQUILA
MY WIFE CAME IN ALL FUCKIN' MAD .. AND SAID I'LL FUCKIN' SEE YA"
I REALLY DIDN'T UNDERSTAND JUST WHAT THE FUCK SHE MEANT
TILL SHE GOT ME INTO COURT AND SHE TOOK EVERY FUCKIN' CENT

JESS, ENSEMBLE

AND THE UNIVERSAL ADJECTIVE IS ...
FUCKIN' UP MY LIFE

JESS

FUCKIN' UP MY LIFE

ENSEMBLE

FUCKIN' UP HIS LIFE

JESS

I LOST SO MANY FRIENDS ...
I EVEN LOST MY FUCKIN' WIFE
'CAUSE ..THE UNIVERSAL ADJECTIVE IS ...
FUCKIN' UP MY LIFE

NANCY, RITA, MARY (Together)

NOW THOSE OF YOU WHO SYMPATHIZE, DON'T MAKE THE SAME MISTAKE

JESS

YEAH, PUT AWAY THAT FUCKIN' WORD, 'FORE IT'S TOO FUCKIN' LATE

ENSEMBLE

IT IRRITATES A LOT OF FOLKS

JESS

MAKES THEM FUCKIN' MAD
SO IF YOU CHOOSE TO USE IT

JESS, ENSEMBLE

WELL THAT'S JUST TOO FUCKIN' BAD
AND THE UNIVERSAL ADJECTIVE IS ...
FUCKIN' UP MY LIFE

JESS

FUCKIN' UP MY LIFE

ENSEMBLE

FUCKIN' UP HIS LIFE

ENSEMBLE

HE LOST SO MANY FRIENDS

JESS

I EVEN LOST MY FUCKIN' WIFE

JESS, ENSEMBLE

'CAUSE THE UNIVERSAL ADJECTIVE IS
FUCKIN' UP MY LIFE

MANGO

"Sing, siren for thyself, and I will dote".

RITA

(Ignoring MANGO)

Yeah, Very cute, Jess.

(Sarcastically)

So, where did you do your graduate work?

JESS

Graduate work? Hell, I never even finished high school. Got a
G.E.D. in the military ... damn proud of it.

RITA

Really? I never would have guessed. So, Nancy, we've
established Jess does have a few problems.

NANCY, ENSEMBLE

Uh huh.

RITA

And he's always bringing them home?

NANCY

No, actually, that's another problem. Sometimes I'm not even
sure he remembers where home is.

JESS

Piss and moan ... well, of course
Home is the place she does my wash.

(Pause)

I'm out of here!!

(JESS exits)

NANCY

Charming! Just charming! He's always taking off like that ..
sometimes for days.

RITA

(Holding up postcard)
Another postcard, Mary.

SONG: HE AIN'T HOMELESS

NANCY

LATELY HE'S BEEN HANGIN' 'ROUND THE DUMPSTER BACK O' HOJOS
AND OF HIS NEW FRIENDS, THE FEW I KNOW, ARE MOSTLY WINOS AND HOBOS
THEN THERE'S SADIE, THE OLD BAG LADY, HE INTRODUCED TO ME

ENSEMBLE

HE AIN'T HOMELESS ...

NANCY

HE'S JUST HOME LESS THAN HE USED TO BE

ENSEMBLE

MORE AND MORE ...
HE WALKS THROUGH THAT DOOR

NANCY

LESS AND LESS

AND WHERE HE SLEEPS AND WHERE HE EATS
THAT'S ANYBODY'S GUESS
BUT DON'T BE SAD; HE'S NOT AS BAD OFF
AS SOME YOU SEE

ENSEMBLE

HE AIN'T HOMELESS

NANCY

HE'S JUST HOME LESS THAN HE USED TO BE

ENSEMBLE

HE AIN'T HOMELESS; HE'S JUST LIVIN' ON THE EDGE
LIKE THAT TOM CAT IN THE ALLEY AND THAT OL' PIGEON ON THE LEDGE

NANCY

HE'S AIN'T BROKE, BUT HE'S SURE BREAKIN' UP THE FAMILY

ENSEMBLE

HE AIN'T HOMELESS

NANCY

HE'S JUST HOME LESS THAN HE USED TO BE

NANCY

HE WEARS HIS OL' ARMY JACKET JUST LIKE IT WAS A FLAG

ENSEMBLE

HE TAKES LITTLE SIPS OF COURAGE FROM THAT BROWN PAPER BAG

NANCY

HE'S NOT OPPOSED TO EATIN' SCRAPS OR ANYTHING THAT'S FREE

ENSEMBLE

HE AIN'T HOMELESS

NANCY

HE'S JUST HOME LESS THAN HE USED TO BE

ENSEMBLE

HE AIN'T HOMELESS; HE'S JUST LIVIN' ON THE EDGE
LIKE THAT TOM CAT IN THE ALLEY AND THAT OL' PIGEON ON THE LEDGE

NANCY

HE AIN'T BROKE BUT HE'S SURE BREAKIN' UP THE FAMILY

ENSEMBLE

HE AIN'T HOMELESS

NANCY

HE'S JUST HOME LESS THAN HE USED TO BE

NANCY, ENSEMBLE

HE'S JUST HERE AND THERE
NO TELLIN' WHERE
HE AIN'T HOMELESS, HE'S JUST HOME LESS THAN HE USED TO BE

RITA

(to NANCY)

You poor dear. My brother went through a phase like that ... ran
off with this.. carnival crowd.

NANCY

Really?

RITA

Yeah, he always wanted to be a clown. Now he makes a pretty good living putting on his funny face, and blowing up animal balloons at little kids' birthday parties. He even did a stint up in Cleveland as Ronald McDonald.. promoting those cheesy Quarter Pounders.

NANCY

My goodness.

RITA

So Jess..you obviously are a very fortunate man. You've got a sweet, loving, and understanding wife who's always there for you. You must feel very lucky. She's just about perfect. Right?

JESS

Well, she's a decent cook.. pretty good housekeeper.. not bad in the sack.....

NANCY

Jess, how could you?

JESS

Well, I'm supposed to be honest, aren't I?

RITA

Yes, you are.

JESS

Well honestly, then, NO, she's not perfect. I mean look..

(Points to NANCY'S legs with hair)

RITA

Oh, my, I hadn't noticed.

MARY, MANGO, CARMAN, MIGUEL (together)

(Astounded)

Me neither.

(CAPTAIN reacts)

NANCY

(Striking a proud pose)

It's very European!

JESS

Yeah, well that's not where I wanna be.

RITA

So, You're saying we need another post card?

JESS

Couldn't hurt.

(RITA picks up post card and hands it to Mary. JESS looks apprehensively at NANCY)

RITA

Nancy, can we just give Jess a little space here to express himself.

NANCY

(Nervously)

Well, O.K.

RITA

Jess?

JESS

(MARY begins to write)

Nancy likes to shop. Always buying stuff, new clothes, some of them pretty revealing. Know what I mean? But ..

(to NANCY)

Nancy?

NANCY

Yes, Jess

SONG: HAIRY LEGS

JESS

YOU JUST BOUGHT A BRAND NEW BATHING SUIT AT PEACHES FOR THE BEACHES
AND IT REACHES AND IT COVERS WHAT IT SHOULD
IN PLACES IT SQUEEZES ... IN PLACES IT TEASES
AND FROM YOUR NECK DOWN TO YOUR KNEES'ES ... YOU'RE LOOKIN' GOOD

BUT BABY, WHAT'S THAT I SEE? HAIRY LEGS?
NO, IT CAN'T BE ... HAIRY LEGS?
GET AWAY FROM ME WITH THOSE HAIRY LEGS
THEY PUT ME IN A RAGE

BUMBLE BEES GOT

HAIRY LEGS
ENSEMBLE

PEKINESE GOT
JESS

HAIRY LEGS
ENSEMBLE

CHIMPANZEES GOT
JESS

HAIRY LEGS
ENSEMBLE

BUT THEY KEEP 'EM IN A CAGE
JESS

ENSEMBLE

HAIRY HAIRY HAIRY LEGS
HAIRY HAIRY HAIRY LEGS
HAIRY HAIRY SCARY LEGS

JESS

I DON'T WANT NO HAIRY LEGS

NOW MISTER ED GOT

ENSEMBLE

HAIRY LEGS

JESS

GRATEFUL DEAD GOT

ENSEMBLE

HAIRY LEGS

JESS

AND ANN LANDERS SAID THAT

ENSEMBLE

HAIRY LEGS

JESS

JUST A LAZY WAY TO BE

JESS (Continued)

SOCCER TEAMS GOT

ENSEMBLE

HAIRY LEGS

JESS

PHILISTINES GOT

ENSEMBLE

HAIRY LEGS

JESS

TRANSVESTITE QUEENS GOT

ENSEMBLE

HAIRY LEGS

CARMAN

AND THEY LOOK A LOT LIKE ME

JESS

YOU COULD SEE 'EM FOR BLOCKS THOSE

ENSEMBLE

HAIRY LEGS

JESS

YOU DON'T NEED SOCKS WITH

ENSEMBLE

HAIRY LEGS

JESS

BUT, HONEY, PEOPLE TALK ABOUT YOUR

ENSEMBLE

HAIRY LEGS

JESS

THEY SAY, IS SHE WITH YOU? SHE GOT ...

ENSEMBLE

HAIRY HAIRY HAIRY LEGS

HAIRY HAIRY HAIRY LEGS

HAIRY HAIRY SCARY LEGS

JESS
I DON'T WANT NO HAIRY LEGS

YOU COULD SCRAPE A KEEL WITH THOSE

ENSEMBLE
HAIRY LEGS

JESS
COULD WE MAKE A DEAL ABOUT YO

ENSEMBLE
HAIRY LEGS

JESS
YOU KNOW HOW I FEEL ABOUT

ENSEMBLE
HAIRY LEGS

JESS
HONEY, PLEASE DON'T MAKE ME BEG

GRIZZLY BEARS ...

ENSEMBLE
HAIRY LEGS

JESS
CATERPILLARS GOT LITTLE BITTY PAIRS OF

ENSEMBLE
HAIRY LEGS

JESS
I HAVE NIGHTMARES 'BOUT YOUR

ENSEMBLE
HAIRY LEGS

JESS
WAKE UP SCREAMIN' ...

(MAN screams)

ENSEMBLE

"HAIRY LEGS!"

JESS

NOW YOU COME HOME WITH THOSE

ENSEMBLE

HAIRY LEGS

JESS

YOU SAY I PISS AND MOAN 'BOUT YOUR

ENSEMBLE

HAIRY LEGS

JESS

WELL, HONEY, I GOT MY OWN DAMN

ENSEMBLE

HAIRY LEGS

JESS

I DON'T NEED NONE ON YOU

ENSEMBLE

HAIRY HAIRY HAIRY LEGS
HAIRY HAIRY HAIRY LEGS
HAIRY HAIRY SCARY LEGS

I DON'T WANT ... NO ... HAIR ... Y ... LEGS

MARY

O.K., I got the legs part.

JESS

And I never touched on the armpits! We're talking Smokey the Bear!

MANGO

I'm a leg man myself. Mary, did I tell you how cute you looked on the beach yesterday? That new bikini is really something!

MARY

(Looks embarrassed)

Oh, Mango ...

(PHONE RINGS)

MIGUEL

(Into Phone)

Hello? Of course I answer the phone. It's my house!
Rita?..guess who.

RITA

(Into Phone)

Hi, mom ... no, he wasn't being rude. You really should lighten
up on him, mom. Miguel is such a nice man.

(Pause)

Mom, I'm busy with clients now. We'll talk later.

(RITA hangs up phone)

MIGUEL

Her mama is a pain ...

(Patting his backside)

... in me burro.

(to CARMAN)

Another Panama cerveza por favor.

JESS

Yeah, me too. Carman!

CARMAN

Coming right up, boys.

(SINGS to himself returning with drinks)

Someday, my prince will come ...

RITA

(Points at liquor)

Now, that could be part of your problem, Jess.

(Points to Miguel)

Yours too, Miguel.

MIGUEL

A man should do what he do best. Eh, Jess?

JESS

That's right ... and what I do best ...

(JESS takes a big slug)

JESS (Continued)

SONG: THE INCREDIBLE DRINKIN'

(Begins to sing)

I'M THE INCREDIBLE DRINKIN' MAN

MIGUEL

(SPOKEN)

Me too ... Incredible!!

JESS

(SUNG)

MAN OF STEEL WITH A POP TOP CAN

NANCY

ALUMINUM, YOU BOZO.

MIGUEL

BY CLOSIN' TIME I WON'T GIVE A DAMN

JESS, MIGUEL

(SUNG)

'CAUSE I'M THE INCREDIBLE DRINKIN' MAN

RITA

HE THINKS HE'S SO COOL ON HIS LITTLE BAR STOOL
WITH HIS LOW LIFIN' FRIEND AT HIS SIDE

MIGUEL

IF YOU DON'T NEED MY LOVIN', I'LL KEEP ON CHUGGIN'
WITH MY BUDDY HERE, WHO NEEDS A BRIDE?
GIMME A GIRL DRINKIN' TWO-FERS, WHO THINKS I'M JUST SUPER
WHO DON'T NEED TO USE MY LAST NAME

JESS

BUY A FEW BEERS AND WE'LL FLY OUTTA HERE
AND WE WON'T BE FEELIN' NO PAIN

JESS, MIGUEL, ENSEMBLE

'CAUSE I'M THE INCREDIBLE DRINKIN' MAN
MAN OF STEEL WITH A POP TOP CAN

CARMAN

LIKE POPEYE?

JESS, MIGUEL, ENSEMBLE
BY CLOSIN' TIME I WON'T GIVE A DAMN
'CAUSE I'M THE INCREDIBLE DRINKIN' MAN

MIGUEL
IT'S UP, UP, AND AWAY
NOTHIN'S GONNA BRING ME DOWN

JESS
'TIL THE BREAK OF DAY
MY FEET WON'T TOUCH THE GROUND .. WATCH ME

MIGUEL, JESS, ENSEMBLE
I'M THE INCREDIBLE DRINKIN' MAN
.. MAN OF STEEL WITH A POP TOP CAN
BY CLOSIN' TIME I WON'T GIVE A DAMN
'CAUSE I'M THE INCREDIBLE DRINKIN' MAN

MIGUEL, JESS
YES, I'M THE INCREDIBLE DRINKING MAN

ENSEMBLE
YES, HE'S THE INCREDIBLE DRINKING MAN

CARMAN
Hey, we got some male bondage goin' on here.

JESS
Yeah, something like that. Miguel, you and me got some stuff in
common.

MIGUEL
Si, amigo, you should join me for happy hour at the Wreck Deck
Bar. It's a really cool place, and we got time..you know, before
my sunset gig here at the "Last Banana". The women, they all
love me at the Wreck Deck. They will love you too.

JESS
Yeah? They like old gringos?

MIGUEL
Sure, you got carisma.

RITA
Oh, Jesus.

JESS

Hey, Miguel, your accent doesn't sound Panamanian, amigo. Where are you from originally?

MIGUEL

Well, actually, I born in Cuba. Then I go to Key West to sing for money.

NANCY

Key West? Florida?

MIGUEL

Si, before Panama. A great gig at big hotel...playing for the tourists.. Like Jimmy Buffet (pronounced Boofay) I sing for them songs about Key West like this song about how I get to Key West from Cuba ...

(Begins singing)

SONG: NINETY MILES NORTH OF HAVANA

MIGUEL

WELL, I COME FROM OL' HAVANA
WITH A MANGO ON MY KNEE
I DON' LIKE CASTRO, SO I STEAL A FAST BOAT
I HEADING FOR WAIKIKI
SOMEHOW I LOSE MY DIRECTION
I FLOAT UP ON MALLORY SQUARE
I SEE JUGGLERS AND WEIRDOS IN TIE DYES AND BEARDS, I KNOW
I GOING TO FIT GOOD THERE

ENSEMBLE, MIGUEL

NINETY MILES NORTH OF HAVANA
THAT'S WHERE YOU'LL FIND ME
SINGIN' IN THE HOTEL CABANA
DOWN BY THE SILVERY SEA

MIGUEL

SO COME DOWN AND SEE ME, JOANNA

RITA

(SPOKEN)

JOANNA?!

MIGUEL

'N LAY A LITTLE LOVE ON ME

ENSEMBLE

I'M NINETY MILES NORTH OF HAVANA
IN THE SOUTHERNMOST, SUNNYMOST KEY

MIGUEL

NOW THE WIFE OF THE OWNER IS MONA

RITA

MONA?

MIGUEL

AND MONA KEEP MOANIN' FOR ME
SHE GIVE ME ME RICE AT HALF OF THE PRICE
AND ALL ME TEQUILA FOR FREE
AND THE PEOPLE THEY FILL UP ME TIP JAR
OH, THEY KEEP TREATIN' ME RIGHT
IF I JUST SING "LA BAMBA" ONCE EVERY DAY
AND "MARGARITAVILLE" TEN TIMES A NIGHT

ENSEMBLE, MIGUEL

NINETY MILES NORTH OF HAVANA
THAT'S WHERE YOU'LL FIND ME
SINGIN' IN THE HOTEL CABANA
DOWN BY THE SILVERY SEA

MIGUEL

SO COME DOWN AND SEE ME, ROSEANNA

RITA

(SPOKEN)

ROSEANNA?!

MIGUEL

AND SING, "JOSE, CAN YOU SEE?"

ENSEMBLE

NINETY MILES NORTH OF HAVANA
IN THE SOUTHERNMOST, SUNNYMOST KEY
AY YAY YAY YAY, SI SI SI SI
AY YAY YAY YAY, SI SI SI SI

JESS

C'mon, man. Show me this Wreck Deck bar. I've had enough of the
postcard bullshit.

MIGUEL

Good idea. Vamanos.

RITA

Miguel, Jess, you're .. you're both in therapy ... and, Miguel, you have to sing here at sunset!

MIGUEL

No problema.

JESS

I think I may like Miguel's brand of therapy better. A little abuelo, a littla cerveza, a little chiquita.

NANCY

Don't you dare!

MIGUEL

Don' worry. We be back for sunset. I never miss my sunset gig.

(To JESS)

Wait until you see the girls down there. Ay, caramba!

NANCY

Jess, if you walk out that door ..!

JESS

Hasta luego, muchachas. Enjoy your postcards.

RITA

We may not be here when you get back.

MIGUEL, JESS (Together)

Sure, sure.

MIGUEL

Whatever flip your knobs.

(LIGHTS FADE slowly)

MIGUEL, JESS

(EXIT SINGING)

AY YAY YAY YAY ... SI SI SI SI

AY YAY YAY YAY

NANCY, RITA

(Retard)

YOU ... WAIT ... AND ... SEE

(BLACKOUT)

END OF ACT ONE

ACT TWO

SETTING: Sitting room and bar area at "Last Banana"

AT RISE: Soft guitar music to "You Should Hear My Heart" in background. MARY is sweeping. MANGO is behind the registration desk working. CARMAN is behind bar straightening up.

(MARY steps over to registration desk and arranges MANGO's papers)

MANGO

Everything in its place. A woman's touch. I'm starting to see the beauty in that. And you, Mary, you're beautiful. You really are.

(He reaches over the desk and touches MARY's hand)

MARY

(Nervously)

Mango ... !

SONG: YOU SHOULD HEAR MY HEART

MARY

I've always been the careful kind
Not too quick to speak my mind
But look at you, how do I keep
These feelings quiet inside of me?

You should hear my heart
When you touched my hand just then
It made a sound like "hallelujah"

("hallelujah" sung to the melody of the Hallelujah Chorus)
There it goes again

(MANGO releases her hand and walks a couple of steps away a little embarrassed)

You should hear my heart

ENSEMBLE, MARY

You should hear my heart

MARY

When you turned to walk away
If you could, I know you'd stay
You should hear my heart

MANGO

(Turns around and looks at MARY)
Do I seize the moment, take a chance
(Spoken as he bows to her)
Say, "excuse me, would you like to dance?"

MARY

I'm gonna scare myself to death
(Closes her eyes and appears to hold her breath)
So I'll close my eyes, and hold .. my .. breath

(MANGO takes MARY'S hand and she opens her eyes)

MARY, MANGO

And you should hear my heart
When you touched my hand just then
It made a sound like "hallelujah"; there it goes again
You should hear my heart

MARY, MANGO, ENSEMBLE

You should hear my heart
As you lead me on the floor
I could dance forever more
You should hear my heart

You should hear my heart
When you touched my hand just then
It made a sound like "hallelujah"; there it goes again
You should hear my heart

You should hear my heart
As you lead me on the floor
I could dance forever more
You should hear my heart

(MANGO and MARY begin dancing as RITA and NANCY enter)

RITA

Wow! Look at you guys! Did I miss something ...

(MANGO and MARY appear not to notice at first and then break apart somewhat embarrassed and go quickly together to reception desk)

CARMAN

(Overcome with emotion)
It was so beautiful.

RITA

(Looks at watch)
Son of a beach bum. Happy hour! They were going to happy hour!

NANCY

Yeah, that's what they said. That was ...
(NANCY looks at watch)
Let's see ...

RITA

That was three hours ago! Three hours ago!

NANCY

Guess they're getting their money's worth of ... happy hour.
(Angrily)
Sometimes ... Jess ...

MANGO

"We are wise girls to mock our lovers so.."

CARMAN

Wise girls?

RITA, NANCY

Stop it, you two!

RITA

Carman, how many customers did we lose at sunset because Miguel wasn't here to entertain?

CARMAN

Really ... nobody. It was pretty much just Mango and Mary, and me. The usual crowd.

MARY

But it was a beautiful sunset.

MANGO

Would you like to go for a moonlight walk on the beach, Mary?

MARY

I sure would, Mango.

RITA

A budding romance, eh, Nancy?

NANCY

For some of us.

(MANGO and MARY exit Noise offstage. JESS and MIGUEL
ENTER drunk and singing)

SONG: MERRY ISLANDERS

JESS, MIGUEL

WE GOT COCKTAIL CLAMS AND REGGAE BANDS
WE GOT OYSTERS, BEANS, AND RICE
WE GOT JALAPENA PEPPERS
AND THE NEXT DOOR NEIGHBOR'S NICE
SHE DON'T CALL THE POLICE
WHEN THE STEREO'S TOO LOUD
WE ARE THE MERRY ISLANDERS

JESS

THE FEW ...

MIGUEL

THE STONED ...

MIGUEL, JESS

THE PROUD

MIGUEL, JESS, ENSEMBLE

THE FEW, THE STONED, THE PROUD
SOMETIMES WE GET TOO LOUD
WE ARE THE MERRY ISLANDERS
THE FEW, THE STONED, THE PROUD

MIGUEL, JESS

WE GAVE UP BORING JOBS UP NORTH
TO COME DOWN HERE AND PLAY

CARMAN

WE LIKE TO LIVE OUT FANTASIES
IN OUR DAY TO DAY

MIGUEL, JESS, ENSEMBLE
WE'VE WEATHERED STORMS AND HURRICANES
AND ALL OF US HAVE VOWED
TO NOT TAKE LIFE TOO SERIOUSLY

JESS
THE FEW ...

MIGUEL
THE STONED ...

MIGUEL, JESS
THE PROUD

MIGUEL, JESS, ENSEMBLE
THE FEW, THE STONED, THE PROUD
SOMETIMES WE GET TOO LOUD
WE ARE THE MERRY ISLANDERS
THE FEW, THE STONED, THE PROUD

MIGUEL
I'M FLYING HIGH IN BOCAS WITH MY HAPPY HOUR AMIGO

JESS
I REALLY LIKE THE LOCALS HERE, EVERYWHERE THAT WE GO

MIGUEL
THEY ALWAYS PLAYING DOMINOES UNTIL THE MORNING LIGHT

JESS
I'M OUT OF METAMUCIL AND MY COLON'S GETTING TIGHT

(MIGUEL and JESS go laugh hysterically at their own joke)

NANCY
Disgusting.

RITA
Sick.

CARMAN
Kind of clever, though.

NANCY
Debauchery.

JESS

In the flesh.

RITA

Where have you been?

MIGUEL

You would not believe it, if I tol' you.

RITA

So tol' me.

NANCY

This had better be good!

SONG: MAKIN' A MESS OF COMMERCIAL SUCCESS

MIGUEL

SEE THERE WAS ME AND JESS WALKIN' CALLE THREE STREET
SINGIN' THAT SONG BY THE DOCK
WHEN THIS TV DIRECTOR COME LOOKIN' FOR EXTRAS
SAY HE NEEDED OUR PRETTY FACES RIGHT DOWN THE BLOCK

JESS

THEY WERE SHOOTIN' SOME KIND OF COMMERCIAL
'BOUT THE BEER WE WOULD DRINK IF WE COULD
AND ALL WE HAD TO DO WAS GO SIT ON A BAR STOOL

MIGUEL, JESS (in harmony)

AND DO WHAT WE REALLY DO GOOD

JESS

HE SAID THEY WERE PAYIN' A C-NOTE

MIGUEL

AND I REALLY NEEDED THE BREAD

(Spoken to RITA)

Right, Rita?

(RITA nods affirmatively)

MIGUEL, JESS

(SUNG)

SO WE POINT OUR FEET TO THAT BAR DOWN THE STREET
THAT LOOKED LIKE A HOLLYWOOD SET

JESS

THERE WERE CAMERAS AND CABLES ON EVERY TABLE

MIGUEL
AND WE GRINNING FROM EAR TO EAR

JESS
IT WAS ALMOST LIKE STEALIN'

MIGUEL
THAT'S HOW WE WERE FEELIN'

JESS, MIGUEL (Together in harmony)
WHEN THEY PASSED OUT THESE BIG MUGS OF BEER, THEY SAID

MALE VOICE FROM ENSEMBLE
(Spoken)
"NOW BOYS, YOU JUST TRY TO ACT THIRSTY"

JESS
(SPOKEN)
Uh, huh ...

MALE VOICE FROM ENSEMBLE
(Spoken)
"AND SIT DOWN RIGHT THERE AT THE BAR"

JESS
(SPOKEN)
Uh, huh ...

MALE VOICE FROM ENSEMBLE
"YOU JUST TRY TO PRETEND THAT YOU'RE OUT ON A BENDER"

MIGUEL
I SAY, "BUDDY, WE WITH YOU SO FAR"
THEY GIVE ME THE LINE, "IT'S LESS FILLING"
AND THEY GIVE JESS THE LINE ...

JESS
GREAT TASTE
THEN THEY HOLLERED ...

ENSEMBLE
"REHEARSAL"

MIGUEL
AND WE START TO ACTING

MIGUEL, JESS (Together in harmony)
WITH BEER SUDS ALL OVER OUR FACE

MIGUEL
THEY SHOUT ...

ENSEMBLE
"TAKE ONE"

JESS
AND THEY REFILLED OUR GLASSES
N' STUCK THIS BIG BUSTY BLONDE IN MY LAP

MIGUEL
AND I SAY "LESS FILLIN'" AND JESS SAY ...

JESS
GREAT TASTE

MIGUEL, JESS
THIS ACTIN' SHIT SURE IS A SNAP

JESS
WELL, I THOUGHT THAT THEY'D HAND US AN OSCAR
WHEN THE DIRECTOR SAYS

MALE VOICE FROM ENSEMBLE
(SPOKEN)
"BEAUTIFUL KIDS
BUT CAN YOU GIVE IT MORE SOUL?"

MIGUEL
I SAY, "HELL LET HER ROLL"
THEY SHOUT,

ENSEMBLE
"TAKE TWO"

MIGUEL, JESS
SO WE DID

JESS
WELL THEM BRIGHT LIGHTS THEY SURE KEPT US SWEATIN'
AND THE BEER GOT ALL MIXED UP WITH THE LINES
AND I SEZ "TASTES FILLIN'"

MIGUEL
I SAY, "GET ME DRUNKER".

JESS
THE DIRECTOR SEZ

ENSEMBLE
"TAKE TWENTY-NINE"

JESS
AW BUT FINALLY HE SEZ ...

ENSEMBLE
"ALMOST PERFECT
BUT CAN YOU GIVE IT MORE REALISM PLEASE?"

MIGUEL
SO I DRUNK UP AND FELT UP THE BLONDE AS SHE BELCHED UP
ON JESS ...

JESS
AS I FELL TO MY KNEES

MIGUEL
WELL WE NOW UP TO TAKE ...

(MIGUEL looks confused)

ENSEMBLE
... EIGHTY-SEVEN!

JESS
AND THE DIRECTOR HE'S CLOSE TO TEARS

MIGUEL
AND I SAY "FESS LILLIN'" AND JESS SAY ...

JESS
YOU ASSHOLE, WHAT THE HELL DO YOU KNOW ABOUT BEER?
WELL, THAT PISSED OFF THIS GREAT BIG BARTENDER
AND HIS FIST FINDS IT'S WAY TO MY NOSE

MIGUEL
SO I PICK UP A CAMERA, I GIVE HIM A SLAM

ENSEMBLE
THAT TOOK TWENTY-NINE STITCHES TO CLOSE

MIGUEL
(SPOKEN)
Nothing personal.

ENSEMBLE
THE DIRECTOR START SCREAMING AND SCREECHING
YOU'RE ALL WIERDOS AND DIRTBAGS AND QUEERS
AND YOU MAY KNOW A LOT ABOUT TEQUILA AND POT
BUT YOU SURE DON'T KNOW SHIT ABOUT BEER

MIGUEL
WELL WITH THAT ALL THE LOCALS GO CRAZY
THEY START GRABBING FOR BOTTLES OF BOOZE

JESS, MIGUEL
PUNCHIN' AND BITIN' AND TEARIN' DOWN LIGHTS
AND BARFIN' LITE BEER UP ON EACH OTHER'S SHOES
THEY WERE KICKIN' AND CLAWIN', MAIMIN' AND MAULIN'
CHOKIN' AND CLUBBIN' AND KILLIN'

MIGUEL
HALF OF 'EM SHOUTING

ENSEMBLE
"GREAT TASTE"

JESS
AND THE OTHER HALF ... YOU GOT IT

ENSEMBLE
LESS FILLIN'

MIGUEL, JESS
WELL, THROUGH THE SLOSHIN' AND SLASHIN', THE SMASHIN' AND THE CRASHIN'
WHILE THE BULLETS AND THE BEER FOAM SPRAYED

MIGUEL
ME AND JESS AND THE BLONDE WE KIND OF CRAWL OFF UNNOTICED

JESS
TO A QUIETER MORE GENTEEL CAFE

MIGUEL, JESS

SO HERE'S TO GOOD FRIENDS

JESS

THIS NIGHT WAS KIND OF SPECIAL
SAYS I ORDERIN' UP THREE MORE BEERS
THE BLONDE SAYS ...

SEXY WOMAN'S VOICE IN ENSEMBLE

"BOYS ... THESE BUDS ARE FOR YOU"

MIGUEL, JESS, ENSEMBLE

AND WE DRANK TO GOOD FRIENDS
AND WE TOASTED THE END OF OUR GLORIOUS ACTING CAREERS

RITA

Enough of this little boy nonsense, Nancy. Let's you and me head
over to Boquete to the Bistro ... see, if we can find us some
real men.

NANCY

You got it, girl! Let's change into something a little sexier,
if you know what I mean.

(RITA and NANCY adjust clothing for sexier look)

CARMAN

Can I come? Can I come too? I've got this little black number.

RITA

Not this time, Carman. No offense, but it's ladies night. Ciao.

MIGUEL

C'mon, Rita, mi sweeta, we just fooling around.

JESS

(to NANCY)

Honey, we're on vacation ... in paradise.

ENSEMBLE

Paradise.

NANCY

(Cupping her hands under her breasts)
I got your pair of dice!

JESS

Let me see Mango's Shakespeare book.

(Grabs Shakespeare book and thumbs through it)

Yeah, here we go.

(Reads from book)

"I am ashamed that women are so simple that they should offer war, when they should kneel for peace."

(ENSEMBLE groans)

CARMAN

Hasn't it always been like this, boys .. since the beginning of time?

MIGUEL

What you mean?

CARMAN

Well ... let me refresh your memories.

SONG: ADAM AND EVE

CARMAN

THERE WAS AN APPLE AND THERE WAS ADAM AND THERE WAS EVE
THERE WAS A GARDEN YOU WOULD NOT BELIEVE
THERE WAS TEMPTATION BUT THAT'S NO EXCUSE
SNAKE SAID,

MALE VOICE FROM ENSEMBLE

"TRY IT, YOU'LL LIKE IT"

CARMAN

AND ALL HELL BROKE LOOSE

JESS

GIRL, THEY'RE A WHOLE LOT LIKE YOU AND LIKE ME
AND OUR GARDEN JUST AIN'T WHAT IT USED TO BE
YOU BEEN SHAKIN' YOUR HIPS, YOU BEEN LICKIN' YOUR LIPS
AT SOME APPLE WAY UP IN THE TREE

EVE, DON'T YOU LEAVE ME TONIGHT
YOUR FIG LEAF LOOKS SO OUT OF SIGHT
AND THEM APPLES YOU GOT, WELL I CAN'T STAND THE THOUGHT
OF SOME OTHER MAN TAKIN' A BITE

EVE, DON'T TAKE THOSE APPLES TO TOWN
GIRL, WON'T YOU PLEASE SETTLE DOWN
'CAUSE MY OL' BUDDY RICHARD'S BEEN TRYIN' TO GETCHA
I KNOW THAT OL' SNAKE'S BACK IN TOWN

JESS (Continued)

EVE, OH, I NEED YOU TONIGHT
I CAN SEE THROUGH THAT LEAF IN THE LIGHT
AND YOUR APPLES LOOK GOOD, AND I WISH THAT YOU WOULDN'T GO
EVE, I JUST NEED ONE MORE BITE

CARMAN

THERE WAS AN APPLE AND THERE WAS ADAM AND THERE WAS EVE

NANCY

(Sexily)
Bye bye, baby!

RITA

These apples are headed to market!

(RITA and NANCY EXIT, remaining visible to the audience,
but not to JESS and MIGUEL. They secretly listen to JESS
and MIGUEL'S conversation.)

MIGUEL

God, you think we blew it? I would like just one more chance, I
would be so good. I don't know what I do without Rita! How you
feel about Nancy?

JESS

I'd be lost without her.

MIGUEL

What you suggest, mon?

JESS

I would stop drinking.

MIGUEL

Stop drinking?

JESS

Well, cut down a little.

MIGUEL

And I would not chase a single senorita.

JESS

And the married ones?

MIGUEL

Them too!

(Pause)

I could do that ... I think.

JESS

Life without Nancy? I can't imagine!

MIGUEL

I love Rita so much.

CARMAN

Do you tell her?

MIGUEL

No.

CARMAN

And you, Jess? Do you tell Nancy?

JESS

No.

CARMAN

A postcard, perhaps?

(Picks up postcard)

I'll write.

JESS

Dear Nancy and Rita ... It is a sad day ...

MIGUEL

... and sooooo cheely.

SONG: COME BACK TO THE ISLAND

JESS, MIGUEL ENSEMBLE

(Softly)

Ay ay ay ay..si si si si

Ay ay ay ay..si si si si

MIGUEL

FEELS LIKE FORTY DEGREES AND I'M DOWN ON MY KNEES
AND I PUT DOWN MY BEER

JESS

DID WE TAKE IT TOO FAR AT THE MOVIE SET BAR?
WISH YOU WERE HERE

ENSEMBLE

PALM TREES SWAYIN'; I HEAR STEEL BAND PLAYIN'

JESS

BUT SOMEHOW IT DON'T FEEL RIGHT

MIGUEL

I BE WALKIN' THE BEACH AND I WISH I COULD REACH YOU TONIGHT

MIGUEL, JESS

COME BACK TO THE ISLAND

CARMAN, ENSEMBLE

BACK TO THE ISLAND

MIGUEL, JESS

BACK TO THE SEA

CARMAN, ENSEMBLE

BACK TO THE SEA

MIGUEL, JESS

GIRLS, WE BOTH MISS YOU

CARMAN, ENSEMBLE

THEY REALLY MISS YOU

MIGUEL

ESPECIALLY ME

JESS

NO, ESPECIALLY ME

MIGUEL

YOUR MAMA WILL ASK ME, "WHERE CAN SHE BE"?

MIGUEL, JESS

COME BACK TO THE ISLAND

CARMAN, ENSEMBLE

BACK TO THE ISLAND

MIGUEL, JESS

BABY, COME BACK TO ME

ENSEMBLE

Ay ay ay ay..si si si si
Ay ay ay ay..si si si si

MIGUEL

OH, THE LOVIN' WE MADE IN THE COCONUT SHADE
WHERE THE MANGOES GROW

CARMAN, ENSEMBLE

MANGOES GROW

MIGUEL

OILIN' OUR BODIES WITH PINA COLADIES
AND LAYIN' LOW

CARMAN, ENSEMBLE

LAYIN' LOW

MIGUEL

JESS, WE BLEW IT TONIGHT

JESS

I THINK YOU'RE RIGHT
WHAT WE GONNA DO?

JESS, MIGUEL

..... WHAT WE GONNA DO?

MIGUEL, JESS

COME BACK TO THE ISLAND

CARMAN, ENSEMBLE

BACK TO THE ISLAND

MIGUEL, JESS

BACK TO THE SEA

CARMAN, ENSEMBLE

BACK TO THE SEA

MIGUEL, JESS

GIRLS, WE BOTH MISS YOU

CARMAN, ENSEMBLE

THEY REALLY MISS YOU

JESS
ESPECIALLY ME

MIGUEL
NO, ESPECIALLY ME
I SWEET TALK YOUR MAMA, HOW BAD COULD IT BE?

MIGUEL, JESS
COME BACK TO THE ISLAND

CARMAN, ENSEMBLE
BACK TO THE ISLAND

MIGUEL, JESS
BABY, COME BACK TO ME

RITA
Like little boys in the sandbox.

NANCY
Yeah, you're right, but are the little boys ever going to leave
the sandbox?

(RITA ponders)

RITA
HMMMMM ... probably not. And are we ever going to leave the little
boys?

NANCY
Probably not.

(RITA and NANCY ENTER from the place they were
watching)

MIGUEL
Rita!

JESS
Nancy!

(Couples embrace)

CARMAN
Aaaaaw....isn't love loverly?

(to RITA)
I be SO miserable.

MIGUEL

Good!

RITA

I want to tell you ...

MIGUEL

Yes?

RITA

I feel ...

MIGUEL

Yes? Yes?

RITA

I can't do this.

MIGUEL

Yes, you can ... damn you!

RITA

Comon, Miguel, for the postcard.

CARMAN

(CARMAN picks up postcard)

Yeah, for the postcard!

JESS

I do it best in my language?

MIGUEL

Spanish? Why not?

CARMAN

(CARMAN starts writing)

SONG: CONTIGO

MIGUEL

Me conoces como nadie me conoces
Me aceptas sin razón, como yo soy
Me dices que estás afortunada
Te digo, no, afortunado cuando estoy

Contigo
Con todo mi corazón me quiero quedar
Aquí en tus brazos
Por siempre, mi amor
Por que yo estoy vivo
Contigo

RITA

(Spoken tearfully)
Oh, Miguel, I thought you'd never say it. You did say it, didn't you?

MIGUEL

(Spoken)
I think so.

RITA

(Spoken)
I feel the same way. Carman ... a post card, in my language.

RITA

(Sung)
You know me better than I know myself
You love me for the crazy things I do
You say your lucky day was when you found me
I say that, every day's my lucky day with you

With you
I can't imagine me not being with you
Until you came along
A heart without a song
A heart that only longed
to be with you

RITA, MIGUEL (English and Spanish together)

With you (Contigo)
I can't imagine me not being with you (Con todo mi corazón me quiero quedar)
Until you came along (Aquí en tus brazos)
A heart without a song (Por siempre, mi amor)
A heart that only longed (Por que yo estoy vivo)
to be with you (Contigo)

(PHONE RINGS as MARY and MANGO enter with his arm around her)

MANGO

Who knows what joys the future brings
The girls, the boys ... a cell phone rings

CARMAN

Shakespeare?

MANGO

No, I just made that up.

RITA

(Into phone)

Hello, Mom..It's about your timing...He's not a bum!..He doesn't do drugs.

(To MIGUEL)

Do you?

MIGUEL

Not lately.

RITA

(Into phone)

... He doesn't do that, either.

(To MIGUEL)

Do you?

MIGUEL

I don't think so. Gimme that phone!

RITA

Bye, mom!

(SHE hangs up phone quickly)

MIGUEL

Your mama! ... Your mama! ... I don't believe your mama.

RITA

Miguel, a postcard.

MIGUEL

Si, a postcard. Mary?

MARY

(grabs postcard)
Got it!

SONG: HEY, MAMACITA

MIGUEL

(Spoken)

DEAR ...

(Sung)

MAMA MACARONIS, LET GO ME CAHONES
YOU OLD SANCTIMONIOUS SHREW
WHY DO YOU GOTTA MESS THE WHOLE ENCHILADA UP
AIN'T YOU GOT NADA TO DO?

I PANAMANI-CUBANO, YOU ITALIANO
BUT YOU ACTING LIKE GUANO WHEN YOU PHONE
WHY BE SO WHINY, A PAIN IN ME HINEY
PORQUE YOU NO LEAVE US ALONE?

MIGUEL, ENSEMBLE

HEY MAMACITA, ME AND RITA, WE DON'T NEED YA, MAMACITA
MAMACITA NO NECESSITA .. MAMACITA

MIGUEL

I WISH YOU BE QUITTING, YOU MAKE MY HEAD SPLITTING
AIN'T YOU GOT NO KNITTING TO DO?
IN SANTA DOMINGO OL' LADIES PLAY BINGO
WHY NO YOU GO PLAY BINGO TOO?

I BUY YOU TICKET TO RENO, YOU HIT THE CASINO
PLAY BLACKJACK AND KENO ..

ENSEMBLE

OLE!

MIGUEL

JUST STAY OFF THE PHONE PLEASE, NO PISS AND NO MOAN PLEASE
WE GIVE YOU BAMBINO SOME DAY

RITA

(Spoken)

Miguel!

MIGUEL, ENSEMBLE

HEY MAMACITA, ME AND RITA, WE DON'T NEED YA, MAMACITA
MAMACITA NO NECESSITA .. MAMACITA

MIGUEL

You know, Rita, I feel good. This postcard thing is swell idea, but it is good thing your mama no get that postcard. She be plenty mad!

RITA

Sure would! Postcards were the way to go. Right, Jess?

JESS

It worked good for me. I got a lot of weird feelings off my chest. And my ex-wives will never, ever know..how low ... I go.

MANGO

Well ... "All's well that ends well".

CARMAN

Yes, and all's well that ends.. swell!

RITA

Great work, folks! We've all learned something about ourselves, haven't we?

ALL

Yeah!

MARY

(Holds out postcards)

So what do I do with these postcards, Rita?

MIGUEL

(Picks up waste paper basket)

In here, pronto!

RITA

No, no, no ... Leave them right there on the table. We'll read them again tomorrow morning .. see what more we can learn about ourselves.

JESS

THEN we'll throw 'em away.

RITA

Absolutely!

NANCY

What a wonderful day in paradise.

RITA

Sure is, and that's about a wrap, amigos.

MIGUEL

Hasta manana!

ENSEMBLE

Hasta banana!

(ALL cheer as MANGO, MARY, RITA, MIGUEL, CARMAN, JESS, NANCY exit)

VOICE FROM ENSEMBLE

How about one more drink for us, Carman?

CARMAN

(To ENSEMBLE)

No way, Jose. This bar is closed. Everybody out.

(ENSEMBLE leaves reluctantly. THE CAPTAIN slowly wakes up and rubs his eyes seeming dazed and confused, as last person exits bar)

THE CAPTAIN

Hey, where'd everybody go? Hello? Hello?

(Rummages through pockets and addresses audience, almost as if he were having an intimate one on one conversation with them)

Where'd I put my keys? ... my keys to what?

MY BOAT! ... Where'd I put my boat?

(Zips up his open fly.

I'm always doing that ... I'm gotta go get a drink.

(Walks around dazed and spots the postcards on table)

Wait a minute! What's this? Postcards!

(Picks up a postcard and examines it carefully)

Oh, a beautiful Bocas sunset!

(Turns postcard over and examines the other side)

Hmm ...already stamped. Already addressed.

(Pauses and says next line rather proudly)

Well ... I see, I'm not the only one around here who forgets things!

(Pauses dramatically, as if to reflect what his next action should be, while looking back and forth at postcards and audience)

I'll just drop them in the mailbox on my way to...on my way to..

(Shrugs shoulders and puts hands on head and drops postcards into mailbox on the wall near exit)

Ay Ay Ay Ay

ENTIRE CAST

(ENTER singing)

Si Si Si Si
Ay Ay Ay Ay
Si Si Si Si

Come back to the island, back to the sea
Girl, we all miss you, especially me
Your mama will ask me, where can she be
Come back to the island, baby come back to me

It's a whole new world here in Panama
Get with it, if you're gonna stay
It's a whole new world here in Panama

Don't give a damn how you did it in the U.S. of A.
Don't give a damn how you did it in the U.S. of A.
Don't give a damn how you did it in the U.S. of A.

END OF PLAY