

MOON OVER PARADOR

THE MUSICAL

Book by
LEON CAPETANOS & PAUL MAZURSKY

Music by
BILL CONTI

Lyrics by
GERARD ALESSANDRINI

Choreography by
WALTER PAINTER

Directed by
PAUL MAZURSKY & WALTER PAINTER

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Reading script, rev. 5/15/11

MOON OVER PARADOR

READING CAST

JACK NOAH.....ROGER BART
MADONNA MENDEZ.....MELINA KALOMAS
ROBERTO STRAUSSMAN.....EDWARD STAUDENMAYER
MAMMA (MIDGE/MAGDA).....OLGA MEREDIZ
RALPH (ALEJANDRO/MENACHAM).....FRED APPELEGATE
OTHER WOMEN.....GINA KREIEZMAR
TOBY (DIR./DIETER/PACO/REPORTER/IRVING)... JOE PAPARELLA
ALPHONSE SIMMS (A.D./BENITO/SOLDIER).....RUBEN FLORES
NARRATOR (DESMOND/CLINT/GUNTHER/CLAUDIO/CARLOS/COUNTERMAN
ISRAELI DIRECTOR).....MICHAEL WEST

ACT I

OVERTURE

A scrim reveals the exterior of the New York Public Theater.

Scrim rises to reveal:

SCENE 1

THE LOBBY OF THE PUBLIC THEATER

JACK NOAH enters shaking the rain from his parka. The room is filled with actors waiting to audition for Shakespeare in the Park.

Jack gives his name to a disinterested girl at a desk while she watches TV.

JACK
Jack Noah...

SECRETARY
You for Richard Two or Colored Girls?

JACK
Richard.

SECRETARY
For?

JACK
The King.

TOBY
Jack... Jack

Jack turns to see familiar faces.

JACK
Toby... Desmond.

TOBY
Where have you been, man? I saw Phyllis last week and she said she hadn't seen you in months... she thought you were a victim of foul play... or an alien abduction.

JACK
It was something like that. Got a lozenge? This New York weather is killing me.

DESMOND

Here. It's Swedish. They know crappy weather.

JACK

Desmond, I saw you in ENDGAME at the South Street playhouse.

DESMOND

That was last year.

JACK

Seems like yesterday. You were great.

DESMOND

Thanks. I saw that CSI you did... the serial killer. I like your work, Jack Noah.

JACK

We should hire each other.

TOBY

Didn't you go out of the country to do a film or something?

JACK

Yeah. How did that Shepard play work out?

TOBY

Fake art. So how long have you been gone?

JACK

About a year... yesterday.

TOBY

A year? What a gig.

DESMOND

I'm praying for three weeks in summer stock.

TOBY

My longest job was a month on "All My Children." So what was the movie part?

JACK

If I tell you, you're not going to believe it.

TOBY

Please. I'm trained to believe.

JACK

You ever hear of Parador?

DESMOND

Some place in Central America, right?

TOBY

No way. It's in the Caribbean.

JACK

You're close... but it's closer to heaven.

Music under.

DESMOND

I have a feeling that this story has something
to do with getting laid.

JACK

Well, let me put it this way...

SONG: "MOON OVER PARADOR"

JACK (sings)

I LANDED THE ROLE OF A LIFETIME
AND HAD A FANTASTIC ADVENTURE
I GAVE AN INSPIRED PERFORMANCE
NO CRITIC COULD PUT DOWN OR CENSURE

TOBY

DID YOU FINALLY MURDER SHAKESPEARE
LIKE KEVIN KLINE MURDERED "KING LEAR"?

DESMOND

AND IF YOU OUT DID JUDE LAW'S "HAMLET"
NO ONE KNOWS ABOUT IT HERE.

JACK

MY ROLE HAD INCREDIBLE NUANCE
MORE CHALLENGING THAN YOU CAN GUESS
THE KIND OF A ROLE YOU ONLY DO ONCE
BUT NEVER HERE IN THE U.S.

TOBY

DON'T TELL ME YOU DID "BEN HUR"
AT A THEATRE IN BRAZIL?

JACK

YES, IT WAS NEAR THE EQUATOR
BUT MY EPIC OUTDID DE MILLE
AND YES I WAS OUT OF THE COUNTRY
THIRD WORLD MARKED DOWN TO FOUR.
AND YES THE HOTELS WERE CRAPPY
BAD PLUMBING
LOUSY RECEPTION
EVERYTHING ACTORS ABHOR

BUT!

OH! WHAT A MOON!

A MOON OVER PARADOR

SILVER AND ROUND
LIKE A TONY AWARD IN THE SKY!

AND UNDER THAT MOON
THAT MOON OVER PARADOR
I WAS PERFECTLY CAST
IN A DREAM THAT WILL LAST
TILL I DIE

DESMOND
LISTEN TO HIM! SO ROMANTIC.
NEXT HE WILL "BEGIN THE BEGUINE"

TOBY
I'LL BET HE WAS THERE DOIN' PORNO.

DESMOND
UNEMPLOYED ACTORS GO WILD AND OBSCENE

JACK
WELL THE TIME WAS HOT SEPTEMBER
JUST BEFORE THEIR ANNUAL MONSOON
THE PLACE A QUASI-SPANISH COUNTRY
WAY TOO HOT TO MAKE A MOVIE
I SHRIVELED LIKE A PRUNE

BUT OYE!
VAHT A MOON!
THAT MOON OVER PARADOR
GLIST'NING AND GOLD
LIKE AN OSCAR YOU HOLD
IN YOUR DREAMS
AND UNDER THAT MOON
A MOON OVER PARADOR
AND I FINALLY FOUND
A NEW ROLE QUITE PROFOUND
IN ITS BEAMS

AND THE TROPICAL NIGHTS
SHONE LIKE BLINDING KLIEG LIGHTS
AT A FILM PREMIER
AND EV'RY MAGICAL STAR
WHISPERED CRITICS ARE FAR
BUT LOVE IS NEAR

AND MY ROMANTIC REWARD
WAS LIKE AN EMMY AWARD
REFLECTING BRIGHT
LIKE THE HOT NOON-DAY SUN

A make-up person and a dresser rush to Jack, slipping him into a white dinner jacket. The set begins to rotate, revealing a twilight patio in PARADOR. Jack walks to a sexy woman and takes her hand.

SCENE 2

TWILIGHT

ALL
COME VISIT OUR MOON
OUR MOON OVER PARADOR

JACK
AND ITS MAGICAL SPELL
WILL MAKE HOTTER THAN HELL
COOL AS DEW...

ALL
AND UNDER THE MOON
OUR MOON OVER PARADOR
THERE'S ADVENTURE TO SPARE
WHERE A TRUE LOVE WAITS THERE
FOR YOU!

As the music ends, the woman
clings to Jack. She is crying as
he pulls away.

JACK
You have to go. Now!

WOMAN
I won't leave you. I can't.

JACK
You have to. That's the cards we've been dealt.
It's the only hope.

WOMAN
I'll always love you.

JACK
Go. There is no time.

**Suddenly two large figures dash
into the scene, guns drawn.**

JACK (cont'd)
What took you so long?

**Both men fire at Jack, he spins
backward and pulling his own
weapon he returns fire. Both
assassins fall. Jack staggers
towards the exit as the dancing
couple run for the door.**

He dies in a dramatic collapse
turning over tables and chairs
before **falling into a potted palm.**

DIRECTOR

Cut! Print! Great job, Jack. Clint. Jenny.
Fabulous. That's a wrap! Don't forget the party
at the hotel Parador.

JACK

(to the director)

Sidney, I was flat. No energy. I was in and
out.

CLINT

(to Jack)

Hold still.

DIRECTOR

You were fabulous, Jack. Believe me.

JACK

Just one more. Please. One.

DIRECTOR

Too late. We've lost the light.

JACK

There's light. I can see.

DIRECTOR

(ignoring Jack)

Everybody, get it together. President Simms
would like to say hello.

The cast and crew quickly line up
for a presidential receiving line.

ALPHONSE

Very good. Very romantic. (to Clint) You were
responsible for the bullets and bombs, eh?

CLINT

Yes sir.

ALPHONSE

Congratulations. Very realistic.

CLINT

Thank you, Mr. President.

ALPHONSE

You are a wonderful actor. Powerful scene. You
die very good.

JACK

I could do it better. Maybe you could...
intervene.

ALPHONSE

And you... so beautiful and talented. A
goddess. Your tears, whether they were real or
false, touched my emotions deeply.

He pulls the actress closer, a
hand to her waist, creeping to her
ass.

JENNY

Thank you, sir. I admire you too. By the way,
you should see him do you.

ALPHONSE

Do me?

JACK

Ixnay.

JENNY

Yes sir. He does a great impression of you.

JACK

Not really. She tends to exaggerate.

JENNY

He's being modest as usual...which is rare for
an actor.

ALPHONSE

Let me be the judge. Please.

DIRECTOR

Go ahead, Jack. What could happen?

JACK

(sotto voce)

Just a firing squad.

(to Jenny, sotto voce)

I'm gonna kill you.

JENNY

I had to do something. He was going for my ass
or worse.

JACK

You've slept with everybody else on the crew.
Why not the President of the country?

Jack turns.

JACK (cont'd)
May I borrow your cap, sir?

ALPHONSE
Certainly.

ROBERTO STRAUSSMAN, the power behind the throne, studies the scene. Jack carefully takes the gold braided hat from the President.

JACK
Understand that this is done with the greatest respect. I can only impersonate someone who has great style and... charisma. I saw you on TV... and wow... you jumped off the screen, Mr. President.

(as Alphonse)
"Fellow Paradorians, my beloved people, I open my arms to you, ...please come to me without fear and let me embrace you... caress you... seduce you. It is my duty as your President to explore your possibilities...
(He grabs Jenny as the object of his desire.)
For I love everything about you... your mountains, your valleys, your secret places...."

A sudden silence as everyone waits for Alphonse's reaction. Suddenly he bursts out in laughter.

ALPHONSE
I hope you all have enjoyed your time in Parador... and I hope you will stay for a few more days... enjoy the carnival. You won't regret it.

ROBERTO
We need to go, my President.

ALPHONSE
Goodbye. Au revoir.

With that Alphonse and his entourage march from the set.

CLINT
That was tense.

JACK
Tell me about it. Are you leaving today, Clint?

CLINT

Yeah, we had some fun, didn't we?

JACK

How many times have you killed me so far?

CLINT

I think this is the fourth time. Like the dictator said... you die good. When are you leaving?

JACK

I'm scheduled out tomorrow... but I may stay an extra day or two. I got a wad of per diem. I hear Carnival is pretty wild.

CLINT

I wish I could stay but I got a George Clooney shoot in Vegas, "Ocean's 14." It starts tomorrow.

JACK

I know Clooney. I did an ER back in the day ...I had big scenes with him. My face was pretty bandaged up but I'm sure he'll remember me. Anything in it for yours truly?

CLINT

Naw. It's just broads and stunts. Stay and have fun. Call me if you get to the Coast.

JACK

You think it's better in LA work wise? Damn. There I go again. Keep in touch.

CLINT

You bet.

JACK

Look at me. I'm out of work for three minutes and I'm already stressing. It's a sickness.

SONG: "A DISEASE CALLED SHOW BIZ"

JACK (sings)

I HAVE A DISEASE CALLED SHOW BIZ
AND MY BRAIN IS ROTTING FAST
I HAVE A DISEASE CALLED SHOW BIZ
I KEEP LIVING IN THE PAST

I'M HOPING FOR SOME
WARNER BROTHER OR A ZANUCK
TO MAKE ME A SEXY MOVIE STAR
BUT I'M RUNNING OUT OF TIME

AND MY EGO'S IN A PANIC
DOING UNDER - FIVES SO FAR

I HAVE A DISEASE CALLED SHOW BIZ
I'M COMPELLED TO ENTERTAIN

CHORUS
HE HAS A DISEASE CALLED SHOW BIZ

JACK
I'M ADDICTED TO THE PAIN

IT FEEDS FROM A DEEP SEEDED NEED TO GRAB ATTENTION AND KISS
ANY MOVIE STAR'S BEHIND
I'LL DO ANYTHING BECAUSE
DID I MENTION I'M A LEGEND
IN MY OWN SICK MIND

CHORUS
WE HAVE A DISEASE CALLED SHOW BIZ

JACK
BUT MY ARTISTRY IS PURE

ALL
WE LOVE THIS DISEASE CALLED SHOW BIZ
SO DON'T SELL US ANY CURE

JACK
I LIVE FOR THE DAY OF MY ULTIMATE REDEMPTION
WHEN I GET MY BREAK-OUT PART

SO I HAVE TO STAY IN SHOW BIZ

CHORUS
YEAH, HE HAS TO STAY IN SHOW BIZ

JACK
'CAUSE SHOW BIZ IS MY ART!
TO BE A STAR OR NOT TO BE!

SCENE 3

THE NEXT DAY

An outdoor tropical club with army officers and well-dressed plutocrats eyeing girls in tiny bikinis. Jack wanders in. A voice stops him. It's RALPH. He wears plaid Bermuda shorts and Hawaiian shirt.

RALPH
Hey, Jack.

JACK
Ralphie.

RALPH
You guys wrap it up?

JACK
Yeah.

RALPH
You hanging around?

JACK
For a couple days.

RALPH
You're smart to stay for carnival. A guy with your looks and youth... you can make out like a sailor with a bag of rice in a Chinese whore house. Bartender, two poonas. Big ones. Make it three. Cover my buddy here.

JACK
Thanks.

RALPH
Don't thank me yet. These babies can knock you for a loop.

JACK
How long have you been down here, Ralph?

RALPH
Bout fourteen years now. Retired from the military. Had a condo over in Ocala, Florida... but the traffic got real bad and I had some problems with a neighbor. He was Muslim, had his wife all covered up... made me jumpy. So me and my little Midge, we said the hell with it.
(MORE)

RALPH (cont'd)

Sold the whole kit and caboodle and came down to Parador. We got a bungalow in the heights with fruit trees and a full-time maid and a gardener. This place is a secret paradise.

JACK

Aren't you totally retired?

RALPH

Hell no. I got some businesses that keep me going. Gringos have to work. I export hammocks. They make the finest hammocks in the world down here. I don't make a fortune but it keeps me alert and social.

The drinks arrive.

RALPH (cont'd)

Come on...I want you to meet Midge. She'll piss her pants. Midge!

MIDGE

Did you get the extra ice, Ralph?

RALPH

Midge, stuff it, okay? Look who this is?

MIDGE

One of the movie people you met?

RALPH

Yeah. Midge, this is Jack Noah. He's an actor. He was on that soap opera you used to watch..."Life's Path".

MIDGE

Oh my god! It's Lance Farrington. You bastard! You raped five women on that show. I don't know if I should even shake your hand.

JACK

I was a sex addict.

MIDGE

Tell me about it.

A beautiful young woman saunters dramatically into the club.

Music under.

RALPH

Look at them hooters on her. Dang!

MIDGE

If you liked hooters so much you'd buy me some,
you cheapskate.

RALPH

You know who that is?

JACK

No.

RALPH

That's Madonna Mendez--the Dictator's
girlfriend. Power has a great allure.

Madonna exits.

JACK

I met the dictator. He came to the set.

RALPH

He's a real dude. People love him. He has "it"
whatever "it" is. But an i.q. of 35. The damn
guerillas don't have a chance as long as
Alphonse Simms is alive.

MIDGE

Simms is just a puppet. The real power here is
with the fourteen families.

RALPH

That's a bunch of malarkey, you old
appleknocker.

MIDGE

Up yours!

We HEAR music. Coming down the
aisle is a crowd of drummers and
samba dancers. They dance onto the
stage. **Floats appear as** the stage
begins to turn, **the carnival**
begins and spills into the next
scene.

SCENE 4

STREET NIGHT CARNIVAL

Madonna rides one of the floats and Alphonse and his retinue watch from a platform. The retinue consists of a couple of Army officers, the Archbishop, and, of course, Roberto. Carlos, the bodyguard, lingers at the edge.

Madonna sings to her lover. He is mesmerized.

SONG: "I'M HUNGRY FOR LOVE"

MADONNA (sings)

YOU TURN ME ON
LIKE A CHANDELIER OF A MILLION WATTS

YOU LIGHT ME UP
LIKE A CARNIVAL FLOAT WITH A BILLION DOTS OF LIGHT.

I PINE FOR YOU LIKE A PEKINESE
BARKING "PLEASE, PLEASE, PLEASE, PLEASE!"

FEED ME SOME HOT LOVE TONIGHT!

MALE SINGERS

FEED HER SOME LOVE
FEED HER TONIGHT

MADONNA

I'M HUNGRY FOR LOVE
I'M STARVED FOR ATTENTION
MY TASTE BUDS ARE CRAVING
A KISS FROM THE MAN I ADORE
MY HUNGER FOR LOVE
HAS CAUSED HYPERTENSION
MY BLOOD RUSHES STRAIGHT TO MY HEART
WHEN YOU SERVE YOUR LOVE ALA CARTE
HAVE PITY
ON THIS STARVING PAUPER
BE KIND AND THROW ME A CRUMB
A MORSEL OF KINDNESS
WILL SPARE THIS SHARECROPPER
AND GET ME OUT OF THE SLUM
WHERE I AM
HUNGRY FOR LOVE
AND STARVED FOR ATTENTION TOO
SO FEED ME MY FETISH
POUND ME WITH PASSION

STUFF ME WITH COOL HONEY DEW
I'M HUNGRY FOR LOVE

MALE SINGERS
SHE'S HUNGRY FOR LOVE
SHE'S HUNGRY FOR LOVE

MADONNA
BUT ONLY THE LOVE
THAT IS BOILING IN YOU!

ALL (CHORUS):
WE'RE HUNGRY FOR LOVE
WE'RE STARVED FOR ATTENTION

MADONNA
I NEED SOME ATTENTION

ALL
WE THIRST FOR A KISS FROM THE MAN
WHO DICTATES LIKE HE'S FROM IRAN
WE'RE HUNGRY FOR LOVE

MADONNA
HUNGRY FOR LOVE

ALL
AND YOUR SWEET CONFECTION

MADONNA
SWEET CONFECTION

MADONNA AND ALL
IF YOU TOSS US A SCRAP AND BE KIND
WE'LL BE HAPPY TO KISS YOUR BEHIND

MADONNA
HAVE PITY ON
EACH STARVING PAUPER
AND SPREAD YOUR TESTOSTERONE
YOUR PEOPLE ARE PATIENT
BUT EVERY SHARECROPPER
DESIRES TO BE THROWN A BONE...
OR ELSE!

ALL
WE'LL START A REVOLT

MADONNA
START A REVOLT

MADONNA & ALL
A HOT REVOLUTION IS DUE
SO CAUSE A SENSATION
AND MAKE A DONATION
OF KISSES TO HELP US GET THROUGH!

ALL
WE'RE HUNGRY FOR LOVE

MADONNA
WE'RE HUNGRY FOR LOVE

ALL
WE'RE HUNGRY FOR LOVE

MADONNA
HUNGRY FOR LOVE

ALL
HUNGRY FOR LOVE

MADONNA
SO HUNGRY FOR LOVE

ALL
HUNGRY FOR LOVE

MADONNA
BUT ONLY THE LOVE
THAT IS BOILING IN YOU!

The stage darkens. We see a huge
Moon in the sky, glowing over the
night.

SCRIM DROPS.

The carnival continues. Simms and
Roberto exit as the people samba
into the night.

SCENE 5

A cutout of a limousine appears on stage. Carlos drives. Alphonse and Roberto in the back seat.

ALPHONSE
They love me, Roberto.

ROBERTO
Without question.

ALPHONSE
I need a steak. A big one. With the garlic
mashed potatoes I like.

ROBERTO
Indeed.
(to the driver)
Poona Beach Club, Carlos.

ALPHONSE
We always end up at your club.

ROBERTO
We have the best steaks and you need to make an
appearance. Everyone will be there.

ALPHONSE
(laughs)
I want a T Bone this time. With a little
Béarnaise sauce. And after my steak... then I
need my Madonna.

ROBERTO
I'll send a car.

ALPHONSE
She was so beautiful tonight when she sang the
song for me. Her ass when she did the samba was
like a juicy mango. You know, Roberto... I
should marry her. The wedding would be the
biggest carnival of all.

ROBERTO
I've told you a hundred times. That's
impossible.

ALPHONSE
Which makes it all the more desirable.

ROBERTO
We have known each other a long time, my
President.

(MORE)

ROBERTO (cont'd)

And I must tell you with all due respect that this girl, well, we have to be careful. The people love her because she is one of them. They see the romance. But to marry her... that is another matter. The fourteen families would never ever approve.

ALPHONSE

It's your fault, you know. I met her in your damn club. She's a great dancer.

ROBERTO

Don't you understand! She is almost a common prostitute! Don't be led by your dick. Get your mind on other things! You meet with the Archbishop next week... and the Russian ambassador is coming ..then the Ecuadorians. And then you have a speech for Saint Reginald's Day. It must be confident... strong... reassuring!

Suddenly Alphonse begins to gasp and then he spasms forward. Roberto grabs for him.

ROBERTO (cont'd)

Alphonse... you drunken bastard!

Roberto checks Alphonse's pulse. There is none. He looks around apprehensively and pulls the head back. He checks the pupils.

ROBERTO (cont'd)

He's dead. Dead. What now? What course to take?

SONG "THE MORON IS DEAD"

ROBERTO (SINGS) (cont'd)

MY MORON IS DEAD
MY MORON IS DEAD
WHICH PROVES HE IS DUMBER THAN WHEN I FIRST SAID
THE MORON IS DEAD
FOR ONLY A MORON WOULD DIE
WITH SOMEONE BEHIND HIM, CONTROLLING HIM
BRILLIANT AS-
I MADE THIS MORON A GREAT HEAD OF STATE
(spoken)

And how does he thank me?

ROBERTO (cont'd)

(sings)

MY MORON TURNS RED

AND DROPS DEAD INSTEAD
AND JUST WHEN I GOT HIM TO SPONSOR CLUB MED
HE'S SUDDENLY DEAD!
I'D KILL HIM MYSELF IF I COULD
IF HE WASN'T ALREADY STIFFER THAN PETRIFIED
WOULDN'T YOU THINK HE WOULD TRY
NOT TO -
DIE
WHILE WE'RE CLUTCHING THE POWER
I
STRUGGLED YEARS TO USURP?
WHY
WOULD THAT IDIOT COWER
AND DESTROY MY CAREER
WITH A FICKLE, FATAL BURP!?

MY MORON IS DEAD
NOW I NEED INSTEAD
A NEW MORON EASILY, QUICKLY MISLED
SOME MORON, OUT THERE
PLEASE HEED MY INSIDIOUS PRAYER!
IF YOU WANT TO CONTROL AND OPPRESS
SIMPLY DRESS TO IMPRESS
AND THE REST I'LL FINESSE
MY NEW MORON, COME TO ME
MY NEW MORON, TOGETHER WE CAN BE
IN CONTROL AND WAY AHEAD OF THIS

IDIOTIC, IMBECILIC,
UNIMPOSING, DECOMPOSING
MORON
WHO IS LUCKY HE IS DEAD!

Roberto thinks for a moment and
then punches a number into his
cell phone and steps out of the
car.

ROBERTO (cont'd)
Carlos, you know where to put the body. Get me
that... that actor... Jack... Noah. Find him.
Bring him to my office.

SCRIM LIFTS, revealing...

SCENE 6

A sumptuous modern office.

A Google page of Jack's acting credits on a large LED screen on the wall.

Roberto appears. Suddenly the office door bursts open and JACK NOAH is tossed into the room.

JACK

Hey... what the hell is going on here? Okay I was drinking... and celebrating with a lady but I am sure that I wasn't violating any Paradorian laws or mores even... she said she was eighteen.

ROBERTO

Welcome. Would you like something to eat or drink?

A step back.

JACK

Are you crazy? I don't know what you're thinking but I want out of here right now. Take me to the American Embassy before things get messy. You could be in a lot of trouble. I'm a well known American actor.

ROBERTO

Not that well known.

JACK

What are you...a critic?

ROBERTO

But you are very talented.

JACK

Look... I've got appointments in New York. I'm up for the lead in a revival of ANNA CHRISTIE.

ROBERTO

I read that play when I was at Harvard. Didn't care for it. O'Neill can be tedious.

JACK

You went to Harvard?

ROBERTO

Yes.

JACK

Well, then I assume you are smart enough to know that you've got the wrong guy. Whatever the issue. I'm Jack Noah, the actor.

ROBERTO

No, I got the right guy.

JACK

I'm calling my agent... at what used to be the William Morris office.

He pulls out his cell phone.

ROBERTO

Is that an iPhone?

JACK

Yeah... it's the new 4G model.

ROBERTO

Could I see it?

JACK

Sure.

He hands the phone to Roberto who slams it to the floor and finishes the job with his boot.

JACK (cont'd)

(frightened)

Okay... okay... calm down. The son of a bitch never calls me back anyway. What the hell is going on?

ROBERTO

Are you a good dancer?

JACK

Sure. Very good, I started in the chorus of "Jekyll and Hyde."

ROBERTO

Excellent. I've got a part for you to play.

JACK

Who are your casting agents...the Gestapo?

ROBERTO

(amused)

It's a very serious part.

JACK

Every part is serious. Do you have a lozenge or something? My throat is kind of dry.

Roberto finds something and tosses it to Jack. Jack is relaxing.

JACK (cont'd)

God. I feel better. I was thinking that I was gonna get the cattle prod to the balls. What a nightmare to be tortured for information you don't have.

ROBERTO

This is not Guantanamo.

Roberto makes a fake grab at his balls.

JACK

You know my name... but what's your name?

ROBERTO

Roberto Straussman. I head the state police and the Interior Department.

JACK

It's a pleasure to meet you. So what's the part, Roberto?

ROBERTO

Come with me.

JACK

It's not one of those crazy sex things is it?

The set turns.

SCENE 7

Revealing a meat locker. A hiss of fog as the door is opened.

JACK (cont'd)
Oh, so I play a butcher.

Roberto pushing the carcasses as they stroll.

ROBERTO
I hope you're not a vegetarian. Look... Omaha beef... aged Argentinean... Kobe beef...
(pause) Alphonse Simms.

Jack sees the frozen body of Alphonse Simms hanging next to the Kobe beef.

JACK
Christ. He's dead?

ROBERTO
Very dead.

JACK
What...what happened?

ROBERTO
Heart attack. Too many damned poonas.

JACK
Is this some kind of Paradorian funeral ritual?

ROBERTO
No.

JACK
You can't be thinking what you're thinking.

ROBERTO
Are you an actor or not?

JACK
He's a real person.

ROBERTO
So was Richard the Third... Henry the Fifth. I saw Lawrence Olivier play those men. Totally convincing.

JACK
I'm not Olivier.

ROBERTO

You did a very good impersonation on the movie set.

JACK

That was a bit! A minute. A trick.

ROBERTO

Where's your confidence? If I didn't think you had the talent I would have never made this... offer.

(He pulls the papers from his coat and reads)

From the New York Times "Jack Noah sparkled, giving a fresh dimension to Officer Krupke."

JACK

I was great. Can I see that?

ROBERTO

But More. " Newcomer Jack Noah seemed utterly lost as Bradley."

JACK

It was a bad play and the director was a coke freak.

ROBERTO

This, Jack Noah, this is a great play.

JACK

But why are you doing this?

(gestures to the corpse)

Why not a simple cremation... a day of mourning.

ROBERTO

Parador is at a delicate moment in her history. For the President to die like this.

(He snaps his fingers.)

That's too much of a shock to the system. It would be chaos.

JACK

He can't live forever.

ROBERTO

We need time to plan the transition. You would be saving lives. Besides it's only for a day or two.

JACK

You're asking me to be an imposter... it's fraud.

ROBERTO

The essence of the stage. Isn't your real name Noah Blumberg? Haven't you assumed a totally new identity?

JACK

Sort of.

ROBERTO

So?

JACK

Simms was taller than me.

ROBERTO

No problem. He wore four inch lifts.

JACK

His hair is darker and the texture is....

ROBERTO

Fortunately, our President was vain.

**He yanks the dark wig from
Alphonse's head.**

JACK

(desperate)

I still would need make up.

Roberto lifts a small black case from the floor and sets it on a work table. He unlatches the lid.

ROBERTO

This is the makeup case of Parador's greatest actor. Liano Boule. He died about twenty minutes ago.

JACK

(freaked)

How fortunate...or not. But the voice. It was pitched so low...

Roberto grabs Jack by the balls.

JACK (cont'd)

When do I start?

ROBERTO

Immediately.

Jack bolts for the door trying to escape. Roberto blocks him. The door won't open.

ROBERTO (cont'd)
Why are you so... timid?

JACK
Timid? I'm terrified. Whatever... it's not going to work, Roberto. Don't you understand?

ROBERTO
Why are actors so much like children. They need the caress... the compliments... and then they need the WHIP!
(He batters the corpse)
You must do it!

Roberto heads for the door.

JACK
Hey... where are you going?

ROBERTO
To mingle with my customers. It is important that I show myself. When I come back I expect to see my President.

JACK
Why don't you get Robert Downy Jr or Johnny Depp for christsake?

ROBERTO
Not available. I'd give my right arm to work with Johnny Depp.

Roberto exits, leaving Jack with the corpse and the carcasses.

JACK
(to himself)
This has to be a set up... or something... a joke.

Music under.

Jack stares at the kit and he is about to smash it when the actor in him ascends. The smell of the paint and the glue entice him.
Jack stares at the dead dictator's face and pulls a mustache from the makeup kit. He tries it on.

JACK (cont'd)
Whatever it is... I can't deny that it's a real
challenge.

SONG: "PART OF A LIFETIME"

As Jack sings he tries on parts of
the Dictator's uniform.

JACK (sings)
THIS IS MY PART OF A LIFETIME
THIS IS MY DREAM COME TRUE
I'LL SHOW THAT MARLON BRANDO
I AM A "CONTENDER" TOO!

THIS IS MY PART OF A LIFETIME
THIS IS MY CHANCE TO SHINE
TELL THAT HACK LORD OLIVIER
THAT 'HAMLET' IS FIN'LY MINE

I'LL CLIMB UP EVERY MOUNTAINTOP
I'LL FORD EACH STREAM
I'LL MAKE A WISH
DON QUIXOTE-ISH
I'LL DREAM THE POSSIBLE DREAM

THIS IS MY CHANCE TO BE GANDHI
SAVING THE WORLD WITH MY ART
TELL MISTER STANISLAVSKI
I'M BROADWAY'S BONAPARTE

I'LL NEVER WALK ALONE AGAIN
MY FLAGS UNFURLED
I'LL TAKE A HIKE
TITANIC LIKE
FOR 'I'M THE KING OF THE WORLD!"

THIS IS MY CHANCE TO BE JESUS
NOTICE MY HALO GLOW
THIS IS MY PART FOREVER
SO LET'S GO ON WITH THE SHOW!
"VINCERO! VINCERO!"

SCRIM DOWN.

SCENE 8

The scrim come down the facade of the Poonah Beach Club. Offstage, we hear cheers and applause. Jack emerges as Simms, the dictator. From inside the club, we hear....

CROWD (OFF STAGE)
Simms... Simms... Simms...

JACK
(aside to Roberto)
Eat your heart out Johnny Depp.

ROBERTO
(surprised and impressed)
Bravo!

JACK
Thanks for everything Roberto. I can just grab a cab for the airport. I think I can make the red eye to New York... use my miles.

ROBERTO
(laughing)
Funny boy. We're going to the palace.

JACK
I always wanted to play the palace but Roberto this is crazy!

ROBERTO
Did you see the people in the club... did you hear them?

JACK
Two hundred drunks in the dark. That's no test. What about the personal staff?

ROBERTO
I would be shocked if they said a word.

JACK
They are going to know, pal.

ROBERTO
Knowing and saying are two different things. Come, let us meet your personal staff.

The scrim is back lit, revealing The opulent palace hallway.

SCENE 9

The staff is lined up to meet their president. Roberto and Jack enter, Carlos following.

ROBERTO (cont'd)
(asides, to Jack)
You have a personal maid... Madame Loop. I don't know if you're banging her but she never wears underwear.

JACK
So sweet... Madame Loop.

A massive man (Gunter) with a great shock of hair enters with his equally large daughter.(Magda)

ROBERTO
(asides, to Jack)
This is Gunther Feldmark, your personal barber. He's a Nazi sympathizer of the lowest order...

JACK
Ya vol, Gunther.

ROBERTO
His daughter, Magda is a manicurist and a cross-dresser.

JACK
Magda... nice slacks.

ROBERTO
Your personal secretary is Dieter Lopez. He is gayer than Christmas and totally devoted to you. His lover is your main body guard, Carlos.

JACK
Who's Carlos?

CARLOS
That's me.

ROBERTO
And then there's Alejandro... your valet. He is the key to your functioning. He is totally loyal and discrete.

SCRIM LIFTS

They enter the magnificent bedroom suite.

ALEJANDRO

Good evening, your excellency... Roberto.

Alejandro carries a small tray
with a glass. Roberto dismisses
the rest of the staff.

ROBERTO

Out. Out. His excellency needs rest.

ALEJANDRO

Your night cap, your excellency.

Roberto motions for Jack to drink
it up. He does and gives him a
jolt.

JACK

Yow.

ALEJANDRO

Shall I draw you your bath, your Excellency?

JACK

No... thank you, Alejandro. Tonight, I will use
Baby Wipes.

ALEJANDRO

Very well. Good night, your Excellency.

Alejandro exits.

JACK

They didn't seem to notice.

ROBERTO

What did I say? Remember you have a speech
tomorrow.

JACK

How am I going to prepare? Where's the speech?

ROBERTO

I'll bring it in the morning. And here's a DVD
of two speeches by Alphonse that you can study.

JACK

I don't want to give a superficial result
oriented performance. If I do it ...I want to
really do it.

ROBERTO

"If" you do it..?

JACK

Maybe I won't be able to crack it. What if I can't do it? What if I won't do it?

ROBERTO

Then I'll kill you.

JACK

You'd make a great director.

ROBERTO

And remember there's only one take. No do overs. Good night, my President.

Roberto exits.

JACK

Bon soir to you too. He's psychotic. I have to get the hell out of here.

He rushes to a window. He opens it only to hear guard dogs barking and snarling. Now he goes to the phone. He tries to call out.

JACK (cont'd)

Hello, this is the President. I'd like to call the American Embassy.

(The phone line is dead)

Damn. This is no palace. It's a goddamn prison.

He pauses and realizing his hopeless situation. **He finds the DVD and slides into the player. In a moment the image of Alphonse Simms is on the screen.** He studies it and the actor begins to take over again. Absently, he finishes the bitter drink and shudders.

JACK (cont'd)

(as Alphonse)

Fellow Paradorians... I come to you....

Jack flops on the bed, passing out.

SCRIM DOWN

SCENE 10

INT **PALACE KITCHEN** NIGHT

The staff is having a late dinner
around a large table. Madame Loop,
Gunther, and his daughter, Magda,
Dieter, and Alejandro.

MADAME
The belly is gone.

MAGDA
The hands of a peasant.

GUNTHER
Say it...a Jew.

MADAME LOOP
And he hasn't pinched me once...much less the
other things which I don't want to mention.

DIETER
His eyes are too innocent.

ALEJANDRO
He's left handed. Pass the salsa please.

MADAME LOOP
So who is he?

GUNTHER
A spy?

MADAME LOOP
Roberto is definitely involved.

ALEJANDRO
Where's the President? That's the question. I
for one don't care who I serve. If they say
he's the president and he acts like the
president and I'm paid my salary and
benefits...what's the difference? Why rock the
boat?

MAGDA
But he's an imposter.

ALEJANDRO
And aren't we all imposters? We are servants
and we are paid to hide our true selves in
order to survive.

DIETER

Very philosophical.

MADAME LOOP

Everyone should mind their own business. I
certainly don't want to lose my job.

GUNTHER

In two years I retire to my farm in Chile.

ALEJANDRO

So let us play out the charade. The President
is the President is the President.

ALEJANDRO AND ALL

"Where ignorance is bliss..tis folly to be
wise."

SCRIM LIFTS

SCENE 11

The next morning, JACK is asleep in the president's bed. Roberto enters, opens the drapes.

ROBERTO
Wake up! Wake up!

JACK
(half-asleep, very groggy)
What? Who? (calling off-stage) Line, please!

ROBERTO
Good morning, Mr. President.

JACK
(sees Roberto, does a take)
Holy crap -- this is real? (holds his head)
Ay! What was in that drink last night?

ROBERTO
I forgot to tell you. Alphonse had insomnia. He had to take a sleeping potion every night. He was a very nervous man. Get up. They brought you breakfast.

Jack sits at the table, in front of a lavish breakfast spread.

JACK
Look at this stuff. Didn't he ever hear of egg whites...or bran? No wonder the guy had a heart attack.

ROBERTO
Sit up straighter.
(Jack does)

ROBERTO (cont'd)
Now salute.
(Jack salutes with his left hand.)
With the right hand. Simms was right-handed.
(Jack salutes with his right hand.)
Now laugh. (Jack laughs.) Bigger!

Jack laughs again.

ROBERTO (cont'd)
Better. Alphonse loved to laugh.

JACK
Until he dropped dead.

ROBERTO
But he was laughing.

JACK
Where are my sides?

ROBERTO
Sides?

JACK
The speech, goddamn it.

ROBERTO
Don't curse. Alphonse never cursed. He was
charming... elegant.

JACK
I'm getting ready to perform here... I'm amped!
So cut me some slack.

ROBERTO
Here's the speech.

SCRIM LOWERS.

SCENE 12

Music under.

Showing **the palace balcony** awaiting the President are the Archbishop, a couple of civilians and two swarthy generals with enormous hats. Drums roll. **Jack appears in full grey military regalia, Roberto following. Jack raises his arms to acknowledge the crowd.**

JACK

My fellow Paradorians... I embrace you. We are all the family of the same soul. You are my brothers and sisters... my sons and daughters... my nephews and nieces... my cousins... first and second. We have struggled in the past together and now we have more struggles to overcome. But as your father I promise to be faithful to your trust and your dreams. As your son, I promise to learn from your tears and ask for your guidance. All is possible if we remain united... together. The unity of a nation ..like the unity of a family is sacred and to those who would destroy it, I say... "Beware you will be crushed."

Huge applause. Jack holds up his hands to silence the crowd.

JACK (cont'd)

We must dream the impossible dream... fight the unbeatable foe.... bear the unbearable sorrow until we reach the unreachable star... before the days dwindle down to a precious few... God bless you! Long live Parador! Vincero!

The crowd roars.

ROBERTO

We have a hit!

The SCRIM LIFTS to reveal...

SCENE 13

**Roberto and Jack burst into the
palace bedroom.**

ROBERTO (cont'd)
You were magnificent.

JACK
(begging for a compliment)
You really think so?

ROBERTO
They are still in the Plaza. Listen! You give
them hope, my President.

JACK
Thank you. I just went for it.

ROBERTO
That last part ... "Man of La Mancha"?

JACK
I hope you didn't mind. I thought the speech
needed some punch...some pizzazz...a big close.
You think I should go back and take another
bow?

ROBERTO
No. Always leave them wanting more.

JACK
You're right. I hate too many curtain calls.

ROBERTO
It's gilding the orchid.

JACK
Was it always like this when Alphonse spoke?

ROBERTO
You surpassed it.

JACK
I think I could even do better now that I got a
fix on the part.

Alejandro enters.

ALEJANDRO
Your greatest speech, your Excellency.

JACK
You really think so?

ALEJANDRO

Absolutely, sir. Would you like a refreshment.

JACK

Yes, Can I have a Diet Sprite?

ALEJANDRO

Whatever you wish, your Excellency.

Alejandro exits.

JACK

I'm putting him on a diet for the good of his health.

ROBERTO

Improvisation. Fine. You can play him thinner. I like that. Yes. A very good idea.

JACK

Thank you. You're a great director. Not so egotistical that you're not open to other ideas...

ROBERTO

I admire and respect talent.

JACK

Too bad my job is over... just when I capture the essence of the character. Well, I can leave Saturday morning... but I'll need some funds. They'll charge me for changing my ticket. I hope they don't charge for my baggage...

ROBERTO

Jack...

JACK

What?

ROBERTO

Could you stay... a few more days? Things are going so well and you're comfortable I hope.

JACK

Comfortable? The bathroom here is bigger than my apartment. And the food is great.

ROBERTO

Could you?

JACK

What if I say "no"?

ROBERTO
(smiling)

Well...I can be persuasive.

They both laugh nervously.

SCRIM DOWN

SCENE 14

The four representatives of the 14 families are relaxing over drinks in the empty Poona Beach Club. Roberto enters.

BENITO
Congratulations, Roberto. It's genius

PACO
It preserves everything just the way it is. I don't like change. Give me the status quo.

ROBERTO
I took a chance and it has worked. The cameras didn't go too close and in a few months everyone will have forgotten the old Alphonse, that miserable alcoholic.

BENITO
He could be better than Alphonse...more energy, less ailments... less bullshit.

ROBERTO
Precisely. We write his part and he plays it.

CLAUDIO
But how long can this continue?

ROBERTO
Well, CATS ran for eighteen years on Broadway. THE PHANTOM OF THE OPERA...endless. And what about WICKED, that'll run forever.

PACO
I couldn't get tickets.

ROBERTO
I got them through Scott Rudin, he's an old friend.

(MUSIC PINGS)

Roberto raises a toast.

SONG: "CORRUPTION"

ROBERTO (SPOKEN)
To the fourteen families... now only four.

ALL (SING)
CORRUPTION

ROBERTO (SPOKEN)
Parador... profit and Christ.

ALL (SING)
CORRUPTION

ROBERTO (SPOKEN)
May we rot in hell, if these secrets leave this
chamber.

ALL (SING)
CORRUPTION...
CORRUPTION...
CORRUPTION...

ROBERTO (SINGS)
THERE'S GONNA BE AN
ERUPTION OF CORRUPTION
BEFORE THE NIGHT IS THROUGH
THERE'S GONNA BE A WONDERFUL
THUNDER WHEN WE PLUNDER
EV'RYONE

PACO
STATUS QUO
MAKES THE MONEY FLOW
SO WE'VE GOT TO GO
TO THE DARK SIDE

CLAUDIO
IF YOU WANT TO LIVE PARK SIDE

BENITO
USE A CONNECTION
TO DEAL IN DECEPTION

PACO & CLAUDIO & BENITO
YOU'LL GET AN INJECTION OF CASH!

ROBERTO
AND WHEN IT BLOWS THAT
ERUPTION OF CORRUPTION
WILL PROFIT ME AND YOU
WATCH MONEY FLOW LIKE LAVA
TO OUR BANKS
WHILE THE FREE MARKET TANKS
IN A FLASH!

PACO
THAT VOLCANIC RUMBLE
MEANS STOCKS WILL TUMBLE
THE HUMBLE MASSES WILL GRUMBLE
WHEN THEY'RE SOLD

ROBERTO
AND OUR ERUPTION OF CORRUPTION
SHOWERS US WITH GOLD!

Music changes to a tango.

ALL
AND WHEN IT BLOWS THAT
ERUPTION OF CORRUPTION
WILL PROFIT ME AND YOU
WATCH MONEY FLOW
INTO OUR BANKS
WHILE THE FREE MARKET TANKS
IN A FLASH!

THAT VOLCANIC RUMBLE
MEANS STOCKS WILL TUMBLE
THE HUMBLE MASSES WILL GRUMBLE
WHEN THEY'RE SOLD
AND OUR ERUPTION OF CORRUPTION
SHOWERS US WITH GOLD!

SCRIM LIFTS.

SCENE 15

NIGHT.

JACK is wigless and relaxing on the gigantic bed. He is reading a volume of Paradorian history.

JACK
(reading aloud)
"The founding father of Parador, Reginald Simms, was a pirate." That explains a lot.

Jack cuts the bedside lamp and crawls under the covers.

The door opens and Madonna enters. She throws off her cape revealing a very sexy red dress that seems painted on her fabulous body.

MADONNA
Phonse, darling. Are you sleeping?

JACK
(shocked)
No.

He slaps on his wig and mustache.

MADONNA
I had to bribe Alejandro to let me upstairs. Don't tell Roberto, that bastard. But I had to come... I had to find out the truth. All right...I've had a few drinks and I'm sorry.

She kicks off her shoes.

MADONNA (cont'd)
You know what Roberto told me? He said I had to leave. He's sending me to Miami and putting me in a condo there. Me...in Miami?

She is now out of her dress, wearing sexy black underwear.

MADONNA (cont'd)
So I say to Roberto that I don't want to go. I ask him if he has talked to you. He says, "Yes, of course." And that it's your wish that I leave for my own safety, blah, blah, blah....

She hits a familiar switch and the bed begins to turn and stars appear on the ceiling. A sultry samba begins to play. She begins to dance to the music. Jack on his stomach. Strobe lights begin to punctuate the scene.

MADONNA (cont'd)

So I say to myself ...you and Phonse have a good relationship... more a friendship... not just humpy bumpy. I mean, God, if you want me to leave for some reason ...tell me yourself but don't send that rat. If you tell me to go, I will go and ask no questions. It might be something political that I don't understand. Did you talk to him?

JACK

No.

MADONNA

I knew it! You are going to have to be a little tougher with him and the other jackasses. Despite what he tells you... Roberto needs you. Without you they are exposed. No. Really.
(**She climbs onto the bed.**)
So you gave a nice speech today. Very emotional. I cried a little.

(**She begins to caress him.**)

When you didn't call I knew something was wrong. I thought it might be someone else. I was jealous. But you can play. You are a free man. I didn't even mind that Jenny with the movie. She was just an actress in town for a few weeks.

JACK

(surprised)

That bitch.

MADONNA

But tonight will be very special. You know... the feather... the silk scarf with the double knot... and the ice cubes.

She mounts him.

MADONNA (cont'd)

We are more than lovers. Let's face it. You're decadent... so am I. But you really like me because I...dance...so good. Oh Phonse... oh...you don't need any help tonight.

She smothers him with kisses and then yelps. She jumps off the bed. She is now holding his wig and wearing his mustache. The music stops.

MADONNA (cont'd)
Who are you?

JACK
I am the ...Dictator.

MADONNA
You're an imposter.

JACK
Was I that bad?

MADONNA
No. You were that good. Usually I have to do all the work.

JACK
I'm Jack Noah. I'm an actor.

MADONNA
You should get an Oscar for tonight.

JACK
I didn't do it alone but thank you.

MADONNA
So what are you doing here?

JACK
I'm playing Alphonse.

MADONNA
So where's Phonse?

JACK
He's...dead.

MADONNA
Oh, my god. Phonse is dead. Poor bastard.
(angry)
So who did it? Roberto?

JACK
They said it was...his heart.

MADONNA
(weeping)
Too many poonas.

JACK

You loved him?

MADONNA

Love is a powerful word. In a fashion I did. We were friends. He was so dumb and sweet. Listen, You need help to play your role. I know Phonse better than anyone. You tell that to Roberto.

JACK

Roberto? That psycho doesn't know that my return ticket is only good for two more days. I'm getting out of here. That's the end of this run.

MADONNA

Two more days?! But you're really great in this role.

JACK

C'mon. You hardly know me.

MADONNA

I know enough.

SONG: "I KNOW A DICTATOR WHEN I SEE ONE"

MADONNA (sings)

I KNOW THE FASCISTS AND THEIR HENCHMEN
I KNOW SOME COMMUNISTIC FRENCHMEN
I KNOW DEMOCRACY'S HIGH TONE CONTENTION
"YOU NEED MILITARY INTERVENTION"
I'VE SEEN GOOD SOCIALISTS CORRUPTED
WHEN DEMONSTRATIONS WERE DISRUPTED
I'VE SEEN SOME WHITE HOUSE VOLCANOES ERUPTED
WHEN I HAD BILL CLINTON'S DAY INTERRUPTED
I'VE KNOWN EVERY POLITICAL BENT
WITH EVERY MAN I SEXUALLY SPENT
AND AS A TOTALITARIAN
YOU'RE A CAESARIAN
HEAVEN SENT!
YOU HAVE A FIRMNESS AT YOUR CENTER
AND MUSSOLINI AS YOUR MENTOR
I KNOW A MAN WHEN HE KNOWS HOW TO BE ONE
AND I KNOW A DICTATOR WHEN I SEE ONE!

(Madonna repeats her chorus as
Jack sings counterpoint.)

MADONNA (cont'd)
I KNOW THE FASCISTS AND THEIR
HENCHMEN
I KNOW SOME COMMUNISTIC
FRENCHMEN
I KNOW DEMOCRACY'S HIGH-TONE
CONTENTION
"YOU NEED MILITARY
INTERVENTION"
I'VE SEEN GOOD SOCIALISTS
CORRUPTED
WHEN DEMONSTRATIONS WERE
DISRUPTED
I'VE SEEN SOME WHITE HOUSE
VOLCANOES ERUPTED
WHEN I HAD BILL CLINTON'S DAY
INTERRUPTED
I'VE KNOWN EV'RY POLITICAL
BENT
WITH EV'RY MAN I SEXUALLY
SPENT
AND AS A TOTALITARIAN
YOU'RE A CAESARIAN
HEAVEN SENT!
YOU HAVE A FIRMNESS AT YOUR
CENTER
AND MUSSOLINI AS YOUR MENTOR
I KNOW A MAN WHEN HE KNOWS
HOW TO BE ONE
AND I KNOW A DICTATOR WHEN I
SEE ONE!

JACK
WHO ME
DO YOU MEAN I'M A GENGHIS
KAHN
I ONCE DID KISMET IN TEHRAN
WITH THE TALIBAN
YOU KNOW
I PLAYED NAPOLEON IN NICE
I HAVE REVIEWS IN MY VALISE
IF YOU'RE INTERESTED
AND I AM A DICTATOR
AND I'LL BE ONE

JACK AND MADONNA
AND I KNOW A DICTATOR

MADONNA
WHEN I MAKE ONE

CURTAIN

END ACT I

**We will have a very brief, five
minute intermission.**

ACT II

SIX MONTHS LATER

SCENE 16

SCRIM DOWN

A TELEVISION STUDIO

JACK is being made up for his live television appearance. He wears a presidential warm-up suit.

DIRECTOR

Five... four... three... two... One.

JACK

(into camera)

Fellow Paradorians, you know that in the last six months I have lost twenty unneeded and unwanted pounds. Our Paradorian diet is tasty but dangerous. That's why we lead the world in heart disease and amoebic dysentery. I'm not saying give it up. I'm saying eat less and exercise. Just thirty minutes a day can help a lot. That's why I wrote my little diet book .."Paring Down in Parador" Just call 1 800 Parador for a copy. If you call in the next fifteen minutes you get a free guava smoothie at Smoothie World.

SCRIM LIFTS.

SCENE 17

A large, empty, silent room.
Madonna paces impatiently. Jack enters.

MADONNA

You're late.

JACK

Give me a break. I had to have a chat with the Archbishop and he's such a yenta.

MADONNA

The annual Pirate ball is in one week.
Everyone comes dressed as a pirate.

JACK

Great! Sounds like fun.

MADONNA

Do you understand that Alphonse was a great dancer... He was like a child lost in the music. Nothing else mattered. He was taught to dance at the age of two.

JACK

If I don't dance well, are you going to spank me?

MADONNA

Maybe.

She cues the music. A Paradorian rhumba starts. She holds Jack close.

MADONNA (cont'd)

Just let the music carry you.

She moves.

JACK

Damn.

MADONNA

Let your hips go...be passionate.

JACK

My back hurts. Got any Vicodin?

MADONNA

I thought you were a good dancer.

JACK
I lied. Anything for a part.

They swirl and he seems to be
getting it.

MADONNA
That's it. With the music.

JACK
How am I doing?

MADONNA
Good...now you have the feeling, Jack.

JACK
I don't mean that way. Did Alphonse love you?

MADONNA
He said so.

JACK
You're getting to me too.

MADONNA
Don't over act.

JACK
I'm not acting.

MADONNA
You could be doing more for the people... more
to help them.

JACK
I'm no Alphonse.

MADONNA
That's the point. They need someone who cares
about them. Alphonse was...well...detached.

MUSIC SWELLS TO A SAMBA...

They dance off stage as the set is transformed into the ballroom where the cream of Paradorian society, all dressed in pirate outfits, dance a high energy Paradorian samba. Roberto gyrates into the room with his wife, a corpulent diva with big hair. Jack enters, in full pirate regalia.

He is selected for a dance by Clara. All the women wear eye-patches.

CLARA
So why haven't you called? It's been months?

JACK
Forgive me... but I've been so busy.

CLARA
Not too busy for Madonna Mendez. Don't look surprised.

JACK
I'm surprised you're jealous.

CLARA
I'm not jealous. I'm disgusted. She's not worthy of you.

JACK
You never leave my dreams.

MUSIC CHANGES TO A CHA-CHA.

Partners are switched and Jack now dances with a sexy brunette, TILDE.

TILDE
You deceived me.

JACK
Would I do that?

TILDE
You have done it to all the others, but it won't work with me.

JACK
You are different... special.

TILDE
Yes, I am. But I know as many tricks as your low-class whore.

JACK
You're so lovely when you're angry.

MUSIC CHANGES TO A RUMBA...

Jack dips and swirls back into the arms of Clara.

CLARA

It's time for you to marry. Your mother loves me.

JACK

So she tells me.

CLARA

And she'll be here soon. You can't play Casanova forever. People are talking. Call me when you're serious.

MUSIC CHANGES TO A TANGO.

Jack finds himself in the arms of Roberto as the music changes to a tango. They dance. As they do, all the men in the crowd -- following suit -- grab a male partner.

JACK

You're a very good dancer.

ROBERTO

I should be. I used to teach at Arthur Murray.

JACK

By the way, do I have a mother?

ROBERTO

Of course and, coincidentally, she arrives tomorrow from her Paris shopping spree.

JACK

What? This is the end. She'll blow this whole charade.

Music out.

ROBERTO

Don't worry. She has bad cataracts and a touch of memory loss. Maybe dementia. And you have never been close. All she needs to satisfy her immense ego is for you to express your undying love for her...and to keep the checks coming.

JACK

But what if, in spite of that, she realizes the truth...knows I'm not her son?

ROBERTO

I'll kill her.

JACK

At least, you're consistent. What do I call her?

ROBERTO

Mamma!

SCRIM DOWN.

SCENE 18

INT FRONT HALLWAY PALACE DAY

CUE MUSIC...

A baroque hallway with potted plants. Mamma and her entourage march into the scene. She is followed by several porters and a muscle bound escort who carries her Chihuahua. She sings as she dances with her entourage.

Jack suddenly appears behind the group.

JACK

MAMMA!

Music out.

MAMMA

Don't mamma me.

JACK

Welcome home.

MAMMA

You do look thinner. Everybody said you lost weight. I thought you had contracted syphilis like your Uncle Orlando.

JACK

How was your trip?

MAMMA

Everything is ruined by repetition. Even Paris. Put the Diors in the closet, you imbecile.

The porter scurries away with his boxes.

MAMMA (cont'd)

(back to Jack)

Don't worry, I'm not staying long.

JACK

You're welcome here, dear Mamma. You can stay as long as you like.

MAMMA

So why does Roberto make arrangements to move me to the Summer Palace tomorrow? Eh?

(MORE)

MAMMA (cont'd)

Isn't it odd how when you're at the Winter Palace I am always at the Summer Palace. When you are at the shore I am at the mountains. I know you don't like me. Who cares? Your father and I hated each other and we managed to have a child. Not that that's any great accomplishment.

JACK

Mamma. Please, listen to me. I love you. No matter what has happened before. I love you as only a son can love a mother.

MAMMA

What are you talking about? Are you delirious? You love me?

JACK

You are my mother. I love you.

MAMMA

Love? Merde to love.

SONG: "THE MAMMA SONG"

JACK (SINGS)

MAMMA!

MAMMA, MAMMA, MAMMA

MAMMA, MAMMA, MAMMA

I NEED ASK YOU WHAT TO DO ABOUT MY LIFE

MAMMA (SINGS)

WELL, MY SON, DON'T ASK ANGELS UP ABOVE

ASK THE WOMAN WHO MADE YOU

IN SPITE OF HER SEXUAL AMBIVALENCE TO YOUR FATHER

AND OVERT DISDAIN FOR LOVE

THE MAMMA

IS YOUR MAMACITA

WHEN YOU'RE AT A LOSS

THE MAMMA

THE BOSS WHEN YOU'RE SCARED

AND MAMMA

SAYS BE LOOSE

AND SCREW AROUND

BECAUSE SHE KNOWS

LOVE IS MERDE!

JACK

MAMMA
MAMMA, MAMMA, MAMMA
MAMMA, MAMMA, MAMMA
I NEED TO ASK WHAT I SHOULD DO
ABOUT MY COUNTRY

MAMMA

WELL, MY SON, ASK NOT THAT QUESTION OF J.F.K.
ASK THE WOMAN WHO TORTURED HER BODY
TO GIVE YOU BIRTH
AND MADE YOU THE SPOILED, SELFISH BRAT YOU ARE TODAY

THE MAMMA
IS YOUR MAMACITA
WHEN YOU ARE TOO GREEN
THE MAMMA'S THE QUEEN
LITTLE FOOL
AND MAMMA
SAYS THE WAY TO ALWAYS RULE
IS TO TELL ALL, "HEY, FUNGULE!"

JACK

O-LAH!
MAMMA KNOWS BEST BECAUSE SHE CAN BE MORE OBJECTIVE

MAMMA

O-LAH!
MAMMA KNOWS
WHERE HER CHILDREN ARE MOSTLY DEFECTIVE

JACK

THE MAMMA
IS ALWAYS THE PRESSURE
WHEN YOU ARE DEPRESSED

MAMMA

YOUR HAPPINESS ISN'T HER QUEST
AND SHE WILL NEVER REST
SHE IS OBSESSED
TO FULFILL NATURE'S CALL
TOUGH AS A TRUCKER
NEVER A SUCKER
LIKE SOPHIE TUCKER
I AM THE BIGGEST
MOTHER...
OF THEM ALL!

SCRIM LIFTS.

SCENE 20

The stage rotates to reveal the presidential cabana on a strand of beach. A crowd watches. Madonna is sunbathing in a thong bikini. Jack enters from the cabana holding a newspaper.

JACK

Ah, the Sunday New York Times. Only three months late. You'd love New York, Madonna. One day in the Apple is like a year in Parador. Wow! They're doing "All My Sons" at the Long Wharf next spring. Bill King is directing. Bill King loves my work. Shit! I'd like to be back by then.

MADONNA

You're doing pretty good here.

JACK

I'm bored.

MADONNA

Maybe you could do some good for the country. That wouldn't be boring.

JACK

Hey, I suggested the beautification project for the airport. And I did the diet thing and the tree planting and the Miss Pre-teen Parador contest.

MADONNA

I was thinking about something more profound...like funding some housing...some health clinics.

JACK

I'm dying to kiss you, but...how would it look?

MADONNA

Paradorians are hot blooded. I don't think they would mind.

Cue music.

JACK

Does it demean the Presidency to snuggle with your mistress on a public beach?

MADONNA

Torture and hunger demean the Presidency... not
kissing.

SONG - "LOVE CAN BE DANGEROUS"

MADONNA (sings)

WHEN LOVE GOES DANCING BY
BEWARE THE PASSING STRANGER
THAT LITTLE SEXY WINK
MIGHT NOT LEAD WHERE YOU THINK
LOVE CAN BE DANGEROUS

JACK

WHEN STARS GO SHOOTING BY
THEN IT'S A SIGN OF DANGER
A CHARMING SIGHT AT FIRST
YOU SHOULD EXPECT THE WORST
LOVE CAN BE DANGEROUS

MADONNA

BUT A WARM, TEMPTING TOUCH
MIGHT AWAKEN
A TENDERNESS DEEP IN YOUR HEART

JACK (cont'd)

BUT YOU COULD BE MUCH MISTAKEN
YOU COULD END UP CONFUSED

MADONNA

BATTERED AND BRUISED

JACK AND MADONNA

DESERTED AND USED FROM THE START

JACK

ALTHOUGH WE LIVE FOR LOVE
A LITTLE DEATH COMES WITH IT

MADONNA

WE GIVE OURSELVES AWAY
AND LOVE AND LEARN TO SAY
LOVE CAN BE DANGEROUS

MADONNA AND JACK

SO LOVE IS THE GREAT SEDUCER
WE HAVE TO GO AFTER THE BAIT

JACK

OUR GRIP ON OUR FATE GETS LOOSER

MADONNA

WE'RE THROWN FOR A LOOP

JACK
INTO THE SOUP

MADONNA AND JACK
WE TRY TO REGROUP
BUT TOO LATE

SO WHY NOT TAKE THE CHANCE
WE'LL BATHE OUR LOVE IN SUNLIGHT
NO PASSING THUNDERCLOUD
WE'LL SAY IT RIGHT OUT LOUD

MADONNA
WE'LL SHARE A LOVE TABOO

JACK
ALTHOUGH WE KNOW IT'S TRUE

MADONNA AND JACK
LOVE WILL BE DANGEROUS
WITH YOU

**Roberto enters observing and
disapproving.**

ROBERTO
Excuse me, Your Excellency, but we have an
important meeting.

JACK
Important? Who is it this time? My tailor?

ROBERTO
I'd rather discuss this in private.

MADONNA
I'll excuse myself.

Madonna exits.

ROBERTO
It's the C.I.A.

JACK
The U.S.A. C.I.A.?

ROBERTO
C'mon... you got to get dressed.

Jack and Roberto exit.

SCRIM DOWN.

SCENE 21

THE PRESIDENTIAL OFFICE

Jack quickly changes out of his beach attire.

JACK
(studying his arms)
So what's this game about with the CIA?

ROBERTO
This is no game.

JACK
Okay. This guy I'm meeting... what's he like?

ROBERTO
He's the most cunning ...the most dangerous man you'll ever meet. He frightens even me.

The door bursts open and Ralph enters in shorts and a Hawaiian shirt. Jack is just pulling on his pants.

RALPH
Boys, I hope this is not what it looks like. Damn. Anybody know the symptoms of colitis? I've had the galloping shits for three days. Oh, why am I asking you jerk offs? So amigos how long have we been doing business? Eight ..nine years? You know that I'm not the kind of guy to beat around the bush.

JACK
(shocked)
Not a bush beater at all.

RALPH
What did I tell you eight months ago? Well, it's happening, my friends, and I'm getting the nervous yips which could be the cause of my rampant diarrhea. You got to take action to defuse this mess or there's trouble. That Commie Chavez is dropping stuff in there every day and it's not slingshots and machetes. Comprende? I'm tired of backing losing horses and my bosses would jump at a chance to quit the race. There's a new sheriff in office... or haven't you heard? We're keeping our options open and our dollars tight until you show some gumption and start kicking some jungle ass.
(MORE)

RALPH (cont'd)

And don't bring up that sovereignty shit again because Parador wouldn't even be a damn country if it wasn't for the US Marines.

JACK

You're correct.

RALPH

So hike up your big boy underwear and get to work. Comprende? The natives are restless.

JACK

Nothing worse than nervous natives.

RALPH

Here's some satellite photos and coordinates so maybe your dumb ass army can find the suckers before they find you.

JACK

Thank you.

RALPH

(gripped by a cramp)

Damn. Where's the john?

JACK

Out the door and to the left.

Ralph is out the door and turns right.

JACK (cont'd)

I thought he was a hammock salesman. What the hell is he talking about?

ROBERTO

Just some trouble in the mountains. Some guerillas... criminals... Marxists... Jews... nothing to worry about.

JACK

Jews in Parador?

ROBERTO

Yes, but only in the mountains.

JACK

What do they want?

ROBERTO

What else? Power.

SCRIM RISES.

SCENE 22

ROBERTO'S OFFICE

**Roberto, alone with his pet
Doberman, signs various official
documents.**

ROBERTO (cont'd)
Six months of this nonsense. And I'm doing all
the work.

He pushes the papers away.

ROBERTO (cont'd)
The truth is ...I should be President. It is a
crime for a man of my intelligence and craft to
be laboring in the shadows... a puppet master --
controlling the egos on every side with their
petty appetites... Some say I'm cruel... some
say... ruthless. But I have a soft side... ask
my dog, Schatzie... she loves the little liver
bon bons... I cry in sad movies... I love to
tend my roses in the garden but sometimes... to
protect the roses, you must kill the pests...
the undisciplined, pathetic mob.

Cue music.

ROBERTO (cont'd)
It is left to me... me alone... whether I like
it or not... to sustain the system. Helping
the penniless, starving masses...
(he looks out the window.)
Look at them out there, grovelling,
miserable...

SONG: "IT'S HARD TO BE ME"

ROBERTO (sings)
IT'S HARD TO BE POOR
TO HUNGER AND SUFFER
IT'S HARD TO EAT GARBAGE
AND LIVE IN DEBRIS
BUT MOST OF ALL
IT'S HARD TO BE ME
IT'S HARD TO GROW OLD
LIFE COULDN'T BE ROUGHER
IT'S HARDER TO WORK
AND TO WALK AND TO PEE
BUT MOST OF ALL
IT'S HARD TO BE ME
IT'S HARD TO HAVE THE HIGHEST I.Q.
OF EVERYBODY YOU KNEW

I mean (spoken interjection)
WHO DO YOU BONE?
WHEN YOU'RE INTELLECTUALLY ALONE?
IT'S HARD TO ORGANIZE AND OPPRESS
WHEN DEEP INSIDE YOU SUPPRESS
A DREAM YOU COULD BE
A FLAMENCO DANCER ON T.V.

He bursts into a wild Flamenco
dance, joined by two female
dancers. When he finishes he
composes himself and continues
singing.

ROBERTO (cont'd)
IT'S HARD TO BE WEAK
AS SMALL AS A BABY
IT'S HARD TO BE TINY
THEN CRUSHED LIKE A FLEA
BUT MOST OF ALL
BUT MOST OF ALL
MY INNER CHILD STILL LONGS TO PLAY
A SINGER LIKE JULIO IGLESIAS
AND IF I WERE LUIS MIGUEL
I'M SURE THAT HE WOULD TELL YOU
HE AND I AGREE
IT'S HARD TO BE ME!

He ends with a splash of Flamenco.

ROBERTO (cont'd)
OLE!

The stage turns into.

SCENE 22

A large billboard announcing "Simms Towers-" has been erected in the middle of the slums. Downstage of the billboard is a towering statue of the dictator. JACK ENTERS to a fanfare with Madonna. Roberto is a step behind. Carlos at his side. A company of soldiers forms a security cordon. Jack steps to the microphone.

JACK

I'm honored that this new project bears my family name. I'm doubly honored that my statue was paid for by the contributions of thousands of school children all over the nation. We are creating a modern Parador together. This is just the beginning. God bless you.

(to Roberto)

What bullshit!

JACK (cont'd)

This is the worst slum I've ever seen.

MADONNA

I grew up here.

ROBERTO

You shouldn't have brought her.

JACK

I wanted company.

ROBERTO

You're going too far.

JACK

I'm the President, remember?

ROBERTO

I can always recast the part.

JACK

Now you're acting like a producer.

Suddenly, a giant explosion suddenly tears the statue apart. Screams from the crowd. Chaos. Smoke from the explosion.

A sniper appears from a high point firing down at Jack and Madonna who flee. Carlos and Roberto return fire and the sniper falls.

A few more shots are heard off stage.

ROBERTO
Where's the President?

CARLOS
I don't know.

ROBERTO
Round up the usual suspects.

CARLOS
Yes sir.

He exits. As he does, Jack emerges from the smoke.

ROBERTO
There you are. You okay?

JACK
Yeah.

ROBERTO
Good. You had me worried. Where's your Madonna?

JACK
I told her to... beat it.

ROBERTO
How chivalrous. She probably ran off to visit some old friends.

JACK
You think this is funny? I didn't sign up for this shit, Roberto. I was almost blown into a million pieces... people died. Innocent people.

ROBERTO
Relax, my President.

JACK
I'm not your President. I'm an actor... have you forgotten? I specialize in make believe. This is real.

ROBERTO

Tomorrow you are going on television to
reassure the people that you are okay and that
the government is in control and the
criminals... murderers will be caught and dealt
with.

JACK

I'm sorry. I don't do TV.

ROBERTO

(lethal)

You will be on television tomorrow or

JACK

...you'll cut my balls off.

ROBERTO

(lethally calm)

No.

JACK

...you'll kill me?

ROBERTO

No. I'll kill Madonna. Carlos, make sure the
President gets back to the palace safely.

CARLOS

Yes sir.

**Jack is escorted off stage. A
soldier passes by and Roberto
grabs him.**

ROBERTO

Burn it! Burn the village!

SCRIM DOWN

SCENE 23

A giant moon hangs in the sky. In the background we see the glow of a fire. A woman holding a baby in her arms stands on the doorway of the shack. Madonna enters.

MADONNA
Maria.

MARIA
(surprised)
My friend.

They embrace.

MADONNA
It's been a long time.

MARIA
Longer than I like to think about.

MADONNA
How are you?

MARIA
You can see. God made us no promises.

MADONNA
Your little baby?

MARIA
Yes... Lucia.

MADONNA
She has your eyes.

MARIA
I pray she doesn't have my fate.

MADONNA
May I?

Madonna takes the baby and the child begins to cry.

MADONNA (cont'd)
Lucia...don't cry, sweetheart.

MARIA
She's mommy's old friend ...when we both were innocents.

Madonna rocks the child and the
crying stops.

SONG: "HAVE HOPE"

MADONNA (sings)

IF HOPE
WAS PART OF LIFE
IF HOPE
WERE ALL WE KNEW
THEN HOPE WOULD CHANGE THE WORLD
AND DREAMS WOULD ALL COME TRUE
HAVE HOPE
LIKE THE HOPE
I FEEL FOR YOU

FOR HOPE IS DEEP WITHIN
A SOFT AND FRAGILE FLAME
WE HIDE IT OUT OF SIGHT
AND PLAY LIFE'S SILLY GAME
TOO HIGH A COST
AND HOPE IS LOST

FOR FOOLISH PRIDE
WE PUT ASIDE
OUR DEEPEST PRAYER
BUT WE COULD BE
A BETTER WE
BY SETTING FREE DESPAIR

IF HOPE CAN GIVE US LOVE
THEN LOVE CAN CHANGE THE WORLD
AND CHANGE IS COMING SOON
TO POWERFUL AND SMALL
AND ALL WILL GIVE
AND HOPE WILL LIVE

SCRIM RISES

SCENE 24

A TV crew broadcasting live from the President's office. Jack sits behind the desk. Roberto is directing the show with antic energy.

ROBERTO

(to camera operator)

I want him to look heroic so you must get lower... and with softness... quickly...

TV DIRECTOR

Three...two...one.

JACK

Fellow Paradorians...

(even his voice is less pompous)

I ask the forgiveness of the poor citizens of my country for the suffering they have endured and I pledge from this moment forward to make their liberation the first concern of my government. Today I would like to announce my engagement to my long time companion, Miss Madonna Mendez. Madonna is one of the common people... to me, that is her greatest virtue. Through her I understand the suffering and the hopes of the people. My fellow citizens, I ask that we work together to triumph over evil. To truly make Parador the land of the free and the home of the brave. Thank you.

The room is dead silent. Roberto is enraged.

ROBERTO

(to technicians)

Out! All of you!

They scurry out.

JACK

You need a Valium or maybe just a poona?

ROBERTO

You think this is amusing?

JACK

I thought it was a good speech. One of my best.

ROBERTO

It was suicide. Your suicide. You've played your last role.

JACK

You're a Harvard man. Use your brain. You can't kill me.

ROBERTO

Really?

JACK

You need me. I'm the Dictator. The President. You won't find another actor who can play this part.

ROBERTO

Actors are a dime a dozen.

JACK

Not this good, Roberto. I know when I've nailed a part.

ROBERTO

Your contract is up. Say your prayers.

**Suddenly the door bursts open.
It's Ralph.**

RALPH

Brilliant. Goddamn brilliant, your Excellency! The most imaginative goddamn political move since Henry wed Eleanor of Aquitaine. The Madonna thing totally castrates the commies and the Jews in the mountains. You're a damn genius. Ain't that so, Roberto?

ROBERTO

Absolutely. Genius.

JACK

And it might surprise you to know that I want Madonna to head our new Film Commission.

RALPH

Stop it you're killing me.

(turns to Roberto)

Why so glum, Roberto? Don't you see how perfect this is?

ROBERTO

Perfect.

RALPH

I understand. You're a constant worrier just like Dick Cheney. Well, congrats boys.

(MORE)

RALPH (cont'd)

I thought you guys were gonna piss everything away. But now I feel lucky. Even Obama might like this.

JACK

You really think so?

RALPH

I got to take a leak. My prostate is the size of a cantaloupe.

DROP SCRIM

SCENE 25

The six representatives of the fourteen families having dinner after-hours at the Poona Beach Club.

SCENE 26

THE PALACE BEDROOM

MADONNA reading a book. Jack enters, followed by Dieter.

DIETER
(reticent)
Your Excellency...

JACK
Yes?

DIETER
I have a heartfelt request to make, sir.

JACK
Go ahead.

DIETER
Could Carlos and I take a long three day weekend? We want to go to Vermont and make our vows to each other. You know... legally.

JACK
Of course. Congratulations. Are you registered anywhere?

DIETER
Oh, yes... Crate and Barrel. Thank you, sir.
Thank you.

He exits.

JACK
What time is the dedication of the new Dental Clinic tomorrow?

MADONNA
In the morning... ten o'clock.

JACK
It's the same speech every time... "Fellow Paradorians...blah...blah...blah" I can't stand the sound of my own fake voice...droning...

MADONNA
You're doing good. The people believe in you.

JACK
They believe in him...Alphonse Simms...not me.

MADONNA

But you created him, Jack...and you made him better.

JACK

It's the actor's dream and his nightmare... a great part that never ends... a show that never closes. If I could just figure a way out of here. I miss my old life.

MADONNA

That reminds me. There's an Israeli movie crew coming in a couple weeks... just in time for Carnival. I gave them an 80% tax credit.

JACK

What's the movie?

MADONNA

It's an Israeli take off on those James Bond spy movies.

JACK

Really? Did you read the script? Maybe there's a cameo for me.

MADONNA

You know what I think, baby?

JACK

What?

MADONNA

I think you're playing your greatest role and you are unhappy because there is no audience to appreciate it.

JACK

As usual, you're right. But I can't help myself.

SONG: "I HAVE A DISEASE CALLED SHOW BIZ -- reprise."

JACK (SINGS) (cont'd)

I HAVE A DISEASE CALLED SHOW BIZ
AND I LOVE TO KNOCK 'EM DEAD
BUT HERE IN THIS COUNTRY SHOW BIZ
MEANS I END UP DEAD INSTEAD

I NEED AN UPSTAGE-BRING-THE-HOUSE-DOWN EXIT
WHERE THEY CHEER WHEN I WALK OUT THE DOOR

THEN I'VE GOT TO GET A NEW PART
AND OUT OF PARADOR!

Stage rotates.

SCENE 27

In this scene, we are back in the same plaza where Jack was shooting his movie earlier. Now an Israeli film company is shooting a kosher version of 007, called "Hymie Bond, Death in the Deli." Festive salamis decorate the set. When the scene is over, the producer, MENACHEM, introduces the cast and crew to Jack and Madonna.

MENACHEM

And this, Mr. President, is Clint Adler... he's our special effects man.

JACK

Oh, excellent. Very realistic. You look familiar.

CLINT

I was here last year about the same time with a film.

JACK

Oh, yes... now I remember. I wanted to see that film. Was it successful?

CLINT

It went straight to DVD.

JACK

There was a very good actor on that film... Jack...?

CLINT

Yes, sir. Jack Noah. He's a friend of mine.

JACK

And what is he up to now?

CLINT

I haven't heard from him in a long time.

JACK

Well, if you see him, give him my regards. I hope you're staying for carnival.

CLINT

Wouldn't miss it.

ROBERTO

Time to go, your excellency. Your schedule is very tight.

JACK

Thank you for letting us visit, Menachem. But, to be honest, I think you should let the actor do that scene again. He was a little...flat. I think he can do it better.

MENACHEM

I wish I could but Warner Brothers I'm not.

The plaza transforms itself.

SCENE 28

Carnival is in full force as the stage fills with dancers and musicians. A dais is moved onto the plaza. Jack appears on the dais with Madonna, Roberto, the Archbishop. A few Madonna steps to the microphone. She begins to sing the new national anthem.

Cue music.

SONG: "ANTHEM"

MADONNA (SINGS)

WHEN YOU'RE IN PARADOR
BEWARE THE FUZZY PEACHES
THAT JUICY MANGO TREE
WAS MEANT FOR YOU AND ME...

As the anthem continues, a LONE MASKED figure appears. Suddenly three shots are fired and Jack is hit in the chest. He spins to the floor. Madonna/crowd: SCREAM.

MADONNA (cont'd)

Roberto... Murderer!

CARLOS

Murderer! Assassin!

The crowd surges forward and attacks Roberto. Madonna comforts JACK.

JACK

Goodbye, my Madonna. Goodbye my Parador... my beloved people.

MADONNA

Goodbye, My President!

Jack goes limp. A siren coming closer. Madonna and Carlos grab Jack's limp body and spirit him towards an ambulance. Roberto is left on the dais alone. He has been dealt a fatal wound and he finally calls out before expiring.

ROBERTO

I hate actors!

He collapses.

SCENE 29

A huge moon hangs in the air. The back of an ambulance pulls into the field. Clint emerges throwing away his mask. He opens the rear hatch and he and Madonna pull out the gurney with Jack still on it. Jack sits up.

JACK

You were great, Madonna. Your reading was perfect.

MADONNA

I don't know. I think I could do it better.

CLINT

Let's go. There's no time to waste.

MADONNA

There's going to be a storm here... a revolution. And you made it happen, Jack.

JACK

Thank you, Madonna.

CLINT

(calling)

Jack!

MADONNA

Hurry.

JACK

Madonna, you should come with me.

MADONNA

How can I?

JACK

(looking at her)

Oh, boy... I'm going to miss you. I'm going to miss everything... this moon... the perfume in the air... the music. I don't want to go.

MADONNA

Go. You know if you stay you'll regret it.

JACK

Why do these feelings come just as you start to leave? The second thoughts. The ache of looking back. I love you and I love this place. This was the greatest time ever.

MADONNA

Until the next great time.

JACK

I'll never forget you. I'll never forget
Parador.

MADONNA

Goodbye, Jack. I love you too. Always.

The engine of the ultra light
coughs on.

CLINT

(calling in the distance)

Come on, Jack.

JACK

You have my number in New York? I also have an
answering service... and you can e-mail...
tweet whatever.

MADONNA

I know Jack. I can always reach you through
your agent.

JACK

I'm thinking of changing agents. That son of a
bitch never called in a year. I'll let you
know.

MADONNA

Good bye, Jack.

JACK

I love you.

Cue music.

**Jack turns one last time to see
the scene. The beautiful woman in
the moon light.**

SONG: "FLY AWAY"

MADONNA (SINGS)

LOVE ISN'T ALWAYS HERE TO STAY
SOMETIMES LOVE MUST FLY AWAY
WHERE IT SOARS HIGH
THROUGH THE STARLIGHT
WHERE IT LIVES ON
OUT OF DAYLIGHT
AND OUR SIGHT

BUT WATCHING OVER US WITH...

JACK (SINGS)
LOVE ISN'T ALWAYS SHALL WE DANCE?
SOMETIMES THERE'S NO SECOND CHANCE
LIKE A VISION
OF AN ANGEL
IT ESCAPES YOU
AND DESERTS YOU
WHILE YOU PRAY

MADONNA
AND YOU MUST LET LOVE FLY...
AWAY INTO ANOTHER WORLD
WHERE SOMEWHERE IN THE NIGHT
WE'RE STILL TOGETHER

JACK
AND THOUGH OUR LIVES ARE BOUND TO EARTH
OUR DREAMS ARE FREE TO FLY AND LIGHT
THE FIRE OF DAWN

MADONNA
THE TORMENT OF LOSS

JACK
THE HOPE TO MOVE ON

JACK AND MADONNA
AND FIND ANOTHER
LOVE ISN'T ALWAYS NIGHT AND DAY
EVEN PASSION FADES AWAY
LET IT GO FREE
LET IT LIVE ON
BUT IT'S NOT GONE
FOR WE FEEL IT EV'RY DAY
IF WE CAN LET LOVE FLY AWAY
FLY AWAY
FLY AWAY

JACK
What a moment!

He dashes to the ultra light and
the plane takes off, flying across
the face of the moon.

SCENE 30

Back at the Public Theater, Toby and Desmond stare at Jack, incredulous as the story ends.

Fade music.

DESMOND

Fantastic. That is right out of "Casablanca".

TOBY

More like "Tootsie" I think.

DESMOND

It's incredible.

JACK

It's always tough to end a run. Leaving was the hardest thing I've ever done. It just proved how much I loved acting. I mean, no matter how bad things get, I will never have that doubt ..that feeling I should have done something else with my life.

DESMOND

Bravo!

SECRETARY

Mr. Allen... Oskar Eustis will see you now.

TOBY

It's a great story, Jack. But I'm sorry. I just don't buy it. You had me going there for awhile I was into it...but the end was a little too fantastic.

JACK

Break a leg, Toby.

Toby exits.

Jack walks to the secretary's desk. She is watching a small television on her desk.

JACK (cont'd)

Could you turn the sound up a little?

SECRETARY

Sure.

A spotlight hits a TV reporter.

TV REPORTER

Two days of strikes and protests have ended with the members of the presiding cabinet -- known as the 14 families -- fleeing the country and a new President being chosen by the Revolutionary council. Parador has a new leader. A woman with a chance to change the course of this small country's future.

Madonna appears on a balcony overlooking the stage. Standing beside her are guerillas, Maria, Dieter and Carlos.

Cue music.

MADONNA

My fellow Paradorians... I come here to dedicate myself to the memory of our beloved leader whose dreams we must keep alive... my first act is to declare an amnesty for all political prisoners. It's the first step in building a new and just Parador. Yes, we will dream the impossible dream.

The light on the balcony fades out.

End music.

SECRETARY

Mr. Noah... Mr Noah...

JACK

Yeah?

SECRETARY

Mr. Eustis can see you now.

Jack becomes Simms again for a moment. Jack salutes.

JACK

(his Simms voice.)

Thank you. Thank you very much.

Cue music.

SONG: "PART OF A LIFETIME" REPRISE

JACK (MORE) (cont'd)

(MORE)

JACK (MORE) (cont'd)

JACK (SINGS) (cont'd)

ONCE I THOUGHT
THE ROLE YOU GOT
MADE YOU A STAR

OTHERS (IN COUNTERPOINT)
OOH... AHH... (ETC.)

BUT NOW I KNOW
THE BIGGER SHOW
IS BEING THE SCHMENDRICK YOU ARE!

NOW IN MY HEART I'M A HERO
NOTICE MY SPOTLIGHT GLOW

THIS IS MY PART FOR A LIFETIME
NOW I'VE CONQUERED PARADOR!

ALL

VINCERO!
PARADOR!
PARADOR!

Blackout.

Cue music: "I'VE GOT A DISEASE
CALLED SHOW BIZ" under...

CURTAIN CALLS