

Charley &amp; Mary

Start  
Act I Scene 2*(MARY hugs him)*

CHARLEY

Mary, do not speak to me.

*(MARY removes her hands)*

This whole goddamn thing is your fault. I don't know why in Christ's name I ever let you talk me into this humiliation.

RU

*(ENTERING with beverage tray, handing MARY a drink)*

Here's the drink you ordered, Miss Flynn.

CHARLEY

*(Taking the drink from MARY)*

Mary, how thoughtful.

MARY

Charley, c'mon, I need a drink.

CHARLEY

One drink. What would you like?

MARY

A bottle of vodka and a straw.

*(CHARLEY hands MARY the drink. RU EXITS)*

Where's Frank?

*(Drinks)*

CHARLEY

Oh, Frank. Probably off signing to score another movie. Or closing a record deal... can only tell you where Frank *never* is... that's with *me*, working on our show.

MARY

Well, when I called K.T. to set up this interview, I made it very clear that all you two guys were here to talk about was your next show and how long you both have been working on it.

CHARLEY

Grow up, Mary. Since Frank married Gussie, the only 'working' he knows is 'working the room.'

MARY

And just where did he learn that, Charley? Off on that goddamn yacht is where. And who was it who sent him off on that goddamn yacht, huh?

CHARLEY

I say to hell with Frank. I've started a play all on my own. And if Frank doesn't show up in the next thirty seconds, me, I am walking right out that door.

*(Looks at watch)*

MARY

Charley, I know Frank. If you connect with him again, if you commit the guy today publicly, I promise you, by tomorrow you two are going to be back together working again. You gotta help save him, Charley.

#5 *Old Friends — Like It Was* (Mary, Charley)

*(CHARLEY looks at watch: time's up; HE gets up and starts to EXIT. MARY stops him with her hand as well as with the song's first line, as MUSIC begins)*

HEY, OLD FRIEND,  
WHAT DO YOU SAY, OLD FRIEND?  
MAKE IT OKAY, OLD FRIEND.  
GIVE THE OLD FRIENDSHIP A BREAK.

WHY SO GRIM?  
WE'RE GOING ON FOREVER.  
YOU, ME, HIM,  
TOO MANY LIVES ARE AT STAKE.

FRIENDS THIS LONG  
HAS TO MEAN SOMETHING'S STRONG,  
SO IF OUR OLD FRIEND'S WRONG,  
SHOULDN'T AN OLD FRIEND COME THROUGH?

IT'S US, OLD FRIEND —  
WHAT'S TO DISCUSS, OLD FRIEND?  
HERE'S TO US,  
WHO'S LIKE US?

*(She puts her pinkie finger up. After a beat, Charley links his pinkie to hers)*

CHARLEY

DAMN FEW.

MARY

CHARLEY,  
WHY CAN'T IT BE LIKE IT WAS?  
I LIKED IT THE WAY THAT IT WAS,  
CHARLEY —  
YOU AND ME, WE WERE NICER THEN.

WE WERE NICE,  
KIDS AND CITIES AND TREES WERE NICE,  
EVERYTHING...  
I DON'T KNOW WHO WE ARE ANY MORE,  
AND I'M STARTING NOT TO CARE.

LOOK AT US, CHARLEY,  
NOTHING'S THE WAY THAT IT WAS.  
I WANT IT THE WAY THAT IT WAS —  
HELP ME STOP REMEMBERING THEN.

DON'T YOU REMEMBER?  
IT WAS GOOD, IT WAS REALLY GOOD.  
HELP ME OUT, CHARLEY,  
MAKE IT LIKE IT WAS.

→ Come on. It was so much better, Charley. The three of us.

CHARLEY

And you come on — we're not the three of us any more, Mary. Now we're one and one and one.

MARY

CHARLEY,  
NOTHING'S THE WAY THAT IT WAS.  
I WANT IT THE WAY THAT IT WAS.  
GOD KNOWS, THINGS WERE EASIER THEN.

TROUBLE IS, CHARLEY,  
THAT'S WHAT EVERYONE DOES:  
BLAMES THE WAY IT IS  
ON THE WAY IT WAS —  
ON THE WAY IT NEVER EVER WAS.

*(MARY downs the drink)*

CHARLEY

△ Jesus, Mary. After all these years. You're still in love with the guy.

MARY

*(Shrugs)*

You gotta help save *me* then, Charley.

K.T.

*(ENTERING D.R.)*

Charley? Frank? We're on a commercial break, then it's us. Follow me.

**End**

CHARLEY

~~Frank isn't here.~~

K.T.

*(Panicked)*

He isn't here? Where the hell is Frank?

*(FRANK, GUSSIE, JEROME, TERRY are all hurried in by RU and the MAKE-UP ARTIST. ALL hug. RU EXITS. TERRY and JEROME move U.S. and confer, whispering)*

FRANK

Frank is here. And Frank is sorry. But ever since Gussie and I got married, life is this series of meetings, meetings, meetings.

*(Crosses to CHARLEY, hugs him)*

Hey, pal.

CHARLEY

Hey, pal. Long time, no see.

FRANK

Oh, and I've missed you, buddy. And Mary. Oh, God, Mary.

*(Hugs MARY. Stands back to look)*

You look wonderful. Lost a little weight?

MARY

A hundred eighty pounds. He still calls, though.

K.T.

Please, Frank, Frank — in the chair. And Charley, you come with me.

*(As K.T. and CHARLEY cross to the interview area, FRANK sits in the make-up chair, and is made up)*

GUSSIE

*(Stopping K.T.)*

K.T.: I think I saw my ex-husband hovering around outside. Could you see to it that nobody is allowed in? He's become the eternal sponge.

Now we're one at

y.

#2  
**Frank + Charley**  
Merrily We Roll Along

**SCENE FIVE**

**Start**

*(The time is five-thirty AM, just before dawn on New York City's 110th Street. We are on the rooftop of an old tenement building.)*

*FRANK is in his Army uniform, sitting reading a script. It is very cool. When FRANK hears the sound of CHARLEY coming he tucks the play in the rear of his belt and looks out over the city. The slide reads: A ROOFTOP ON 110th STREET 1957)*

**CHARLEY**

*(Having just woken up; binoculars on a strap around his neck)*  
What are you doing up on the roof?

**FRANK**

I dunno. I just came up here.

**CHARLEY**

Well, you could have told a person.

**FRANK**

You were asleep.

**CHARLEY**

*(Looks at watch)*  
The alarm just went off. You see anything?

**FRANK**

Uh-uh.

**CHARLEY**

Is something wrong?

**FRANK**

No.

**CHARLEY**

What are you doing up here so early?

**FRANK**

I couldn't sleep.

*(Takes out the plays)*  
Charley, I read your two plays last night. They were so wonderful I couldn't sleep.

CHARLEY

I thought you were mad. I have to tell all the people who stay over to always wake me whenever they think I'm wonderful.

FRANK

I tossed and turned and kept thinking about wasting these last two years in the Army. Then to come back and read your plays —

CHARLEY

Wasting? What about that music you played for me? Talk about wonderful.

FRANK

Really?

CHARLEY

Yes! Frank, you don't just write what you know...

*(Points to his head)*

... you write what you know.

*(Points to his heart)*

FRANK

Okay, this play — "Pretty Politics?" About the Senate pages. What do you think about making it into a musical?

CHARLEY

Go on.

FRANK

I got a better title — "Take A Left."

CHARLEY

That's a better title?

FRANK

I think it's important.

#17 *Our Time — Part 1*

*(Frank, Charley)*

*(MUSIC under)*

Musicals are popular. They're a great way to state important ideas. Ideas that could make a difference. Charley, we can change the world.

*End*

SOMETHING IS STIRRING,  
SHIFTING GROUND...  
IT'S JUST BEGUN.