

Heart & Music An Original Musical

By

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Cast of Characters

<u>GEORGE</u> :	Laurence Young
<u>FRAN</u> :	Daisy Fordham
<u>JESSIE</u> :	Ines Anderson
<u>LUCY</u> :	Fiona Evans
<u>ROSE</u> :	Becky Pinnington
<u>NICK</u> :	Tom Chesover
<u>CHARLIE</u> :	Matt Weidlich
<u>ELAINE</u> :	Lizzie Jay
<u>DIANE</u> :	Crystelle Pereira
<u>MIKE</u> :	Richard Upton
<u>HARRY</u> :	Vincenzo Monachello

ACT I

PRESET

We are at a restaurant. Four tables and a cloak stand are set up. We hear general chatter and light jazz music in the background. The tables are lit with different candles and decorated romantically.

HARRY & MIKE and FRAN & GEORGE are sitting at separate tables discussing their days. After the audience enter, more couples walk in. CHARLIE and ELAINE enter, followed shortly with NICK escorting a dolled-up ROSE. The DANCERS and LUCY serve as waiters, frequently pouring the couples more wine, taking orders.

When the audience settle, the sound effects of general chatter die down. Our couples rest in their seating positions and Stage Crew deliver their opening speech.

We hear the sound of rain. LUCY, as a waitress, walks diagonally across stage. At the same time, JESSIE appears. She stares at LUCY. The stillness of the scene is unsettling. LUCY turns to find JESSIE standing at the stage entrance. She smiles and JESSIE smiles back. JESSIE takes off her coat and approaches LUCY.

Scene 1: 'Gym Dance' - West Side

Story

A still moment of tension erupts into a fluid and coy dance of romantic discovery. Non-verbal communication is key. This happens in between the tables and the restaurant setting.

After the dance, LUCY and JESSIE exit.

Scene 2: 'HEART AND MUSIC'

FRAN stands. She has been watching LUCY and JESSIE the whole time. She walks to the center of the stage and stares at where they have just exited from.

#CUE MUSIC

FRAN

(reminiscingly)

(MORE)

(CONTINUED)

FRAN (cont'd)
 STORIES OF PASSION
 STORIES OF FRIENDSHIP
 AND TALES OF HOW ROMANCE SURVIVES

HARRY
 I HAVE SO MANY SONGS

MIKE
 STORIES OF YES-ES OF MEN MAKING MESSSES
 AND POOR, UNSUCCESSFUL AND FAT PEOPLES LIVES

CHARLIE	ELAINE
STORIES OF LIVING	
STORIES OF DYING	STORIES OF LIVING
	STORIES OF DYING

CHARLIE, DIANE AND ELAINE
 AND WAYS WE CAN DEAL WITH OUR FEAR

ROSE
 OHOOH

NICK	DANCERS + ROSE
STORIES OF FORCES,	
UNWANTED DIVORCES	
AND HOW RICH OR POOR,	AHHH
IT'S A VERY SMALL	
SPHERE	
WHERE WE APPEAR	AHHH

MIKE
 BUT YOU GOTTA HAVE HEART AND MUSIC
 YOU GOTTA HAVE HEART AND MUSIC

HARRY + MIKE
 HEART AND MUSIC GET ALONG

ENSEMBLE
 YOU GOTTA HAVE HEART AND MUSIC
 YOU GOTTA HAVE HEART AND MUSIC
 HEART AND MUSIC MAKE A SONG

HARRY	ENSEMBLE (MINUS MIKE)
IF I ONLY HAD THE TIME	AHH
WHAT I WOULD WRITE FOR	
YOUR DELIGHT	

GEORGE

STORIES OF ILLNESS
SONGS OF IMPROVING

ROSE

STORIES OF ILLNESS
SONGS OF IMPROVING

ENSEMBLE

AND EVERYONE TALKS ABOUT CHANGE

HARRY + GEORGE

I HAVE SO MANY SONGS

ENSEMBLE

STORIES OF STILLNESS, OF PEOPLE NOT MOVING

GEORGE

AND THROWING OUT BOOKS
WHEN THINGS TURN OUT TOO STRANGE
WE REARRANGE

ENSEMBLE

BUT YOU GOTTA HAVE

CHARLIE

HEART AND

ENSEMBLE

MUSIC, YOU GOTTA HAVE HEART AND

CHARLIE, DIANE AND ELAINE

MUSIC, HEART AND MUSIC GET ALONG

DANCERS + ROSE

(YOU GOTTA HAVE HEART AND MUSIC)

ENSEMBLE (SPLIT ACCORDINGLY)

LUCY and JESSIE reenter.

YOU GOTTA HAVE HEART AND MUSIC
YOU GOTTA HAVE HEART AND MUSIC
HEART AND MUSIC MAKE A SONG

OH, YOU GOTTA HAVE HEART AND MUSIC
YOU GOTTA HAVE HEART AND MUSIC
HEART AND MUSIC GET ALONG

OH YOU GOTTA HAVE HEART AND MUSIC
YOU GOTTA HAVE HEART AND MUSIC
HEART AND MUSIC MAKE A SONG

YOU'LL ALWAYS GET ALONG WITH YOUR HEART
WITH YOUR HEART (WITH YOUR HEART) AND MUSIC

(CONTINUED)

CHARLIE, GEORGE + NICK
HEART AND MUSIC MAKE

ENSEMBLE
HEART AND MUSIC MAKE
HEART AND MUSIC MAKE

MIKE
MAKE A SONG

ENSEMBLE
HEART AND MUSIC MAKE A SONG
HEART AND MUSIC MAKE A SONG
HEART AND MUSIC MAKE A SONG

The characters sit back at their tables.

SCENE 3: HARRY and MIKE

HARRY and MIKE are at a restaurant. HARRY is flicking through a newspaper and MIKE is trying to order food. A waitress is collecting their order

MIKE
So, have you decided?

HARRY
Page seven.

MIKE
Harry, what do you want for dessert?

HARRY
Seven?!

He puts the newspaper down.

MIKE
Harry? The waitress is waiting.

HARRY
(looking at the waitress)
Isn't that her job? I'll have the cheesecake.

He returns to his newspaper.
Without the cheese.

MIKE
(to the waiter)
He'll have the cheesecake.

HARRY

Without the cheese.

The waitress leaves.

HARRY

I don't believe it. Page seven! Who does he think he is?

MIKE

Your boss, Harry. And, besides, for a young journalist like you, having an article on page seven is a big deal! You should be proud.

HARRY

But he promised me the cover, Mike! I've been working on this story for weeks!

MIKE

Maybe next time?

HARRY

But this was one hell of a story, Mike. Instead, they've chosen to run something about how staring at the sunset is more likely to give you cancer.

MIKE

(sitting up)

Hey, let's talk about something else, alright?

An awkward pause.

Did you take your medication today?

HARRY

Yes.

MIKE

Did you call the doctor?

HARRY

Yes.

MIKE

What did he say?

HARRY

My appointment is on Friday.

MIKE

I'll come with you

HARRY

There's no need for that.

Another long pause.

MIKE

You should tell your mother about the article. She would be proud.

HARRY shakes his head. He looks away.
Is she still not talking to you?

HARRY

No. It's been two years. You'd think she would have come to terms with us by now.

MIKE

She will. These things take time.

HARRY clears his throat and sits upright.

HARRY

I'm sorry, Mike. I think I have to leave.

MIKE

What? Why?

HARRY

That article. The new one. I... I need to finish it.

MIKE

Harry, you said you'd finish it tomorrow. Today is supposed to be just me and you.

HARRY

(shaking his head)

No, if I want this to be on the cover, it needs more work.

HARRY looks at MIKE

And you know how much my work means to me, Mike.

HARRY suddenly feels a sharp pain in his forehead.

MIKE

What's wrong?

HARRY

I don't feel so well.

He knits his brows and places his hand on his forehead

(CONTINUED)

MIKE

What's hurting? You didn't take your medication today did you?

HARRY

(in pain)

No.

MIKE

Harry! You have to start taking care of yourself.

Hey, why don't you stay with me tonight? Skip work tomorrow. I'll look after you.

HARRY's illness stops.

HARRY

Are you out of your mind? I have that article, remember?

MIKE

You're overexerting yourself, Harry. I'm worried about you. That's all.

HARRY

(dismissively)

There's nothing to be worried about.

MIKE

Has the pain stopped?

HARRY nods.

I love you, Harry.

Another pause.

HARRY

(hesitantly)

I love you too.

But you know if you say that too often, it loses its meaning.

MIKE

What do you mean?

HARRY

Never mind.

MIKE

No, Harry, what do you mean?

(CONTINUED)

HARRY

Listen, Mike, I really should go. I'll see you next week, okay?

He stands, leaves some money on the table, gives MIKE a kiss on the cheek and leaves. MIKE picks the note up, examining it in the light. While the next scene begins, he slowly calls for the bill, pays for the meal and leaves.

SCENE 4: COULD I LEAVE YOU

GEORGE is drawing on a sketchpad. He is trying to capture the way the lights of the restaurant move. He hasn't touched his food. FRAN, on the other hand, is eating. The conversation is silent and discordant.

FRAN

Are you working on something new?

GEORGE

(distracted)

Yes.

FRAN

Do you know what time it is, George?

GEORGE looks at his watch, routinely, and then gets back to his work.

GEORGE

It's 8.

FRAN

And the date? Do you remember what today is?

GEORGE

It's the 21st.

GEORGE looks up from his sketch. He has a sudden realisation, puts his face in his hands and is immediately apologetic.

I'm so sorry, Fran. I completely forgot.

FRAN

This the second year in a row you've forgotten our anniversary, George.

GEORGE

That's why you were so insistent on dinner tonight! I can't believe I forgot. How can I make it up to you?

(CONTINUED)

ENSEMBLE

HEY BIG SPENDER!
HEY BIG SPENDER!
HEY BIG SPENDER!

MASH UP BIT LUKE IS WORKING ON.

As the dance ends and the audience applauds, the ensemble get off stage, leaving FRAN and GEORGE alone.

SCENE 3: WE DO NOT BELONG TOGETHER

FRAN smiles, thinking that she has finally succeeded at reviving her relationship with GEORGE.

FRAN

Come here.

GEORGE walks to FRAN and he holds her waist. They kiss one last time, but something distracts GEORGE.

He groans and aggressively pushes her away.

FRAN

What's wrong?

GEORGE

Sorry, Fran. I just can't.

FRAN

Can't what?

GEORGE

We shouldn't have -

FRAN

(getting more angry)
- Shouldn't have what?

GEORGE

We shouldn't have done this today.

FRAN

Why?! George, we've been together for four years. This is the first time we've been intimate in months -!

GEORGE

It's not about intimacy.

(CONTINUED)

FRAN

Then what is it about?

GEORGE

I can't explain it.

FRAN

You can't *explain* it? You try to explain everything, George. Everything in your life has to have some sort of... pathetic... meaning but now, this, you can't explain?

GEORGE

This is different.

FRAN

I don't understand. A minute ago, we were just fine. And now, suddenly, you have a sudden 'feeling' that you can't kiss your own wife?

GEORGE

It's my paintings, Fran.

FRAN

(she is in disbelief)
Your paintings.

GEORGE

I am not what I was, Fran. I can't be with you until I am.

FRAN is now furious, in shock.
In fact, I think you have suffocated my art.

FRAN

So this is about you and your paintings. What about me?

GEORGE

- I never used to have such long, exhausting creative blocks. Now, everytime I see my paintings, they don't tell me anything.

FRAN

That's not my fault!

GEORGE

But it is, Fran!

It's almost as if...

Pause.

(CONTINUED)

FRAN

As if what, George?

GEORGE

As if you've suffocated them. What I created... it was beautiful before I met you.

FRAN

What you are creating now is *still* beautiful, George. It's just that you're so blind. Stop focusing on the flaws and start appreciating what you have.

There is a long pause. FRAN packs up.
Well if your art is so important to you, I'm leaving.

GEORGE doesn't respond.
I mean it, George. I'm leaving. This isn't a threat.

GEORGE has nothing to say.
Aren't you going to say anything? Or do you not care?

GEORGE packs up and leaves. Before he exits, we hear the band.

#CUE WE DO NOT BELONG TOGETHER
Yes, George, run to your work, hide behind your paintings.

I'm telling you I'm leaving because I thought you might care but, no, foolish of me, because you care about nothing.

GEORGE

I care about many things.

FRAN

Things. Not people.

GEORGE

People too. I cannot divide my feelings up as neatly as you. And I am not hiding behind my paintings, I am living them.

FRAN

WHAT YOU CARE FOR IS YOURSELF.

GEORGE

I CARE FOR MY PAINTINGS. YOU WILL BE IN MY PAINTINGS.

FRAN

I AM SOMETHING YOU CAN USE?!

GEORGE

I HAD THOUGHT YOU UNDERSTOOD.

FRAN

IT'S BECAUSE I UNDERSTAND THAT I LEFT, THAT I AM
LEAVING.

GEORGE

THEN THERE'S NOTHING I CAN SAY, IS THERE?

FRAN

YES. GEORGE, THERE IS.
YOU COULD TELL ME NOT TO GO.
SAY IT TO ME.
TELL ME NOT TO GO.
TELL ME THAT YOU'RE HURT, TELL ME YOU'RE RELIEVED, TELL
ME THAT YOU'RE BORED
ANYTHING, BUT DON'T ASSUME I KNOW.
TELL ME WHAT YOU FEEL!

GEORGE

WHAT I FEEL?
YOU KNOW EXACTLY HOW I FEEL.
WHY DO YOU INSIST YOU MUST HEAR THE WORDS,
WHEN YOU KNOW I CANNOT GIVE YOU WORDS?
NOT THE ONES YOU NEED.
THERE'S NOTHING TO SAY.
I CANNOT BE WHAT YOU WANT.

FRAN

WHAT DO YOU WANT, GEORGE?

GEORGE

I NEED YOU AND YOU LEAVE.

FRAN

THERE WAS NO ROOM FOR ME-

GEORGE

YOU WILL NOT ACCEPT WHO I AM.
I AM WHAT I DO
WHICH YOU KNEW,
WHICH YOU ALWAYS KNEW,
WHICH I THOUGHT YOU WERE A PART OF!

FRAN

NO, YOU ARE COMPLETE, GEORGE, YOU ARE YOUR OWN.
WE DO NOT BELONG TOGETHER.
YOU ARE COMPLETE, GEORGE, YOU ALL ALONE.
I AM UNFINISHED, I AM DIMINISHED
WITH OR WITHOUT YOU.
WE DO NOT BELONG TOGETHER,
AND WE SHOULD HAVE BELONGED TOGETHER.

(MORE)

(CONTINUED)

FRAN (cont'd)
 WHAT MADE IT SO RIGHT TOGETHER
 IS WHAT MADE IT ALL WRONG.

NO ONE IS YOU, GEORGE.
 THERE WE AGREE,
 BUT OTHERS WILL DO, GEORGE.
 NO ONE IS YOU AND NO ONE CAN BE,
 BUT NO ONE IS ME, GEORGE, NO ONE IS ME.
 WE DO NOT BELONG TOGETHER.
 AND WE'LL NEVER BELONG!

YOU HAVE A MISSION, A MISSION TO SEE.
 NOW I HAVE ONE TOO, GEORGE.
 AND WE SHOULD HAVE BELONGED TOGETHER.
 I HAVE TO MOVE ON.

#CUE WE DO NOT BELONG TOGETHER TRANSITION

FRAN leaves GEORGE. As he sits on the edge of the theatre. He doesn't not know how to compute what he is feeling. There is a light montage, leaving George alone to himself as he ponders his life and his art.

LUCY and JESSIE come on an DANCE

SCENE 4: EVERYTHING'S COMING UP

ROSES

ROSE and NICK run on stage from opposite sides. They stare at each other. ROSE is holding a piece of paper in her hands.

NICK
 What? What was so urgent?

ROSE
 I have news.

She hands him the paper.

NICK
 No way.

ROSE
 Yes way.

NICK
 You're pregnant?!

(CONTINUED)

ROSE

Apparently so!

NICK

But we were 99.9% safe!

ROSE

Well the doctors can't be wrong.

ROSE tries to gauge NICK's feelings.
So? How do ya feel?

NICK

I don't know what to say.

ROSE

Say you're happy.

He looks up and realises he hasn't said anything positive.

NICK

Of course I am! This is wonderful news, Rose! Have you told your mother?!

ROSE

Are you kidding? She's going to freak out! ... But, I don't care.

I mean, I'm pregnant!

NICK

Look at us! Starting a family in Manhattan. I couldn't ask for more.

They kiss.
Wait, what about your work?

ROSE

What about it?

NICK

I don't think the Follies is going to be very happy with a pregnant star!

ROSE

Nick, I love you. And I love what I have growing in me. I am going to be a *mother*. Ziegfeld and his Follies can screw themselves if they're not going to accept me.

NICK

Oh, Rose, look at us!

(CONTINUED)

ROSE

Look at us!

#CUE MUSIC

I HAVE A DREAM,
A DREAM ABOUT YOU, BABY.
IT'S GONNA COME TRUE, BABY.
THEY THINK THAT WE'RE THROUGH, BUT BABY,

WE'LL BE SWELL!
WE'LL BE GREAT!
GONNA HAVE THE WHOLE WORLD ON A PLATE!
STARTING HERE, STARTING NOW, HONEY,
EVERYTHING'S COMING UP ROSES!

NICK

CLEAR THE DECKS!
CLEAR THE TRACKS!
WE'VE GOT NOTHING TO DO BUT RELAX.
BLOW A KISS. TAKE A BOW. HONEY,
EVERYTHING'S COMING UP ROSES!

ROSE

NOW'S YOUR INNING.
STAND THE WORLD ON IT'S EAR!

NICK

SET IT SPINNING!

BOTH

THAT'LL BE JUST THE BEGINNING!

NICK

CURTAIN UP!
LIGHT THE LIGHTS!
WE GOT NOTHING TO HIT BUT THE HEIGHTS!

ROSE

WE'LL BE SWELL. WE'LL BE GREAT. I CAN TELL. JUST YOU
WAIT.

BOTH

THAT LUCKY STAR I TALK ABOUT IS DUE!

ROSE

HONEY, EVERYTHING'S COMING UP ROSES FOR ME AND FOR YOU!

NICK

WE CAN DO IT, ALL I NEED IS YOUR HAND.

BOTH

WE CAN DO IT

(CONTINUED)

ROSE

MAMA IS GONNA SEE TO IT!

CURTAIN UP! LIGHT THE LIGHTS! WE GOT NOTHING TO HIT BUT THE HEIGHTS!

NICK

I CAN TELL, WAIT AND SEE. THERE'S THE BELL! FOLLOW ME!

ROSE

AND NOTHING'S GONNA STOP US 'TIL WE'RE THROUGH!

HONEY, EVERYTHING'S COMING UP ROSES AND DAFFODILS!

NICK

EVERYTHING'S COMING UP SUNSHINE AND SANTA CLAUS!

BOTH

EVERYTHING'S GONNA BE BRIGHT LIGHTS AND LOLLIPOPS!
EVERYTHING'S COMING UP ROSES FOR ME AND FOR YOU!

As applause happens, NICK starts to think about the practicalities of the situation.

NICK

Well what do we do now?

ROSE

What are you talking about?

NICK

Well obviously... we need to think about the wedding.

ROSE

What? Who said anything about a wedding?

NICK

(smiling)

Well, you can't raise a child on your own.

ROSE

I'll have you.

NICK

Yes, so let's get married.

ROSE

Wait, so as soon as I mention a baby, you're already hearing wedding bells?

NICK

Of course. You're a star, Rose. You can't have a child without a husband.

(CONTINUED)

ROSE

And what makes you think that?

I rose through the ranks of the theatre all by myself.
I'm a fighter, Nick.

NICK

I know all of that, but -

ROSE

We don't need to be married to be happy, Nick.

NICK

I just don't see the harm in it!

ROSE

Wait, let me get this straight. Are you asking me to marry you because you really love me and this is the right time for us? Or are you just proposing because it's convenient.

NICK

Rose, you're pregnant with my child.

He grabs ROSE's arm.

ROSE

No shit.

ROSE walks away.

I'll see you around.

NICK

You're making a mistake.

SCENE 5: AN INVITATION TO SLEEP IN

MY ARMS

HARRY and MIKE enter from opposite sides of the stage. HARRY is in bed. It is the night before his surgery.

MIKE

The doctor said that everything is ready for tomorrow.

HARRY

Good.

MIKE

Are you feeling alright?

#CUE MUSIC

(CONTINUED)