

Frank #1 Start

Merrily We Roll Along

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lyricist ever had  
n. He's the one

(SHE EXITS)

attached

FRANK

That was a real slaughter, Charley. Congratulations.

CHARLEY

Frank —

r and more

FRANK

Oh, I think you said enough. I know for years you've been attacking me and constantly putting me in the position of having to defend myself. But *that* — see, I don't know why anyone would want to so humiliate and betray the guy who is his oldest friend in the world like *that*. But I *do* know you're never going to have the opportunity to do it again. You're goddamn out of my life, Charley.

nt to cover

CHARLEY

I'm sorry —

FRANK

You're sorry! After you publicly mock and ridicule and belittle me when, man, I swear I would lay down my life for you.

CHARLEY

If you'd just let me —

FRANK

Shut up! Charley, all these years I have loved you no matter what you did, but I guess because I don't live my life like you or the way you'd like me to, you had to shoot me down and watch me bleed. Well, I like my life, so please you just get the hell out of it.

(Starts to leave)

MARY

(ENTERING quickly, stopping FRANK)

Guys, hey. What do you say the three of us go out for a humongous drink and talk? We need to talk.

~~GUSSIE~~

~~(ENTERING with JEROME and TERRY)~~

~~Oh, Frank, Frank. Are you all right?~~

CHARLEY

Frank, can we go talk?

OME,

## FRANK

*(To the others, ignoring CHARLEY, fighting for control, really hurt)*  
 You know, there is this tribe in Africa that when one of its members does something cruel or evil, or betrays them, they never see him again. They simply — just never see him. They never talk to him, or look at him, or acknowledge him in any way. For them, he is dead. Absolutely and irrevocably dead.

*(Starts to walk away)*

## CHARLEY

*(A hand on FRANK'S shoulder, to stop him)*  
 Frank? Let me explain what —

*(FRANK stops and shrugs the hand off, then without turning around continues to walk away. CHARLEY talks as he grabs FRANK'S arm)*

Can I explain what all that came out of?

*(FRANK swings around, shoving CHARLEY, sending him sprawling to the floor. CHARLEY gets up and lunges at FRANK)*

## MARY

*(As the TWO MEN go at each other, until finally separated and backed OFFSTAGE by the OTHERS)*  
 Frank! Charley! Stop it! Charley, Frank! No!! No!! No!!

*(FRANK EXITS first, after which CHARLEY is let go. HE stands brushing his clothes, finally turns and bows to MARY with arms outstretched, indicating 'satisfied?' then turns and EXITS opposite side of stage. After a despairing pause, MARY EXITS)*

#6A Transition 2

*(Company)*

## COMPANY

*(Variously)*  
 SOME ROADS ARE SOFT  
 AND SOME ARE BUMPY,  
 SOME ROADS YOU REALLY FLY.  
 SOME RIDES ARE ROUGH  
 AND LEAVE YOU JUMPY,  
 WHY MAKE IT TOUGH  
 BY GETTING GRUMPY?  
 PLENTY OF ROADS TO TRY.

## SOLO

NINETEEN SEVENTY-TWO...

**End**

2

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

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**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.