

# **Just You and Me**

*Book, Music, and Lyrics by*  
***Daniel A. Wolf***

## Cast of Characters

Wendy Rosenberg	Two audience plants
Rick Ellis	Fred Stafford
Tom McMillan	Mark Wright
Leslie Stiles	Doctor
Julian Goodman	Nurse
Sammy Davis	Master of Ceremonies (Grendel's, Woodstock, convention moderator)
Jimi Hendrix	Vince Beasley
Jeff Kaye	Voiceover
Ed Sullivan	Sound technician
Mel (Rick's agent)	Camerman
Barry (comedy writer)	



# ACT I

## TRACK 1. "OVERTURE"

### SCENE 1

*(Circa 1965. RICK ELLIS and TOM MCMILLAN sit in the back seat of a bus on the way to Boston. RICK holds a guitar and is writing on a notepad. TOM's guitar remains in the case. Both are in their early to mid twenties, medium build. Their hair is average length as the counterculture movement has not yet fully taken root.)*

**RICK:** Here, I think I got the first verse.

### TRACK 2. "BOSTON" (SHORT)

**RICK**

When I got to Boston  
I was all alone  
But I knew I was home  
And everybody was my friend

**TOM:** Amazing. We're still a day out of Boston, and you already have a song. Why don't you wait 'til we're there?

**RICK:** I don't need to wait. It's all here in this book. *(He displays a book titled "Boston".)* There's a park in the center called the Common. It sounds a lot like Deming Park. They have a river called the Charles and a train that can take you to Cambridge. That's where Harvard is. That's enough for a song.

**TOM:** What am I doing?

**RICK:** Lead, some harp.

**TOM:** How long you plan to stay there?

**RICK:** As long as it takes.

**TOM:** As long as it takes for what?

**RICK:** Fame and fortune.

*(TOM laughs.)*

**RICK:** What's so funny?

**TOM:** There's no money in folk music.

**RICK:** Oh really? Did you ever hear of Bob Dylan? I'm sure he has some lovely left-wing sentiments with a very right-wing bank account. Why? Why you going?

**TOM:** Learn my craft. I'm sure there's a lot I can learn from musicians on the East.

**RICK:** That's great. We can put that on your stone. "Here lies Tom McMillan. He learned his craft."

**TOM:** Yeah? What will they say on yours?

**RICK:** Mine? "Here lies Rick Ellis, a poor farm boy from Terre Haute, Indiana, who achieved fame and fortune more than he ever imagined."

**TOM:** Well, good luck with that. I'm gonna take a nap. Wake me up when you make your first million.

*(RICK continues strumming his guitar and writing on his notepad.)*

## **SCENE 2 — GRENDEL'S COFFEE HOUSE**

*(There are several tables and chairs. There is a slightly elevated stage. PATRONS sit with drinks and some snacks. On one side sits WENDY ROSENBERG, midtwenties, with her guitar case leaning against her table. She is heavyset with long hair. She wears jeans and a plain top. On the other side sit RICK and TOM, who also have guitar cases. On stage is a singer/guitarist, VINCE BEASLEY, singing the end of his song. A master of ceremonies [MC] waits in the wings.)*

### **VINCE**

I love you, I love you,  
I love you, I love you,  
I love you!

*(Light applause. MC goes on stage as VINCE leaves.)*

**MC:** Thank you. That was Vince Beasley with his song "I Love You." Thank you, Vince. Once again, this is our Wednesday open mic night. Try getting here around 7:30. Give us your name, and you can perform your song. The winner will be given time to perform the song during our Saturday night showcase. By the way, I hope you can come out this Saturday. We have a young man all the way from North Carolina I'm sure you're going to enjoy, Jimmy Taylor.

**AUDIENCE:** James Taylor.

**MC:** You sure?

**AUDIENCE:** Yes.

**MC:** OK, James Taylor will be here this Saturday. The show starts at 8 PM. (*reads paper*) It's time to bring up our next performer, Miss Wendy Rosenberg. Wendy, you here?

(*WENDY opens her guitar case and takes out her guitar.*)

**WENDY:** Here I am.

(*She steps onto the stage, sits on a chair near a microphone stand, and tunes her guitar.*)

**WENDY:** Hi, everyone.

**AUDIENCE:** We love you, Wendy.

**WENDY:** Thanks. My fan club. Here's a song I wrote a few days ago while traveling around the Cape. I hope you like it. It's called "Collage." Here goes.

(*She plays guitar and sings.*)

**TRACK 3. "COLLAGE"**

**WENDY**

Birds fly and touch down  
Summer never lets you down  
Seasons turning grey  
See the old men drift away  
Winds blow, morning's bright  
Sailing ships fall out of sight  
Out of sight  
Dreamers gone to sleep  
All the words are theirs to keep  
Seasons turning grey  
See the old men drift away  
Painted trees on a hill  
In the endless climb we fall  
We fall  
Birds fly and touch down  
Summer never lets you down  
Summer never lets you down

**WENDY:** Thank you.

(*Audience applauds. WENDY leaves stage, returns to her seat, and puts the guitar back into the case. TOM and RICK take out their guitars as MC speaks.*)

**MC:** Thank you. Our next and last performers this evening are two guys who come all the way from Indiana. They just arrived about a week ago. Is that right?

**TOM:** That's right.

**MC:** Sorry, what's your name again?

**TOM:** Tom McMillan.

**MC:** And you are?

**RICK:** Rick Ellis.

**MC:** So here's Tom and Rick.

*(TOM and RICK go on stage, sit down, and check the tuning of their guitars.)*

**RICK:** Good evening. As Ron said, we arrived from Indiana about a week ago. Ever hear of Indiana?

*(A few audience members applaud.)*

**RICK:** Thanks. Must be basketball fans. Here's a song we wrote about your beautiful city. It's called "Boston."

**TRACK 4. "BOSTON"**

**RICK**

When I got to Boston  
I was all alone  
But I knew I was home  
And everybody was my friend.

**RICK & TOM**

Took a walk long the Common  
Passed the peanut man  
And all the children of the land  
And for the first time  
I was free

*(As they play, WENDY takes a small piece of paper from her pants pocket, writes her address and phone number, and puts it back into her pocket.)*

**RICK**

Sometimes, I sit along the Charles  
Smilin', not carin' where I go  
Highways stretching toward tomorrow  
People not knowin' where they go

**RICK & TOM**

Took a train to Cambridge  
Got off at Harvard Square  
Saw all the people there  
And for the first time  
I was free  
I was free

*(Audience applauds.)*

**RICK:** Thank you.

**MC:** That was Rick and Tom. Now, if you wait a few minutes, the judges will decide tonight's winner.

*(WENDY approaches TOM and RICK, who are putting their guitars back into their cases.)*

**WENDY:** Great song.

**TOM:** Thank you.

**WENDY:** You guys write it?

**TOM:** Rick did.

**WENDY:** When did you get here?

**RICK:** Last week.

**WENDY:** Where you staying?

**RICK:** With a friend . . . for now.

**WENDY:** How do you like Boston?

**RICK:** Great city, but too cold. You from the area?

**WENDY:** Born and raised. I could show you around if you like.

**RICK:** Thanks.

**WENDY:** Look, just wondering, would you be interested in adding another member?

**TOM:** What do you mean?

**WENDY:** You know, I join up with you guys, make it a trio like Peter, Paul, and Mary. I'm a decent guitar player, and I love to write.

**TOM:** Sorry. It's just Rick and me.



**RICK:** You write?

**WENDY:** Yes. I wrote that song, "Collage." I'm always writing. It's my passion.

*(RICK looks at WENDY.)*

**RICK:** Wait a second.

*(RICK takes TOM aside.)*

**RICK:** What do you think?

**TOM:** About what?

**RICK:** Letting her join.

**TOM:** Forget it.

**RICK:** Look, she's from the area. We don't know a single thing about Boston.

**TOM:** So we'll learn.

**RICK:** She's got a good voice.

**TOM:** No way. We tried it, remember? Never works.

**RICK:** I know.

**TOM:** So forget it.

**RICK:** I just have a feeling about her.

**TOM:** What are you talking about? We've been together since we were kids. We don't need another person.

**RICK:** Come on. If it doesn't work, we can always bail.

*(TOM touches RICK's head.)*

**TOM:** You're always spinning up there.

**RICK:** OK?

**TOM:** *(looks at WENDY)* Alright.

**RICK:** *(to WENDY)* We'll give it a shot.

**WENDY:** Great!

**RICK:** You live around here?

*(WENDY sings melody from "Boston.")*

**WENDY**

I live near the Common.

**WENDY:** I love that song. *(She takes the paper from her jeans pocket.)* Here's my address and phone number. When would you like to meet?

**RICK:** How's tomorrow?

**WENDY:** Tomorrow's fine.

**RICK:** Around one?

**WENDY:** Sounds good.

**TOM:** *(to RICK)* You go ahead. There's an apartment I want to check out.

**RICK:** *(to WENDY)* It will just be me then.

**WENDY:** GREAT! I MEAN, NO PROBLEM.

**RICK:** Good. See ya tomorrow.

**MC:** Here we go. And tonight's winner is . . .Vince Beasley with his song *I Love You*.  
Congratulations, Vince!

*(TOM, RICK, and WENDY look at each other in stunned disbelief.)*

#### **TRACK 5. "COLLAGE" (instrumental)**

*(Collage instrumental is played as set changes. Fade out at director's discretion.)*

#### **SCENE 3 — WENDY'S APARTMENT**

*(On one side is a small kitchen with a small table and chairs, refrigerator, sink, cupboards, and cutting area. Adjacent is the living room with a sofa, end tables and lamps, a coffee table, and a cushioned chair. There is a telephone on one of the end tables. There are also bookshelves and a coat rack. Flower pots are scattered in both the kitchen and living room. WENDY sits on the sofa talking on the phone.)*

**WENDY:** Mom, how could he be Jewish? He's from Indiana. There are no Jews in Indiana.  
*(pause)* No, I don't know his last name. I probably heard it, but I can't remember. I just know his first name's Rick. *(pause)* Yes, he's coming alone. *(pause)* No, I'm not afraid. He seems very nice. Mom, I told you. He's from Indiana. There are no bad people in Indiana. *(There's a knock on the door.)* I think he's here. I'll call you later. *(pause)* OK, I'll see if he's Jewish. Bye. *(She hangs up phone.)* I'm coming!

*(WENDY straightens her clothes at the door. She is nervous. She opens the door. RICK is there.)*

**WENDY:** Hi! Come in.

**RICK:** Thank you.

**WENDY:** Let me take your coat.

*(RICK takes off his coat and hands it to WENDY.)*

**RICK:** Nice place.

**WENDY:** Thanks. It's small but comfortable. Please sit down.

*(RICK sits on one side of the sofa while WENDY puts his coat on the rack.)*

**RICK:** You live alone?

**WENDY:** Just me and the plants.

**RICK:** No pets?

**WENDY:** No, the landlord won't let me. Guess you had pets in Indiana.

**RICK:** I grew up on a farm.

**WENDY:** A farm? The closest I've come to a farm is shopping at the fruit counter. Would you like something to drink? Water? Soda? I even have some wine if you like.

**RICK:** Water's fine. It's a little too early to drink.

**WENDY:** Coming right up. *(She takes a pitcher of water from the refrigerator and a cup from the cupboard and pours the water into it. She hands the glass to RICK.)* Here you are.

**RICK:** Thanks.

*(WENDY sits on the other end of the sofa.)*

**WENDY:** I'm sorry, could you tell me your last name again?

**RICK:** Ellis.

**WENDY:** That's right. I forgot.

**RICK:** Your last name's Rosenberg?

**WENDY:** Yes.

**RICK:** That's a Jewish name.

**WENDY:** Yes. Guess you don't meet many Jews in Indiana.

**RICK:** You're the first.

**WENDY:** Really? Well, don't worry. We don't bite. We like to eat, as you can see, but we don't bite.

**RICK:** You look fine.

**WENDY:** I'm working on it.

**RICK:** Working on what?

**WENDY:** You Midwest types really *are* kind. So, how long have you and Tom been together?

**RICK:** Since we were kids.

**WENDY:** You play a lot?

**RICK:** Not much. State fairs mostly. Not a big folk scene in Indiana.

**WENDY:** Well, you've come to the right place—a lot of amazing people here.

**RICK:** I know.

**WENDY:** So, what do you think? Could you use another person?

**RICK:** That's why I'm here.

**WENDY:** How do you want to do this? I was thinking I could play some of my stuff. You can play some of yours and see where that takes us. What do you think?

**RICK:** Actually, I was hoping you could help me with something. I have a melody but can't find the right words. I was hoping you could help me with that.

**WENDY:** Let's hear it.

*(RICK takes out his guitar and plays the first verse of "Just You and Me.")*

**WENDY:** I like it. Play it again.

*(RICK plays it again.)*

**WENDY:** Just play the first line. Let me think.

*(RICK plays the first line.)*

**WENDY:** Picture a day when ... picture a day when ...

*(WENDY writes the words on the notebook.)*

**WENDY:** Next line.

*(RICK plays the next line.)*

**WENDY:** We go from the city ... *(to RICK)* Play the first two lines again.

*(RICK plays the first two lines. WENDY hums the melody then sings.)*

**WENDY**

Picture a day when

We go from the city

**RICK:** That's great!

**WENDY:** We're not done. Finish the verse.

*(RICK finishes playing the verse.)*

**WENDY:** Carryin' umbrellas ...

**RICK:** In case it rains ...

**TOGETHER**

Just you and me.

*(WENDY and RICK stop and look at each other.)*

#### **SCENE 4 — GRENDEL'S COFFEE HOUSE**

*(At Grendel's the following open mic night. WENDY, RICK, and TOM sit at a table, guitars out, waiting to be introduced. Sitting alone is JEFF KAYE, a local disc jock. MC is on stage.)*

**MC:** You guys were here last week, right?

**WENDY:** Yes.

**MC:** You get together?

**RICK:** That's right.

**MC:** OK, so here's . . . *(reads paper)* Wendy, Rick, and Tom with their song . . . *(to all three)*  
What's the name of your song?

**RICK:** "Just You and Me."

**MC:** Here's Wendy, Rick, and Tom with "Just You and Me."

*(WENDY, RICK, and TOM ascend to the stage.)*

**RICK:** Ready?

**WENDY & TOM:** Yeah.

#### **TRACK 6. "JUST YOU AND ME"**

**WENDY**

Picture a day when we go from the city  
Carryin' umbrellas in case it rains  
Just you and me.

**RICK**

I'll be a rabbit, you be a gopher  
Gamblin' together in the field

**WENDY & RICK**

It might be fun

**WENDY**

Under a tree, I'll sing you a love song

**RICK**

Look in your eyes  
And ask where the food's gone

**WENDY & RICK**

Notice a rabbit laughin' far away  
Hey, hey

**RICK**

Then when the sun sets  
We'll speak very softly  
Holding each other in the rain  
Just you and me  
Just you and me

**WENDY**

Go to the car to find the umbrella  
Find a young fella take our car

**WENDY & RICK**

Way down the road

**WENDY**

Walk a few miles to find us a pay phone

**RICK**

Search everywhere  
Find that the dime's gone

**WENDY & RICK**

Borrow a dime, call, and nobody's there

**RICK**

Hitchin' a ride on the New Jersey Turnpike  
Notice a car that looks like mine

**WENDY & RICK**

Race down the road

**WENDY**

Oh, isn't it fun to leave the hot city?  
Havin' the best time of your life

**WENDY & RICK**

Just you and me  
Just you and me  
Just you and me.

*(AUDIENCE applauds.)*

**WENDY:** Thank you.

*(WENDY, RICK, and TOM descend from stage, return to their seats, and put their guitars into their cases.)*

**MC:** That's Wendy, Rick, and Tom with their song "Just You and Me." We're gonna take a small break before we bring up our next performer.

*(JEFF KAYE approaches them.)*

**KAYE:** Great song.

**RICK:** Thanks.

**KAYE:** You write it?

**RICK:** Me and Wendy.

**KAYE:** Let me introduce myself. My name's Jeff Kaye. I run a Sunday night radio show on WBZ called Hootenanny. Ever hear of it?

**WENDY:** I have. I'm from here. Rick and Tom are from Indiana.

**KAYE:** Let me explain. The show covers the folk music scene in the Boston area, and I'd love to have you perform that song this Sunday if you have time. The show's from 6 to 9 PM. I can have you on around seven if you're interested. I'm sure the audience would love to hear it.

**RICK:** *(to WENDY and TOM)* Guys?

**WENDY:** Sure, let's do it.

**RICK:** Tom?

**TOM:** Sounds good.

**KAYE:** Great! (*He takes a card from his pocket.*) Here's my card. Call if you have any questions. See you Sunday.

### **SCENE 5 — RADIO STATION WBZ (BOSTON)**

*(JEFF KAYE, WENDY, RICK, and TOM sit behind a long table holding their guitars. There are microphones in front of each.)*

**KAYE:** And welcome back. This is Jeff Kaye broadcasting from station WBZ in beautiful downtown Boston. You are listening to Hootenanny, our weekly folk program, where we present some of the many talented people who make up the vibrant folk music scene in the New England area. With that, I have three people next to me who I just happened to meet this past week at Grendel's Coffee House. They played a song I'm sure you'll enjoy, but first I'd like each of them to introduce themselves and tell us where they're from. Wendy, would you like to start?

**WENDY:** Hi, everyone. My name's Wendy Rosenberg and I was born and raised in Boston, Brookline, actually.

**KAYE:** Rick?

**RICK:** I'm Rick Ellis from Terre Haute, Indiana.

**KAYE:** Tom?

**TOM:** My name's Tom McMillan and I'm also from Terre Haute, Indiana.

**KAYE:** That's quite a combination. How'd you meet?

**RICK:** We met at Grendel's a few weeks ago.

**WENDY:** I just asked if I could join, and, well, here we are.

**KAYE:** Do you guys have a name yet?

**WENDY:** We thought about that. I'm from Boston, but Rick and Tom are from Indiana, so we let majority rule. So now we call the group "Indiana."

**KAYE:** Have you ever been to Indiana?

**WENDY:** No, but I'd love to go.

**TOM:** We'll take you.



**WENDY:** Thanks, Tom.

**KAYE:** So here's Indiana playing their song "Just You and Me."

*(ED SULLIVAN appears as WENDY, RICK, and TOM leave the table and stand behind SULLIVAN holding their guitars.)*

**SULLIVAN:** And now on our stage are three fine young people here to perform the song sweeping the nation. Let's hear it for Indiana and "Just You and Me"!

**TRACK 7. "JUST YOU AND ME" (instrumental)**

*(Just You and Me instrumental is played as set changes. Fade out at director's discretion.)*

**SCENE 6 — JULIAN GOODMAN'S OFFICE AT NBC**

*(JULIAN GOODMAN, president of NBC television, sits at the head of a long table. On both sides sit three assistants: LESLIE STILES, FRED STAFFORD, and MARK WRIGHT.)*

**GOODMAN:** Has anyone seen the ratings this week?

**STAFFORD:** I think we all did, sir.

**GOODMAN:** Did you see how we did Tuesday night from 8:00 to 9:00?

**WRIGHT:** I assume you're referring to *The Don Knotts Show*.

**GOODMAN:** That's right—*The Don Knotts Show*. Did anyone happen to watch *The Don Knotts Show* this past Tuesday?

*(STAFFORD raises his hand.)*

**GOODMAN:** Oh, good. At least one person was watching it while almost the entire country was watching *The Mod Squad* on ABC, and I'd like to know how we're going to fix it. *(pause)* Anyone?

**WRIGHT:** How about a Western?

**GOODMAN:** We already have *The Virginian* Wednesday night. We don't need another Western.

**STAFFORD:** We can break up the hour and have two comedies.

**GOODMAN:** Great idea. Let's compete against *The Beverly Hillbillies* and *Green Acres* on CBS.

*(LESLIE raises her hand.)*

**GOODMAN:** Leslie?

**LESLIE:** Well, since *The Mod Squad* is about three hippies, I think what we need is our own hippie—the NBC hippie.

**GOODMAN:** Go on.

**LESLIE:** A hippie but a nice hippie, not too radical since we still appeal to an older demographic. Did you ever hear of a group called Indiana?

**GOODMAN:** Of course. I still can't get that "Just You and Me" song out of my head.

**WRIGHT:** What, *The Indiana Show*? Don't even think about it. There's that one guy, what's his name? Tom something or other. Almost every day, he's getting arrested at some anti-war demonstration. No one would sponsor a show with him on it.

**LESLIE:** I'm not talking about the group. I'm talking about the other guy, Rick Ellis. I just read an interview where he said he's just playing a hippie and may not even be against the Vietnam War.

**GOODMAN:** Not a bad idea. Think you can do it? Pry him from the group?

**LESLIE:** I think with the right approach . . . (*she lowers her blouse to reveal the top of her breasts*) and maybe with some additional incentive, I can do it. (*She covers her breasts.*) Give him his own weekly variety show, a kind of younger, hipper Dean Martin. That way, we get the kids and still keep our demographic.

**GOODMAN:** It's worth a shot. Where they playing next?

**LESLIE:** Some arts festival in upstate New York, a place called Woodstock.

## **SCENE 7—WOODSTOCK FESTIVAL**

*(August 1969, the Woodstock festival. The Master of Ceremonies [MC] stands on stage.)*

**MC:** Woodstock, baby! Do you know that we are now the second-largest city in New York? Yeah! Hey, people are saying the acid is poison. It's not poison, man. It's just bad acid. Well, here they are. The group you've all been waiting for. Wendy, Rick, and Tom: Indiana!

*(WENDY, RICK, and TOM ascend to the stage in full hippie regalia: long hair, beads, tie-dye shirts and jeans, bandanas, etc. They set up, tuning instruments. A drummer checks his drums.)*

**RICK:** How's everyone out there? We have a new song we'd like to play, but it requires a kickass guitar player. And we know only one kickass guitar player around here—Jimi Hendrix!

*(HENDRIX enters in full hippie regalia, holding a left-handed guitar. WENDY, RICK, and TOM greet him.)*

**RICK:** Ready? It's called "Lost Without You."

**TRACK 8. "LOST WITHOUT YOU"**

**WENDY**

I was lost without you.  
At a loss without you.

**WENDY & RICK**

Summer came and now it's gone  
Through the streets I walk alone  
Now the sun's refused to shine

**WENDY**

I hear you walkin'  
I hear you talkin'  
I hear you found another girl

**WENDY & RICK**

I lost my smile without you

*(As they sing, LESLIE enters and watches from the side of stage. She wears tight jeans and a provocative, low-cut top.)*

**WENDY & RICK (CONT'D)**

I lost my style without you

**WENDY**

You used to say that you were mine  
From today and for all time  
Now I hear you walk around

**WENDY & RICK**

You're always sayin'  
I'm only playin'  
And I never treated you kind

**WENDY**

I lost my mind without you  
Out of time without you

Suddenly the world's turned grey  
I can't believe you'd walk away  
But if someday you should return

**WENDY & RICK**

I will be waitin', anticipatin'  
Your love

*(HENDRIX guitar solo)*

**WENDY**

Suddenly the world's turned grey  
I can't believe you'd walk away  
But if someday you should return  
I will be waitin'  
Anticipatin'  
your love  
I was lost without you

**RICK:** Thank you, and good night!

*(WENDY, RICK, TOM, and HENDRIX wave goodbye and descend from the stage. LESLIE approaches RICK while TOM and WENDY speak with HENDRIX.)*

**LESLIE:** Rick, got a minute?

**RICK:** Sure.

**LESLIE:** My name's Leslie Stiles. I'm an assistant to Julian Goodman, president of NBC Television. If you have time, Mr. Goodman would like to meet with you about a very exciting project. Look, I know you're busy, but here's my card. Why not call us when you get back, and we can set something up?

*(LESLIE hands RICK her card while TOM watches.)*

**LESLIE:** My number's on the back. Call me.

*(LESLIE exits. TOM approaches RICK.)*

**TOM:** Who was that?

**RICK:** She works for NBC.

**TOM:** What she want?

**RICK:** She wants to set up a meeting with some guy named Goodman.

**TOM:** The three of us?

**RICK:** Just me.

**TOM:** Why you?

**RICK:** She didn't say.

**TOM:** Did you ask?

**RICK:** I forgot.

**TOM:** Forgot?

**RICK:** I forgot. I'll mention it next time.

**TOM:** (*sarcastically*) Sure.

**RICK:** I will.

(*TOM laughs.*)

**RICK:** What's so funny?

**TOM:** Congratulations!

**RICK:** For what?

**TOM:** The betrayal.

**RICK:** What are you talking about?

**TOM:** The betrayal. You've been biting at the bit to betray us, and now your time has come. I didn't think it would take this long, but congratulations.

**RICK:** You're crazy.

**TOM:** Am I? From the minute we took Wendy, I knew what you were thinking. The problem is it worked. That's what I hate about you. Everything you do fucking works.

**RICK:** You're wrong. I didn't say a word about betrayal.

**TOM:** You don't have to. It's who you are. How 'bout those state fairs? Think I didn't know about your side deals? I wanted to play, so I said nothing.

**RICK:** It was hardly worth it—just a few dollars.

**TOM:** Yeah, but this one's big. I just wanna say one thing. You be nice to Wendy. I know your shit, but she doesn't.

**RICK:** *(pause)* I will.

**SCENE 8 — NBC TV PRESIDENT JULIAN GOODMAN'S OFFICE IN NEW YORK**

*(GOODMAN and his three ASSISTANTS stand and chat. On the table are water bottles and some snacks. A telephone intercom rings.)*

**GOODMAN:** Yes? *(pause)* Send him in. *(to ASSISTANTS)* He's here.

*(RICK opens the door and enters.)*

**GOODMAN:** Mr. Ellis, thank you so much for coming. I'm Julian Goodman, president of NBC Television.

**RICK:** Nice to meet you.

*(They shake hands.)*

**GOODMAN:** I believe you've already met one of my assistants, Leslie Stiles.

**RICK:** Yes, we met at Woodstock.

**GOODMAN:** And these are my other assistants, Fred Stafford and Mark Wright.

**RICK:** Nice to meet you.

*(They shake hands.)*

**GOODMAN:** Say, why don't we go and sit down?

*(ALL move to the table and sit.)*

**GOODMAN:** Rick, would you like anything besides water?

**RICK:** I'm fine.

**GOODMAN:** You don't mind if I call you Rick, do you?

**RICK:** That's OK.

**GOODMAN:** Rick, before we discuss why we asked you to come, I'd like to ask you a few questions, if you don't mind.

**RICK:** Go ahead.

**GOODMAN:** First, do you know what will happen three months from now?

**RICK:** *(pause)* Christmas?

*(GOODMAN and his ASSISTANTS laugh.)*

**GOODMAN:** You're right, Christmas. But something else.

**RICK:** I don't know.

**GOODMAN:** It will mark the beginning of a new decade, the 1970s. Now let me ask you another question. How long do you think hippie culture will last?

**RICK:** I have no idea.

**GOODMAN:** Well, *we* do. In fact, we have people who study these things, and they tell us the counterculture will last no more than two or three more years. In other words, the 1970s will be a far different decade than the 1960s, and we here at NBC would very much like you to be a part of it.

**RICK:** Mr. Goodman, I was never good at grammar, but I know there are two forms of *you*. There's the singular *you* and the plural *you*. Now, which form are you referring to?

**GOODMAN:** To be honest, the singular. And you, Rick, are the singular we've been searching for.

**RICK:** That's fine. Fuck 'em. They were dead weight anyway.

#### **SCENE 9 — WENDY'S APARTMENT**

*(WENDY is busy tidying up the kitchen and living room in anticipation of Rick's return. Her guitar is leaning on the sofa; some papers scattered on the coffee table. She opens a bag of chips, empties it into a bowl, and places it on the coffee table. There's a knock on the door.)*

**WENDY:** Come in, it's open.

*(TOM enters.)*

**WENDY:** Rick just called from the airport. He'll be here soon.

**TOM:** Did he say anything?

**WENDY:** No. He said he'll tell us when he gets here. Oh, Tom. I'm so excited. What if it's a weekly variety show? You know: singing, dancing, maybe some comedy? Not to boast, but I think I'd be a very good comedienne. I mean, look at me. I'm already a sight gag.

**TOM:** Will you stop?

**WENDY:** Just kidding. I know I'm getting ahead of myself, but I'm thinking we can invite our friends. Maybe the first show we can have Roberta, I mean Joni Mitchell. Then the second week . . . How about Neil?

**TOM:** Uh, which Neil?

**WENDY:** Neil Young. Why? What other Neil is there?

**TOM:** Never mind.

**WENDY:** Hey, how about Dylan? Think he'd be interested?

**TOM:** I don't know. Bob's a little strange when it comes to TV.

**WENDY:** You're right. Anyway, look, I wrote a song to mark the occasion. Sit down. (*She gets her guitar as both sit on the sofa. She spreads out papers on the coffee table.*) It's called "Friends." Here's the words. Got your harp?

(*TOM takes a harmonica out of his pocket.*)

**TOM:** Always got my harp.

**WENDY:** Come in whenever you like.

(*WENDY plays guitar and sings.*)

### **TRACK 9. "FRIENDS"**

#### **WENDY**

Oh, friends may come and friends may go  
But certain friends I'll always know  
Sometimes when I'm feeling low  
I think about all the good friends that I have.

#### **WENDY & TOM**

Oh, times may come and times may go  
But certain times I'll always know  
Sometimes when I'm feeling low  
I think about all the good times that I've had.

#### **WENDY**

Oh, love may come and love may go  
But through it all, I've learned to grow  
Sometimes when I'm feeling low  
I think about all the good times that I've had.  
And I'll think about all the good friends that I have.

(*TOM leans over and kisses WENDY.*)

**WENDY:** Tom, I appreciate that. I really do. But you know I only have feelings for Rick. I hope you understand.

**TOM:** I do.

**WENDY:** But really, I appreciate it, and it will be our little secret.

**TOM:** Thank you.



(*There's a knock on the door.*)

**WENDY:** Come in. It's open.

(*RICK enters.*)

**WENDY:** Welcome back. That was fast.

**RICK:** Not much traffic. Got a soda or something?

**WENDY:** Sure.

**RICK:** Thanks. I'm a little tired.

**TOM:** (*skeptical*) I'm sure you are.

(*WENDY opens the refrigerator, removes a soda can, and places it on the coffee table. RICK takes off his jacket and sits down on the cushion chair.*)

**WENDY:** Come on, tell us. What happened?

**RICK:** Well, I met the president of NBC television, Julian Goodman, and a couple of his assistants, including that girl I met at Woodstock, Leslie something or other. Anyway, here's what happened. They have an idea for a weekly variety show Tuesday night, 8 to 9.

**WENDY:** (*to TOM*) See, I was right!

**TOM:** Go on.

**RICK:** Except there's a problem.

**WENDY:** Yeah, I know. They don't want to call it *The Indiana Show*. That's OK. We can call it *Rick and Friends* or something like that. Right, Tom?

**TOM:** I don't think that's what Rick's referring to.

**RICK:** No, it's not.

**WENDY:** Then what's the problem?

**RICK:** (*pause*) They only want me.

**WENDY:** What do you mean?

**TOM:** He means he made a side deal. We're done, Wendy. Indiana's over. Rick's going to have his own TV show.

**WENDY:** What? What are you talking about?

**RICK:** I'm sorry. It's just something I'd like to do.

**TOM:** You didn't mention us at all, did you?

**RICK:** I did. I tried very hard.

**TOM:** But?

*(RICK stands. TOM and RICK confront each other.)*

**RICK:** Take a guess.

**TOM:** Say it.

**RICK:** You're too radical. The show's sponsored by General Electric. Do you have any idea how much business General Electric does with the Pentagon every year? In the billions. And they're soon going to let a left-wing, anti-war, long-haired hippie freak on the family hour? Are you out of your mind?

**WENDY:** What did they say about me?

**RICK:** Not much. They just have a certain vision and feel you don't fit into their concept.

**TOM:** What the fuck was that? Just tell her, asshole. Or should I?

**WENDY:** Tell me what?

**RICK:** You're too fat.

**WENDY:** What?

**RICK:** I'm sorry. They said you're too fat.

**WENDY:** What are you saying? I get fan letters every day. No one says that. They like the way I look.

**RICK:** We're not talking about live performance. This is television. It's all about presentation. Anyway, that's what they said. Look, I tried. I really did.

**TOM:** We're starting a tour next week.

**RICK:** And we'll do it. We'll bill it as our farewell tour, bring in more business. Look, I'm sorry. Come on, it's been five years. I just feel it's time we move on. Who knows? Maybe we'll get back together someday.

**TOM:** Yeah, sure. The corporate asshole returns to his roots. Happens all the time.

**WENDY:** *(to herself)* I'm too fat. *(to TOM)* Guess we don't have to play that song.

**TOM:** No. *(to RICK)* Let me ask you something. Did they say you had to cut your hair?

**RICK:** Yes.

**TOM:** Did you agree?

**RICK:** Yes.

**TOM:** So who you gonna be, Dean Martin?

**RICK:** I can't be Dean Martin. He's on Thursday night. I'm on Tuesday.

## **SCENE 10**

*(Indiana's final concert.)*

**RICK:** Thank you. As you know, this is our final show as Indiana, and I know I speak for both Wendy and Tom when I say how much we appreciate all the love and support you've given us these past five years. But maybe someday we'll get back together. So Wendy and I wrote this song for this very moment. It's called "We'll Meet Again."

### **TRACK 10. "WE'LL MEET AGAIN"**

**RICK**

Do we say goodbye today  
Or do we say there will come a day  
When we will meet again?  
Tonight let's find a star  
To guide us as we go far  
But say we'll meet again

**WENDY & RICK**

Oh, I can't live without you  
Any time of the year  
And I can't dream without you  
Oh, how I wish you were here

**RICK**

Wish we could run away  
And never look back to say  
Someday we'll meet again

**WENDY & RICK**

Who knows what tomorrow brings  
Laughter or broken dreams  
But say we'll meet again

Oh, I can't live without you  
Any time of the year  
And I can't dream without you  
Oh, how I wish you were here  
Oh, how I wish you were here

**RICK**

Oh, how I wish you were here.

**RICK:** Thank you, and good night.

*(ALL THREE wave goodbye and return backstage as LESLIE waits. They put their guitars back in the cases with TOM and WENDY on one side, LESLIE and RICK on the other. LESLIE looks particularly stunning.)*

**TOM:** *(to WENDY)* Are you alright?

**WENDY:** I have to tell him.

**TOM:** Let it go.

**WENDY:** I can't. Call him over.

**TOM:** Wendy, stop! Look at Leslie. See how stunning she looks. You can't compete with that. Let it go. You're just gonna embarrass yourself.

**WENDY:** I don't care. Tell him to come over.

**TOM:** *(pause)* Rick, could you come here a minute?

**LESLIE:** Don't go. It's over.

**RICK:** I'll be right back.

*(RICK approaches WENDY as LESLIE packs items.)*

**RICK:** Wendy, don't look so sad. We finished on top. That's the best way to end.

*(WENDY looks at LESLIE.)*

**WENDY:** Who is she?

**RICK:** That's Leslie from the network.

**WENDY:** I mean, who is she to you?

**TOM:** Oh, God.

**RICK:** She's my girlfriend. You know that.

**WENDY:** Only that?

**RICK:** I can't say right now. We only know each other a few weeks.

**TOM:** Wendy, stop!

**WENDY:** *(to TOM)* No!

**RICK:** Stop what?

**WENDY:** Rick, I have something to say. (*pause*) I love you. Do you know that? I've always loved you. From the minute I saw you at Grendel's. It's why I came over. I just wanted to meet you.

**RICK:** Wendy, I love you too, just not the way you would like.

**WENDY:** I know. She's so beautiful.

**RICK:** You're beautiful too.

**WENDY:** Yeah, on the inside—story of my life. (*pause*) Now listen to me. This is your Jewish mother talking. I want you to be a good boy out there. Don't get in any trouble. I'll be watching.

**RICK:** I know you will.

(*LESLIE calls to RICK.*)

**LESLIE:** Rick, the car's waiting. We have to get going.

**RICK:** Be right there.

**RICK:** (*to WENDY*) Come here.

(*They hug.*)

**RICK:** It's been great.

(*WENDY tries not to cry.*)

**WENDY:** Yeah.

**RICK:** I'll call as soon as I get there.

**WENDY:** OK.

(*WENDY wipes away a tear and sits. RICK returns to pack some things. TOM beckons to LESLIE. They meet center stage*)

**TOM:** Let me ask you something. You're always hanging around. You already signed Rick. So why you need to show up everywhere?

**LESLIE:** He's my boyfriend.

**TOM:** Try again.

**LESLIE:** I'm protecting my investment. So fuck off. (*to RICK*) Are you ready?

**RICK:** Go to the car. I'll be right there.

**LESLIE:** OK. (*She gives TOM a fake smile.*) Bye!

(*LESLIE exits. RICK approaches TOM.*)

**RICK:** Here's the deal, and I'm only gonna say this once. I'm leaving for LA on Sunday. I can have a car pick you up, and we can fly out together. What do you say?

**TOM:** Fat chance that happening, bro.

**RICK:** Listen to me. There's nothing here. What are you gonna do, stay with Wendy? Play coffee houses the rest of your life? Come on, be like old times.

**TOM:** Yeah, right. You'll betray me the minute we land.

**RICK:** You're being very foolish. Come on.

**TOM:** No.

**RICK:** Fine. Take care of yourself.

**TOM:** You too.

*(They hug. RICK exits. TOM remains center stage. He looks at RICK leaving, then sees WENDY sitting, looking despondent.)*

**TRACK 11. "WE'LL MEET AGAIN" (instrumental)**

*(We'll Meet Again instrumental is played, ending ACT I. Fade out at director's discretion.)*

## ACT II

### SCENE 1

*(The premiere of The Rick Ellis television show.)*

**VOICEOVER:** Live from Hollywood. It's *The Rick Ellis Show* starring Rick Ellis with tonight's special guest, Mr. Sammy Davis! And now the star of our show, Rick Ellis!

*(RICK enters, conservative haircut, no facial hair, wearing a black tuxedo and bow tie.)*

**RICK:** Thank you, and welcome to the premiere of *The Rick Ellis Show*. That's me, in case you didn't know.

*(Canned laughter.)*

**RICK:** And to help me out is a man who needs no introduction. Here he is, Mr. Sammy Davis!

*(DAVIS enters wearing a black tuxedo and bow tie.)*

**DAVIS:** Thank you, and may I say what an honor it is to be the first guest on your first show.

**RICK:** The honor's all mine, Mr. Davis.

**DAVIS:** Please—Sam.

**RICK:** *(some trepidation)* OK . . . Sam.

*(Canned laughter. DAVIS takes a piece of paper out of his pants pocket.)*

**DAVIS:** And to mark the occasion, I have a telegram from two people you may have heard of: Misters Frank Sinatra and Dean Martin. You may have heard of them, right?

**RICK:** I sure have.

*(Canned laughter.)*

**DAVIS:** Here's what it says: *(reads)* "Good luck on your new show. We wish you all the best as long as you don't go back to that hippie thing."

**RICK:** You don't have to worry about that.

*(Canned applause.)*

**DAVIS:** That's good to hear. But I must say there's one song you guys did I really liked. You know, that Jewish song.

**RICK:** Jewish song? We didn't do a Jewish song.

**DAVIS:** Sure you did. You know: "Just Jews and Me."

**RICK:** No, "Just *You* and Me."

**DAVIS:** Now, you have nothing against my people, do you?

*(Canned laughter.)*

**RICK:** Not at all. Do you want to begin?

**DAVIS:** Sure.

**TRACK 12. "JUST YOU AND ME" (BIG BAND)**

**DAVIS**

Picture a day when we go from the city  
Carryin' umbrellas in case it rains  
Just you and me

**RICK**

I'll be a rabbit, you be a gopher  
Gamblin' together in the field

**TOGETHER**

It might be fun

**DAVIS**

Under a tree I'll sing you a love song

**RICK**

Look in your eyes and ask where the food's gone

**TOGETHER**

Notice a rabbit laughin' far away, hey, hey

**DAVIS**

Then when the sun sets, we'll speak very softly

**RICK**

Holding each other in the rain

**DAVIS**

Just you and me

**TOGETHER**

Just you and me



**RICK:** Ladies and gentlemen, Mr. Sammy Davis!

*(DAVIS dances during the instrumental.)*

**RICK**

Go to the car to find the umbrella

**DAVIS**

Find a young fella take our car

**TOGETHER**

Way down the road.

**RICK**

Walk a few miles to find us a pay phone

**DAVIS**

Search everywhere, find that the dime's gone

**TOGETHER**

Borrow a dime, call, and nobody's there

**RICK**

Hitchin' a ride on the New Jersey Turnpike

**DAVIS**

Notice a car that looks like Frank's

**TOGETHER**

Oh, isn't it fun to leave the hot city  
Having the best time of your life

**RICK**

Just you and me

**DAVIS**

Just you and me

**TOGETHER**

Just you and me.

**RICK:** Mister Sammy Davis! And now a word from our sponsor, General Electric.

**SCENE 2—Wendy's apartment**

*(Five years later. WENDY sits, holding her guitar. She is strumming and writing on a notebook. There's a knock on the door.)*

**WENDY:** *Come in, it's open.*

*(TOM enters. He carries his guitar.)*

**TOM:** So where's this song you've been talking about?

**WENDY:** Here it is.

*(WENDY points to a paper on the coffee table containing the lyrics. TOM sits beside WENDY and looks at the words.)*

**WENDY:** It's called "Seasons." Come in anytime.

*(WENDY plays guitar and sings the first two verses of "Seasons.")*

**TRACK 13. "SEASONS" (2 VERSES)**

**WENDY**

Summer holds a memory of you  
Running through the fountain  
Getting wet like you used to do  
And I wonder how you wander now  
And if you're feeling fine

*(TOM looks annoyed.)*

**WENDY (CONT'D)**

Summer, you're a friend of mine  
Of mine.  
Autumn holds a memory of you

*(TOM remains sitting with his guitar, listening only, looking increasingly agitated. WENDY continues playing the guitar and singing.)*

**WENDY (CONT'D)**

Climbing trees for chestnuts  
Down at the count of two  
And I wonder how you wander now  
And if you're feeling fine  
Autumn, you're a friend of mine  
Of mine

**WENDY:** You're not playing. Something wrong?

**TOM:** Who's this song about?

**WENDY:** It's about you.

**TOM:** About me? I don't remember running through a fountain. If I recall, Rick ran through the fountain, and I told him to get out before the cops came.

*(TOM stands.)*

**WENDY:** Sorry. *(pause)* I'm sorry. I just can't bring myself to hate him.

**TOM:** After what he did to you, to us?

**WENDY:** Look, maybe he was right. Perhaps it was time for us to move on.

**TOM:** Move on? Rick is one of the biggest names in show business, while for the past five years, we can't get a record deal, we hardly get a club date, and irony of ironies, we host an open mic night at the same coffee house where we first got started. So, I don't see a lot of movement on our side. Oh, excuse me, did I say coffee house? I'm sorry. It's now a bistro.

*(WENDY points to the telephone.)*

**WENDY:** So give him a call and go out there. He already asked you. Tell him you're ready.

**TOM:** I'm not doing that.

**WENDY:** Are you sure? Because I'm sick of it. "Oh, look, Rick made a movie, Rick met the president, Rick's hosting an awards show." It's enough, and to tell you the truth, it's starting to affect me physically.

**TOM:** I'm just talking. I'm not calling Rick.

*(TOM returns to sofa. WENDY moves closer to TOM, holds his hand sympathetically.)*

**WENDY:** Look, I know how you feel. I know you miss the fame. It was fantastic, but I don't need millions of people telling me how great I am. I enjoy having a normal life. I'm surrounded by good friends, artists, and even some family. For me, it's enough. But, hey, no one's stopping you.

**TOM:** I know. It just gets to me sometimes. It's a great song. We'll do it. I want to get there early, check the sound system.

### **SCENE 3 — GRENDEL'S**

*(People sit eating and drinking. WENDY and TOM are on stage, sitting and holding guitars.)*

**WENDY:** Good evening, and welcome to our weekly open mic night. I'm Wendy, this is Tom, and it looks like we have a good lineup. So sit back, relax, and enjoy an evening of fine music. And, as is the custom at Grendel's, we do the first song. So let's get started. How many remember the 1960s? (*A few AUDIENCE members applaud.*) Oh, come on. It wasn't that long ago. Anyway, here's a song about the '60s. We hope you like it. It's called "Do You Remember?"

**TRACK 14 "DO YOU REMEMBER?"**

**WENDY**

Do you remember 1965 we were alive  
We were young and so much braver then  
We tried to send a song for all the world to sing.

**TOM**

Do you remember when the Beatles  
Played at the Shea?  
We were standing and screaming  
Loud with the crowd  
We thought those days would never end

**WENDY**

Do you remember when we used to say  
There'd come a day  
When Man would fight no more  
There'd be no war  
Just peace throughout the land.

**TOGETHER**

Oh, across the fields we'd go  
Singing songs from *Abbey Road*  
Oh, across the fields of time  
Trying hard to make life rhyme

**WENDY**

Do you remember when the Reverend King  
Was shot that spring?  
He had a dream we tried to see  
Some did and some believed

**TOM**

Do you remember how we felt  
That day when Bobby died?  
He dreamed things that never were  
And asked, "Why not?"  
But we asked why that day

**TOGETHER**

Oh, across the fields we'd go  
Singing songs from our next show  
Oh, across the fields of time  
Trying hard to make life rhyme

Do you remember all the times before,  
Demanding more  
We were young and so much braver then  
We tried to send a song  
For all the world to sing  
A song for all the world to sing

*(AUDIENCE applauds.)*

**WENDY:** Thank you. We hope you liked it.

**TOM:** And learned something, too.

*(WENDY suddenly becomes dizzy and falls off the chair. TOM comforts her.)*

**TOM:** Wendy! *(shouts)* Quick, somebody call an ambulance!

**SCENE 4 — RICK ELLIS'S OFFICE**

*(RICK sits behind a desk reading a paper. A young comedy writer, BARRY, waits for RICK to respond. RICK suddenly laughs.)*

**RICK:** Oh, this is funny.

**BARRY:** Which one, sir?

**RICK:** No, nothing on this page. What's funny is you calling yourself a comedy writer. That's funny. What did you do before we hired you—funeral director?

*(MEL, RICK'S agent, enters the room.)*

**RICK:** Oh, here's another man stealing money, my agent.

**MEL:** Barry, could you excuse us a minute? I need to speak to Rick about something.

**BARRY:** Certainly.

*(BARRY exits.)*

**RICK:** What is it?

**MEL:** It just came on the news. Your old partner, Wendy Rosenberg, collapsed on stage last night.

**RICK:** Sorry to hear that. How's she doing?

**MEL:** She's in stable condition. Probably suffered a heart attack, according to the news.

**RICK:** I'm not surprised. She was always heavy. Is that all?

**MEL:** Now listen. I have an idea. Just listen before you say anything. I'm sure you know your ratings are slipping, and rumor has it that you might not get renewed.

**RICK:** I know.

**MEL:** So I have an idea. Why don't you fly off to see her?

**RICK:** Who?

**MEL:** Wendy. I'll arrange for a film crew to come with you. You go to the hospital, stand by the bed, and show some compassion. *(to himself)* That would be a stretch. *(aloud)* We get it on film, do massive advertising, and show it next week. I think your ratings would go through the roof.

**RICK:** You know, that's a great idea. Let's do it.

**MEL:** You can fly out tonight.

**RICK:** Where is she?

**MEL:** Mass General.

**RICK:** Get on it. Oh, and tell Barry if he doesn't make me laugh when I get back, he's fired.

## **Scene 5—HOSPITAL ROOM**

*(WENDY lies in a hospital bed with her head propped up on pillows. TOM sits on a chair beside her. A DOCTOR speaks to her.)*

**DOCTOR:** That was a close call, Ms. Rosenberg. Fortunately, it was only a mild heart attack. Needless to say, you'll need to make some lifestyle changes. I'm sure you know what I mean: diet and exercise. I'll have a nurse explain in more detail. I want to keep you one more night for some additional tests. I'll be in later.

*(DOCTOR exits.)*

**TOM:** He's right—diet and exercise.

**WENDY:** I know.

*(NURSE enters.)*

**NURSE:** There's someone to see you, Ms. Rosenberg.

**WENDY:** Who is it?

**NURSE:** Oh, I think you'll know.

*(RICK enters with a CAMERAMAN and SOUND TECHNICIAN. They carry their equipment. RICK is dressed in an expensive suit and tie, contrasting with TOM's everyday work clothes. RICK indicates where the technicians are to set up their equipment.)*

**RICK:** OK, set up over there.

*(He points to the side of the bed.)*

**TOM:** What the fuck?

**RICK:** Shut up. *(to technicians)* Here's what we're gonna do. I'm gonna go out and come back in. I'll stand next to the bed and speak to her. Cut after I kiss her cheek. Got it?

**SOUND TECH:** Got it.

**RICK:** You ready?

**TOM:** What the . . .

**RICK:** Did you hear what I said? Shut up and move away. We don't need you in the picture.

*(TOM grudgingly moves aside.)*

**CAMERAMAN:** We're ready.

**RICK:** Here goes. *(He walks out of the room then re-enters. He stands looking at WENDY, full of emotion.)* Wendy, Wendy! *(He rushes to the bed.)* I came as soon as I heard. How are you? I got so worried.

**WENDY:** Please don't worry. The doctor said I just need to rest.

*(RICK holds her hand.)*

**RICK:** Are you sure?

**WENDY:** I'll be fine.

**RICK:** I'm so happy to hear that. You know you are always in my thoughts.

**WENDY:** And you're in mine.

**RICK:** Let me know if there's anything I can do. I'm there anytime you need me. All you need to do is ask.

**WENDY:** Just seeing you is all I need.

**RICK:** And seeing you fills my heart with such joy.

*(RICK bends down, kisses her cheek, and looks up at the CAMERAMAN.)*

**RICK:** Got it?

**CAMERAMAN:** Got it.

**RICK:** Good. Wait for me in the lobby. I want to talk to these guys a bit.

**SOUND TECH:** OK.

*(Technicians take their equipment and exit the room. WENDY, TOM, and RICK look at each other for some time, not knowing what to say. RICK stands some distance from the bed.)*

**WENDY:** Come here. *(RICK approaches the bed.)* How's everything?

**RICK:** Very busy—TV show, movies, recordings—it's a busy life.

**WENDY:** I was so sorry to hear about you and Leslie.

**RICK:** Yeah, we tried to make it work but just couldn't.

**WENDY:** That's too bad. She was a nice girl.

**RICK:** I know.

**WENDY:** But everything's good?

**RICK:** Don't worry about me. I just want you to get better. And I'm serious. If there's anything you need, let me know.

**WENDY:** I will.

**RICK:** And lose some weight!

**WENDY:** I'm working on it.

*(RICK smiles.)*



**RICK:** Now, where did I hear that before?

**TOM:** I'm gonna walk Rick out. I need to ask him something. I'll be right back.

**WENDY:** OK.

**RICK:** Goodbye, dear.

**WENDY:** Goodbye.

*(TOM and RICK leave WENDY'S room and speak just outside.)*

**RICK:** She really needs to lose weight.

**TOM:** You flew all this way for a publicity stunt?

**RICK:** Hey, don't you read? My ratings are plunging.

**TOM:** So you fly three thousand miles for ratings?

**RICK:** Welcome to show business. It's all about ratings—the hell with talent.

**TOM:** Yeah, but you made it. I mean, you really made it. How the hell did that happen?

**RICK:** It just happened.

**TOM:** No, it didn't just happen. That level of success doesn't just happen. There's more to it than that.

**RICK:** You said there's something you want to ask me.

**TOM:** Yes, and I want you to be honest. That meeting with NBC, you didn't mention us at all, did you?

**RICK:** No.

**TOM:** So everything you said in the apartment came from you.

**RICK:** That's right.

**TOM:** That I was too radical.

**RICK:** Yes.

**TOM:** And Wendy was too fat.

**RICK:** Well, I had to say something.

**TOM:** So basically, you threw us overboard.

**RICK:** Come on, Tom. It was five years. I wanted something new and didn't feel like taking you along.

**TOM:** Why?

**RICK:** For one thing, I was getting tired of your hippie persona. All that (*raises either fist for peace sign*) "Right on, man. Far out, man. Groovy, man." It was starting to wear on me.

**TOM:** And Wendy?

**RICK:** I knew she was getting too attached, so I had to break it off. But OK, I'll answer your question. How did it happen? It happened because I'm smart. We played Woodstock, and there we were in front of four hundred thousand freaks. Amazing: four hundred thousand long-haired hippie freaks. We saw the same thing, right?

**TOM:** That's right.

**RICK:** But that's where you're wrong. See, you looked out and saw some kind of revolution. But I looked out and saw a bunch of kids who, in a very short time, would cut their hair, put on a suit, and become just another generation of American assholes. And that's who I cater to—American assholes. I mean, look around. They're everywhere!

*(TOM and RICK slowly turn their heads and face the audience.)*

**1ST PLANT:** That's me.

**2ND PLANT:** Me too.

**RICK:** So while you sat home waiting for the revolution, I became rich. And I mean very rich.

*(TOM looks despondent.)*

**RICK:** Oh, come on. Don't look so glum. You were the luckiest man in the world. Wendy and I wrote all the music. All you had to do was play it. Oh yeah, we gave you one song an album which we tried to bury on the B side. Too bad there wasn't a C side. "When Darkness Fell." Really, Tom? That was the musical equivalent of root canal. Anyway, Wendy needs you.

**TOM:** The hell with Wendy. I'm ready.

*(RICK laughs.)*

**RICK:** You're ready? Ready for what? Get my coffee? I have Hollywood starlets doing that and sometimes more, if you know what I mean. No, you had your chance.

**SOUND TECH:** Mr. Ellis, we must get going.

**RICK:** *(to SOUND TECH)* In a minute. *(to TOM)* Look, maybe you can help me. I haven't had a hit song in three years, and the studio's getting impatient. Do you have something I could use? *(takes a card from his pocket)* Here's my card. Send it here. Anyway, I must get going. *(He starts to walk away.)* It was great seeing you again, and tell Wendy to lose weight! Hey, do you guys ever play Grendel's?

**TOM:** No, we're way beyond that.

**SOUND TECH:** (to RICK) That's where Ms. Rosenberg collapsed.

**RICK:** I know.

(TOM returns to WENDY's room.)

**WENDY:** Wasn't that great—Rick flying all that way to see me?

**TOM:** What are you talking about? It was a publicity stunt. Didn't you see the technicians?

**WENDY:** Technicians? What technicians? I didn't see any technicians.

**TOM:** Oh, God.

## **SCENE 6**

(Another edition of The Rick Ellis Show.)

**VOICEOVER:** From Hollywood, it's *The Rick Ellis Show* with tonight's special guest, Johnny Mathis. And now the star of our show, Rick Ellis!

(AUDIENCE applauds.)

**RICK:** Thank you. Now, before I bring on Johnny, here's a new song I think you'll like. It's called "Seasons."

(During each season, an attractive woman enters wearing clothes from that particular time of year. She should exit as the next woman enters. The women stand on stage towards the song's end and sing "Seasons" with RICK.)

## **TRACK 15. "SEASONS" (BIG BAND)**

### **RICK**

Summer holds a memory of you  
Running through the fountain  
Getting wet like you used to do  
And I wonder how you wander now  
And if you're feeling fine  
Summer, you're a friend of mine  
Of mine

Autumn holds a memory of you  
Climbing trees for chestnuts  
Down at the count of two  
And I wonder how you wander now  
And if you're feeling fine  
Autumn, you're a friend of mine  
Of mine

Winter holds a memory of you  
Snowmen, sleds, and sleigh bells  
Losing each game that you choose  
Winter, you're a friend of mine  
Of mine

Spring holds a memory of you  
Chasing after rainbows  
But catching morning's dew  
And I wonder how you wander now  
And if you're feeling fine  
Springtime, you're a friend of mine  
Of mine

## **RICK & WOMEN**

Seasons

### **SCENE 7.**

*(August 2019. Convention celebrating the 50th anniversary of the Woodstock Music and Art Fair. Banner overhead reads: Woodstock 50th Anniversary. There are two armchairs. MODERATOR sits in one.)*

**MODERATOR:** Good evening, and welcome to the fiftieth anniversary of the Woodstock Music and Art Fair. Thank you for being here as we recall that extraordinary event fifty years ago this month. And tonight we are honored to have the last surviving member of the famed folk/rock trio Indiana, Mr. Tom McMillan!

*(A PLANT starts the applause. TOM enters. He is seventy-nine and walks with a cane. He shakes hands with the MODERATOR, acknowledges the applause, and sits in the other armchair.)*

**TOM:** Thank you.

**MODERATOR:** Tom, thanks for being here this evening. As you can see, many in the audience were not even born when Woodstock occurred. Now, Indiana was the last act to appear on the second day. Is that correct?

**TOM:** That's right. We followed Jack Harrison.

**MODERATOR:** And you, of course, are the last surviving member.

**TOM:** Yes. Wendy passed in 1995, and Rick in 2009.

**MODERATOR:** And if I recall, you had a special guest join you that evening.

**TOM:** That's right. Jimi Hendrix joined us.

**MODERATOR:** How was that?

**TOM:** What can you say about Jimi? He was the best.

**MODERATOR:** That he was, except for you guys, of course. Now, Tom, I have some questions from the audience. Would you mind answering a few?

**TOM:** Not at all. Go ahead.

**MODERATOR:** Here's one. *(reads card)* "What advice would you give to a struggling artist?"

**TOM:** The advice I would offer has been my guiding principle throughout my career.

**MODERATOR:** What's that?

**TOM:** Learn your craft.

**MODERATOR:** That's an excellent answer. Here's another one. *(reads card)* "What do you remember most about Woodstock?"

**TOM:** What do I remember most?

**MODERATOR:** Yes, what stands out most in your mind about that experience?

*(WENDY, RICK, and HENDRIX enter with guitars, appearing exactly as they did when performing at Woodstock. Turning to TOM, they ask him to join as lights fade.)*

**END OF PLAY**

**TRACK 16. "JUST YOU AND ME" (big band instrumental)**

Bow and Exit music.