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Cafe Hollywood
By Ron Grant

TIME: The middle of a Monday afternoon. It is sometime before the 1970's

PLACE: A Hollywood Boulevard cafe decorated with film and stage memorabilia of a time long past in Hollywood. Posters of old films adorn the walls. Very noticeable are posters of Marlon Brando and Marilyn Monroe.

At stage left is a counter and a half dozen stools. At stage right and center are several table and chair combinations.

Upstage center is a counter with a cash register etc. The room has an aura of unfulfilled Hollywood dreams.

DELILAH, a middle aged woman, stands near the cash register going over today's receipts. DELILAH is old Hollywood. She has refined stories of New York Theater and Hollywood movies that no one, who comes into Cafe Hollywood, believes. No one, that is, except Carrie. Delilah is an actress who never was.

CARRIE is a touchingly sensitive, very young Hollywood prostitute. She is a heroin addict and her life is one tragedy after another. She dreams of becoming an actress and leaving the life she has to enjoy the life and glamour of a Hollywood star. All she needs is one big break.

CLAUDE, a burnt out "B" movie screenwriter, is seated at a table with CARRIE. CLAUDE yearns for one more good story that will jump-start his faded writing career.

CARRIE is doing her version of creating a story to help Claude, so she thinks. She isn't very good at it.

CLAUDE feverishly takes down notes in his dog-eared notebook.

CARRIE does some silly "actor preparation exercises" she picked up somewhere along the way. She is not "strung out" at this time.

CARRIE

If you're a movie star, it's very glamorous.

(Pause)

As the famous movie star, Carrie, I can have a line of coke or smoke a joint anytime I want to.

(Pause)

CARRIE (CONT'D)

Then, if I get busted, I just tell the TV reporters that I am going into rehab and will dedicate my life to helping addicts when I get out.

(Pause)

TV and magazines will still make me look glamorous 'cause Hollywood dirt sells.

CLAUDE goes to the counter to refill his coffee cup for the nth time.

CLAUDE

That material is OK, except for the drugs

(Pause)

Drugs aren't in.

CLAUDE surreptitiously pours some gin into his coffee cup

DELILAH

Two refills.... that's your tenth!

(Pause)

Didn't your father ever teach you to pay your way?

CLAUDE

My father left home when I was two years old.

(Pause)

Besides, I always catch up on my bills...most of the time.

DELILAH

Sure you do.

CLAUDE

Leave me alone. Can't you see that we're in the middle of something creative?

DELILAH

Yeah, here at the Stella Adler acting school.

CLAUDE returns to his seat and grabs his pencil. He's ready for the next "profound thought". He begins to mumble at the end of each of Carrie's sentences.

CARRIE

DAMN! I lost my thought. Where was I?

CLAUDE

Uhh...TV makes it glamorous.

CARRIE

OH, yeah.

(Pause)

Satin sheets...expensive hilltop houses, expensive champagne.

(Pause)

When I'm a star, I can get laid in the most exotic places you can imagine.

(Pause)

I don't have to charge them any money either...'cause I'm already getting paid big bucks by the movie studios...so, I can get laid only if I feel like it.

(Pause)

DAMN! I lost my thought again.

(Pause)

Nothing...nothing's coming up.

CLAUDE

Keep going, Carrie. Don't give up.

DELILAH

Claude, can't you come up with material of your own? Do you have to suck on Carrie's creativity?

CLAUDE

I can take my business elsewhere.

DELILAH

Good idea.

CARRIE

Uhh...let's see...uhhh...character history..yeah.

(Pause)

When I was a little girl, there were endless, green rolling hills where I lived. The hills were met by forests of large trees. I mean trees over a hundred feet tall. I think they were redwood trees. Yes, redwood.

(Pause)

Beyond the trees was the ocean. The ocean with it's millions of years of secrets locked beneath the endless moving surface.

(Pause)

This beautiful forest was where I grew up.

CARRIE has tears spilling down her face.

CARRIE (CONT'D)

It wasn't very far from a desert town where we lived for a little while.

(Pause)

Pretty good, huh Claude?

CLAUDE

Great! Not pretty good, but great.

(Pause)

This is some great stuff.

CARRIE

(Proudly)

My acting teacher taught me. When you set up the inprov right, everything comes tumbling out...kind of like my period.

CLAUDE scribbles the last of his notes.

DELILAH

My compliments, Carrie. You really are talented.

CLAUDE

She is...and she studied with Madam Zolinski.

DELILAH

I know all about Madam Zolinski. She doesn't teach anyone who doesn't have talent.

CARRIE

I tell them that at the office bar where all the girls hang out. I say, "I'm not just a money making sex machine. I have other talents".

CLAUDE

And what's their answer?

CARRIE

They tell me to "Shut up". They say my talent is in my ass, the bastards.

DELILAH

I had some good days as an actress. I could deliver lines almost as good as that.

CLAUDE
 I remember you in a couple of RKO films
 (Pause)
 ...back when dinosaurs roamed the earth.

DELILAH
 ...About the time you were born.
 (Pause)

DELILAH (CONT'D)
 Do you remember me in the "OUTLAW"....with Jane
 Russell?

CLAUDE
 No.

DELILAH
 Why not?

CLAUDE
 'Cause

DELILAH
 Go ahead. Why don't you remember me in the
 "OUTLAW"? 'Cause you don't want to remember that
 far back?

CLAUDE
 There weren't any other women in the "OUTLAW"
 besides Jane Russell.

DELILAH
 YES THERE WERE! My scenes were left on the
 cutting room floor 'cause I wouldn't sleep with the
 director.

CARRIE
 That figures.

CLAUDE
 C'mon, Delilah. You're confusing that with another
 film.

CARRIE
 If she says she did it, then she did it!

DELILAH

How long has it been since you sold a screenplay, Mr. Screenplay writer?

CLAUDE

I'm getting some good stuff here. I'll have a great story when it's finished.

DELILAH

Claude, I've owned this place in tinsel town...on the street of dreams for fifteen years.

(Pause)

Every dreamer that wanders in here has a story that will sell...all of them! And, they're all as full of bullshit as you are.

CLAUDE

One dreamer to another, huh?

DELILAH

I'm not a dreamer. I'm a damn successful businesswoman.

CLAUDE

Oh, yeah? So what happened to your acting career?

DELILAH

I don't want to talk about it.

CARRIE

(Improvising)

I remember my father. He was always mad at me for something. the angry rock of ages...the roots of our family tree... the drunken tower of strength...who beat the hell out of me whenever he felt like it.

(Pause)

I remember that pillar of my iridescent childhood. I remember him falling on his drunken ass. I remember him coming at me and stopping while the vomit exploded from somewhere inside his whiskey filled guts.

RAY BARLOW, a film producer, and his BIMBO GIRLFRIEND, CANDY, enter the Cafe and stand in awe just inside the entrance.

CARRIE (CONT'D)

I remember him lying on the floor in his own puke and laughing at me.

(Pause)
I REMEMBER HIM RAPING ME!

Once again, CARRIE has tears streaming down her face. CLAUDE and DELILAH are mesmerized.

CARRIE (CONT'D)
Don't write that down. It's too close to home.

CLAUDE
But that's great stuff.

CARRIE
ERASE IT!

CLAUDE
Sure, Carrie, sure.

BARLOW
That was some good acting there..uhh Miss...

CARRIE
The name is Carrie. How would you know if it was good acting?
(Pause)
Are you going to just stand there or come in?

BARLOW and CANDY take a seat at a table.

BARLOW
I'm a film producer.
(Pause)
Here's my card.

CARRIE takes the card and looks at it.

CARRIE
Uhhh....you really are a producer. Look, Delilah, he really is a producer.

BARLOW
This is one of my actors. Say hello to these class people, Candy.

CANDY
Pleased ta meetcha. I'm the star of his movie.
(Pause)

Barlow, honey, when are we goin to rehearse my scenes?

BARLOW

Soon, soon.

(Quietly)

Don't tell people you're the star of the picture 'cause you ain't.

(Pause)

Now, shut up while I get what I want from these people.

CANDY

(Whispering)

OK....but I should be the star after all the time I've spent in bed with you.

DELILAH

I'm Delilah. I own Cafe Hollywood.

BARLOW

Well fancy that. You're just the person I want to talk to. I'm Ray Barlow. I start shooting a picture in a few days. I need to rent a location like this for a couple of days of the shoot.

(Pause)

Are you interested?

DELILAH

I couldn't interrupt my business for that much time.

BARLOW

Maybe you could do a part in the movie.

(Pause)

It would be good publicity for this place.

(Pause)

I could find a small part in the movie for this fine, young actress.

(Pause)

She'd be just great.

CANDY

She's too sexy. I don't want her in the same movie with me.

BARLOW

I thought I told you to shut up!

CANDY

Well, she is.

BARLOW

(Pause)

People could come in the cafe in between takes and buy some food. Maybe you could feed my film crew.

DELILAH

(Hardly containing herself)

When do you need my cafe and how much do you want to pay for it?

BARLOW

I start in a few days. I'll pay \$750.00 per day with a three-day minimum.

(Pause)

I've got to find a writer to rewrite some scenes.

(Pause)

The writer I had drove his car off a cliff near Big Bear Lake.

CLAUDE

I can handle that, Mr. Barlow.

BARLOW

You a screenwriter?

DELILAH

He's got screen credits too.

CLAUDE looks surprised at DELILAH for the positive recommendation.
BARLOW hands CLAUDE a business card.

BARLOW

(To Delilah)

Done deal?

DELILAH

Done deal.

BARLOW

Be at my office at four o'clock today.

(Pause)

I'll send the new script over here in a couple of days.

(Pause)

Lets go, sugar.

CANDY

The name's CANDY...and when are we going to rehearse my scenes?

BARLOW

Soon...soon.

BARLOW and CANDY exit.

CARRIE

Did you hear that, Delilah?

(Pause)

We're going to be movie stars.

DELILAH clears some chairs and a table to give room for the "scene" they are about to create.

DELILAH

I know exactly how it will go in this town after the movie is a hit.

(Pause)

Now Claude, you're the casting director for a big movie company.

CLAUDE

I'm no actor

DELILAH

Don't ruin the scene.

CARRIE

Yeah, don't ruin the scene.

DELILAH

Carrie and I have come to your office to tell you that we will star in your big movie.

CLAUDE

OK. What are my lines?

DELILAH

Write them as you go. You're a writer.

DELILAH and CARRIE primp a little to enter the "casting director's" office.

DELILAH (CONT'D)

Delilah and Carrie are here to see you, Mr. Casting director.

CLAUDE's delivery is very slow and mechanical.

CLAUDE
Uhhh....I'm so glad you could come.
(Pause)
Lets see. My next line should be.

CARRIE
Stay in character!

CLAUDE
I hope you have decided to star in our movie
(Pause)
The rest of our actors can leave. Delilah and Carrie
are here.
(Pause)
How was that?

DELILAH
You're right. You're no actor.

CLAUDE is a little hurt by this comment and retreats to a table with his ever-present notebook. CARRIE goes over to the table to comfort him a little bit.

CARRIE
You heard Mr. Barlow say we're going to be stars in
his movie, didn't you Claude?

CLAUDE
Sort of.

CARRIE
I've always wanted to be in a movie...ever since I
could buy and read movie magazines.

DELILAH
And it's going to be filmed in my place...my Cafe
Hollywood.

DELILAH again arranges some chairs etc to feign a movie set.

DELILAH (CONT'D)
This is how it will go.
(Pause)
Claude, you're Mr. Barlow, the producer/director.

CLAUDE
Oh, no, not again.

DELILAH

Now I'm an aging movie star and Carrie is a writer who is staying at my house while she writes a new screenplay for me.

CLAUDE

For Christ's sake, that's the plot for the movie "Sunset Boulevard".

DELILAH

You just have to ruin everything, don't you?

CARRIE

Yeah, stop ruining everything!

(Pause)

Anyway, maybe I'll become as popular as Marilyn Monroe.

DELILAH

Maybe I'll become another Vivian Leigh.

CLAUDE

Don't forget my credits...."Additional Material by Claude Sorenson"... award winning stage, screen and TV writer.

DELILAH

You never won any awards.

CLAUDE

I will now!

DELILAH

Maybe we'll get lucky and the movie will be a sleeper.

(Pause)

I know how I would act when I walked to the stage to accept my academy award.

(Pause)

I would thank the producer and everyone associated with the production.

(Pause)

I would graciously acknowledge the support of my family....

CLAUDE pours himself a sizable drink out of his pocket bottle of gin. DELILAH has once again become "Blanche" in "Streetcar Named Desire".

GENE GRAY, a filthy looking bum in his mid thirties, enters through the back of the cafe. He looks as if he might be pretty good looking if he got himself cleaned up. He carries a dirty duffel bag that is slung over his shoulder. He stands in a shadow of the back doorway. He is not noticed by the other characters at this time, as they are caught up in what's going on at the moment.

DELILAH (CONT'D)

...And the tireless commitment to me of my wonderful acting coach...

CLAUDE

Your family are all dead.

DELILAH

SHUT UP!...OR GET OUT OF HERE!

CLAUDE

OK, OK. Let the award winning performance continue.

DELILAH

I would sing the praises of my wonderful co-star, Carrie.

CARRIE

Yeahhhh!

DELILAH

I would teasingly warn the people in the movie business that I might just have the honor of working with them again towards the winning of another of these statues.

(Pause)

What is that GOD AWFUL SMELL?

DELILAH sees GENE standing in the shadows.

DELILAH (CONT'D)

Ahhh, it's that...a bum in here for a free ride. I don't like bums so get out of here...NOW...GET OUT!

GENE

(Charming her)

I'm no bum. I have money. See...Money to spend in this fine establishment.

DELILAH

NO BUMS IN MY PLACE! UNDERSTAND? GET OUT!

GENE

If I had no money, then I'd be a bum. of the most despicable kind. I would be accosting everyone for a quarter here or a dollar there....But, I'm not a bum. I have money.

CARRIE

Anybody can hustle a few quarters out on the street. That doesn't change anything.

GENE

If a young soul like you can degrade a lost soul like me...well...then what has this world come to?

CARRIE

What a crock!

DELILAH

You're very poetic and very charming, but you're still a bum.

GENE

If I were a poet, or a down and out artist, would you turn me back into the cold streets?

DELILAH

The streets aren't cold in Hollywood. The sun shines here.

GENE

It shines from inside your soul. Then your soul makes your face a work of art to behold.

CARRIE

Now I've heard it all. You've got a great hustle line, pal.

DELILAH

Be quiet, Carrie. The man has a right to express his own thoughts.

(Pause)

What is it you wantto buy?

GENE

A smile on your face and a song from your heart...and a cup of coffee.

(Pause)

Sleeping outside last night made me colder than a gravestone.

CARRIE

If she called the cops, they'd give you a warm cell to sleep in.

GENE

The cops are cowards. It would take twenty of them to take me out of this cafe.

(Pause)

By the time they got here, I'd be long gone.

(Pause)

...about that cup of coffee.

CLAUDE

Give him the coffee. Then, when he leaves, turn on the exhaust fan.

DELILAH

OK, I'm outnumbered. I'll SELL you the cup of coffee.

DELILAH pours a cup of coffee and hands it to GENE. He takes a long swallow.

GENE

Ahhh! Nectar of the Gods.

(Pause)

Did you hear? The circus is in town today....That wonderful show for children of all ages.

DELILAH

So?...The circus is in town. So what?

GENE

I managed to get in there yesterday and I learned a very important lesson.

DELILAH

What lesson did you learn?

GENE

I learned to....NEVER PLAY LEAPFROG WITH A UNICORN!

CARRIE breaks up laughing.

CARRIE

That's funny!....But I've seen you before...out on the streets. I know your game.

GENE

(Evading her)

A lot of people are out on the streets.

DELILAH

I'll bet you're a stand up comedian, aren't you?.....A down and out comedian.

GENE

I sing too.

DELILAH

I'll bet you do. That'll be 65 cents for the coffee, Mr. Entertainer.

GENE

I'll mop the floor or do dishes in exchange for a meal.

DELILAH

I could see it coming...

(Pause)

You're a decent kind of guy. How did you let yourself get down like this?....I mean, you don't seem like the ordinary run-of-the-mill...

GENE

Bum?

DELILAH

Yeah, bum!

(Pause)

I mean, you've got some class.

GENE

A classy bum?

DELILAH

I guess so.

(Pause)

You've got sensitivity.

GENE

A sensitive, classy bum.

DELILAH

Something like that.

(Pause)

With a bath and some clean clothes...

GENE

Maybe I could be something besides a bum?

DELILAH

How do you always know what I'm going to say before I say it?

GENE

I've heard it a couple of times before.

(Pause)

How about that meal? I'm so hungry I could eat a bar.

DELILAH

A bear.

GENE

No, a bar...b-a-r.

DELILAH

You stink, but you're fun.

(Pause)

All right. There's a full length apron in the back. Wash your hands and your grubby face, put on the apron and come out here. You can start with the dirty dishes.

GENE does a mock tip of his nonexistent hat.

GENE

Thank you, mam. Gene's the name.

(Charmingly)

You'll have the cleanest dishes in town.

GENE picks up his dirty duffel bag and disappears to the back of the cafe.

CLAUDE

Interesting guy...maybe he'd fit somewhere in my story.

CARRIE

Bums aren't good box office.

CLAUDE
Henry Fonda was great in "Grapes of Wrath".

CARRIE
JESUS! Are you 91 years old?

CLAUDE
No, I'm not 91 years old.
(Pause)
Even if I was, Bernard Shaw wrote hit plays when he was 91.
(Pause)
So, I've got plenty of time.....but this story has got to be dead right.

CARRIE
OK,...Then lets do some more work.

The pay telephone rings. CARRIE just lets it ring.

DELILAH
Carrie, would you get that?

CARRIE just stares at the ringing phone.

CLAUDE
Want me to answer it?

CARRIE
(Frightened)
Let it ring.

CLAUDE starts for the phone.

CARRIE (CONT'D)
(Angry)
I said let it ring.
(Pause)
Never mind. I'll get it.

CARRIE picks up the phone.

CARRIE (CONT'D)
Cafe Hollywood...Yeah, I figured it was you....Is that a fact?...Well, I've been busy....Yeah, too busy to work.
(Pause)
I been doin something creative.
(Pause)

STOP PUSHING ME!...When I'm ready to work, I'll call you....In the meantime, go sell your ass!

She slams down the phone.

CARRIE (CONT'D)

Dirt bag!

The phone rings again. Again CARRIE just stares at it.

DELILAH

Carrie, are you going to answer that phone?

CARRIE

Christ!

She grabs the phone.

CARRIE (CONT'D)

(Mockingly)

It's me again. DON'T YOU SPEAK ENGLISH?

(Pause)

Don't give me any of your garbage mouth.

(Pause)

The hell I will!...Besides, you owe me some cash, Vinnie.

CLAUDE

Gimme that.

CARRIE

(Whispering)

Keep out of this.

(Pause)

What?...Yeah, there's someone here. This is a public restaurant.

(Pause)

Ohhh, going to start the charm routine, huh.

(Pause)

You'll do what? In a pig's eye you will. THAT'S MY CASH!

(Pause)

You bet I'll meet you....In ten minutes....And you better have every dime of it.

CARRIE again slams down the phone.

CARRIE (CONT'D)

That bastard!

DELILAH

What did he say to you?

CARRIE

The pig threatened me.

DELILAH

Don't go over there.

CARRIE

He said he'd burn my cash while it was stuck between my legs if I didn't go back to work.

CARRIE hurls her purse to the floor. A syringe flies out of the purse. CARRIE stares at the syringe with guilt written all over her face.

CARRIE (CONT'D)

It's a really old one.

She tosses the syringe into the wastebasket.

DELILAH

You can quit, if you want to.

CARRIE

(Defiantly)

I TOLD YOU....I ALREADY DID!

CARRIE picks up her purse and heads for the door.

DELILAH

Go with her, Claude.

CARRIE

It don't matter....If they don't want him to see nuthin, they'll just blow him away like he was on the wrong side of a hurricane.

(Pause)

Aww, what the hell. C'mon, I can use the company. Work for the office bar and that's what you get.

CARRIE and CLAUDE exit.

GENE enters. He looks better but he still has a way to go before he'll look respectable.

GENE

How do I look?

DELILAH

Better...much better.

GENE

Well..uhh..where do I start?

DELILAH

You start by rattling those pots and pans....Make sure you use plenty of detergent.

GENE

Yes, mam.

BART enters. BART is a loud mouth, old time variety agent who is still active. He's mad at the world because he didn't become another William Morris or Michael Ovitz. He's in his late fifties and is always complaining to anyone who will listen. BART is a frequent customer at Cafe Hollywood.

GENE is near the back washing dishes. DELILAH is setting some tables.

BART

What a lousy, miserable day. First my God damned car wouldn't start. Then, this Mickey Mouse rock band didn't show up for a job last night.

DELILAH

Hello, Bart.

BART

Hello, Delilah...uhh...gimmee a tuna salad to go . . . double quick. So, anyway, some bum got hit by a car on the boulevard and the traffic is all tied up.

(Pause)

Jesus, where is everybody?

DELILAH

Slow day.

BART

So, here we are today. What happens to me next? Two, not one, but two of my best no talent acts take a powder to the competition.....Now, did I do anything to send them packing? No. Was I fair to them? Yes. Did I bust my ass to book them and see that they got paid? You bet your bippy I did.

(Pause)

When I was a young comic working the Catskills, we had respect for our agents....Now, nothing....Here today, gone tomorrow.....Grab the money and run.

(Pause)

Who's the bum?

GENE

I'm not a bum.

BART

So what are ya?

GENE

I'm a dishwasher.

BART

OH!...A bum dishwasher.

DELILAH brings BART his tuna salad to go.

DELILAH

Here's your food, Bart....Would you like some coffee?

BART

Hell of a job being an agent...Someday I'm going to retire....Yeah, coffee's fine.

(Pause)

Don't I know you from someplace?

GENE

I doubt it.

BART

Look! I've been around this town since one day before God....I never forget a face.

GENE

I've been on the streets for a while.

DELILAH

Gene's an entertainer. Gene, meet Bart. You probably figured out that Bart's a variety agent.

GENE

I'm an entertainer who's temporarily out of work.

BART

Oh yeah!

(Pause)

So, entertain me.

GENE

I probably could.

BART

Talk's cheap, man. You see this white hair?..I've been around this town...

GENE

Since one day before God.

BART

You're a quick one, huh? You get that from years of working the saloons?

(Pause)

All right, Mr. Entertainer, what is it exactly that you do?

GENE

I sing.

BART

Well, hallelujah!...A singer. Are you a gospel singer or... a cabaret singer...or, maybe a rock and roller.

GENE

People say I sound like Sinatra.

DELILAH

He tells good jokes too.

BART

A singing comedian...All right, I'm desperate for some new clients....There's a guitar. Sing!

GENE picks up the guitar. He's a bundle of nerves. He fiddles with the guitar pretending to tune it.

DELILAH

Silky keeps it in tune.

GENE

Who's Silky?

DELILAH

He's a street musician who plays guitar.

BART

This guy tells me he can sing.... So, sing!

(Pause)

Either you can or you can't.

GENE

It's been awhile.

BART

Christ!

DELILAH

Just let it go, Gene. It'll all come back.

BART

How much is it for the salad?

If I booked him, he'd clear the club in ten minutes.

How much?

DELILAH

Two sixty-seven total.

BART

Keep the change, sweetie.

GENE

If it was on the line for a job, I wouldn't choke.

BART

Let me tell you something, pal. I've spent my whole life scraping out a living booking unknown acts.

(Pause)

Once I got an offer to go to work for William Morris.

You know what happened? I took a chance on a guy like you who said he was an entertainer.

(Pause)

I invited the guys from William Morris to hear what I had "discovered"

(Pause)

The guy froze up at the gig and that was the end of me and William Morris.

(Pause)

I'll tell you what. Do you know the Sound Stop over on Sunset?

GENE

Yeah, I know it.

BART

They're auditioning singers there tonight.

(Pause)

Be there! I'll come and listen.

GENE

Maybe I will.

BART

Talk's cheap....We'll see if you show up.

BART exits the cafe.

GENE

What does he know? He's a dumb ass agent who runs around town hawking people like he's a carnival barker.

DELILAH

He's successful...He gets work for people.

GENE

So does a pimp.

DELILAH

Not that kind of work.

GENE

When I was a kid, my old man bought me a beat up, old guitar.

DELILAH

Oh?

GENE

Yeah. It was the only thing he ever bought me that meant anything.

(Pause)

I think he bought it just to make my mother happy, not me.

(Pause)

Maybe you don't want to hear it.

DELILAH

Yes I do. Go ahead. Tell me.

As GENE tells his story, something just doesn't ring true. He sounds rehearsed, as if he's said these lines before to someone else at a different time.

GENE

OK, I'll tell you.
(Pause)

GENE (CONT'D)

If I did something wrong, my father would extend his hand to me with a kind look on his face...When I smiled back, he'd beat the hell out of me.

DELILAH

He did that to you?..His own son?

GENE

Yeah....Italians are like that.

DELILAH

Italian? You don't look Italian. You look one hundred percent WASP.

GENE

(Quickly)
I was raised around them. I was adopted. ...I always felt....different...a loner.

DELILAH

It was really that bad?

GENE

Yeah, it was,...but I won't bore you with more ugly details.

DELILAH

Why not? I'm beginning to understand you. No wonder you are a loner.

(Pause)

Don't worry, I won't try to destroy you.

GENE

I'm not afraid you'll destroy me. I just don't want to cloud your beautiful soul with thoughts of my childhood where I lived in a bottomless, emotionless black pit. A black pit with no hope of ever seeing sunlight....No hope, ever!

DELILAH

Someone who's been though what you have can only be helped one way.

GENE

How?

DELILAH

By getting a lot of tender loving care.

GENE

Yeah. Maybe you're right.

Enter SILKY LARUE. He's a flamboyant, gay, boulevard hustler and would-be songwriter. He's in his thirties. He's a friend of Carrie's and is emotionally high as a kite, at the moment.

He gives Delilah a kiss and rubs up against her bosom

SILKY

Hello, Delilah darling.

(Pause)

Ooooooh! I wish I had a pair just like those.

DELILAH

I'll recommend a good doctor.

SILKY

OK, if he does things my way.

(Pause)

That sounds like a good line for a song.

DELILAH

Frank Sinatra already did it.

(Pause)

Silky, meet Gene.

SILKY eyes GENE with a look that says, "I know you from somewhere". SILKY extends his hand as if GENE should kiss it.

GENE

I'll be right back

SILKY

Say, handsome, why don't you stick around?

GENE

Uhhh...detergent....I need more detergent.

GENE exits to the back of he cafe.

SILKY
Ohhh, what a hunk!

DELILAH
Hands off! He's going to be mine.

SILKY
Mi casa, su casa?

DELILAH
No way!

SILKY
What a disappointment.

DELILAH
What's happening, Silky?...And, what do you want to eat?

SILKY
For now it will be coffee. Tomorrow, it will be a man with a slow hand.

DELILAH
I repeat. What's happening with you?

SILKY
What's happening, she says to me....The world's greatest song writer....The George Gershwin, Andrew Lloyd Weber and Stephen Sondheim all wrapped up into one big bundle....And, I do mean big! I am so big, I don't even need to wear a sock anymore when I'm working the boulevard.

(Pause)

However, it does inspire my song writing.

DELILAH
Silky, did you score?

SILKY
...CBS, Delilah. As we speak, CBS and Silky are almost in bed together.

(Pause)

Right now, they are basking in the sounds of Silky Larue.

(Pause)

Right now, they can hear the potential genius as if it were in the palm of their hand, unlike some of the people I've encountered on the boulevard that understand nothing but sex and money.

DELILAH

So your tape is over at CBS.

SILKY

I swear, Delilah, on the soul of my wonderful, dead mother. God rest her soul. I swear that CBS records are about to discover a talent that could put Puccini to shame.

DELILAH

That's fantastic.

SILKY

Well, darling, I have to go out on the boulevard and claim a corner to work on before one of the other bitches get there ahead of me.

DELILAH

Shall I put the coffee on your tab and let it slide?

SILKY

Only for today. Tomorrow will be a new life for the silk man.

(Pause)

Oh, God! How wonderful that will be.

DELILAH

Now, be careful, Silky.

SILKY

Careful I am...Cocky I am...Contagious I'm NOT!

(Pause)

Toodles.

SILKY exits the cafe.

GENE

Do you always give out advice?

DELILAH

Were you listening to our conversation?

GENE

I couldn't help hearing you.

(Pause)

I was near the back room door.

DELILAH

Sorry. I guess I jumped to a conclusion. Here on the boulevard, one always has to be a little suspicious.

GENE

Maybe you don't believe that I was an entertainer.

DELILAH

Yes, yes, I believe you. I really do.

GENE

I could make the women cry when I sang a love song.

(Pause)

Italians are good at singing love songs.

DELILAH

There you go again, Mr. WASP.

GENE

(Quickly)

I was around them so much as a kid that I easily identified with them.

(Pause)

Anyway, I thought I was going to be the next Sinatra.

DELILAH

Frank Sinatra. I love his singing. I went to one of his New York shows and almost talked my way into the backstage to meet him.

(Pause)

I would have succeeded except that this security guard wouldn't let me by unless I had sex with him first.

(Pause)

Would you sing me just one love song? I would love to hear you sing.

GENE

I'll try.

DELILAH

Sing it for me. See what happens this time.

GENE fiddles a little with the guitar.

GENE
Have you ever heard the song "Rainbows"?

DELILAH
Yes. I love that song.

She hums a little bit of it.

GENE
That's it.

A guitar background track is played over the sound system. GENE sings the melody, but not very well.

GENE (CONT'D)
RAINBOWS, HANGING IN THE SKY
RAINBOWS, WHY DO THEY HANG SO HIGH
IF I WERE TALL I COULD TOUCH THEM
MAYBE THEN I WOULDN'T CRY
(Pause)
COLORS, ALL LAYERED IN A ROW
MISTY BLUE, LIKE I USED TO KNOW
(Pause)
AND WHEN MY CHILDREN LOOK A LOT LIKE YOU
AND MY ROCKING CHAIR MAKES ME BLUE
THEN RAINBOWS WILL BE HANGING IN THE SKY
RAINBOWS CLEAR ACROSS THE SKY
(Pause)
That's all I can remember.

DELILAH is falling in love with this man.

DELILAH
My GOD, that was beautiful.

GENE
The first time I ever sang in public was at a school
talent contest. I was about 14 years old.
(Pause)
I sang "Birth of the Blues". Ever hear that one?

DELILAH
I think so.

GENE
Anyway, that was the song.

(Pause)

I scooted up to the edge of the stage. All I could see were mindless, jeering faces.

(Pause)

The Pianist started the introduction

GENE (CONT'D)

(Pause)

I was so scared my knees were knocking

(Pause)

But I somehow made my way though it....I don't know how, but I did.

DELILAH

Then what happened?

GENE

This roar of boos and jeering came out of the audience....I was dumfounded.

(Pause)

They were jeering at me? How could they? I had just put my heart and soul out to them in this song.

(Pause)

It just wasn't right.

DELILAH

That's terrible

GENE

As it turned out, the kids were waiting for the cheerleaders. They were the next act.

(Pause)

I left school right after that and never went back.

DELILAH

Never?

GENE

Never.

(Pause)

You haven't told me anything about you.

DELILAH

Well, there's not much to tell.

(Pause)

I'm a mid-west girl

(Pause)

I was married once...a long time ago...to a business man. He was cold and impersonal to me.

GENE

About your soul.

DELILAH

Don't,...please don't.

GENE

That's all there is between two people,...nothing else.

DELILAH has become "Blanche" again in "Streetcar Named Desire".

DELILAH

I saw my soul destroyed when I was very young.

GENE

Go on.

DELILAH

By my father....He was an abusive man,...to me and everyone around him.

(Pause)

Then, there was this boy in high school. He was yearning for love.

GENE

Keep going.

DELILAH

The boy was afraid to talk to me in the hallway about love so I told him to meet me under the bleachers at the football stadium.

(Pause)

I met him there. I gave him a kiss to show him what love was and he pushed my skirt up around my hips.

(Pause)

He made me so warm that I didn't want to stop him.

(Pause)

Then a security guard flashed his flashlight on us.

(Pause)

I was accused of molesting the boy. I couldn't bear the humiliation so I left town.

GENE

You left, just like me.

DELILAH

Yes. I wanted something better than that....I deserved something better than that.

(Pause)

There had to be a knight in shining armor someplace in this world of many hundreds of millions of people.

DELILAH (CONT'D)

There had to be just one knight in shining armor for me. Just one.

(Pause)

He never came. He never did.....not even here on the boulevard of dreams.

DELILAH is crying.

GENE

Never say never!

(Pause)

I have an idea. How would you like to help me get an agent?

DELILAH is suddenly herself again.

DELILAH

I would love to.

(Pause)

Nobody ever ask me to do something like that before.

GENE

Well, I'm asking.

DELILAH

Thank you. Your rewards will be those given only to a God.

They start to kiss but are interrupted by SIDEWALK SALLY, a kooky lady in her fifties. SALLY wears an outrageous, extremely large hat. It is a later story point. She carries a basket of cellophane wrapped flowers. SALLY is spacey and goes on and on and on.

SALLY

Flowers? Fresh flowers?

(Pause)

A touch of beauty in your life?

(Pause)

A moment of love for your soul?

(Pause)

Flowers are for lovers, young and old

(Pause)

They give the senses a new moment of life,....a flicker
of what can be.

DELILAH

What would they do for me?

SALLY

Perhaps a glimpse into your future....Perhaps a
moment for Cupid to launch an arrow of love into your
heart.

DELILAH

That's beautiful, Sally, but is it real or is it Hollywood?

SALLY

Hollywood. I came to Hollywood a long time ago.

(Pause)

Then, I was young and beautiful

(Pause)

I had talent.

DELILAH

And now?

SALLY

Now?...Now I have my very own flowers

(Pause)

Would you like to buy some?

GENE

Maybe

SALLY

Even the Roman Gods loved flowers.

(Pause)

I am told that they were in the Garden of Eden.

(Pause)

Would you like to buy some?

GENE

How much are they?

SALLY

Flowers have no price. They are love. You hold them
close to yourself and your heart tells you what they
are worth.

GENE

Give me one.

GENE puts some change into SALLY'S hand. She hands him a rose.

SALLY

Hanging from the branch of a great oak tree in some beautiful part of heaven, caressed by fluffy white clouds and an occasional touch of a gentle breeze, is a gift that is yours and yours alone.

(Pause)

You have just caused your name to be indelibly printed on a single fluffy white cloud somewhere in heaven.

(Pause)

Thank you.

SALLY stares at GENE for a long moment.

GENE

(Uncomfortable)

What is it?

SALLY

I know you from somewhere.

GENE

I'm out on the streets a lot.

SALLY

Not Hollywood streets...others. somewhere else far away.

GENE

Where?

SALLY

Maybe...maybe back east.

GENE

Impossible

SALLY

My name is Sally....Some people call me Sidewalk Sally.

(Pause)

Good-bye.

SALLY abruptly exits the cafe.

GENE
Strange woman.

DELILAH
Yes, but she's harmless. Everyone on the boulevard
knows her.
(Pause)
Don't you love that outrageous hat?

GENE
I haven't seen one like that. It fits her personality.
(Pause)
I bought this for you.

He hands her the rose.

GENE (CONT'D)
Don't worry, I'll still do the dishes.

DELILAH
I've never gotten a rose from a romantic dishwasher.
(Pause)
I'm overwhelmed. Thank you.

GENE
Do I have permanent job here?

DELILAH
Of course you do.
(Pause)
A part in a movie, a romantic dishwasher. I wonder
what could happen to me next?
(Pause)
Yes....yes...You have a permanent job.
(Pause)
You have a beautiful sparkle in your eyes today.

GENE
I'll keep it therefor you.

END SCENE 1

SCENE II

Night on the same Monday. BARLOW and CANDY are in the Cafe along with DELILAH.

CANDY is very impatient. There are several opened packages of sugar and creamers sitting on their table.

CANDY

Barlow, honey, I hate waiting around in a cafe for a has been writer to show up,...if he feels like it.

BARLOW

Stop complaining! I need him for the re-writes.

(Pause)

Besides, writer's block or not, I hear he still has talent.

CANDY

So do I...

BARLOW

Your talent is special, sugar.

He pats her on the leg.

CANDY

You know my name is CANDY!

(Pause)

Besides, the writer's guild is full of has been writers.

BARLOW

And you know this is a non union production.

CANDY

What time is it?

BARLOW

Night time.

BARLOW keeps looking at the cafe entrance. CANDY watches him look.

CANDY

Ohhh....You didn't come here to meet some old, worn out writer....You came here to see that sexy woman who was here last time, didn't you?

BARLOW

You have sawdust for brains.

CANDY

Oh, yeah? Then how come you've got a wallet full of condoms?

BARLOW

You been lookin through my wallet?

CANDY

Yes!...And I know just exactly what you're up to, Mr. big time Hollywood producer.

BARLOW

I'm up to getting my movie in the can.

CANDY

Whose can?

BARLOW

We can talk about this some other time.

(Pause)

Right now, I need a writer with some talent.

CANDY

OK, but don't forget about my talent.

BARLOW

Sure, sugar.

CANDY

THE NAME'S CANDY!

CLAUDE enters the cafe. He's worried.

CLAUDE

Hello, Mr. Barlow.

CANDY

It's about time. You know how many cups of coffee I've had?

BARLOW

Will you shut up?

(Pause)

Are the new scenes done?

CLAUDE

Yes, sir...not too difficult,...not at all.

BARLOW

Drop them off at my office. I'll pay you there.

(Pause)

Sugar, we're leaving.

CANDY

(Muttering))

The name's Candy.

BARLOW and CANDY exit the cafe.

DELILAH

What happened?

CLAUDE

Where's Carrie?

(Pause)

I left her at the office hours ago.

DELILAH

She hasn't come back yet.

CLAUDE

The word's out on the street.

DELILAH

What word?

CLAUDE

She told everybody she's going to be in a movie and she doesn't have to work for the office bar anymore.

(Pause)

The office bar don't like that.

DELILAH

Those lowlifes. They probably beat it out of her.

CLAUDE

I don't know. All I know is what I heard....It's from good sources.

DELILAH

Were you there...at the office...with her?

CLAUDE

No! They said they wanted to talk to her in private.
So, two of their gorillas gave me a quick hustle out the front door.

DELILAH

So where's Carrie.

CLAUDE

Look, all I know is that somebody is keeping an eye on her.

(Pause)

He's some transplant hit man from back east,....the kind of guy that gets his rocks off doin in working girls.

DELILAH

We're going to have to start taking care of her when she gets back.

CLAUDE

I don't understand her.

DELILAH

Why?

CLAUDE

She seems to enjoy taking money from men for sex.

DELILAH

I know....But she really wants to change....to become an actress...like I was.

CLAUDE

She's the leader of the girls.

DELILAH

I know.

CLAUDE

It doesn't make any sense.

DELILAH

Some people enjoy living on the edge....And, some people enjoy falling off the edge where they live.

CLAUDE

Is she really that special? So special that they'd threaten her like that?

DELILAH

She's that special.

(Pause)

Claude, I'm going to tell you something.

CLAUDE

Confide,...enlighten,...tell me something.

DELILAH

You know she's worked for the office since she was thirteen, both here and on the east coast?

CLAUDE

So?

DELILAH

When you're a friend of a working girl, people tell you things.

(Pause)

She used to be one of De Stefano's girls.

(Pause)

The boss of bosses!

CLAUDE

Then, why haven't they taken care of her?

DELILAH

It's his way of doing her a favor, ...by letting her work.

CLAUDE

Heavy material for my story.

DELILAH

I see.....You write it as it happens

CLAUDE

I've got to do something

(Pause)

Like you pointed out, it's been a while since I sold anything except for some tabloid stories and these re-write movie scenes.

DELILAH

Why?

(Pause)

I'd think that once you sold something,....I mean if it got done,....You'd have an easy ride in Hollywood.

CLAUDE

There's a label for it. It's called writer's block. ...The ideas and the creativity just dry up and go away.

DELILAH

Yeah, I've heard stories about writer's block.

CLAUDE

It all starts with being afraid to sit down at the typewriter, just that simple. You circle the machine as if you were a wild animal circling its prey.

(Pause)

Then the imagination turns to making excuses. You're hungry, so you have to make a trip to the store. You forgot to pay an overdue bill.....The car needs washing...excuses, oh boy, are there excuses.

(Pause)

Then the negativity really sets in.

DELILAH

That doesn't sound good.

CLAUDE

Good ideas aren't good enough. They're thrown out. Bad ideas aren't bad, they're horrible, useless. Pretty soon the baby is thrown out with the bath water.

DELILAH

That's dangerous.

CLAUDE

But, you go on. You think, "It's just temporary". You fool yourself with that for a while. "Everything will be back to normal in a few days", you say to yourself.

(Pause)

Pretty soon reality sets in. Days have turned into weeks,...and weeks into months. Nothing has changed! Nothing! Fear begets fear!

DELILAH

How do you find a way out?

CLAUDE

My way out? I write the story as I see it happen.

(Pause)

Don't you see what that does to me?

DELILAH

No.

CLAUDE

It makes me just a copy cat,...a bum. I'm no different than the other bums on the boulevard.

(Pause)

LISTEN TO ME! I'VE LOST MY SOUL! I HAVE NO SENSE OF MY CREATIVE SELF!

(pause)

I live though Carrie. I write her stories just as she lives them.

(Pause)

If she goes away, then I latch onto another lost soul, and another, 'til there are no more.

DELILAH

Claude, you have to survive.

CLAUDE

It's not fun getting older. Not only do the horizons of your dreams become more and more just mirages, but you can't even walk as quickly towards the mirage. Your body won't let you.

DELILAH

It will change back. You'll see.

CLAUDE

NO IT WON'T!...I HATE BEING A CRIPPLE!

(He sobs)

I used to be free, like the wind...A free spirit, beholden to no one.

(Pause)

Now, I'm a bum, just like any other bum on the boulevard.

(Pause)

Welcome to Hollywood, the graveyard of forgotten souls.

DELILAH

Getting older is no fun. That's for sure.

CARRIE enters. She's high and very distraught. Her face is covered with bruises, but she stands in the shadows so as not to reveal them. She tries to cover up her down mood by singing.

CARRIE

When I was young and in my prime, I used to jack off
all the time

(Pause)

JACKOFFS!

CLAUDE

She's high.

He checks her arm.

CLAUDE (CONT'D)

Fresh tracks.

CARRIE

(Ignoring him)

That's what they are,...tough talking jack offs!

(Pause)

They can mess over a young working girl....They can
threaten to carve up her face so nobody will even look
at her.

(Pause)

Then she winds up sewing things at some sweatshop
working for some bastard who wants "on the job" free
feels.

(Pause)

Then I have become just like mom.

CLAUDE

You've been shootin up!

CLAUDE grabs hold of CARRIE.

CARRIE

GET YOUR HANDS OFF ME!

CARRIE pushes CLAUDE into a table.

CARRIE (CONT'D)

Oh, Claude, I'm sorry...I didn't mean to do that.

CLAUDE

It's OK. It's OK.

DELILAH brings CARRIE some coffee.

CARRIE

Coffee brings me down... High is a nice place to be.

CLAUDE

Who did this?

CARRIE

Crater, the man with the Moonscape face. He threatened my future.

(Pause)

Then he gave me a facial, just like they do in the movies.

(Pause)

My old pimp used to do me better than him.

CLAUDE

So it was you they were talking about making an example of.

CARRIE

Example of what? They going to give me a whore of the month award?

CLAUDE

You rest here and don't worry about it.

(Pause)

They won't bother you here.

(Pause)

I'm going to go out and do some more listening.

CARRIE

It's OK to tell me what's going on.

CLAUDE ignores her and exits the cafe.

CARRIE (CONT'D)

What is it?

DELILAH

Honey, we're just looking out for you.

CARRIE

I can look out for myself.

(Pause)

NOW, WHAT THE HELL IS GOING ON?

DELILAH

What if I told you it might be better if you got out of town?

CARRIE

Claude heard about something the office was going to do to me.

(Pause)

Those guys don't show me nuthin!

DELILAH

You don't have anything to worry about.

(Pause)

We care about you and we're looking after you.

(Pause)

Happy?...Smile a little?

CARRIE takes a long, perplexed look at DELILAH. Then, her mood changes. A look of warmth comes across her face.

CARRIE

You just showed me the good mom in you, Doctor Delilah.

(Pause)

Put the bill on my tab.

DELILAH

OK. You now owe me....ahh...thirty five thousand dollars.

CARRIE

I'll have it for you first thing in the morning.

There is a long silence.

CARRIE (CONT'D)

Tell me a story, Delilah. Tell me a story about New York, with its theater plays and musicals.

(Pause)

Tell me what it's like to be in the theater.

DELILAH

I don't know if I can remember. That was a long time ago.

CARRIE

Please. Please tell me.

DELILAH

Well, OK. I was a hungry, starry eyed, desperate, broke actress.

(Pause)

DELILAH (CONT'D)

But I had hope. A day never went by that I didn't
wake up with a wonderful love of life.

The O.S. SOUND of someone pounding on a door. The lights go down except for
a single light on DELILAH. CARRIE freezes action.

DELILAH (CONT'D)

Go away!

VOICE (O.S.)

You're a week past due on your rent!

DELILAH

I'll have it for you this afternoon.

VOICE (O.S.)

You better. The sidewalk is a bed of concrete.

The lights come up to normal.

CARRIE

That sounds wonderful!

DELILAH

It's all in your dreams. You visualize it first and then it
comes true.

CARRIE

If I did that, would I be discovered by Hollywood after
we work in Mr. Barlow's movie?

DELILAH

We've talked about being in a Hollywood movie,
haven't we?

CARRIE

Mmm huh.

DELILAH

Look what came about.

CARRIE

OK, I get the picture.

(Pause)

Did you know that I go to the library sometimes and
just sit there and read?

DELILAH

No, I didn't know that.

CARRIE

Well, I do. I like to read.

(Pause)

Besides, aren't actresses sometimes hired for their minds instead of how good they are in bed?

DELILAH

Only in New York. This is Hollywood.....Hollywood, where the faint of heart dare not go.

CARRIE

That's us. We belong here.

(Pause)

But tell me. Is New York really the Mecca for real actors"

Again, the lights go dim and there is a single area of lights on DELILAH. CARRIE again freezes her action.

DELILAH

I loved that time of my life...I treasure the memories. It was so tumultuous, yet so fulfilling.

During this action, DELILAH picks up a used condom from the floor and places it in a wastebasket. She opens up her purse and pulls out some cash. She has a panicked look on her face as if someone might have stolen her money while she was asleep. She takes a slug out of gin bottle she produces from her purse.

DELILAH (CONT'D)

(To herself)

Whew, that's a relief.

The lights come up to normal and the live action continues.

CARRIE

You went there to become a real New York actress, didn't you?

DELILAH

Oh, yeah. I studied acting with the great teachers...Stella Adler, Paul Mann, Uta Hagen....The city was full of the greats and people like myself who were destined to be near the greats.

CARRIE listens to the story in awe.

CARRIE

How thrilling! Tell me about..uhh..about the actor's studio....Yes, about Marlon Brando and James Dean ...and Marilyn.

DELILAH

Those people were as close to me as you are at this very moment.

(Pause)

But, I didn't really know them.

CARRIE

How disappointing. I expected more.

DELILAH

Marlon Brando and Marilyn would come back to the Actor's Studio to visit because they heard that I was studying there.

CARRIE

Good! Tell me about Brando.

DELILAH

Moody. He was very moody.

CARRIE

Moody? Aww, everybody says that about Brando.

DELILAH

A brilliant actor, though. He could whisper a line and the people in the last row of the balcony would know exactly what he meant, even though they couldn't hear a word.

(Pause)

I saw him in "Streetcar".

CARRIE

"Streetcar Named Desire"? You saw Marlon Brando in "Streetcar"?

(Pause)

Wow, I'm impressed.

DELILAH

THAT WAS SO MUCH FUN!...He and Scarlet O'Hara..Uhhh ...He and VIVIAN LEIGH!

CARRIE
(Mimicking)
STELLAHHH....STELLAHHH!

CARRIE giggles like a little girl.

DELILAH
Sometimes it got lonely. I lived in the middle of a few million people and still I was lonely.

CARRIE
But you had the theater. You could have gone to the theater every night.

DELILAH
Not when you're a starving actress. Theater tickets are expensive.

CARRIE
What about off Broadway?

DELILAH
It's cold in New York, very cold!

CARRIE
You could wear warm clothing.

DELILAH
COLD PEOPLE!...VERY COLD PEOPLE!

CARRIE
There are lights! Bright lights.
(Singing)
On Broadway. Travel far,...become a star...on Broadway.

DELILAH
Sometimes you sleep on subways.

CARRIE
Sing...dance..'til the end of the show...on Broadway....

DELILAH
WALK UP TEN FLIGHTS TO YOUR LONELY ROOM!

CARRIE

Rehearse . . . audition . . . fly. . . fly . . . high and suddenly. . . it's there . . . your dream. YEAH!

DELILAH

You don't hear, do you?

CARRIE temporarily leaves her fantasy.

CARRIE

What? I don't hear well?

DELILAH

A poor man has his dreams. They end when the officer comes with an eviction notice.

CARRIE

So what. I'm poor...I've been evicted. My spirit makes me rich enough for ten lifetimes.

DELILAH

Sit down. I'll tell you another story.

(Pause)

Once upon a time, I broke my leg.

CARRIE

How?

DELILAH

I fell down the subway stairs. I couldn't work for eleven months. Did you hear me? For eleven months.

(Pause)

Then, I ran out of my state benefits...Then, I GOT THROWN OUT OF MY ROOM!

CARRIE

How did you survive?

DELILAH

For a while, I stayed with friends.

Again, the lights go dim. A single area is lit and there is a RECEPTIONIST sitting at the table. She has a large sign on her desk that reads: "ROMANCE ESCORT SERVICE" (The actress who plays Candy can put on a different colored wig and play this part.)

RECEPTIONIST

No calls today for a cripple. Give it up 'til that plaster is off your leg.

(Pause)

Nobody wants to screw a one legged escort.

DELILAH (O.S.)

Nobody wants to help a cripple.

CARRIE (O.S.)

Where did you sleep?

The lights come up and the action continues.

CARRIE

With friends like that, who needs enemies...I hope you dumped them.

DELILAH

They dumped me! I stayed in homeless shelters.

(With crocodile tears))

One night, when all the shelters were full, I SLEPT ON THE SUBWAY.

CARRIE

No way...Not you!

DELILAH (CONT'D)

Yes, pretty young woman. Today Miss "Got Rocks".

Yesterday, a vagrant who slept in homeless shelters.

(Pause)

However, that was good training for the work I did on the soap operas.

CARRIE

I love soap operas.

DELILAH

I had a recurring role on: "AS THE WORLD TURNS".

Again, the lights dim and are only on Delilah.

DELILAH (CONT'D)

I played a super star film actress,...a part I was destined to live.

DIRECTOR (O.S.)

All right. I want all the extras in the back of the scene.
Delilah, stop mugging at the camera.

DELILAH

However, my part was written out of the story
because I wouldn't sleep with the director.

CARRIE (O.S.)

That figures.

The lights come up to normal.

DELILAH

Then, there was this time I did the beautiful stage
play, "WHAT DID WE DO WRONG?".

(Pause)

Do you know that play, Carrie?

CARRIE

Uhh...no.

DELILAH (CONT'D)

It doesn't matter. I got four standing ovations for my
performance as the misunderstood wife.

(Pause)

What a feeling!

DIRECTOR (O.S.)

Two minutes 'til curtain. All ushers into the lobby.
Delilah, I want you on the snack bar tonight.

DELILAH

Shut up!

CARRIE

What?

DELILAH

Nothing...nothing.

(Pause)

I came out onto the stage to receive my applause.
Then, as if a greater power had given the audience a
cue, this swell of applause and bravos came at me
like a giant ocean wave, rolling onto the shore...It was
overwhelming.

CARRIE

Did you know what to do?

DELILAH is becoming "Blanche" again.

DELILAH

There was no time to think. I just reacted. For a moment, I was able to bask in the light of a star.

(Pause)

DELILAH (CONT'D)

Only a handful of people ever experience that feeling.

CARRIE

(Savoring the moment)

Only a handful....

DELILAH

When you leave the stage, you need a moment to catch your breath....So, you decide to go to a nearby restaurant. You know that a great number of tonight's audience will be there, waiting for your arrival.

(Pause)

You prepare yourself for your entrance into the restaurant. You know that every eye will be fixed on you.

CARRIE

But for the grace of God, there go I.

DELILAH

Once inside, you take in all the admiring glances....You receive looks that are meant to be given only to a star.

CARRIE

...and then?

DELILAH

Then, you hold court.

(Pause)

You give attention. You withdraw attention whenever you please. For, at that moment, YOU ARE A STAR!

(Spelling the word)

S-T-A-R!

CARRIE has a sexual climax.

CARRIE
OHOO GOD! OHOO GOD!

OWNER (O.S.)
Get out of here! You owe us thirty five dollars from
your last visit.

DELILAH
Leave me alone.

CARRIE is still in her orgasm and doesn't hear Delilah.

CARRIE
OHOO, how sweet the sweet.

Enter SILKY LARUE.

SILKY
And sweet is oh so sweet.

DELILAH
What's happening, Silky?

SILKY gawks at Carrie's breasts.

SILKY
Right now I'm drooling over what God deprived me of.
If I could just touch...

CARRIE
Forget it!

SILKY
And maybe fondle...

CARRIE
Fuck off, faggot!

CARRIE slams SILKY into the wall and punches him. DELILAH stops her.

DELILAH
CARRIE! IT'S SILKY!

CARRIE
I was in such a beautiful place.
(Pause)
I'm sorry, Silky...really sorry.

SILKY

Yeah! Silky's the name and tunes are the game....Not violence.

DELILAH

What can I get you, Silky?

SILKY

The house special, if my jaws can still chew it.

GENE enters from the back. He's clean and wearing well fitted clothes. He strikes a pose.

DELILAH

Will you look at that?

GENE

Amazing what a little hustle will do.

DELILAH

Where did you get the clothes?

GENE

Thrift shop on Wilcox...The shower came compliments of the YMCA.

DELILAH

Heaven's transformation.

(Pause)

Gene, you remember Silky, don't you?

GENE

Sure.

SILKY

Yes, sweet is sweet and down is very down. I am so down, Delilah.

DELILAH

Why?

SILY

I have been told that CBS has had the nerve to turn down my tape.

(Pause)

Can you imagine that?

DELILAH
That is a downer.

SILKY
Definitely.

DELILAH brings SILKY his food.

SILKY (CONT'D)
Thanks, darling.

GENE
You play guitar, do you?

SILKY
Of course, gorgeous, I don't make music with my
ass,...at least not all the time.

GENE
I'm auditioning down the street tonight. I need a good
backup musician.

SILKY
I don't do accompaniment....However, if there's
anything else I can help you with...

GENE
Two songs, twenty bucks.

SILKY
Where do we meet, sugar.

DELILAH
Be prepared for a treat.
(Pause)
He can play.

SILKY walks over to the wall and takes out his guitar. He sits, but he does not play. He stares at GENE.

The lights fade and only a single light illuminates SILKY.

SALLY steps out of the shadows. A single light comes up on her.

SALLY
Don't play that instrument, Mr. Guitar man.
(Pause)
Danger will emanate from deep inside its sounds.

SILKY
What do you mean, Sally?
(Pause)
I don't feel any danger.

SALLY
It's your Ides of March.

SILKY
My Ides of March? What?
(Pause)
I've used this guitar to write songs since I was a little
boy.
(Pause)
It's never done me any harm.

SALLY
This time it will destroy the flowers.

SILKY
You don't make any sense, Sally.

SALLY
The musical sounds will take you back to a time you
don't want to remember.
(Pause)
That time will be of danger to you.

SILKY
How?

SALLY
I have to go now...There isn't much time left to sell the
flowers...Not much time...not much.

SALLY steps back into the shadows. SILKY stares at GENE. It is a frozen moment as the phone begins to ring. The phone suddenly stops ringing.

The stage lights come up to full.

SILKY
Come back! Come back!

DELILAH
Silky. Who are you talking to?

SILKY
Nobody. Nobody.

CANDY ENTERS. She's furious.

CANDY
Has anyone seen Barlow, that louse?

DELILAH
No.

CANDY
Well, I saw him. He was walking down Hollywood
boulevard with his arm around some extra from the
movie...Some cheap, extra. How could he, the louse!

DELILAH
That's terrible.

CANDY
I thought maybe he brought her in here.

DELILAH
No,...not in here.

CANDY
How could he do that to his star?

DELILAH
Maybe he was just flirting with her.

CANDY
Just flirting...HA! I know when he's "just flirting".
(Pause)
But I fixed him.

DELILAH
How?

CANDY
I punched holes in all the condoms in his wallet.
That'll show him.
(Pause)
If he happens to show up here, tell him to get another
star for his movie.

CANDY storms out of the cafe.

The phone rings. CARRIE freezes.

DELILAH

You don't have to answer it, Carrie. Let it ring.

SILKY

What's the big deal?

SILKY goes to the phone and picks it up.

SILKY (CONT'D)

Cafe Hollywood, home of the brave.

(Pause)

Yeah, she's here.

(Pause)

Well don't get your shorts so tight.

(Pause)

It's for you, honey.

He points the phone in CARRIE'S direction. She slowly, but defiantly strides over to the phone.

CARRIE

Yeah...

(Pause)

You don't scare me

(Pause)

Sure there is... and God is watching over the pygmies in Australia.

(Pause)

I do what I want to do. Hear me? WHAT I WANT TO DO!

CARRIE slams the phone onto the hook. There is both rage and terror in her eyes. The other characters just wait for her to do something.

CARRIE (CONT'D)

They...they've got someone watching this place. They want to bring me in for a "talk".

(Pause)

I had a dream...a pretty dream. It was just my dream and nobody else's.

(Pause)

Why don't the bastards just let me dream?

CARRIE heads for the exit.

DELILAH

Where are you going?

CARRIE

I've got to get out of here while I still can.

DELILAH

The back door! Use the back door. They'll be watching the front.

CARRIE

They'll be watching the back door, not the front.

CARRIE disappears out the front door. There is a very long silence.

SILKY

Whew! That's heavy!...Almost more than I can handle.

There is the O.S. SCREAM of a young woman. TWO MALE VOICES ad lib, GRAB HER, CRATER....GOT HER, VINNIE!

The SCREAMING continues as all the characters head for the front of the cafe. They peer out the front window.

DELILAH

Oh, God! They're dragging her into a car.

GENE starts for the door.

GENE

Maybe I can stop them.

DELILAH grabs hold of GENE.

DELILAH

Don't be a fool, Gene. They're killers. They'll kill you without even a second thought.

SILKY

It's too late. They're gone.

All the characters are in shock.

DELILAH

She's my baby...my baby. They're not going to hurt my baby.

(Pause)

I'm going to see to that!

(Pause)

Silky, you mind the store.

GENE

Where are you going?

DELILAH

To the police! Something's got to be done before they kill her!

(Pause)

I'll be back in a little while.

DELILAH hurries out the front door. SILKY and GENE stare at each other.

SILKY

This is a very heavy scene.

GENE

Yeah, I've never been around anything like this before.

SILKY

Maybe I better keep an eye on the other door in case they send some goons in here to tear up the place.

GENE

Who are those guys?

SILKY

You don't know? You've been out on the streets and you don't know about the guys from the office bar?

GENE

Only what I've heard out on the streets.

SILKY

Well, I'll tell you. They are the bad guys. I mean the real bad guys.

(Pause)

I still know you from somewhere, gorgeous.

GENE

(Suspicious)

Oh, yeah?

SILKY stares at GENE for a long time.

GENE (CONT'D)

Don't stare at me like that. It makes me nervous.

SILKY

The Metropole...in New York. That's it!

(Pause)

I could tell you're not a bum

SILKY

(Pause)

You sang a couple of times at the Metropole.

(Pause)

But, there's something strange going on here...something very strange.

GENE

Really?

GENE walks over to SILKY. He stands in front of him and stares at him with a menacing look in his eyes.

SILKY

I used to sneak in there when I was a young Prince . .

to listen to the music....Back off a little, honey, you're crowding me.

GENE

Sure.

GENE firmly puts his hand on SILKY'S shoulder.

GENE (CONT'D)

It was good music there...and I'll bet you play good guitar, kid.

SILKY is very intimidated.

GENE grabs SILKY in a chokehold. SILKY screams in pain.

SILKY

Ahhh, don't. Please don't. I won't tell anybody. I swear.

GENE

Dead men tell no tales.

GENE snaps SILKY'S neck. SILKY goes limp. GENE drags SILKY out the back of the cafe.

END ACT I

ACT II

TIME: Later that same night.

GENE is alone on stage. He surveys the cafe. He discovers SILKY'S jacket and quickly hides it.

The lights come up to bright.

CLAUDE enters. He's full of nervous energy.

CLAUDE
Where is everybody?

GENE
(Cautiously)
They went to find Carrie.

CLAUDE
The word's out. The office goons grabbed her.
(Pause)
By now, she's probably beaten to a pulp.

GENE
We know.
(Pause)
Maybe they just wanted to scare her.

CLAUDE
To them, you're scared when you're black and blue
and covered with lumps.
(Pause)
That's the way those guys operate.
(Pause)
You don't do what they say and their goons leave you
lying in the street.

GENE
I hear you, loud and clear.

CLAUDE
Did they hurt anyone else? What about Delilah?

GENE

Everybody else is all right. Delilah went for help from the police.

CLAUDE

Thank God! Maybe they'll clean up that office bar and we can go out on the street and not get hustled for a dollar or a dime bag of grass.

GENE

I wouldn't count on it.

DELILAH enters the cafe. She's furious.

DELILAH

THAT DAMNED POLICE DEPARTMENT!

(Pause)

Do you have any idea what they said?

CLAUDE

They said they wouldn't do anything.

DELILAH

You got it!

(Pause)

They said they COULDN'T do anything unless I had a license number or something to prove she was kidnapped.

CLAUDE

What about your word?

DELILAH

I don't know. I just don't know. They must be on the take from the office.

(Pause)

That must be it!

GENE

It's like I said earlier. They're cowards. They won't raid the office.

(Pause)

They're probably scared they might get hurt.

DELILAH

Maybe, but I still think I'm right.

(Pause)

DELILAH (CONT'D)

A while back, about a dozen of the bastards got caught red handed ripping off stores around here.

(Pause)

You want to know how many got convicted and did time?

She holds up her finger and thumb that form a zero.

DELILAH (CONT'D)

That's how many. Not a damned one of them!

(Pause)

I'm so upset!

(Pause)

How are we going to help that poor girl?

GENE

We'll think of something.

DELILAH

I'm so upset I forgot about anyone else.

(Pause)

Where's Silky?

GENE

I was hoping you wouldn't ask.

DELILAH

Why?

GENE

He got scared and ran away.

DELILAH

What do you mean he got scared and ran away?

GENE

When he found out the office was watching this place, he said he wasn't going to stick around to see what happens.

CLAUDE

So he just left?

GENE

In a hurry...He's gone. To where, I don't know.

DELILAH

He'll be back He can't live without this place.

CLAUDE

I hope you're right.

(Pause)

Well, I'm going out and find Carrie. Maybe I can help her.

(Pause)

Those office bar goons aren't going to hurt her if I can help it.

DELILAH

If you find her, hide her at your place. Then, let me know and I'll give her some money to get a bus ticket out of town.

CLAUDE nods his head yes and exits.

DELILAH (CONT'D)

That poor girl. I love her like she's my daughter.

(Pause)

She has so much talent....and her whole life is still in front of her...It can't stop now. It just can't.

(Pause)

Gene, when this is over, will you take me away somewhere?...Somewhere over the rainbow, where we can be happy together.

(Pause)

You'll be back on your feet, headlining in some Las Vegas casino and I'll be in the audience hanging on every note you sing...OK?

GENE

OK.

BART enter. He sees GENE.

BART

Well, if it isn't the "would be" Frank Sinatra.

(Pause)

What happened to the audition?...Get a little stage fright, did you?

DELILAH

Shut up, Bart!

BART

What?

DELILAH

I said shut up! Add to that, get your ass out of here.

BART

Why this sudden display of affection for me?

DELILAH

Because of your bad breath. Go on! GET OUT OF
HERE!

A YOUNG MAN slips unnoticed into the cafe. He sits in one of the chairs. The bill of his baseball cap is pulled very low across his face.

BART

What's going on?

(Pause)

Did I forget to pay my bill?

DELILAH notices the young MAN and approaches him. As DELILAH approaches, the young man's cap falls off and he falls to the floor. It is CARRIE in disguise.

DELILAH

OH MY GOD!

CARRIE turns her face towards DELILAH. It is bruised and dirty and bloody.

DELILAH (CONT'D)

Look what they've done to my baby! Look!

BART

Jesus, it's Carrie. I almost don't recognize her.

DELILAH

Gene, get a warm towel from the sink.

GENE

OK.

BART

Easy, baby. You're going to be all right now.

CARRIE

My costume...It worked.... I fooled them.

BART

We better get her to a hospital. I'll call an ambulance.

GENE

I'll call one.

CARRIE

NO! NO! They'll find me there. They'll kill me.

BART

We'll take care of you.

GENE is at the phone. A single light comes up on him.

GENE

Yes, I need an ambulance.

(Pause)

Cafe Hollywood. just east of Highland.

(In a muffled voice)

They'll be our people?

(Very loud)

A woman...She's hurt bad. Hurry!

The lights come up to normal as he hangs up the phone.

GENE (CONT'D)

The ambulance is on it's way.

DELILAH

I don't think that's such a good idea.

(Pause)

There'll be a crowd around the ambulance. Carrie's known around here. Somebody will recognize her.

GENE

We'll get the police to keep the people far enough away so Carrie isn't recognized.

DELILAH

I've got a better idea. Gene, you take care of Carrie and mind the store while I'm gone.

(Pause)

Bart, you come with me.

BART
Somebody tell me what's goin on.

DELILAH
I will, on the way...C'mon, lets go.

BART
Wait a minute!
(Pause)
I usually don't let people know that....Awww, what the hell.
(Pause)
Here. Here are some pills. They'll make the pain go away. Give her a couple.

GENE
Right away.

BART hands GENE an almost full bottle of pills.

BART
Just give her a couple. If you give her too many, it's...

BART crosses his throat with his finger.

GENE
Gotcha.

DELILAH
Back in a few minutes.

BART and DELILAH exit the cafe.

GENE makes sure the front door is locked and then closes the front window blinds.

GENE gets a glass of water. He knocks over the bottle of pills that are on the table. Several spill out onto the floor.

GENE
Damn!

CARRIE is kind of out of it, but not completely. She sort of sees what's going on around her, but sort of doesn't see.

GENE takes a syringe out of his coat pocket. He shows it to CARRIE.

GENE (CONT'D)

A touch of fantasy?...A trip through your own movie?

He takes out a cigarette lighter and begins to warm the syringe contents.

CARRIE

You like to fly down the same highway as me.

(Pause)

I knew there was something real about
you...something...real.

GENE tests the syringe. CARRIE offers her bare arm.

CARRIE (CONT'D)

Tie me down.

(Pause)

Is it good stuff?

GENE

I don't need to tie down. I see the road...right here.

GENE plunges the needle into CARRIE'S arm.

CARRIE

Owww....

(Pause)

How long?...How long does it take?

GENE

A long time.

(Pause)

This is a slow trip to China. It's slow enough to fool
your stupid friends, bitch.

GENE puts the empty syringe back into his coat.

CARRIE

What?...What?

GENE gets a meat cleaver and drives it into the wall near CARRIE.

GENE grabs CARRIE by the hair.

GENE
 You slut!...I've seen you take on ten guys in one
 night...ten guys.

GENE kicks CARRIE in the stomach.

CARRIE screams and rolls over and over across the stage.

GENE kicks her again. CARRIE screams again.

GENE punches her in the stomach.

GENE (CONT'D)
 God damned whores like you got no right to be on this
 earth...No right....God gave me the mission to clean
 the earth of filth like you...

CARRIE
 Ohhhh....Ohhhh...

GENE gets a blood stained baseball bat out of his duffel bag.

GENE
 This took care of one of your slut friends a few days
 ago. I saved it for you.

GENE hears the O.S. voices of DELILAH, CLAUDE, BART, AND SALLY.

GENE throws the bat back into the bag and runs to the phone.

As the four CHARACTERS enter the cafe through the back entrance, GENE
 screams into the phone.

SALLY is wearing her outrageous hat.

GENE (CONT'D)
 SEND AN AMBULANCE! SEND IT NOW!...TO CAFE
 HOLLYWOOD. SOMEONE'S DYING!

DELILAH
 What is it? What happened?

GENE
 I left the pills by her for a second. She tried to swallow
 some of them. I caught her just in time.
 (Pause)
 Look, she tried to do me in with this meat cleaver.

DELILAH

Poor thing. She's strung out.

(Pause)

I love you, Carrie. Nobody is ever going to hurt you again.

(Pause)

Gene, get her some coffee.

GENE

OK...What's Sally doing here?

BART

Sally and Carrie are going to exchange clothes.

SALLY

The ambulance takes me out the front door and Carrie goes out the back door in my clothes. Clever, huh?

DELILAH

No time to waste. Lets get started.

Mr. BARLOW enters. He has half a dozen copies of the screenplay in his hands.

BARLOW

Listen, I'm in a hell of a hurry.

(Pause)

I decided to drop these off to you tonight.

(Pause)

We start shooting here day after tomorrow.

He sees CARRIE.

BARLOW (CONT'D)

Jesus! What's wrong with her?

DELILAH

She had an accident.

BARLOW

Is she going to be all right for the shoot?

(Pause)

I can replace her.

DELILAH
She'll be all right.

BARLOW
Good! I've got to rush off. I'm in a hell of a hurry.
Candy's after me. She found out.....Never mind.
Good-bye.

BARLOW exits.

SALLY and DELILAH help CARRIE to the back room of the cafe to change clothes.

DELILAH
This will just take a few minutes.
(Pause)
Gene, keep an eye on the door.

GENE
Right.

The three WOMEN exit to the back room.

CLAUDE
Man! What a story!

BART
What?

CLAUDE
I said what a story.

BART
What are you writing? What are you turning this into?

CLAUDE
I don't know.
(Pause)
Maybe a screenplay
(Pause)
This would make a hell of a screenplay.

BART

Hey! I know this is no time for business but I think you're talking a possible gold mine.

(Pause)

BART (CONT'D)

Yeah, a definite gold mine.

(Pause)

Have you got an agent?

CLAUDE

Not any more.

(Pause)

They gave up on me.

BART

How come?

CLAUDE

I didn't come up with anything they could sell.

BART

Could you do it now? You just did a three scene re-write.

(Pause)

I really thing you got one hell of an idea here.

CLAUDE

Yeah, I guess so.

(Pause)

The events have all the right stuff for a good story.

BART

(To Gene)

What do you think?

GENE

Me?

BART

Yeah, you! Do you think this story would make a good movie?

GENE

How would I know?

BART

I still think I know you from someplace.

GENE

You bother me.

(Pause)

I need some fresh air.

(Pause)

I'm going to go outside for a little while.

The three WOMEN return. SALLY and CARRIE have changed clothes. CARRIE is still high.

CARRIE

Flowers? Flowers?

(Pause)

Someone buy some flowers?

CARRIE trips out a little and giggles.

CARRIE (CONT'D)

Someone want to buy some love?

DELILAH

You're through with all that.

CARRIE

I can sell love and not have to sell my body.

SALLY

What's supposed to be wrong with me?

(Pause)

Shouldn't I be bleeding or something so I fool the ambulance driver.

CLAUDE

Yeah, she looks totally healthy.

DELILAH

Mm huh.

DELILAH gets some ketchup and pours some all over SALLY. She smears some on SALLY'S face.

SALLY

I hate ketchup!

DELILAH

You'll be in the ambulance before they figure out it's only ketchup.

BART

I don't know where, but I know that guy Gene from somewhere.

DELILAH

Never mind that now.

DELILAH stares at CARRIE'S newly acquired hat.

DELILAH (CONT'D)

Carrie, I've got a confession to make.

CARRIE

Now?

DELILAH

Yes, now.

CARRIE

Go ahead. I'm wearing my priest costume.

DELILAH

I've always wanted to wear Sally's hat.

(Pause)

I know it's crazy, but I want to.

CARRIE

OK, here.

(Pause)

You're kooky.

DELILAH dons the hat.

SALLY

Wear it well. It has magic in it.

DELILAH

Flowers for sale?....Love for everyone?

There's a sickening off stage SOUND of a horrible automobile accident.

CLAUDE

(Looking out the window)

MY GOD! They really creamed each other.

All rush to the window to take a look. DELILAH stays a few feet apart from the rest of the group.

CLAUDE (CONT'D)

Stay inside. We don't want to give away our plan.

(Pause)

Carrie, back away from the window.

SALLY

Oh, God! Gene is from back east. That's where I saw him.

(Pause)

He was known as the assassin.

BART

That's it. He worked at the Metropole. I used to book variety acts in that place.

CLAUDE

Lucky Luciano owned that place.

GENE appears at the back entrance. He points a gun at the group.

SALLY catches him out of the corner of her eye. She SCREAMS.

SALLY

AUGHHHHH!

GENE fires the gun and quickly turns out the lights. There is SCREAMING and general pandemonium.

EVERYONE AD LIBS.

CARRIE

(In the dark)

HE MISSED ME! I'M ALL RIGHT!

CLAUDE

I'll get the lights.

CLAUDE turns on the lights.

GENE is gone.

SALLY lets out another blood curdling SCREAM.

The O.S. SOUND of an ambulance is heard.

SALLY
AUGHHH! IT'S DELILAH! HE SHOT DELILAH!

CLAUDE
Oh, no!

BART leans down to check DELILAH. CARRIE lifts up SALLY'S hat.

CARRIE
It's the hat!
(Pause)
He thought it was me underneath the hat.

CARRIE sobs.

CARRIE (CONT'D)
Oh, no...Not you...Please, God, not you.

The ambulance SOUND grows louder.

BART
She has no pulse. She's dead, Carrie.

CARRIE
(Breaking down)
Ohh, no...Ohhh, God no!

The SOUND of the ambulance stops. BART peers out the window.

BART
The ambulance stopped across the street at the
wrong place.
(Pause)
We've got to get out of here.

CLAUDE
He's right.

SALLY
They know who we are.
(Pause)
What difference does it make if we go or stay?

BART

Believe me, it makes a difference.

(Pause)

I know those guys.

(Pause)

If everybody goes their own way and nobody points the finger...

CLAUDE

Then we're safe.

BART

Right!

(Pause)

But nobody can ever come back here...NOBODY!

CARRIE

I'm staying.

CLAUDE

You can't!

CARRIE

I don't care what they do.

The drug Gene gave her is finally taking over.

CLAUDE

There's nothing you can do for her.

CARRIE

I can guard her soul.

SALLY

Her soul's not here anymore.

CARRIE

I'm staying! You people go.

BART

That's your decision.

(Pause)

Me, well, I've still got some life to live and I'm going to live it.

BART looks down at DELILAH.

BART (CONT'D)

So long, Delilah.

(Pause)

C'mon Sally There's nothing left here for you.

SALLY takes her hat and places it across the body of DELILAH.

SALLY

The flowers are....are...all gone.

SALLY and BART exit.

CLAUDE

You can't stay here. You know that.

(Pause)

She would want you to go.

CARRIE

What do you want me to do?...Just leave her alone?...Alone with the spiders and rats to keep her company?

CLAUDE

Carrie, hear me. You have to go.

There is a long silence.

CARRIE

Wait for me.

CLAUDE

Where?

CARRIE

On the boulevard,...where the actors are....Where I can dream and no one can ever take away my dream.

(Pause)

Go! I have to say good-bye.

CLAUDE

I'll wait for you.

CLAUDE exits the cafe.

The heroin has taken over CARRIE. She fights her way through the drugs. She is sitting next to DELILAH'S dead body.

CARRIE

The dreams are all gone...They left us with sadness and pain.

(Pause)

No more stories....No more Brando....or Marilyn...They're all gone.

CARRIE coughs violently. She is beginning to die.

CARRIE (CONT'D)

Don't let your soul start an endless trip without me. I will join you.

(Pause)

You wouldn't want me to go on without you.

CARRIE again coughs violently.

CARRIE (CONT'D)

The man who did this will pay.

(Pause)

He'll live with the specter of your soul as it glides through the galaxy...with me at your side...free...free to roam...free to live again...

(Pause)

It's only a time for love...love between two kindred souls...yours and mine.

CARRIE lays her head on DELILAH'S bosom and dies with her eyes still open.

The lights fade to black.

THE END

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