

Lions Municipal

by Todd Aaron Clark

A musical in two acts designed to save Lions Municipal Golf Course

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Characters

John Vashen: a relative ne'er-do-well with a 6 handicap

Nike Driew: (pronounced: nik-E drew) a soon-to-be unemployed facilities worker at The University. John's girlfriend

Douglas Mueller: Recent SMU Law School graduate and unaccomplished young lawyer

Robert Jarvis: Travis County Adult Probation officer (for 30 years)

William Watts: President of The University

Pike Watts: Redevelopment mogul

Dana de Boisdark: Waterloo County Clerk

Flo: Inept Deputy County Clerk

Other players:

Tom Kite

Ben Crenshaw

Regents: of The University

City officials and police

Chorus: consists of probationers, grad students, Munny golf regulars, greenskeepers, biology students, hippies, civil rights activists, and some affluent west Waterloo residents

“PRELUDE”

Act 1

Scene 1

LIONS MUNICIPAL GOLF COURSE. Fog obscures the feet of a rag-tag bunch of grounds-keepers and orange-vested community service workers gathering TRASH, working with TRIMMERS, and struggling with GARDEN HOSES. UPSTAGE CENTER STANDS A GRAND HERITAGE OAK AND THE TELL-TALE WATER HAZARDS OF HOLE # 10 of the Lions Municipal Golf Course in Waterloo, Texas. After a series of musical introductory beats, the workers join in a chorus of... “THESE GROUNDS.”

“THESE GROUNDS”

CHORUS

THESE GROUNDS, THESE GROUNDS
BELONG TO ALL AND ALL FOR ONE
THESE GROUNDS, THESE GROUNDS
ALTHOUGH I’M HERE AGAINST MY WILL
THESE GROUNDS, THESE GROUNDS
THEY WELCOME ALL; THEY SEEM TO CALL
THESE GROUNDS, THESE GROUNDS
WE GATHER TRASH; WE CLEAN THIS PLACE
THESE GROUNDS, THESE GROUNDS
EACH OF US HERE WOULD RATHER PLAY
A ROUND, A ROUND, UPON
THESE GROUNDS...

JOHN VALSHEN takes off his ORANGE VEST and strides downstage to the PUTTING GREEN. He greets a well-dressed preppy looking fellow, DOUGLAS MUELLER.

DOUGLAS. How’s the community service coming my friend?

JOHN. I wouldn’t call the deal you got me sweetheart, but you can’t beat the setting.

DOUGLAS. Ready for our round?

JOHN. I’ve already got us signed in.

The pair grab a couple of CLUBS from GOLF BAGS positioned stage left. As they make their way back to center, and the tee box...

“NO PLACE LIKE THIS”

JOHN

SHALL WE TAKE TO THE TEE?
I THINK I HEARD THEM CALL.
WHAT A GLORIOUS DAY.
C’MON TAKE OUT A BALL.

WHAT A WAY TO COMMUNE.
AND SPEND TIME WITH YOUR FRIENDS.
PLAYING 18 WITH YOU
I HOPE IT NEVER ENDS

THERE IS NO PLACE LIKE THIS
THERE IS NO PLACE LIKE THIS.
THERE IS NO PLACE LIKE THIS.
NOTHING UNDER HEAVEN.

THERE IS NO PLACE LIKE THIS
THERE IS NO PLACE LIKE THIS.
THERE IS NO PLACE LIKE THIS.
NOTHING UNDER HEAVEN.

DOUGLAS

NOW IT HOOKS TO THE RIGHT
DON'T YOU MIND THOSE BIG TREES
SURE YOU'VE HIT THEM BEFORE.
YOUR HONOR IF YOU PLEASE.

THERE IS NO PLACE LIKE THIS
THERE IS NO PLACE LIKE THIS.
THERE IS NO PLACE LIKE THIS.
NOTHING UNDER HEAVEN.

NOT TOO BAD FOR START.
YOU CAN STEP ASIDE NOW.
NOW YOUR LESSON'S BEGUN.
LET ME SHOW YOU HOW.

JOHN and DOUGLAS.

THERE IS NO PLACE LIKE THIS
THERE IS NO PLACE LIKE THIS.
THERE IS NO PLACE LIKE THIS.
NOTHING UNDER HEAVEN.

JOHN

LOOK YOUR BACKSWING'S ALL WRONG.

DOUGLAS

WOULDN'T YOU LIKE TO THINK?

JOHN

GO AHEAD; SUIT YOURSELF.

DOUGLAS

WHY DON'T YOU GET A DRINK?

JOHN and DOUGLAS.

THERE IS NO PLACE LIKE THIS.
THERE IS NO PLACE LIKE THIS.
THERE IS NO PLACE LIKE THIS.
NOTHING UNDER HEAVEN.

WE HAVE OTHER PLEASURES
WE'VE TAKEN OTHER MEASURES
OTHER WAYS TO FIND OUR LEISURE
BUT NONE CAN MATCH THIS TREASURE

WE LEFT OUR CARES BEHIND US.
NAGGING BOSSES OR THOSE WHO FUSS.
NOTHING CRITICAL TO DISCUSS.
FRIENDS IN WHOM WE ALL TRUST.

THERE IS NO PLACE LIKE THIS
THERE IS NO PLACE LIKE THIS.
THERE IS NO PLACE LIKE THIS.
NOTHING UNDER HEAVEN.

Scene 2

John, still wearing his modest golf clothes, enters the office of ROBERT JARVIS, Waterloo County Adult Probation Officer. The center, upstage set piece has been rotated to now show the facades of the WATERLOO COUNTY COURTHOUSE with the CRIMINAL JUSTICE CENTER ("CJC") in the background.

JARVIS. You were supposed to start your community service at Lions Municipal and then report to me.

JOHN. I did, but I figured because I was already there...

(John takes an imaginary golf swing.)

JARVIS. Life's not about games any more, John; it's about compliance.

JOHN. That's not really my specialty.

JARVIS. Your presence on my case list tells us both that.

JOHN. So what does this take, like five minutes?

JARVIS. Closer to an hour. There's a lot of paperwork and what I like to call the getting to know me phase.

JOHN. Well I guess I better get comfortable then.

John puts his feet up on Jarvis's desk. Jarvis quickly knocks them off and compulsively straightens the papers.

"SOMEONE'S GOT TO PAY"

JARVIS.

MISTER HIPSTER, WELCOME TO THE WORLD.
LISTEN CLOSELY WHILE I CAST SOME PEARLS.
NOT TO WORRY, I'VE DEVISED A PLAN.
I THINK YOU'LL FIND I'M A LENIENT MAN.
THESE CONDITIONS ARE ALL YOU HAVE TO DO.
FOR THE NEXT YEAR OR PERHAPS FOR TWO.

SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.

YOU WILL PAY COURT COSTS AND FEES, RESTITUTION TOO.
YOU AGREE TO AVOID PLACES OF ILL REPUTE.
YOU WILL MEET WITH ME EVERY MONTH UNTIL WE'RE DONE.
YOU WILL GATHER TRASH; AT LEAST YOU'LL GET SOME SUN.
YOU WILL NOT IMBIBE OR TAKE ILLICIT DRUGS.
FORGET YOUR FRIENDS; YOU MUST NOT ACQUAINT WITH THUGS.

SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.

YOU MUST TRIM YOUR NAILS; ON THIS WE CAN AGREE.
I KNOW IT'S HARD, BUT YOU'LL DRINK UNSWEETENED TEA.
YOU'LL PRESS YOUR SHIRTS; YOU'LL WEAR CLEAN UNDERWEAR.
SPIT-POLISH YOUR SHOES, AND GO AND CUT YOUR HAIR.
YOU'LL GO TO CHURCH OR AT LEAST SAY A PRAYER.
HOLD DOWN A JOB AND WEAR SUFFICIENT FLAIR.
IT'S NOT THAT HARD TO KEEP YOURSELF ON TRACK.
DON'T WORRY THOUGH 'CAUSE I'LL BE ON YOUR BACK.

SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.

YOU WON'T JAYWALK OR WEAR CHEAP COLOGNE.
DON'T WORRY, JOHN, YOU'RE NOT IN THIS ALONE.
AS FOR MY ROLE, I'D LIKE YOU TO THINK
IT'S ONLY ME WHO KEEPS YOU FROM THE BRINK.
PREPARE YOURSELF FOR URINALYSIS;
EACH TIME WE MEET, I'LL NEED FOR YOU TO---WHIZZ.

SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.

BUT BEYOND ALL THIS, JOHN, THERE'S ONE THING YOU MUST DO.
LEAVE CRIME BEHIND, SON, OR THE SYSTEM WILL RUN OVER YOU.
IT'S TIME TO CHANGE, JOHN, LEAVE PETTY THIEVERY BEHIND.
ONE SLIGHT MISTAKE, BOY, YOU'LL FIND THAT JUSTICE ISN'T KIND.
HERE'S YOUR FAIR WARNING: I WILL NOT BE PROVOKED.
THE SLIGHTEST MISSTEP, AND I'LL HAVE YOU REVOKED.

SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.
SOMEONE'S GOT TO PAY.

JOHN. Seems like kind of a lot of rules for shoplifting one measly golf club.

JARVIS. Our records show it was the Nike Magnum Opus driver valued at five hundred five dollars and seventy-eight cents. (*Jarvis extracts a sheet from the file documenting the stolen item.*)

JOHN. That's interesting.

JARVIS. You'll find we don't miss any details

JOHN. No, I mean I shot a seventy-eight today.

JARVIS. Enjoy your good humor now, boy, because such games can never last, especially at Lions. Now get out, and I will see you in a month.

JOHN. (*Starting to leave.*) Wait, what do you mean "...especially at Lions."

JARVIS. Hadn't you heard? The University's Board voted to develop the land. Lions is soon to be no more. (*Jarvis flashes an evil grin.*) One less place for riff-raff like you to clutter our community.

John hangs his head in frustration and disgust and exits.

Scene 3

A curtain closes or scrim comes up creating a silhouette effect with the brilliantly orange, purple, and blue lighting of a sunset. The only features are the outline of a palm tree and two men, standing admiring the sunset. One of the silhouettes wears a distinctive Panama hat. Both men appear to be in slacks and golf shirts. The sun sets on the Senior Open in Hawaii.

"FRIEND OR FOE"

BEN.

FRIEND OR FOE? FRIEND OR FOE?

WHAT WE FOUGHT FOR HEAVEN KNOWS.

NOW, MY FRIEND, YOU'VE SEEN THE LIGHT.

THERE'LL BE NO MORE BRAGGING RIGHTS.
IT IS SO GOOD TO KNOW
YOU ARE FRIEND AND NOT MY FOE.

TOM.

NOT SO FAST; I'VE NOT BEEN CLEAR.
I'M NOT SURE WHAT YOU'VE COME TO HEAR.
MY RESOLVE IS JUST THE SAME,
BUT I'VE COME TO PLAY THE GAME.
FRIEND OR FOE? IT'S NOT FOR US,
SO THERE'S NO NEED TO DISCUSS.

BEN.

ON WHATEVER THINGS WE MIGHT DISAGREE,
I SURELY THOUGHT THIS WOULDN'T BE
ONE OF THE TIMES YOU'D TAKE THE LOW ROAD.
DO WHAT IS RIGHT, AND YOU'LL LIGHTEN YOUR LOAD.

TOM.

DEVELOPMENTS COME AND THERE'S NO TURNING BACK.
I CAN'T BELIEVE THAT YOU'RE ON THE ATTACK.
THINGS ALWAYS CHANGE; THAT'S WHAT LIFE IS ABOUT.
HONESTLY BEN, YOU'LL JUST SQUANDER YOUR CLOUT.

BEN.

TOM, YOU DIDN'T MEAN THAT.
YOU'VE SIGNED FOR THE WRONG TEAM.
YOU WERE A KID ONCE.
NOW YOU WON'T LET THEM DREAM.

TOM.

THAT'S NOT WHAT WE'RE DOING---
NOT EVEN CLOSE.
THERE'LL BE GREENS TO BE REACHED YET.
IT JUST WON'T BE THOSE.

BEN.

IT'S THE HEART OF THE CITY
THAT YOU'LL PAVE.
THE GREEN YOU ARE SEEING
ISN'T WORTH IT TO SAVE.

TOM.

IT'S WEST WATERLOO, BEN,
NOT A CULTURAL TROVE.
THOSE WHO COULD USE YOU

AREN'T AT SHADY GROVE.

BEN.

YOU'RE MISSING THE POINT HERE.
IT'S NOT THEM THAT I SERVE.
LET'S PRESERVE MORE THAN MEMORIES.
IT'S WHAT THEY DESERVE.

TOM.

WE'RE NOT PLOWING IT UNDER
BUILDING CONDOS GALORE.
SURE, THERE'LL BE IMPROVEMENTS
TWO HOLES ON THE SHORE.

BEN.

LAKE LADY BIRD'S GRANDEUR
NEEDS NO MOGUL'S TOUCH.
WHAT YOU ALL PROPOSE HERE
DESTROYS FAR TOO MUCH.

TOM.

THERE ARE THOSE WHOSE THOUGHTS DIFFER.
WITH IMPROVEMENTS YOU'D SEE.
SACRIFICES ARE CERTAIN,
NO PROGRESS IS FREE.

BEN.

FRIEND NOW FOE, IT'S PLAIN TO SEE
THAT OUR COURSE MEANS MORE TO ME.
I SUPPOSE I'M NOT SURPRISED
YOU COULDN'T KEEP EYES OFF THIS PRIZE.

TOM.

FRIEND NOT FOE, I'VE GOT TO GO.
I SEE YOUR OUTLOOK IS JUST SO.
NOW SHAKE MY HAND; WE'VE BEEN THROUGH WORSE.
THIS FEUD IS NOT OUR FRIENDSHIP'S CURSE.

TOM and BEN.

FRIEND OR FOE? WE NEEDN'T TRY
TO INSIST ON EYE TO EYE.
FRIEND OR FOE? IT'S NOT AS SUCH.
WE'LL STILL BE THERE IN THE CLUTCH.

PERHAPS ONE SIDE WILL FIND A FORCE
THAT WILL KEEP US ON THE COURSE

WHERE WE KNOW WE BOTH SHOULD BE
EVEN IF A DIFFERENT TEE.

Scene 4

The upstage set piece has been rotated again to show THE UNIVERSITY'S ICONIC TOWER and a pair of PUFFY CLOUDS. NIKE DRIEW is downstage right quarrelling with a SUPERVISOR. They both wear custodial services jumpsuits.

SUPERVISOR. You can't deny this anymore.

NIKE. But I swear it wasn't me.

SUPERVISOR. I've got my eyes on you Ms. Nike Driew.

NIKE. Like I hadn't noticed, you creep.

SUPERVISOR. You're no better than that crook boyfriend of yours. If anything else goes missing, you'll lose that team leader master key of yours, and then your job.

NIKE. Call me when you're missing more than a few damn paper towels, and then maybe I'll help you look. *(Nike storms down center and catches her breath).*

“IS THIS ALL I AM?”

NIKE.

IS THIS ALL I AM?

CAST ASIDE LIKE SO MUCH EARTH.

IS THIS ALL I AM?

THE BIG MACHINE NOW WEIGHS MY WORTH.

IS THIS ALL I AM?

ONE NUMBER MORE THEY TRY TO COUNT.

IS THIS ALL I AM?

SOME TROPHY BEAST TO STUFF AND MOUNT.

IS THIS ALL I AM?

IS THIS ALL I AM?

Nike begins to wander zig-zagging upstage toward the tower.

WHY DO I TRY? WHY DO I TRY?

WHY DO I TRY? WHY DO I TRY?

THERE'S GOT TO BE A BETTER WAY,
A DIFFERENT VIEW, A BRAND NEW DAY.

WHY DO I TRY? WHY DO I TRY?

John enters, kicking the ground, winding his way downstage. Spotting Nike he heads toward her.

IT'S OVER NOW; THEY'LL LAY ME OFF.
PLEASURE DENIED TO SWEEP AND MOP.
IMAGINE THEM WHO KNOW ME NOT

WOULD SHED NO TEAR IF I JUST STOPPED.
AND NOW IN MY AUTUMN, IT'S TIME TO FALL.
WHY DO I TRY? WHY DO I TRY?
WHY DO I TRY? WHY DO I TRY?

JOHN.

IS THIS ALL I AM?
OH NIKE, PLEASE CAN WE JUST GO?
I DON'T CARE WHERE; PLEASE DON'T SAY NO.
AND NOW IN MY AUTUMN,

NIKE and JOHN.

IT'S TIME TO FALL;
IT'S TIME TO FALL;
IT'S TIME TO FALL;
IT'S TIME TO FALL.
WHY DO I TRY? WHY DO I TRY?
WHY DO I TRY? WHY DO I TRY?

NIKE.

WHY DO I TRY SO HARD TO RESIST MY HEART?
JOHN, YOU KNOW WELL THAT I DON'T WANT
TO BE APART.
BUT YOUR CHILDISH WHIMS CAN
SCARCELY BE LABELED SMART.
JUST WHEN I GET A TOE-HOLD,
IT'S OVER BEFORE IT STARTS.

NIKE and JOHN.

WHY DO I TRY? WHY DO I TRY?
IS THIS ALL I AM? IS THIS ALL I AM?

JOHN.

A ROGUE OR NOT—TOO HOT TO TOUCH.
C'MON, NIKE, IT WON'T BURN MUCH.
COME JUMP OVER WITH ME.
IT'S TIME TO FALL;
IT'S TIME TO FALL;
IT'S TIME TO FALL;
IT'S TIME TO FALL.
WHY DO I TRY? WHY DO I TRY?

NIKE.

MY DREAMS DID NOT INCLUDE THIS ROUTINE VOCATION.
BUT APPARENTLY MY GOALS WERE FAR TOO LOFTY.
PERHAPS IT'S TIME TO CHANGE MY LOCATION

WHERE IT'S NOT REQUIRED TO TREAD SO VERY SOFTLY.
HOW CAN A PLACE SO TIDY BE RIDDLED WITH POLLUTION?
SHOULD I PURSUE A SIMPLE GEOGRAPHIC SOLUTION?

MY PLANS WERE NEVER THAT EXTREME OR AMBITIOUS.
BUT I ALSO DIDN'T MEAN TO SINK SO LOW.
WHO KNEW MY HOPES WERE SO FICTITIOUS?
I'VE GOT NO EGO LEFT TO TAKE A BLOW.
THE DAYS FOR ME TO MAKE A MARK ARE NUMBERED.
HAS THE WORLD JUST MOVED ALONG WHILE I'VE SLUMBERED?

JOHN.

IS THIS ALL I AM?
IS THERE SOME PLACE ELSE TO GO?
HAS THE METHOD TO MY MADNESS
LEFT ME NOTHING ELSE TO SHOW?
HAS THE WORLD PASSED ME BY?
WAS I MOVING FAR TOO SLOW?

I CAN'T STAY HERE WAITING 'TIL THE FATES CALL MY NAME.
IF I SHOULD LINGER, THINGS CAN'T STAY THE SAME.
I SHOULD RUN FAR AWAY, BUT I'VE DONE THAT TOO MUCH.
IF I NEED A MISSION, IT CAN'T BE A CRUTCH.

NIKE and JOHN.

IS THIS ALL I AM?
IS THERE SOMETHING I SHOULD DO?
IF THERE'S HOPE AGAINST THIS DARKNESS?
I'VE KNOWN IT IN YOU.
HAS THE WORLD PASSED US BY?
IS IT TRUE FOR YOU TOO?

JOHN. C'mon, Nike, let's just go.

NIKE. That can't always be the solution, John. Sometimes we have to face trouble.

JOHN. That's never been my strongest suit.

NIKE. I've noticed, but we have to start somewhere.

JOHN. But where?

NIKE. I don't know, but there's always something to fight for.

Just as Nike, says this, highly agitated members of the CHORUS carrying SIGNS OF PROTEST enter and begin crossing the stage, calling for others to join them. Their signs read, "SAVE MUNI!," "WATTS NEXT?!", "COME AND TAKE IT!," "FROM TEE TO SHINING TEE!," "TREE KILLERS!," and other messages condemning the development of Lions Municipal. The members of the CHORUS of protesters clearly come from diverse backgrounds – grad students, science students, young and old golfers of many

ethnicities and both genders, and affluent west Waterloo residents. John and Nike decide to follow.

As the group nears the downstage area, a PLATFORM WITH BUNTING appears. The stage is set for a press conference at The University to announce plans for the development of the Brackenridge Tract where Lions Municipal sits. The platform carries various dignitaries: REGENTS, UNIVERSITY PRESIDENT WILLIAM WATTS, AND DEVELOPMENT MOGUL PIKE WATTS. The protesters continue to grouse and grumble beneath ...

“THE POWERS THAT BE”

PIKE WATTS. *(Clears throat)*

IT IS MY HUMBLE AMBITION
TO JOIN WITH YOU
TO PLAN FOR OUR FUTURE—
BUILD SOMETHING NEW.
HISTORY ADVANCES; WE’RE
NOT CUTTING IN.
WHEN BELTS MUST BE TIGHTENED,
WHO WANTS TO BE THIN?
COMMUNITY BUY-IN IS WHAT WE’RE ABOUT.
THOUGH SOME HAVE SUGGESTED
IT’S MORE ABOUT CLOUT.
I ASSURE YOU, IMPLORE YOU,
TO LOOK AT THESE PLANS.
YOU’LL FIND A GREAT BLESSING
WE BRING TO THESE LANDS.

(Chorus grumbles)

CHORUS.

I DON’T SEE IT. DO YOU SEE IT?
I DON’T SEE IT. I MUST’VE MISSED IT.
I CAN’T SEE IT. DO YOU SEE IT?
BEHIND THE CONDOS OR THE SHOPPING?
WHAT’S THE POINT?
WHAT WAS WRONG WITH WHAT WE HAD?

PIKE.

PRESIDENT WATTS AND THESE
REGENTS YOU CHOSE
HAVE CONSIDERED THE DRAWINGS
AND TRUST ME, THEY CHOSE
THE ONE REDEVELOPER
WITH GOOD INTENT.

YOU'LL FIND AT CONCLUSION,
YOUR MONEY'S WELL SPENT.
SURE PRIVATE INVESTMENT
WILL SEE SOME FUNDS TOO,
BUT WITH INCREASED GREEN FEES,
YOU'LL SEE SOMETHING TOO.
FEEL FREE TO LOOK CLOSELY.
YOU'LL FIND SO MUCH MORE.
THERE'S SOMETHING FOR ALL HERE—
PERHAPS NOT THE P...

CHORUS. (*Shouting over Pike*)
...PEOPLE WHO USED IT BEFORE!

(*Chorus grumbles*)

CHORUS.
DO THEY THINK WE DON'T SEE?
THIS IS ALL A BIG FIX. THEY WANT
WHO THEY WANT. I DON'T SEE IT.
DO YOU SEE IT? IT'S DISGUSTING.
THE RICH GET RICHER.

PIKE.
THE POWERS THAT BE SEE
BEYOND YOUR LIMITATIONS.
THE POWERS THAT BE DON'T
NEED YOUR INVITATION.
THE POWERS THAT BE SEE
YOUR PLAIN FRUSTRATION,
AND WE DON'T CARE,
NO WE DON'T CARE.

CHORUS. (*In disbelief*)
WHAT DID HE SAY? IS HE THINKING OUT LOUD?
IT'S WHAT WE KNEW ALL ALONG. WHO'S SURPRISED?
SOMEONE'S GOT TO STOP THEM.
WHO CAN STOP THEM? DIDN'T YOU HEAR?
THEY DO WHAT THEY WANT; JUST STAND CLEAR.

WILLIAM WATTS.
WHAT MY FRIEND MR. WATTS HERE
IS TRYING TO SAY
IS WE'RE BUILDING A FUTURE
WHERE ALL CAN STILL PLAY.
THIS LAND CAN BE MORE

THAN ITS USES TODAY.
I THINK THAT'S WHAT MY DEAR FRIEND
WAS TRYING TO SAY.
THE POWERS THAT BE,
THEY HEAR YOUR CONCERNS.
THE POWERS THAT BE
WILL GIVE EACH VOICE A TURN.
THE POWER THAT BE
MAY HAVE SOMETHING TO LEARN,
AND WE DO CARE.
YES, WE DO CARE.

CHORUS. (*Skeptical*)

NOW BILL'S INTO THE ACT. DO WE TRUST HIM?
HOW COULD WE? HE'S A LAWYER, ISN'T HE?
ARE THESE GUYS RELATED? SEEMS FISHY TO ME.
WE'VE GOT WATTS OUT THE WAZOO.
DO YOU THINK THERE ARE MORE THAN TWO?

PIKE.

YOUR PRESIDENT'S RIGHT;
OPPORTUNITIES THRIVE.
THERE'LL BE ROOM FOR MORE CONFERENCES;
YOU'LL NOT BE DEPRIVED.
THIS OVERGROWN MARSHLAND AND
HIPPIES MUST GO.
THE LAB WORK AND HOUSING
WAS ONLY SO-SO.
THE POWERS THAT BE SEE
FAIRWAYS NEAR THE WATER.
THE POWERS THAT BE, WE
TAKE CLAY TO BE THE POTTER.
AND WE DON'T CARE.
NO, WE DON'T CARE.

CHORUS. (*Growing enraged*)

THIS ISN'T GOING TO HAPPEN.
WE WON'T LET YOU GO THROUGH.
THIS ISN'T GOING TO HAPPEN—
THIS MISCHIEF BY YOU TWO.
WE WON'T SIT BY AND WATCH IT—
ALL THIS CORPORATE GREED.
THIS ISN'T GOING TO HAPPEN;
WE WON'T WATCH YOUR MISDEED.

John has become increasingly engaged, and has begun to join in the refrains of the Chorus.

WILLIAM

THE POWERS THAT BE WANT TO
HAVE YOUR VITAL INPUT;
THE POWERS THAT BE DON'T WANT
ANYBODY MISPUT.
THE POWERS THAT BE WON'T
STEP ON ANYONE'S FOOT.

PIKE.

THE POWERS THAT BE THINK
IT'S TIME FOR YOU TO LEAVE NOW.
THE POWERS THAT BE KNOW
WHAT'S BEST FOR YOU AND THIS TOWN.
THE POWERS THAT BE HOPE
YOU RECOGNIZE THE STATE'S CROWN.
AND WE DON'T CARE.
NO, WE DON'T CARE.

CHORUS AND JOHN.

THIS ISN'T GOING TO HAPPEN;
WE WON'T LET THIS GO THROUGH.
THIS ISN'T GOING TO HAPPEN;
WE DON'T NEED SOMETHING NEW.
WE WON'T SIT BY AND WATCH THIS;
WE'VE SEEN ALL THIS BEFORE.
THIS ISN'T GOING TO HAPPEN;
GET LOST, YOU CORPORATE WHORE!

The platform leaves the stage and the scene starts to calm down. John begins to make his way slowly out of the crowd. Some of the protestors pat him on the back as though they've found a new friend. Nike who remained outside the fray stands, arms crossed as John returns to her.

NIKE. Don't even think it.

JOHN. I thought you said there's always something to fight for.

NIKE. John, it's THE University. That's not a fight; it's a catastrophe.

JOHN. But, Nike, I've played Lions since I was eight. It's the last piece of my dad I have left. If there was ever a fight tailor-made for me, this is it.

NIKE. (*Grinning*) Pun intended?

JOHN. No, not really. Nike, I've got a plan, and I don't ever have a plan.

NIKE. Just be careful, John, please.

JOHN. Aren't I always?

NIKE. Almost never.

Scene 5

The upstage set has turned back to the COURTHOUSE. John enters the OFFICE of COUNTY CLERK, DANA DE BOISDARC. CLERKS hustle left and right, round and round with MOUNDS OF PAPER and LARGE BOOKS and BOXES OF RECORDS. John has disguised himself in a RAGGED SPORTSCOAT AND TIE as well as a MOUSTACHE, WIG, and SUNGLASSES. He makes his way to the counter, staffed by a very young woman with a bow in her hair. John looks around, casing the place.

“CONDO JOHN”

JOHN. *(Softly at first, as though humming)*
CONDO JOHN, CONDO JOHN,
THEY CALL ME CONDO JOHN.
CONDO JOHN, CONDO JOHN,
THEY CALL ME CONDO JOHN.
GOOD AFTERNOON, MADemoISELLE.
I'M NOT FROM AROUND HERE.
PERHAPS YOU CAN HELP ME.
MY GOAL IS QUITE CLEAR.
INVESTORS HAVE ASKED ME
TO FIND THEM A WAY,
TO GET IN ON THE ACTION
DOWN WATERLOO WAY.
LUXURY RENTALS ARE UP,
AND GO UP MORE EACH DAY.
THE AFFLUENT, THEY VENTURE,
NEED NEW PLACES TO STAY.
MY CLIENTS' REQUIREMENTS
ARE REALLY QUITE FEW---
THEY INSIST UPON GREEN SPACE
AND A NICE LAKESIDE VIEW.
I'VE TOLD THEM I'LL FIND THEM
A PARCEL DIVINE.
NOW, SWEET ENCHANTRESS,
COULD YOU HELP ME FIND
SOME COLLEGE-OWNED ACREAGE?
I'VE NOT LONG TO ACT.
I'M TOLD THAT IT'S KNOWN AS
THE BRACKENRIDGE TRACT.

FLO.
MONSIEUR, I CAN HELP YOU.
THEY'RE RIGHT OVER HERE.
EXCUSE ME FOR ASKING,

BUT ISN'T THAT NEAR
LIONS MUNICIPAL – YOU KNOW
WHAT I HEAR?
IT'S NOT TOO LONG 'TIL
THAT LAND IS ALL CLEAR.

JOHN.

I'M SURE I DON'T KNOW;
I SUPPOSE THAT COULD BE.
MONEY'S NO OBJECT FOR MY
CLIENTS, YOU SEE.
OTHER PROPOSALS, THEY WON'T SOUND AS GOOD.
WE ARE PREPARED TO PAY MORE THAN WE SHOULD.
REMIND ME AGAIN YOUR NAME, SO I KNOW.

FLO.

HERE'S MY NUMBER, MY NAME IS JUST FLO.

JOHN.

CONDO JOHN, THEY CALL ME CONDO JOHN.
CONDO JOHN, THEY CALL ME CONDO JOHN.

Flo leads John across the office to a large bound volume that she blows dust off.

FLO.

VOLUME 10968, PAGE 386, AND THEN
THE NEXT 22 PAGES IT RUNS.

JOHN.

WELL I'LL CHECK THIS OUT, THEN MY WORK HERE IS DONE.
WHEN I RETURN, WE'LL GO HAVE SOME FUN.

FLO.

YOU SILLY, I'M CERTAIN YOU ALREADY KNOW
THAT BY THE FRONT COUNTER THESE RECORDS CAN'T GO.

JOHN.

THEN OFF TO THE COPIER; I'LL BE RIGHT BACK.

FLO.

C'MON MR. JOHN, NOW YOU PUT THAT BACK.
I'LL BRING YOU THE MICROFILM; SIT DOWN RIGHT HERE.

She sits John in front of large box to view microfilm.

JOHN.

WELL FLO YOU'RE TOO HELPFUL; NOW AREN'T YOU A DEAR?

FLO and JOHN.

CONDO JOHN, THEY CALL ME (HIM) CONDO JOHN.

CONDO JOHN, THEY CALL ME (HIM) CONDO JOHN.

FLO.

NOW WATCH ME ONE TIME; YOU THREAD IT THROUGH THIS.

JOHN.

WELL AREN'T YOU GOOD WITH YOUR FINGERS, YOUNG MISS.

FLO.

I TRY TO BE HELPFUL.

JOHN.

I'M SURE THAT YOU DO.

FLO.

JUST PUNCH THIS BUTTON 'TIL YOUR COPIES ARE THROUGH.

JOHN.

NOW YOU'RE SURE, MADEMOISELLE, THAT THIS HAS ALL MY PAGES?

FLO.

IF IT DOESN'T, TELL MS. DE BOISDARK TO DOCK ALL MY WAGES.

JOHN.

YOU'VE BEEN OH SO HELPFUL; LET
ME NOT TAKE YOUR TIME.
YOU RUN ALONG NOW; I'LL
MANAGE JUST FINE.

FLO. (Fawning).

ARE YOU SURE? I CAN STAY.

I DON'T MIND A BIT.

JOHN.

NO, PLEASE GO ON.

I'LL BE DONE LICKETY SPLIT.

FLO.

YOU KNOW YOU CAN CALL ME
IF YOU NEED ANYTHING.

JOHN.

DON'T WORRY, FLO, I'LL GIVE YOU A RING.

John gathers the microfilm back onto the spool and makes his way back to the bound volume.

CONDO JOHN, THEY CALL ME CONDO JOHN.
CONDO JOHN, THEY CALL ME CONDO JOHN.

FLO AND CHORUS.

CONDO JOHN, THEY CALL HIM CONDO JOHN.
CONDO JOHN, THEY CALL HIM CONDO JOHN.

John makes his way to the exit with the microfilm and the large records book barely covered under his sports coat.

Scene 6

The setting remains the COURTHOUSE area, but now John enters the office of his friend and lawyer DOUGLAS. He proudly places his haul of PAPERS, BOOK, and MICROFILM on Douglas's desk and plops down in a chair.

DOUGLAS. Do I even want to know what that is?

JOHN. My hunch is no, but I do need to some advice.

DOUGLAS. *(Reluctantly.)* Sure thing.

JOHN. What's the best place to throw a party for a local hero?

DOUGLAS. Meaning who; meaning you?

JOHN. *(Beaming.)* Let's just say someone may have put a fly in the real estate ointment of THE University. *(Gestures to the booty on Douglas's desk.)* And I think I made some friends at the county in the Process.

DOUGLAS. You'll be lucky not to spend some time making friends in the county lock-up.

JOHN. Ah, you care.

DOUGLAS. Yes, but I can't protect you from this mess.

"BEST ADVICE"

DOUGLAS.

THERE'S A REASON YOU CAME TO ME
IN THE FIRST PLACE.
MY DEGREE IS FROM S.M.U.
THERE'S A MOUNTAIN OF DEBT
TO GET OUT FROM UNDER.
WHAT DOES THAT MEAN TO YOU?

IT MEANS YOU CAN AFFORD ME.
AND THAT'S WHY YOU CAME.
THE STAKES RISE EVER HIGHER,

BUT FOR ME IT'S THE SAME.
SO LET'S SEE WHAT YOU'VE GOT HERE
WHAT'S THE NAME OF THE GAME
NOT THAT IT MATTERS;
WE'LL FIND SOMEONE TO BLAME

WHAT OR EARTH DO YOU NEED
WITH THESE WATERFRONT PLAT MAPS?
IS THIS WHAT I THINK IT IS?
LOOK, I'LL TURN A BLIND EYE
WHILE YOU GATHER YOUR SENSES,
BUT I WON'T FACE A POLICE QUIZ.

JOHN, IT'S GOING TO HAPPEN;
THE PLANS ARE ALL SET.
THE REGENTS HAVE SPOKEN;
JUST WHAT DON'T YOU GET?
SOME HUNDRED YEAR OAK TREES
JUST WON'T MAKE THE CASE.
WHILE I HATE TO SAY IT
DON'T YOU KNOW YOUR PLACE?

LOOK, I KNOW THERE'S MUCH MORE
TO THAT TRACT THEY SHOULD HONOR,
BUT THEY DON'T SEEM INTERESTED.
CIVIL RIGHTS DRAWS A CROWD,
AND IT'S FINE TO BE HOPEFUL,
BUT THIS JUGGERNAUT'S INTREPED.

THEY WON'T LISTEN TO REASON.
YOU KNOW THAT'S THE TRUTH.
THEY'LL JUST CLAIM THAT YOU'RE CRAZY.
YOU'VE HANDED THEM PROOF.

THIS HEIST GETS YOU NOTHING.
THOUGH IT SEEMS QUITE COMPLETE
THEY'LL HAVE THEIR OWN COPY,
MAKING YOURS OBSOLETE.
YOU DON'T HAVE THEIR REOURCES
OR THEIR FIRM RESOLVE.
YOU DON'T HAVE THEIR STRONG LAWYERS;
JUST THIS ONE'S INVOLVED

JOHN, I DID WHAT I COULD
WITH YOUR PETTY TRANSGRESSIONS,
BUT THIS IS A DISASTER.

WHAT YOU'RE DREAMING OF NOW
IT DOESN'T END WELL.
OF FATE YOUR NO FORECASTER.

BUT IT'S STILL NOT TO LATE, FRIEND;
YOU CAN TAKE ALL THIS BACK.
TELL DANA DE BOISDARK
YOU WERE JUST SMOKING CRACK.
I STILL SEE A CHANCE HERE
FOR YOU TO MATURE;
SURELY CRIMNIAL CONDUCT
HAS LOST ITS ALLURE.
SO TAKE THESE THINGS WITH YOU
AND PUT THIS TO REST.
WITHOUT THEIR DEED RECORDS,
YOU HAVE NO MORE QUEST.

JOHN. I thought I could count on you.

DOUGLAS. You can, but everyone has to know their limitations.

John dejectedly picks up his records and leaves.

Scene 7

The center set piece has been turned back to the tree and water hazards of Lions Municipal. John and Nike enter from opposite sides of the stage.

JOHN. Thanks for meeting me here.

NIKE. What are you up to?

JOHN. (*Admiring the grounds of Lions*) It's beautiful; isn't it?

NIKE. It always has been, it always will be.

JOHN. That's just it. It won't be if we don't do something.

NIKE. I appreciate your enthusiasm, but this isn't your fight.

JOHN. I'm afraid it is now.

NIKE. What do you mean? What have you done?

JOHN. I'm one heist away from stopping the sale of this place, but I need your help.

NIKE. I'm not interested.

JOHN. I need that master key of yours.

NIKE. Not happening.

JOHN. It's just paper.

“THIS CANNOT BE UNDONE”

JOHN.

NIKE, YOU MUST BELIEVE ME.

I'VE THOUGHT THIS THROUGH AND THROUGH.

IF THERE WERE OTHER CHOICES,
I WOULD GIVE THEM TO YOU.
DO YOU NOT SENSE ALL THE URGENCY
SURROUNDING OUR DILEMMA?
WE'VE COME TOO FAR ALONG THIS ROAD
FOR YOU TO TARRY NOW.
EVALUATE OUR OPTIONS.
YOU'LL SEE YOU MUST RECONSIDER.
WITHOUT YOUR HELP,
MY PLAN WILL SURELY FAIL.

NIKE.

JOHN, IT IS NOT YOUR CAUSE
THAT GIVES ME HESITATION.
YOU KNOW I TOO HAVE REASON
TO FEEL HATE;
THAT'S NOT MY RESERVATION.
YOU HAVE DONE SO MUCH FOR ME.
I JUST DON'T WANT IT WASTED.
DON'T YOU KNOW
I CANNOT STAND TO LOSE
WHAT TOGETHER WE HAVE TASTED?
BUT FAR BEYOND THESE THINGS,
IT DOES SEEM SO TO ME
THAT THIS CANNOT BE DONE.
JOHN, THIS CANNOT BE DONE.
PLEASE TELL ME THAT YOU SEE
THAT THIS CANNOT BE DONE.

JOHN.

THIS CANNOT BE UNDONE.
DON'T YOU SEE?
THIS CANNOT BE UNDONE.
THIS CANNOT BE UNDONE,
NIKE, PLEASE.
THIS CANNOT BE UNDONE.
I'VE CROSSED OVER THE LINE;
THERE ARE PEOPLE AFTER ME.
THEY CANNOT BE DETERRED.
THEY'RE OF SINGULAR RESOLVE.
CAN'T YOU SEE HOW IT WILL BE?
THEY'RE UNMOVED BY OUR WORDS.
I HAVE TAKEN WHAT'S NOT MINE.
I'VE CROSSED OVER THE LINE.
THEIR JUDGMENT WILL BE SWIFT.
ONLY IF WE FOLLOW THROUGH

AND YOU HAND ME THAT KEY
CAN WE AVOID THIS CLIFF.

NIKE.

THE LAST TIME I CHECKED
IT WAS YOU THEY WANTED;
DON'T DRAG ME DOWN WITH YOU.
I CAN'T PAY YOU BACK
FOR ALL THAT YOU'VE DONE,
BUT I CAN'T WATCH THEM
BURY YOU. NO, I WON'T WATCH
THEM BURY YOU.
THIS CANNOT BE DONE.
JOHN, THIS CANNOT BE DONE.

JOHN.

THIS CANNOT BE UNDONE
I WILL GO.
THIS CANNOT BE UNDONE.
THIS CANNOT BE UNDONE.
WITHOUT YOU
THIS CANNOT BE UNDONE.

NIKE.

JOHN, MUST THIS BE YOUR CAUSE?
THERE ARE OTHER THINGS TO FIGHT FOR.
SEE, IT'S JUST A PATCH OF GROUND;
YOU'RE NOT SAVING F'NG DARFUR.
PLEASE TELL ME THAT YOU'VE GOT
TIME TO RECONSIDER.
IF YOU DON'T, THESE ARE PROMISES
YOU SIMPLY CAN'T DELIVER.
AND THIS CANNOT BE DONE.
JOHN, THIS CANNOT BE DONE.
THIS SIMPLY CAN'T BE DONE.

JOHN.

THIS CANNOT BE UNDONE.
IT IS SO.
THIS CANNOT BE UNDONE.
THIS CANNOT BE UNDONE.
I MUST GO.
THIS CANNOT BE UNDONE.

NIKE.

THIS CANNOT BE DONE.

THIS CANNOT BE DONE.
THIS CANNOT BE DONE.
THIS CANNOT BE DONE.

JOHN.
THIS CANNOT BE UNDONE!

Lights down.

Scene 8

FOG has returned to LIONS. It is the start of a new day. John contemplates the fairway and the choices he must now make.

“COMPROMISED TRUST”

JOHN. *(Melodic)*
THE SUN COMES UP.
I TAKE MY TIME TO FIND MY TEE.
THE FUTURE’S LOST
CAN I EVEN RECOVER ME?
IT’S LONG BEFORE THE SCRAMBLE START,
BUT STILL I FEEL AN ACHING IN MY HEART.
STILL WET WITH DEW
I WATCH THE FAIRWAY UNDULATE;
BEFORE I SWING, I STILL MUST WAIT
FOR FEELINGS WITHOUT SUCH HATE.

(Rapping)
BUT WHAT I FEEL IS HATE—
DEEP INSIDE, NOT MY PRIDE.
WHAT I FEEL IS HATE—
FOR THE MAN AND THE STATE.

Various golfers and groundskeepers begin to surround John as his passion builds.

YOU’VE GOT WHAT YOU NEED;
DON’T TAKE ANYMORE.
THERE’S MORE TO THIS PLANET
THAN YOUR GOVERNMENT SCORE.
YOU STOPPED SEEING COLOR
A LONG TIME AGO,
BUT IT SEEMS THESE DIVISIONS
ARE STARTING TO GROW.
I REMEMBER A DAY WHEN YOUR
CAUSES MORE NOBLE

WOULD CAUSE SOME REFLECTION—
CHANGES SO GLOBAL.
BUT NOW HAVES AND HAVE NOTS
AT ODDS WITH EACH OTHER;
THE RICH GETTING RICHER
WASN'T TAUGHT BY YOUR MOTHER.

Chorus members find ways to engage with John as his rap builds, almost like a drum circle with John supplying the rhythm.

BUT STILL YOU ADDRESS THE
NEEDS OF THE TOWN
WHILE US ON THE FRINGES
UPON YOU LOOK DOWN.
IT'S IN THIS PREDICAMENT
CAUGHT UP WITH FURY,
I FIND MYSELF HEARTSICK;
MY VISION IS BLURRY.
THE ONE THING I SEE
IS UNCOMPROMISED GREED;
AN UNSHAKEN FORCE
WITH NO ROOM THERE FOR ME;
AN INCOMPREHENSIBLE
SENSE OF LAND USE,
UNLESS SHOPS AND CONDOS
ARE WHAT YOU PURSUE.
SO WITH THIS I'LL SAY
YOU LEAVE US NO CHOICE.
FOR THE LAST FREAKING TIME
YOU'LL DENY OUR ONE VOICE.
SURE IT'S YOUR LAND,
IT'S CERTAIN; YOU OWN IT.
BUT INSIDE THE TOWER
TRUE COLOR YOU'VE SHOWN IT.
GREEN IS THE REASON
YOU'VE LOST YOU'VE RESOLVE
TO INFLUENCE LIVES
IN THOSE HALLOWED HALLS.
NOW TRY TO REMEMBER;
YOU WERE GIVEN THE ACREAGE
FOR ALL TO ENJOY.
NOT BECAUSE OF YOUR LINEAGE.
THIS ISN'T ABOUT YOUR
FINE PEDIGREE;
IT'S SUPPOSED TO BE LAND
FOR BOTH YOU AND ME.

ALL THIS LAND THAT YOU OWN
YOU HOLD IN A TRUST,
BUT WHO SHOULD TRUST YOU?
IS OUR TRUST A MUST?
YOU'RE THE KING AMONG KINGS,
BUT NOW WE THE PEOPLE
MUST SHOW YOU SOME THINGS—
REMINDE YOU WHAT'S EQUAL.
WIPING OUT HISTORY,
TO MAKE SO MUCH MONEY
IT'S NO WONDER OLD WHITE GUYS
TURN OUT SO GRUMPY.
WILL YOU USE HEMAN SWEATT
TO LAY ASPHALT SO "CLEAN,"
GLASS AND STEEL TOWERS
WHILE YOU TEAR UP THE GREEN?
REMEMBER WE WARNED YOU
THAT WE WOULD NOT STAND
AND WATCH YOU DEGRADE
THIS PIECE OF LAND.

Lights out.

End Act I.

Act II

Scene 9

The COURTHOUSE backdrop reappears. Dana de Boisdark has returned to the County Clerk's office and learns of John's malfeasance.

"HE'S GOT SOME NERVE"

FLO.

MS. DE BOISDARK, I'VE GOT AN ISSUE.

DANA.

WHAT IS IT, FLO? YOU KNOW I'VE LOTS TO DO.

FLO.

IT'S JUST, YOU SEE, WE'VE GOT A PROBLEM.

DANA.

SPIT IT OUT, GIRL. CAN'T PLAY TWENTY QUESTIONS.

FLO.

IT'S JUST THAT IT SEEMS SOME RECORDS WENT MISSING.

DANA.

EXPLAIN YOURSELF NOW; GIVE ME THE DETAILS ON THIS THING.

FLO.

HIS NAME WAS CONDO JOHN, AND HE TOOK ME TO TOWN.
I CAN'T QUITE SEE HOW I LET ME GUARD DOWN.
I REALLY HATE TO SAY WHAT I THINK HE TOOK AWAY.
AS NEAR AS I CAN SEE THEY'RE SOME DEEDS FOR UT.

DANA.

YOU HAVE GOT TO BE KIDDING ME.
DO YOU NOT UNDERSTAND?
IF THERE'S ONE THING WE'RE ABOUT HERE
IT'S KEEPING TRACK OF OUR LAND.
THE PUBLIC ENTRUSTS US WITH THE CARE OF THEIR DEEDS.
SURE WE'LL ISSUE MARRIAGE LICENSES,
WHICH CREATES NO HARM COMPARED TO
WHERE THIS MAY LAND.

FLO.

HIS NAME WAS CONDO JOHN AND HE SEEMED NICE ENOUGH.

DANA.

DON'T WORRY, FLO. JUST PACK YOUR THINGS,
GET YOUR STUFF.
HE'S GOT SOME NERVE!
WHO DOES HE THINK HE IS?
HE'S CHOSEN WELL.
FOR ENEMIES, I AM HIS.
IF HE WANTS TO LOSE,
LET HIM PLAY GAMES WITH ME.
CONDO JOHN, YOU BARKED UP THE WRONG TREE.

WHO DOES HE THINK HE IS MESSING WITH NOW?
DOES HE THINK I'M SOME KIND OF FOOL?
HELL HASN'T SEEN A FURY LIKE THIS.
HE'LL BE TAKEN BACK TO SCHOOL.

(Scatting)

HE'S GOT SOME NERVE!
HE'LL HEAR CRIES IN THE NIGHT.
HE'S GOT SOME NERVE
TO PICK SUCH A FIGHT.
HE'S GOT SOME NERVE!
WHAT COULD BE HIS ODD GOAL?
HE SELLS ME SHORT!
LIKE A DANCE ROUND A POLE.

(Scatting)

HE'S GOT SOME NERVE!

(On phone.)

BILL, IT'S DANA DE BOISDARK.
I MUST WARN YOU,
I'M A FLAME, NOT A SPARK.
HE'S GOT SOME NERVE
TO DO WHAT HE DID!
WHO KNOWS WHAT'S NEXT?
HIDE YOUR WIVES, HIDE YOUR KIDS
HIDE YOUR WIVES, HIDE YOUR KIDS
HIDE YOUR WIVES, HIDE YOUR KIDS
HIDE YOUR WIVES, HIDE YOUR KIDS.

In another part of the courthouse area, Jarvis takes a call and receives word that Dana De Boisdark is out for blood. Rather than become a scapegoat, Jarvis vows revenge on John.

JARVIS. I understand, sir, but are we sure it was he? *(Pauses.)* I know Ms. de Boisdark is resourceful. *(Pauses.)* Yes, the new one's named John, and he's got a thing for Muny. *(Pauses.)*

“I AM YOUR END / SENSE OF THINGS”

JARVIS.

I AM YOUR END!
IT WAS TRUE WHEN YOU FIRST CAME HERE,

BUT WHO KNEW?
I AM YOUR END!
NO MORE REHABILITATION. THERE'S NO
NEWFOUND INSPIRATION WITH YOU.
I AM YOUR END!
JUST ANOTHER PAPER FOLDER. ONE MORE
MISCREANT TO PONDER ON MY DESK.
I AM YOUR END!
THOUGH YOU THREATEN MY EXISTENCE,
SOON YOU'LL BE NO MORE THAN JUST ANOTHER PEST.

FOR THIRTY LONG YEARS I BIDED MY TIME.
I PAID NO ATTENTION TO EACH PETTY CRIME.
CONDITIONS WERE CLEAR THEIR TIME IT WAS SPENT.
I SHUFFLED THEM ON; THEY EACH CAME AND WENT.
BUT NOW I'VE GOT YOU WHO THREATENS IT ALL.
SO MUCH THAT I'LL SHUDDER EACH TIME I GET CALLED.
NOW ALL I NEED IS TIME TO RETIRE.
IS IT ANY WONDER THAT YOU'VE DRAWN MY IRE?

JARVIS. *(Calling John)* John Valshen?

I AM YOUR END!
THOUGH YOU HADN'T COUNTED ON IT.
I'LL ACHIEVE YOUR REVOCATION WITH ALL HASTE.
I AM YOUR END!
THEY WILL ALL FORGET ABOUT YOU
AND RECOVER PRECIOUS OXYGEN YOU WASTE.
I AM YOUR END!
I'M REFUSING TO ENGAGE YOU
IN SHENANIGANS TO GET MY JOB ERASED.
I AM YOUR END!
I SUPPOSED WE'LL GET TO FIND OUT
IF THE COUNTY JAIL IS SUITED TO YOUR TASTE.
I AM YOUR END!
I AM YOUR END!
I AM YOUR END!
I AM YOUR END!
(Slams down receiver)

John yanks his phone away from his ear in response to the slam. He ponders what the future holds now that Jarvis has apparently picked up the scent.

JOHN.

ONCE UPON A TIME, I KNEW MY WORLD.
ONCE UPON A TIME, I HAD A SENSE OF THINGS,

NOT JUST NOTIONS WHAT I BRING
TO MY CONTEMPORARIES,
CONCEPTS SO INCENDIARY.
ONCE UPON A TIME, I HAD A SENSE OF THINGS,
AN AVERSION TO THE STRINGS
OF NORMAL RELATIONSHIPS,
OPEN TO OCCASIONAL SLIPS.
ONCE UPON A TIME, I KNEW MY WORLD.
ONCE UPON A TIME, I HAD A SENSE OF THINGS.
NOT JUST DAMN CONCENTRIC RINGS
AROUND SOME ROSY LOGIC
LIFE SOMEWHAT MORE SYMBIOTIC
ONCE UPON A TIME, I KNEW MY WORLD.
ONCE UPON A TIME, I HAD A SENSE OF THINGS

Scene 10

Re-development Mogul Pike Watts meets with University President William Watts at the UNIVERSITY.

BILL. I understand the regents want to enhance the bottom line, but isn't there some middle ground.

PIKE. Bill, don't be naïve. The middle ground is for the middle class, and this University has always been an upper-class institution.

BILL. I don't take pride in our separate but equal past, Pike.

PIKE. The course will still be open to all.

BILL. If they have financial wherewithal. You know Lions was the first integrated course in the south, don't you?

PIKE. We're so far past that now. We don't need to look back. Everyone's welcome even if they are ... from a different demographic.

“STOMACH OF STEEL”

BILL.

I DON'T UNDERSTAND WHY WE CAN'T TALK THIS THROUGH.
I'VE EVEN SPENT TIME WITH THE KIDS IN PLAN II.
THEY JUST WANT A CHANCE TO FEEL THEY'VE BEEN HEARD,
WHY MUST YOU DENY THEM A SINGLE HARSH WORD?

I THINK IF YOU'D LISTEN, YOU'D BUY US ALL TIME.
A PUBLIC INVESTMENT – IS THAT SUCH A CRIME?
YOU'LL STILL GET YOUR WAY AND COME OUT AT THE TOP.
I CAN'T SEE THE REASON TO PLAY GOOD AND BAD COP.

PIKE.

BILL, YOU'RE SO RIGHT; A DISCOURSE WOULD PROVE
THE RIGHT OF OUR MIGHT AND THE STRENGTH OF WHAT'S TRUE.
BUT LET THESE POOR URCHINS AND STUDENTS KNOW WELL
THAT WHAT YOU OWN NOW YOU'RE ENTITLED TO SELL.

YOU GIVE THEM A FORUM, A SOAPBOX AGAIN,
YOU GIVE THEM FALSE HOPE THAT THEY MIGHT JUST WIN.
BUT CRUSH THEM UNDER THE BOOT AT THE HEEL;
THEY MIGHT JUST GROW UP TO HAVE STOMACHS OF STEEL

THE GREATEST LIFE LESSON YOU CAN'T GET IN CLASS –
THE SCHOOL OF HARD KNOCKS, A SWIFT KICK IN THE ASS.
THESE ARE THE TEACHERS OF WHAT YOU MUST FEEL
A CHEST FULL OF HEARTACHE – A STOMACH OF STEEL

A RIPPLE EFFECT IS WHAT YOU PROPOSE.
IT'S MESSY AND WASTEFUL. HERE'S HOW YOU DISPOSE
OF VAGRANTS AND PERSONS OF LITTLE APPEAL:
A SHOVE TO THE CURB AND A STOMACH OF STEEL

BILL.

DO YOU EVER CONTEMPLATE SOMETHING FOR ALL
OR ONLY DEVELOP HOTELS AND BIG MALLS?
THERE MUST BE A REASON YOU CAN'T FIND THE NERVE
TO HEAR PEOPLE OUT AND FIND OTHERS TO SERVE.

PIKE.

BILL, YOU'RE A GEM, BUT IT'S TIME TO GET REAL,
SO GO GET YOUR BACKBONE AND STOMACH OF STEEL.
IT'S FINE THAT YOU'RE FRIENDLY 'CAUSE I'VE GOT THE ZEAL,
BUT DO US A FAVOR: STOMACH OF STEEL.

Scene 11

Back at LIONS, the groundskeepers, golfers, and community service workers review John's legendary exploits at the County Clerk's office. They begin to see a real chance for Munny to be saved and rally around the cause.

“DID YOU HEAR?”

CHORUS.

DID YOU HEAR? CAN YOU BELIEVE? IS THERE A CHANCE THIS IS REAL?
JOHN VALSHEN TOOK THE COURTHOUSE TO THE GROUND.
DID YOU HEAR? CAN IT BE? CAN THIS STAY FOREVER GREEN?

HE'S TURNED THIS PROJECT UPSIDE DOWN.

DID YOU HEAR? IT'S UNDONE? IS IT TIME THE SMALL GUY WON?
LIONS MUNY CAN ESCAPE AN AWFUL FATE.
DID YOU HEAR? OUR TIME FOR FUN. NOW, HERE COMES UNENDING SUN.
THEY WON'T LAY HANDS ON THIS GREEN SPACE.

DID YOU HEAR?
HE'S OUR MAN OF STEEL.
A GREEN THUMB SO UNREAL.
DID YOU HEAR?
UN HÉRO MÉCONNU.
DEVELOPERS YOU'RE THROUGH

DID YOU HEAR? DE BOISDARK'S S SUNK. THE REGENTS LEVELED BY ONE
MAN.
JOHN VALSHEN BROUGHT THE HAMMER CRASHING DOWN.
DID YOU HEAR? IS JOHNNY WED? I'M SURE I'M HIS BIGGEST FAN.
SUDDENLY HE'S TAKEN BACK OUR TOWN.

DID YOU HEAR?
HE'S OUR MAN OF STEEL.
A GREEN THUMB SO UNREAL.
DID YOU HEAR?
UN HÉRO MÉCONNU.
DEVELOPERS YOU'RE THROUGH.

DID YOU HEAR?
HE'S OUR MAN OF STEEL.
A GREEN THUMB SO UNREAL.
DID YOU HEAR?
UN HÉRO MÉCONNU.
DEVELOPERS YOU'RE THROUGH

*As the Chorus grows in enthusiasm, John's confidence begins to flag. He approaches
Lions exploring the ramifications of where his path has taken him and what he must do
next.*

“EDGE OF A DREAM”

JOHN.

I'VE BEEN WONDERING SO LONG
IF THE CHANGES THAT I HAVE SEEN
ARE SOMEHOW MAKING ME STRONGER
OR MAKING ME JUST MORE MEAN.

I'VE BEEN WANDERING SO LONG—
ALL THE PLACES I'VE HAD TO GO—
I DON'T LEARN ANY LESSONS.
I'VE GOT NOTHING LEFT TO SHOW.

CAN I RISE FROM THE ASHES?
BECOME LIGHTER THAN AIR?
IS THIS THE BRINK OF MY FAILURE,
MY FAILURE,
MY FAILURE,
OR THE EDGE OF MY DREAM?

CHORUS.

CAN WE RISE FROM THE ASHES?
BECOME LIGHTER THAN AIR?
IS THIS THE BRINK OF OUR FAILURE,
OUR FAILURE,
OUR FAILURE,
OR THE EDGE OF OUR DREAM?

JOHN.

I'VE BEEN SEARCHING FOR SO LONG,
FOR A REASON FOR ME TO BE.
SOMETHING REAL AND TRANSCENDENT,
A BRAND NEW WAY TO BE FREE.

JOHN AND CHORUS.

CAN WE RISE FROM THE ASHES?
BECOME LIGHTER THAN AIR?
IS THIS THE BRINK OF OUR FAILURE,
OUR FAILURE,
OUR FAILURE,
OR THE EDGE OF OUR DREAM?

JOHN.

I'VE BEEN STRUGGLING FOR SO LONG,
PUSHING STONE UP A GREAT BIG HILL.
NOW I'M LETTING IT ROLL BACK
CRUSHING WHATEVER IT WILL.

JOHN AND CHORUS.

CAN WE RISE FROM THE ASHES?
BECOME LIGHTER THAN AIR?
IS THIS THE BRINK OF OUR FAILURE,
OUR FAILURE,
OUR FAILURE,

OR THE EDGE OF OUR DREAM?

Scene 12

The Tower looms in the darkness over the UNIVERSTITY campus. A figure dressed in black garb approaches the building. After briefly fiddling with something, the intruder quickly and easily opens the door. The burglar moves quickly to an office and begins grabbing DRAWINGS and FILES. The trespasser removes her hood. It is Nike Driew.

“THIS IS THE NIGHT”

NIKE.

THIS IS THE NIGHT I PROTECT HIM.
THIS IS THE NIGHT I RESTORE WHAT WAS CALM.
THIS IS THE NIGHT.

THIS IS THE NIGHT.
THIS IS THE NIGHT THAT OUR YEARNING
RETURNS TO A PLACE OF BRIGHT MUSIC NOT PSALM.

THIS IS THE NIGHT I HAD HOPED FOR,
THOUGH I MUST COMPROMISE MY OWN RESOLVE.
THIS IS THE NIGHT I REDEEM HIM,
LIFTING THE WEIGHT OF THE PROBLEM HE SOLVES.

John appears, striding across campus toward the building. He has eschewed the pretense of looking for cover or relying on camouflage.

JOHN.

THIS IS THE NIGHT THAT I MAKE MYSELF CLEAR.
THIS IS THE NIGHT THAT I MAKE THEM PAY DEAR.
I HAVEN'T FOUND AN EASIER ROAD.
ONCE THIS IS DONE, MAN, THIS TOWN WILL EXPLODE.

John struggles in vain to push open the door. He appears to elbow a glass panel. When he does, alarms go off. In the office, Nike is startled. John bounds toward the office – time of the essence now.

IT WOULDN'T DO TO GO ONLY HALF-WAY.
THIS IS THE NIGHT, AND TOMORROW'S THE DAY.
EFFORTLESS NOW AS I CLIMB UP THESE STAIRS.
THE POWERS THAT BE HAD BETTER BEWARE.

Nike hurriedly gathers her booty and retreats into the hall. The alarm continues.

NIKE.

THIS IS THE NIGHT I RECOVER
PRINCIPLES SQUASHED BY THE ESTABLISHMENT.
THIS IS THE NIGHT I DISCOVER
WHERE I WAS HEADED, WHAT IT ALL MEANT.

John arrives in the office and begins his own search.

JOHN.

THIS IS THE NIGHT OF RECOVERY,
FINDING OUR FOOTING TO TURN BACK THE TIDE.
THIS IS THE NIGHT OF DISCOVERY
LEARNING THE MEANING OF TRUE CIVIC PRIDE

Nike has nearly made it out of the building, multiple sirens and lights pierce the darkness.

NIKE.

WE CAN'T DO IT ALONE.
IT TAKES THE WHOLE TOWN.
HOW SOON 'TIL WE KNOW IF THEY'LL LET US DOWN?
THIS IS THE NIGHT WHERE WE TAKE THAT CHANCE
AND INSPIRE THE TOWN TO JOIN IN OUR DANCE.
THIS IS THE NIGHT; THERE'S NO TURNING BACK.
THIS IS THE NIGHT; THERE'S NO TURNING BACK.

Realizing none of the sought after records are there, John's search becomes more frantic. Nike emerges from the building. She is surrounded by armed and ready police and curious campus onlookers. She swirls wildly.

JOHN and NIKE.

THIS IS THE NIGHT; THERE'S NO TURNING BACK.
THIS IS THE NIGHT; THERE'S NO TURNING BACK.
THIS IS THE NIGHT; THERE'S NO TURNING BACK.
THIS IS THE NIGHT; THERE'S NO TURNING BACK.

As Nike turns, her grip loosens on one of the tubes she carries containing drawings, it rocks forward, appearing as though Nike's drawing a bead on an officer. The Policeman fires. The crowd gasps. Nike crumples to the pavement.

Upon hearing the shot, John rushes outside and slides down next to Nike, scooping her into his arms.

“ONLY FOR YOU”

JOHN.

WHAT WERE YOU THINKING?

NIKE.

WHAT WERE YOU GOING TO DO WITHOUT ME?

JOHN.

WHAT WERE YOU THINKING?

NIKE.

I KNEW YOU COULDN'T STOP BELIEVING.
THIS NIGHT SHOULD NOT INVOLVE THIS CHAOS.
YOU WEREN'T SUPPOSED TO BE ENGAGED THUS.
WE COULD'VE FOUND A WAY FOR ALL THESE THINGS TO CHANGE US.
WE COULD'VE LISTENED MORE AND HELD EACH OTHER CLOSER.
BUT HERE WE FIND THE END OF THINGS HAS COME.
AND NOW WE KNOW THERE'S DEEPER DARKNESS STILL.
WE HAVEN'T SPENT THE TIME TO REALLY GAIN OUR FOCUS,
AND LIFE DISPENSED US SUCH A BITTER PILL.

JOHN.

MY ATTENTION SHOULD HAVE BEEN ONLY FOR YOU.
MY RESISTANCE BLOCKED MY VIEW ONLY FOR YOU.
MY ATTENTION SHOULD HAVE BEEN ONLY FOR YOU.
THE DISASTER OF MY CRIME COMES ONLY FOR YOU.

NIKE.

DEAR JOHN, DON'T WORRY NOW;
THE PRIZE IS OURS.
I CAN'T DENY THE DARKNESS CLOSES IN.
I'D RATHER SHAKE FOUNDATIONS MAKING MY DEPARTURE.
THE COLD AND TIMID EXIT IS A SIN.
THE DECISIONS THAT I'VE MADE ONLY FOR YOU,
WOULDN'T CHANGE WITH THE SUNRISE ONLY FOR YOU.
I HAVE LOVED THESE FRAGILE DAYS ONLY FOR YOU.
MY CONVICTION IN THIS HOUR IS ONLY FOR YOU.
I CAN'T BELIEVE THE RACE WE'VE RUN ENDS HERE.
THE SACRIFICE CANNOT HAVE BEEN IN VAIN.
IT'S ONLY OVER NOW IF YOU STOP BELIEVING.
OTHERS LIVE TO FEEL A GREATER PAIN.

JOHN.

I WILL BEAR THIS TORCH YOU'VE LIT ONLY FOR YOU.
THERE WILL BE OTHERS WHO COME ONLY FOR YOU.
THEY WILL GAZE INTO THE SKIES ONLY FOR YOU.
WE WILL RALLY FOR THE PRIZE ONLY FOR YOU.

CHORUS (*Gradually joins John*)

WE WILL LET THE FLAG UNFURL ONLY FOR YOU.
WE WILL MAKE THEM ANSWER NOW ONLY FOR YOU.

WE WILL BRING A LETHAL BLOW ONLY FOR YOU.
WE WILL TAKE A FINAL BOW ONLY FOR YOU.
ONLY FOR YOU, ONLY FOR YOU,
ONLY FOR YOU, ONLY FOR YOU.

The Chorus chants as they sadly disperse.

NIKE DRIEW
NIKE DRIEW
NIKE DRIEW
NIKE DRIEW

“PEEK IN AT US (DRIEW)”

CHORUS.

PEEK IN AT US, NIKE.
PEEK IN AT US, NIKE DRIEW.
TO HONOR YOUR SACRIFICE, NIKE DRIEW.
WE MARCH ON WITH SPIRITS HIGH, NIKE DRIEW.
WE REMEMBER WHAT YOU HAVE DONE, NIKE DRIEW.
WE BRING ON OUR BEST RESOLVE ONLY FOR YOU, NIKE DRIEW.
WE’LL NEVER REST NOW UNTIL IT’S ALL THROUGH, NIKE DRIEW.
ONLY FOR YOU, NIKE DRIEW, ONLY FOR YOU.
PEEK IN AT US, DRIEW.
PEEK IN AT US, DRIEW.

Scene 13

Doug paces circles around his client John who sits on a bench outside the COURTHOUSE. John’s head is in his hands. He is oblivious to Doug’s developing strategy.

“JUSTICE—JUST US (PRELUDE)”

DOUG.

WITHIN THE SHADOW OF THE C.J.C.,
I CAN’T BELIEVE YOU WOULD CONFESS TO ME.
IT’S THE BEGINNING OF THE END YOU SEE.

YES, I’VE PROTECTED YOU FROM LESS THAN THIS.
I’LL TRY TO PAINT YOU AS AN ACCOMPLICE.
YOU’LL PLAY HELL FINDING FORGIVENESS.
LOOK AT THIS.

WHY, JOHNNY, WHY TAKE ON THESE GUYS?
WHY, JOHNNY, WHY START A FIGHT?

WHY, JOHNNY, WHY PICK A LOST CAUSE
I CAN'T COMPETE WITH ALL THESE LAWS.

WAIT, I'LL BLAME IT ON YOU'RE A.D.D.
IT WAS MOM'S RESPONSIBILITY.
PERHAPS THE FLAG AND SETTING SPIRITS FREE.
NO IT'S USELESS. WOULD YOU LOOK AT ME?
WE'VE GOT TO PLEAD.

The pair enter the courthouse, and John's probation revocation hearing begins.

JUDGE. Call case number CR-3881-15, State versus John Valshen.

PROSECUTOR. The State's ready, your honor.

DOUGLAS. Defense is ready, your honor.

JUDGE. The State's evidence has been admitted by stipulation; you may proceed, Mr. Mueller.

“JUSTICE—JUST US”

DOUG.

IMAGINE IF YOU WILL, MY CLIENT'S INNOCENCE.
IMAGINE IF YOU WILL, THIS TRIAL'S AT YOUR EXPENSE.
IMAGINE NOW THE PROSECUTION'S HORROR WHEN HE FINDS
MY CLIENT ONLY HELPED A FRIEND THAT HE SAW IN A BIND.

IMAGINE IF YOU WILL, THIS MAN'S GRIEF STRICKEN SOUL
TO LEARN HIS LOVER'S CRIME WOULD EARN HIM JAIL WITHOUT PAROLE.
REMEMBER, JUDGE, MY FONDNESS FOR THIS COURT AND ALL YOUR
STAFF.
THE CHRISTMAS PARTY PHOTOS GAVE US ALL SUCH A GOOD LAUGH.

IMAGINE IF YOU PLEASE, DISMISSAL OF THIS CHARGE.
NO ONE IS AT RISK TONIGHT WITH THIS MAN AT LARGE.
I SWEAR TO YOU IT'S HAPPENSTANCE THAT PLACES JOHNNY HERE.
MS. DRIEW HAD GAINED HIS CONFIDENCE, AND HE NEVER THOUGHT TO
FEAR.

IMAGINE IF YOU WILL, HER ESCAPADES AT NIGHT
UPON THE FORTY ACRES WITH HER FINGERS OH SO LIGHT.
TO FIND HER IN SUCH CIRCUMSTANCE IT MADE THE BOY RECOIL,
THOSE DYING FINGERS CLUTCHED AROUND HER THIEVERY'S PRECIOUS
SPOILS.

JOHN.

I CANNOT STAND FOR THIS!
HER DEATH WILL NOT BE THE DEATH OF ALL THAT'S TRUE.
I AM THE ONE YOU WANT.

NO OUNCE OF GUILT LAY WITHIN NIKE DRIEW.

DOUG.

IMAGINE IF YOU WILL, MY CLIENT IS NOT WELL.
BEYOND THE GRAVE SHE HAS HIM IN THE CLUTCH OF SOME STRONG
SPELL.
PERHAPS WITH A BRIEF RECESS WE CAN GET OUR WITS ABOUT,
AND I'LL REMIND MY CLIENT OF DECORUM, NOT TO SHOUT.

JOHN.

I PUT HER UP TO THIS!
SHE KNEW I WOULD BREAK IN, SO SHE DID ALL SHE COULD.
I HAD TO STOP THESE FIENDS
BEFORE THEY USED OUR LANDS FOR GREED FOR GOOD.
CAN I SPEAK ON MY OWN BEHALF?
I BEGAN THIS CAMPAIGN WITH PLAYFUL INTENT,
BUT I LET IT GET OUT OF HAND.
I DID NOT EXPECT THERE WERE SO MANY MORE
UPSET OVER WHAT THEY HAD PLANNED.
I DO NOT EXPECT ANY JUSTICE FOR ME.
THAT'S FAR BEYOND WHAT I DESERVE.
BUT IT'S NOT JUST US WHO WILL STAND IN THEIR WAY;
THERE ARE OTHERS WHO WON'T BE DETERRED.

DISPENSE JUSTICE, BUT IT'S NOT JUST US.
DISPENSE JUSTICE, BUT IT'S NOT JUST US.
DISPENSE JUSTICE, BUT IT'S NOT JUST US.

FROM THIS TRAGIC END NEW DISCUSSIONS MUST BE BORN.

DISPENSE JUSTICE, BUT IT'S NOT JUST US.
DISPENSE JUSTICE, BUT IT'S NOT JUST US.
DISPENSE JUSTICE, BUT IT'S NOT JUST US.

IN NIKE'S PRECIOUS NAME, UNDERSTANDING MUST NOW FORM.

BILL WATTS.

JUDGE, IF I MAY, A YOUNG WOMAN HAS DIED.
TO BE CANDID WITH YOU, WHAT MORE'S TO BE TRIED?
THE RECORDS AND DEEDS ARE PUT BACK WHERE THEY GO;
I SEE NO REAL POINT IN EXTENDING THIS SHOW.
YOU CAN SEE HIS REMORSE. I'M PERSUADED, YOU SEE,
THAT JUSTICE IS SERVED IF YOU LET HIM GO FREE.

JUDGE.

MR. VALSHEN, YOU'RE GUILTY. IT'S PLAIN WE ALL KNOW.

IN PROCEEDINGS LIKE THIS, THE STATE'S BURDEN IS LOW.
MS. DRIEW'S BLOOD IS ON YOUR HANDS. TO ME THIS IS CLEAR.
I'VE NO CHOICE BUT TO REVOKE YOUR PROBATION—TWO YEARS.

The judge bangs the GAVEL down. An officer escorts John from the Courtroom. The crowd and Doug file out.

Scene 14

At the University, Dana de Boisdark, Pike Watts, and a Regent await the closing that will seal the fate of Lions Municipal golf course, the biological labs, and student housing.

“THE CLOSING”

PIKE WATTS.

THE CLOSING DOWN OF ALL THEIR DREAMS – WHO KNEW THIS WOULD BE
SO RICH?

THE CLOSING DOWN OF ALL THEIR DREAMS – WHO KNEW THIS WOULD BE
SO RICH?

IT'S NOT THE END; IT'S THE BEGINNING.

WE ALWAYS KNEW WE'D END UP WINNING.

THE LITTLE GUY SHOULD NOT DARE TRIFLE.

THEY'RE ARMED WITH GOLF CLUBS, NOT WITH RIFLES.

THE CLOSING DOWN OF ALL THEIR DREAMS – I KNEW IT COULD BE SO
RICH.

THE CLOSING DOWN OF ALL THEIR DREAMS – I KNEW IT COULD BE SO
RICH.

DANA.

I TOLD YOU WE'D RESTORE YOUR FAIRWAY –
THAT YOU'D PLAY THROUGH, AND THIS IS THAT DAY.

PIKE.

TRUE TO YOUR WORD YOU HAVE BEEN.
I'M SO RELIEVED IT'S GOING TO HAPPEN.

PIKE AND DANA

THE CLOSING DOWN OF ALL THEIR DREAMS – RIGHT NOW IS THE TIME
FOR THIS.

THE CLOSING DOWN OF ALL THEIR DREAMS – RIGHT NOW IS THE TIME
FOR THIS.

DANA.

DO YOU THINK THEY'LL START TO CLAMOR?

PIKE.

IF THEY DO WE'LL BRING THE HAMMER.

DANA.
BUT IT'S A HUNDRED YEARS OF HISTORY.

PIKE.
LIFE GOES ON; IT'S NOT A MYSTERY.

PIKE.
THE CLOSING DOWN OF ALL THEIR DREAMS – IF ONLY THEY HAD BEEN RICH.
THE CLOSING DOWN OF ALL THEIR DREAMS – IF ONLY THEY HAD BEEN RICH.

CLOSING AGENT.
JUST SIGN HERE, AND HERE, AND THERE NOW.

PIKE.
SACREDNESS AVOIDS THEIR FAT COW.

REGENT.
THE LAND IS OURS TO SELL AS WE WISH.

PIKE.
TO THOSE THAT WE FIND MOST RICH.

REGENT.
THIS LAND IS OURS TO SELL AS WE WISH.

PIKE.
TO THOSE THAT WE FIND MOST RICH.

REGENT.
WATTS, DEVELOP AT YOUR LEISURE.

PIKE.
THANK YOU MUCH. I'LL TAKE THE KEYS, SIR.

REGENT.
WHEN IT'S DONE, I'LL BUY THE FIRST ROUND.

PIKE.
C'MON, DANA, HOW DOES THAT SOUND?

DANA.
I WISH I COULD BE SO CERTAIN –

SLIGHTLY PULL ASIDE THE CURTAIN.
WHILE THEIR EFFORTS WOULD BE HOLLOW,
I FIND RIOTS HARD TO SWALLOW.

PIKE AND REGENT.

THE CLOSING DOWN OF ALL THEIR DREAMS – WE'RE ALL GOING TO BE SO RICH.

THE CLOSING DOWN OF ALL THEIR DREAMS – WE'RE ALL GOING TO BE SO RICH.

PIKE.

I CAN HEAR THE DOZERS COMING,
MAKING WAY FOR GOLD-FILLED PLUMBING.

REGENT.

STUDENTS CAN CLEAR OUT FOR PROGRESS.
THOSE LABS AND HOUSING WERE A HOT MESS.

PIKE AND REGENT.

THE CLOSING DOWN OF ALL THEIR DREAMS – THEY KNEW IT WAS TIME FOR THIS.

THE CLOSING DOWN OF ALL THEIR DREAMS – THEY WOULDN'T DARE RAISE A FIST.

THE CLOSING DOWN OF ALL THEIR DREAMS – I'M SORRY IF SOMEONE'S PISSED.

THE CLOSING DOWN OF ALL THEIR DREAMS – NOW WHERE'D I PUT THAT WISH LIST?

THE CLOSING DOWN OF ALL THEIR DREAMS – WHO KNEW IT WOULD BE SO RICH?

THE CLOSING DOWN OF ALL THEIR DREAMS – WHO KNEW IT WOULD BE SO RICH?

CHORUS. (*In the distance*)

PEEK IN AT US, DRIEW.

PEEK IN AT US, DRIEW.

PEEK IN AT US, DRIEW.

PEEK IN AT US, NIKE DRIEW.

Scene 15

Part of the Chorus, gathers at the gates of LIONS. They are chanting PEEK IN AT US DRIEW! and waving various SIGNS related to the cause. The coughing diesel engine and metallic track SOUNDS OF APPROACHING BULLDOZERS rise offstage.

In a nearby lab, a grad student, FREDDY, in his white coat, works intently with BEAKERS, PETRY DISHES, and other LAB TOOLS. Keen observers may remember

Freddy from the crowd of protestors at the University press conference. He epitomizes a mad scientist.

“TAKE THAT!”

FREDDY. *(Softly almost muttering at first)*

TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.

IT SURE SEEMS THAT I NEVER BELONGED,
AND I KNOW WHAT I DID'S NOT ENOUGH.
I CAN'T HOPE TO RIGHT ALL I HAVE WRONGED,
AND I FEAR THERE IS NO ONE I'VE TOUCHED.
THOUGH SOME POWERFUL CHANGES HAVE COME,
NONE OF THEM ARE THE SEEDS I WOULD PLANT.
ALL MY SENSES GROW VACANT AND NUMB,
AND I'M SUDDENLY CERTAIN I CAN'T

(Building now)

TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.

CHORUS *(The small group at nearby Lions and others gathering elsewhere onstage)*

WE ALL KNOW WHAT YOU DID, NIKE DRIEW.
WE REMEMBER YOUR CAUSE ALL TOO WELL.
WE WILL RISE UP AGAIN JUST FOR YOU.
WE WILL START AT THE PLACE THAT YOU FELL.
THEY HAVE NOTHING THAT'S BIGGER THAN US,
AND YOUR SPIRIT THEY'LL NEVER SUPPLANT.
WE WILL JOIN ALL OUR INTERESTS AS ONE,
'TIL THE POWERS THAT BE FIND THEY CAN'T.

CHORUS and FREDDY.

TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.

CHORUS. *(In overlapping parts)*

COMING UP FROM THE BOTTOM, GET DOWN TO THE TOP.
COMING UP FROM THE BOTTOM, GET DOWN TO THE TOP.
COMING UP FROM THE BOTTOM, GET DOWN TO THE TOP.
COMING UP FROM THE BOTTOM, GET DOWN TO THE TOP.

WE'VE BEEN OUT HERE SO LONG.
WE'VE BEEN OUT HERE SO LONG.
WE'VE BEEN OUT HERE SO LONG.
WE'VE BEEN OUT HERE SO LONG.

THIS IS WHERE WE BELONG.
THIS IS WHERE WE BELONG.
THIS IS WHERE WE BELONG.
THIS IS WHERE WE BELONG.

TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.

JOINING FORCES, WE HAVE TARRIED TOO LONG.
JOINING FORCES, OUR VOICES SO STRONG.
JOINING FORCES, WE HAVE TARRIED TOO LONG.
JOINING FORCES, DON'T TELL US WE'RE WRONG.
JOINING FORCES, OUR PASSION IS HIGH.
JOINING FORCES, COME ALONG FOR THE RIDE.
JOINING FORCES, OUR PASSION IS HIGH.
JOINING FORCES, THEY CAN'T TURN BACK OUR TIDE.
JOINING FORCES, OUR CAUSE IT IS JUST.
JOINING FORCES, LET'S KICK UP SOME DUST.
JOINING FORCES, OUR MISSION'S A MUST.
JOINING FORCES, FRIENDS YOU CAN TRUST.

The larger group of Chorus members comes together and marches with great strength past the University tower, the Courthouse, and on to Lions. The center set piece rotates as the Chorus marches in place center stage. The gathering Chorus passes Freddy who, in the wake of it all, stands alone in contemplation.

TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.

FREDDY. *(Sings alone softly as the mob marches on toward Lions)*

TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.

FREDDY. *(Continues, somewhat disjointed and shy, until the fullness of his plan is revealed)*

I HAVE NO SENSE OF RESTRAINT
I'LL MAKE QUITE A SCENE
NO ONE CAN IMAGINE THE THINGS I HAVE SEEN

IN MY CAVERNOUS BRAIN
FULL OF WRINKLES AND STUFF
I HAVE IDEAS SO COMPLEX
EVEN EINSTEIN MIGHT BLUSH.
BUT NOW THERE'S A MISSION
A CAUSE THAT IS TRUE
AND MY APPLIED SCIENCES
HAVE SOMETHING TO DO
I'VE HEARD THE CRY OF THE MASSES
AND I'M SEARCHING FOR SOMETHING SO PURE
A CREATURE SO PERFECT, SO TINY
THEY WON'T KNOW WHAT I'VE DONE 'TIL THEY'RE THROUGH
IT'S ELABORATE YET PERFECTLY SIMPLE
A TRANSLUCENT CHEWING MACHINE
THERE ARE THOSE WHO WOULD CALL IT A TERMITE
BUT I CALL IT TERMITE 4-2.

YEARS OF EXPERIMENTATION
HAVE PROVED RATHER FRUITLESS YOU SEE,
BUT BECAUSE OF A MORE RECENT BREAKTHROUGH,
THEY HAVE NOTHING TO FEAR BUT JUST ME.

THEIR PLANS FOR THE GREEN-SPACE ARE WELL-KNOWN,
AND IT'S CLEAR THAT A SHEER GLASS VENEER
WILL REPLACE MOTHER NATURE'S GREAT GLORIES
ON A SPINE OF INDUSTRIAL STEEL.
AND THESE MARVELS OF MODERN CONSTRUCTION
MAY APPEAR IMPENETRABLE THAT'S TRUE,
BUT THIS FORMER WOOD-EATING INSECT
PREFERS OTHER THINGS FOR HER FOOD
I'VE ESTABLISHED THE CODE; IT'S QUITE PERFECT,
AND THERE'S NO QUESTION SHE RATHER CHEW
ON THESE MARVELS OF MODERN CONSTRUCTION.
GOD BLESS YOU TERMITE 4-2.

Freddy holds a GLASS JAR FULL OF INSECTS high in celebration and rushes to re-join the mob. The Chorus, now fully assembled at Lions, joins with Freddy to reach a crescendo.

CHORUS AND FREDDY.

TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.

Freddy kneels and opens the jar, shaking its contents free, adding termite 4-2 to the University's groundbreaking.

TAKE THAT. TAKE THAT. TAKE THAT.
TAKE THAT. TAKE THAT. TAKE THAT.

Lights down.

The End.