

S O U V E N I R S

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(Formerly: MORE THAN YOU DESERVE)

A Romantic Musical in Two Acts

by

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and

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## SCENES

### ACT I

Scene 1 B-Ward. Zama Army Hospital, Japan.  
Scene 2 Camp Sally, 103rd Division, Parade Grounds.  
Mekong Delta.  
Scene 3 Makeshift Office.  
Scene 4 'The Hooch'  
Scene 5 A clearing in the jungle. Near Lo Dinh Temple.  
Scene 6 Dillon's Office.  
Scene 7 Supply Grounds. (Helicopter Backdrop?)  
Scene 8 Dillon's Office.  
Scene 9 Interscene - Supply Grounds.  
Scene 10 Behind B-Mess.

### ACT II

Scene 1 Interscene.  
Scene 2 Dillon's Office.  
Scene 3 Clearing in the Jungle.  
Scene 4 Inside Lo Dinh Temple.  
Scene 5 Tite Hooch.  
Scene 6 Inside Lo Dinh Temple.  
Scene 7 Helicopter Pad.  
Scene 8 Supply Grounds.  
Scene 9 Parade Ground B.  
Scene 10 'The Hooch'  
Scene 11 Radio Shack.  
Scene 12 B-Ward. Zama Hospital, Japan.

CAST

DOCTOR

NURSE

MIKE - a patient

WILEY - a patient

COSTUCCI - a patient

NATHAN - a patient

TWO SPOOKIES

OWLSY - a patient

FIONA MARKHAM - reporter. 24.

MAJOR MICHAEL DILLON - commanding officer. 61.

SERGEANT PRICE - Public Information officer. 35.

LIEUTENANT MADDOX

LUKE BYSON JR. - a private

MELVIN GLUTZ - a private

HERBIE - a private

TROUT - a private

SUGAR - a private

BROWN - a private

MEAT LOAF - a private

JOE - a private

UNCLE REMUS - an old Vietnamese

NAO THON - a friend of UNCLE REMUS

LAO SHIH )

NIN HUA ) - possibly UNCLE REMUS' daughters. Possibly not.

MU NAM

VARIOUS VIETNAMESE & SOLDIERS

PILOT - RADIOMAN

ACT I

SCENE 1

Army Hospital, Zama Japan, B-Ward.

In various beds lie MIKE, NATHAN, WILEY, COSTUCCI, LUKE, and two basket cases entirely cased up in bandages and attached to drips and electrographic monitors. These are the TWO SPOOKIES. COSTUCCI is blind. HE is asleep. The OTHERS have an assortment of wounds or amputations. A DOCTOR is finishing his rounds.

DOCTOR

All right, heroes of America, lights out. And no funny business tonight. Those two men (SPOOKIES) are critical.

LUKE

Any word on my transfer back home, Doc? No kidding, that wound really messed up my nervous system. I wasn't kidding about the ... you-know-what.

DOCTOR

Little medical lesson, Luke. The small toe of the left foot is not and never has been the site of any critical nerve centers, not even in a freak like you. So the next time you get a notion to shoot your way out of Uncle Sam's finest, aim for the base of the spine, and don't miss. Then maybe I'll believe you when you say you can't get an erection.

LUKE

(Anxiously)

Shhhh. Doc, for chrissakes, it ain't a headline story. Look, ask the nurse if you don't believe me.

(THEY look around. No nurse)

DOCTOR

Nurse!

(The NURSE emerges from underneath a bed with NATHAN, smoothing her uniform and trying to be casual)

NURSE

(To NATHAN)

Your progress seems to be satisfactory.

NATHAN

So's yours.

DOCTOR

(Muttering)

To think I gave up a practice in Baltimore for this.

(The DOCTOR and NURSE exit)

LUKE

They can't send me back to Nam. Not now. I got places to go. Things to do.

WILEY

You ain't the only one.

LUKE

I'm the only one that's got someone waiting for me like the someone I got waiting for me back home. You ain't never seen blue till you seen her eyes. Skin like a lily, and dying a little every day that I ain't around.

(Enter OWLSY like a frankenstein monster)

OWLSY

I brought the acid, masters.

NATHAN

Make way for super-freak. Come on you beautiful bastard, show us the goodies.

(OWLSY hands over the acid)

WILEY

(Looking)

Ooooh, christ, I swear on the ghost of sweet Lucille, they glow in the dark. The tabs, count 'em.

OWLSY

I didn't have one of the chemicals you're supposed to use so this batch might be on the poisonous side.

LUKE

Hey, heroes, what's going on around here?

(The MEN smile knowingly at each other)

NATHAN

Pssst. Costucci.

(COSTUCCI is asleep. THEY play an old trick on him; ONE GUY goes "BANG" behind COSTUCCI, right by his ear, and when HE bolts upright, mouth open in confusion, NATHAN pops a tab of acid in his mouth)

Pill time ...

COSTUCCI

I'm not supposed to have any pills.

NATHAN

P-A-R-T-Y.

COSTUCCI

Oh, Jesus, the party, I almost forgot.  
(COSTUCCI puts on dark glasses and white cane and goes to LUKE with a leather pouch)

LUKE

Hey, come on gang, what's the game? Papa wants to know.

COSTUCCI

Luke, this here's a little something from us ... the guys in B-Ward ...

WILEY

... Japan's answer to Disneyland ...

COSTUCCI

... Yeah, on account of 'cause you're going back to Nam.

NATHAN

We collected around for a farewell party.

LUKE

On the level?

NATHAN

Would a former employee of Metropolitan Life, janitorial division, ever tell a lie?

(LUKE handles the leather bag)

LUKE

What is it?

COSTUCCI

Open it, douche bag.

(LUKE pulls out a shriveled wedge)

LUKE

What the hell is this?

WILEY

Ears. Gook ears. Fifty of them. Count 'em. Your outfit ain't combat, right? So these little fellers are scarcer than hen's teeth.

NATHAN

Five bucks a piece, no trouble.

MIKE

Guy wants a little rest and recreation, takes a couple of these to his C.O. and says 'Look what I just killed, sir.' Boom, he's got hisself a week in Honolulu.

LUKE

Any of you guys ever been kissed by a man?

(MEN cat-call)

Hey, gang, seriously. Thanks. This is real special.

NATHAN

Come on, come on, let's get this acid moving around. Step right up, ladies and gentlemen, get yer happy time.

(The MEN all scramble for the acid and gulp it down. OWLSY has meanwhile gone and put acid in the SPOOKIES' drips)

LUKE

Jesus, Mary, and Joseph, what are we doing? STOP THE PARTY. I ain't going back. I ain't. I got plans. Big plans.

OWLSY

(By SPOOKIES)

This guy's talking. I shit you not. I put some acid in his drip and ten seconds later he starts making this sort of noise ... ooooh, it's weird.

MIKE

You put acid in his drip?

OWLSY

Only a little, you know.

NATHAN

This one's singing.

WILEY  
What's he singing?

NATHAN  
"You ain't never seen blue till you seen her eyes ... "

WILEY  
Sounds like you, Luke.

LUKE  
Shaddap.

NATHAN  
You're a real hit with the baskets.

(The MEN use the SPOOKIES as puppets  
in this song, moving them around  
as if it was THEY that were singing)

SONG

MIKE  
GIVE ME THE SIMPLE LIFE  
HARRY AND SHARON; HUSBAND AND WIFE  
A COMFY LITTLE BUNGALOW  
A YELLOW CHEVROLET  
SITTING ON THE PORCH AT NIGHT  
STARING AT THE MILKY WAY.

ALL  
THE MILKY WAY  
A GUY LIKE ME COULD BE THE TOAST OF THE TOWN  
A GUY LIKE ME TOASTED MEDIUM BROWN

MIKE  
HEY PRETTY GIRL DO YOU REMEMBER OLD ACE  
AND HOW'D YA LIKE TA MARRY A MAN

ALL  
HOW'D YA LIKE TA MARRY A MAN  
HOW'D YA LIKE TA MARRY A MAN ... A MAN ... A MAN  
WITHOUT A FACE.

MEAT LOAF  
I'M A BUNDLE OF FUN, A MOUNTAIN OF JOY,  
HEY PRETTY GIRL WILL YOU MARRY THIS BOY  
A BUNDLE OF FUN, A MOUNTAIN OF JOY,  
HEY PRETTY GIRL WILL YOU MARRY ... THIS PRETTY BOY ...

WILEY  
YOU'RE JUST THE MAN FOR ME  
MISTER AND MISSUS; HE AND SHE  
A MATCHING SET OF FURNITURE  
A SHINY FRIGIDAIRE



WILEY (Continued)

A SPIN AROUND THE COUNTRYSIDE  
TO CATCH A BREATH OF COUNTRY AIR  
COUNTRY AIR ...

ALL

A GUY LIKE YOU COULD BE THE TOAST OF THE TOWN  
A GUY LIKE YOU TOASTED MEDIUM BROWN  
SURE PRETTY BOY, I AIN'T FORGOTTEN OLD ACE

WILEY

AND IT SO HAPPENS I COULD MARRY A MAN  
IN FACT I'VE ALWAYS LONGED TO MARRY A MAN

ALL

I'D REALLY LIKE TO MARRY A MAN ... A MAN ...  
A MAAAAAAN ...  
WITHOUT A FACE.

MEAT LOAF

YOU'RE A GENUINE FIND, A BONA FIDE WIN  
LOVELY AS ADONIS UNDERNEATH THE SKIN  
A GENUINE FIND, A BONA FIDE WIN  
LOVE AS ADONIS UNDERNEATH ... UNDERNEATH THE SKIN.

(LUKE has been moping through all  
this)

NATHAN

(Spoken)

Hey, come on Luke, hospitals are for dancing.

LUKE

Oh, hell, if you can't beat 'em, join 'em.  
(LUKE does a few steps of dance,  
and it gets him cooking. Flashing)

WOW!!!!

(LUKE and the CAST do a dance)

MEAT LOAF

(Singing)

YOU KNOW I'VE GIVEN ALL THE LITTLE THINGS THAT A  
MAN CAN EVER GIVE  
NOW I ONLY WANT TO SETTLE DOWN AND LIVE, LIVE, LIVE  
GIMME RIGHT NOW, GIMME RIGHT NOW, GIMME RIGHT NOW  
GIMME RIGHT NOW, BEFORE I HAVE TO TAKE IT

WILEY

HE'S JUST THE MAN FOR ME

MIKE

SHE'S JUST THE GIRL FOR ME

WILEY  
MISTER AND MISSUS: HE AND SHE

MIKE  
MISTER AND MISSUS: HE AND SHE

BOTH  
A FLAGPOLE OUT IN FRONT OF THE HOUSE  
A BARBECUE IN BACK  
AND KIDS TO CALL US MOM AND DAD  
IT'S ALL A MAN COULD EVER ASK.

ALL  
COULD EVER ASK  
A GUY LIKE ME COULD BE THE TOAST OF THE TOWN  
A GUY LIKE ME TOASTED MEDIUM BROWN  
HEY PRETTY GIRL DO YOU REMEMBER OLD ACE  
AND HOW'D YA LIKE TA MARRY A MAN  
HOW'D YA LIKE TA MARRY A MAN  
HOW'D YA LIKE TA MARRY A MAN ... A MAN ... A MAAAAAN  
WITHOUT A FACE,  
WITHOUT A FACE,  
WITHOUT A FACE ...

END OF SONG

OWLSY  
You know something? I don't think we should've pulled  
their plugs out.

LUKE  
Why not?

(On cue, the SPOOKIES, who have  
been left balancing upright, topple  
over. OWLSY laughs madly)

NATHAN  
What's the matter with him?

OWLSY  
My future as a ward assistant is definitely gloomy.

LUKE  
Let's go 'round the hospital and unplug all the totals.

ALL  
Yeah ...

OWLSY  
Do you have to?

LUKE

Kicks is kicks, Owlsy, and it looks like this is my last  
chance for a little funsby.

(ALL file off singing and laughing ... )

REPRISE

MEN

HOW'D YA LIKE TA MARRY A MAN  
HOW'D YA LIKE TA MARRY A MAN  
HOW'D YA LIKE TA MARRY A MAN  
A MAN ... A MAAAAAAN,  
WITHOUT A FACE.

(OWLSY sees HE's been left alone)

OWLSY

Hey, wait for me.

END SCENE 1

ACT I

Scene 2

Camp Sally, Parade Grounds.

A slightly raised stage with a banner over it in red, white, and blue reading 'THE 103rd DIVISION, (SPIKEHEELS) WELCOMES SAIGON PRESS CORPS TO CAMP SALLY'.

SOLDIERS run back and forth and orders are being barked off-stage. Something big is afoot. MAJOR DILLON stands in the midst of all this, miles away in a reverie. P.I.O. SERGEANT PRICE glances nervously at his watch. A helicopter is heard landing off-stage. LIEUTENANT MADDOX rushes on.

MADDOX

(To DILLON)

Sir, the press helicopter just landed. Price, where the hell are the gooks.

(HERBIE, a private, runs on dressed in a conical hat and black pajamas, like a Vietnamese peasant)

HERBIE

(To PRICE)

Is this O.K., Sarge?

PRICE

(To MADDOX)

We've had to revise the welcome ceremony a little, sir. One of the men got carried away last night in Dong Phu and shot most of the gooks we'd hired.

HERBIE

All of them, sir.

MADDOX

What?

(To DILLON)

Major, did you hear that? Sir? Sir!

DILLON

Hmmmm? What seems to be the trouble, Maddox?

(BROWN, another private, black,  
runs across the stage)

PRICE

BROWN!

(BROWN stops)

Tell the men to get the lead out, and get your gook clothes  
on.

BROWN

I'm supposed to be the black guy in the officers club.  
That's what you said.

MADDOX

Never mind the black guy in the officers club, we need  
gooks, gooks, gooks.

(Enter privates TROUT, MEAT LOAF,  
SUGAR, and MELVIN, ALL in Viet-  
namese peasants' clothing. TROUT  
goes to PRICE)

TROUT

(Kowtowing)

Herrro, sergeant, you rikeee?

(BROWN runs off, busting up)

MADDOX

All right, men, ten ... shut. Price, for christ sake get  
out there and meet the reporters.

(PRICE exits. The MEN try to  
form a line)

MEN

You're supposed to be there. No, over here. I'm next to  
him. He's supposed to be on the right. Etc. (ad lib)

MADDOX

Sir. Sir!

DILLON

Very good, lieutenant.

(PRICE enters leading the PRESS,  
among which is FIONA MARKHAM.  
At the last moment, BROWN, in  
Vietnamese clothes, rushes on,

crashes into the lineup of MEN and sends them sprawling. PRICE tries awkwardly to cover this)

PRICE

Right this way, ladies and gentlemen. The men here wanted to extend a little native welcome when they heard you were coming.

(MEAT LOAF steps forward, hands a flower to EACH REPORTER going ...)

MEAT LOAF

Relcome ... relcome ... relcome ... relcome. How long y'all gonna be here?

(A jeep pulls up nearby)

PRICE

That'll do, soldier. Ah ... looks like the transporation just arrived. If you'll follow me, we'll get under way, starting with the resettlement hamlet itself ...

(HE ushers the REPORTERS off. FIONA slips away from the GROUP. The PRIVATES wave the REPORTERS good-bye)

MADDOX

All right, you men, dismissed.

(SOLDIERS exit. DILLON has seen FIONA.

To DILLON)

So far so good.

DILLON

(Warning about FIONA)

Ah, lieutenant.

(FIONA steps forward)

FIONA

(To DILLON)

Well, Major, as half-assed public relations show jobs go, that was a pretty unimpressive start.

MADDOX

Who the hell do you think you are? I'm sorry sir, but I've read a copy of the so-called newspaper she's working for and if that's a newspaper then I'm the Jolly Green Giant. All they talk about is drugs, free sex, abortions, fairies, equal rights for niggers, blowing up banks ...

DILLON

Lieutenant, you can go now.

(MADDOX spins on his heels and exits  
with a dangerous glance at FIONA)

FIONA

Tsk, tsk, tsk. Hot tempered.

DILLON

Well, he's a good officer.

FIONA

(Sarcastic laugh)  
Come on, Major, you can do better than that.

DILLON

If you want to be a reporter over here, let me give you a  
piece of good advice. Learn to look a little deeper into  
a man than the uniform he's wearing.

FIONA

Don't patronize me, Major.

DILLON

Then don't patronize me. Everyone's entitled to a little  
self-esteem. Even the military.

FIONA

O.K. Truce.

DILLON

As a matter of fact, I happen to love Vietnam, as much as  
I love my own country.

(Points)

Mountains over there. The rivers winding down through the  
paddies slower than time itself. It's probably the  
closest I'll ever get to paradise this side of heaven.

FIONA

Major, are you putting me on?

DILLON

You see Lo Dinh Temple up there in the saddle of those  
foothills.

FIONA

Yees ...

(Skeptical)

DILLON

Well, when this terrible war is over, I'm going to build a  
honeymoon hotel right above it. I dream about it every  
night. Native cuisine, scenic river cruises up and down

DILLON (Continued)

the Dong Phu, music and dancing -- but not raucous, you know. The whole emphasis would be on taste and elegance.

FIONA

Of course.

DILLON

Qualities no one respects much any more.

(Pause)

Now why did I tell you all that? I've never mentioned it to anyone before. What did you say your name was?

(FIONA is writing. SHE doesn't really hear)

FIONA

Markham.

DILLON

Just ... Markham?

(FIONA looks up)

FIONA

Fiona. Markham. Ms.

DILLON

(Savoring the name)

Fiona. That's very pretty. Irish?

FIONA

Can we cut the charm routine, Major? I've got a lot of work to do and I just haven't got the time or the patience to cut that kind of bullshit any more ...

DILLON

You sure are a spirited little lady. No offense. I admire that in a woman.

FIONA

I'm not a woman, I'm a reporter. I'm a damn good reporter. No, why the hell be modest about it, I'm probably the best fucking reporter in this country at the moment.

DILLON

Fiona ... are you wearing a brassiere?

FIONA

Jesus, where are you at? I thought all the big boys had been taught about all the big girls. No, Major, like 83% of my sex I am not wearing a bra.

(Grabs breast)

Bosom.



FIONA (Continued)

(Grabs crotch)

Crotch. This is a woman's anatomy. Oh. Note.

(Unzips fly)

No wee-wee. Incredible, but true. End of lesson.

(Pause)

Now, can we please get back to the war ...

SONG

(Music swells. DILLON is enchanted)

DILLON

COULD SHE BE THE ONE

COULD SHE BE MEANT FOR ME

OR IS THIS JUST ANOTHER DREAM

ANOTHER FLEETING FANTASY

OR COULD IT BE FOR ONCE MY DREAM IS COMING TRUE

IS SHE STANDING HERE WITH ME

AND COULD SHE BE THE ONE

(Musical accompaniment continues  
beneath the following interchange)

FIONA

(Spoken)

Major?

(SHE sees HE is hopelessly in a  
trance over her body. SHE decides  
to play it his way, shoots the  
audience a dirty look)

Major, you know there is one little thing y'all could do  
for me if it wouldn't be too much trouble. I'm really  
kinda well ... taken the place and I'd just love to spend  
some time looking it over ... to get that special angle ...  
I just know you understand.

DILLON

It's against regulations ...

FIONA

Couldn't you just try. Just for little me.

DILLON

By dammit, I'll do my best.

FIONA

That should be more than enough ...

DILLON

CHANGING, CHANGING,  
SO DEEP INSIDE  
SOMETHING IS CHANGING ME

## DILLON (Continued)

AND I KNOW I CANNOT HIDE IT  
FEELING STRANGELY  
SO VERY STRANGE  
COULD IT BE MY HOUR HAS COME AND COULD SHE REALLY  
BE THE ONE

YEARNING, YEARNING  
INSIDE MY SOUL  
I FEEL A YEARNING NOW  
THOUGHT I'D LOST IT LONG AGO  
NOW IT'S RETURNING  
AND BURNING LIKE THE SUN  
COULD IT BE MY HOUR HAS COME AND COULD SHE REALLY  
BE THE ONE

TELL ME NOW NOW  
AM I GOING INSANE  
COULD SHE REALLY BE MEANT FOR ME  
I'M SLIPPING DOWN DOWN  
AND I'M SPINNING AROUND  
LIKE A LEAF THAT HAS LOST ITS TREE  
I'D GIVE MY LIFE  
IF THIS COULD ONLY BE  
FIONA...  
DEAR WORLD LET YOUR BANNERS UNFURL  
LET THE CHURCH BELLS PEAL  
'CAUSE IT SEEMS THAT MY HOUR MAY HAVE COME  
I'M BEGINNING TO SEE  
OH I THINK IT COULD BE  
YES IT'S HAPPENED TO ME ...  
SHE'S THE ONE

END SCENE 2

ACT I

Scene 3

Makeshift office in hut.

FIONA at typewriter, working.  
Cigarette and coffee. Intense  
concentration as SHE types.  
Enter PRICE.

PRICE

Miss Markham ...

FIONA

(Impatiently)

Wait a minute.

(FIONA finishes typing a sentence.  
Sits back, appraising)

Perfecto.

(To PRICE)

O.K. What can I do for you? Price, is it?

PRICE

I'm afraid I have some bad news for you, ma'am. Dillon just  
got word from Saigon. Negative on your request to stay.  
That's official and from the top. I'll have a helicopter  
ready for you in, say, 30 minutes ... Sorry.

FIONA

You know, it's funny the way the camp just suddenly gets  
deserted at this time of day.

PRICE

Oh, well, the guys have a place off base where they hang  
out during the off duty hours.

FIONA

What kind of place?

PRICE

Oh, you know. It's pretty wild?

FIONA

How?

PRICE

Oh, all kinds of things go on there. Just, wild things.

FIONA

Take me there ...

PRICE

But, ma'am ...

FIONA

Fiona ...

PRICE

Fiona, I've gotta get you back to Saigon immediately.

FIONA

First it's 30 minutes, now it's immediately. Show me where the men hang out and let me worry about Saigon.

PRICE

But it's my neck ...

FIONA

You put me on the helicopter four hours ago, didn't you?

PRICE

Huh?

FIONA

I bribed the pilot, he landed me in the jungle and stealthily I crept back through the undergrowth.

PRICE

You scare the bejeesus out of me, ma'am. The way you talk I get the feeling you'd just about kill for a story ...

FIONA

Maybe I would.

SONG: "MY FIRST BIG WAR"

(SONG ENDS. Big applause)

FIONA

How 'bout it, Sarge? Where's your sense of adventure? Live a little.

PRICE

I don't know ...

FIONA

You take me to the men, and maybe they'll read something nice about you in print up at H.Q. in Saigon ... Deal?

PRICE

(Smile)

Deal ... Come on.

FADE TO ...

ACT I

Scene 4

The Hooch.

An outdoor hooch with lean-to that's been done up by UNCLE REMUS out of army surplus to look like a sidewalk cafe. Tables. A hammock. A bar -- portable. Japanese lanterns. Feeling of intense heat and damp. SUGAR, HERBIE, TROUT, JOE, MEAT LOAF, BROWN, and MELVIN are ALL relaxing. Mosquito slapping. Smoke hanging in air. NAO THON, a smiling Vietnamese, is getting some drinks at the bar. SUGAR stands reading the thermometer. A portable hi-fi plays slow, cool rock behind.

SUGAR

Hey, the silver thing's gone right up off the top of the thermometer.

HERBIE

Jesus, I hope it ain't getting hot out.

BROWN

Am I stoned or did I just feel a breeze?

JOE

You're stoned.

BROWN

I thought so.

MEAT LOAF

All this heat's making some kind of weird fungus grow on my neck.

HERBIE

That's your head, Meat Loaf.

(NAO THON brings a Coke over to  
HERBIE)

What are you so happy about?

NAO THON

Life very happy thing, no?

HERBIE

Couldn't you just kill him!

(Record starts to repeat due to  
scratch)

JOE

Your turn Trout.

(TROUT goes to record player, mumbling)

TROUT

Every day for three goddamn months we been putting this  
same record on and every day for three goddamn months it's  
been scratched in the same place.

(HE takes the record off)

If I didn't know any better I'd say we were cracking up.  
REMUS!

(A voice answers from inside)

REMUS

(Off)

What?

TROUT

Hurry up with that nookie you promised us ...

REMUS

(Off)

Fruck off ...

(Three loud, sharp whistles from  
off stage. The MEN tense with  
anticipation. SUGAR counts those  
present. Another triplet of whistles)

SUGAR

Everybody that knows the code is here!

HERBIE

Luke?

SUGAR

But he was headed back home.

BROWN

He must've not made it.

(HERBIE gets control)

HERBIE

Cool it everybody. Cool it. Let's give him the midnight special. Everybody as you were.

(EVERYONE catches on and resumes places. LUKE comes roaring on)

LUKE

Hey, hey ...  
(And screeches to a halt)

HERBIE

(Cool)  
Hi, Luke. What's happening?

TROUT

(Cool)  
How's the foot?

LUKE

(Pause)  
So-so.  
(Pause)  
You bastards ...

(THEY ALL burst out laughing, run to him, and welcome him with hugs, whoops, etc.)

Brethren, brethren ... coolez-vous.

SUGAR

Hey, come on, tell us about Japland.

LUKE

Japan? What can I tell ya? Paradise.

MEAT LOAF

How's the local talent shape up over there?

LUKE

I am not at liberty to divulge the full extent and deployment of Nipponese nookie at the present moment. But I'll tell you this much:

(Pause)  
and that's all I'll tell you.

(THEY laugh and jostle him. HE wanders around checking the place out)  
This dump ain't changed a bit. Same old record. Same old scratch. Same old ass-holes. Home sweet mother-loving home.

(A gong rings. The MEN get excited)

MEN

It's her ...

LUKE

Who?

MEN

Uncle Remus.

(A long piercing yell as UNCLE  
REMUS, an elderly Vietnamese  
comes streaking on)

REMUS

HERRO MORRAFRUKKAHS!!! Here come de nookie ...

(Music starts immediately as  
THREE VIETNAMESE enter in dance,  
doing a bump and grind. REMUS  
keeps up a steady patter all the  
while)

Look at that hot stuff. Beautiful oriental flower, never  
been touch, you better believe it, no rip-off here Joe,  
very clean girls, no diseases, no wounds, no missing limbs,  
all very special, fuck like bunny ... all virgin ...

(Music continues. LUKE puts  
a friendly arm around REMUS'  
shoulder, cooking up a deal)

LUKE

Hello there, my little slope eyed friend. I'm Luke  
Byson Jr. and I like your style.

REMUS

Oh, gotta lotta nice shit fo' you today Joe. Frashright.  
Cheap japonesse camera. Lotta pepsi cola. Get from PX.  
Got extra special dynamite grass fi' dollah kilo very  
cheap, good gin very nice mebbe, got Marburro cigarette,  
post card, extra special dirty mebbe nookie-nookie, good  
hash today, super dynamite heroin ...

LUKE

Shift into low chop-chop. How much for the girls. All  
three.

REMUS

All three?

(Knowing smile)

Him like lotta nookie, yes?



LUKE

They ain't for me. They're for these creeps -- friends and brothers of B-Company as a token of my esteem and gratitude for the manner in which they welcomed back their long lost buddy just now.

(MEN respond)

REMUS

Two hundred dollah.

(The MEN react with shock. This is an outrageous starting price, even for REMUS)

LUKE

Two hundred!!! No deal.

REMUS

Fruck off, chipskake Joe. Twenty-five dollah.

(Before REMUS has the last word out SUGAR has shot her four or five times with his M-16. REMUS falls, splattered with blood)

SUGAR

I can't take it the way she's always ripping us off.

LUKE

Sugar ... Calmez-vous. Who was she?

HERBIE

Some old gook. She just wandered through and stayed on.

(LUKE takes this in, then goes to REMUS, prods her with his toe)

LUKE

Hey, he

(SUGAR)

didn't mean it. He's sensitive.

(REMUS rises, brushes herself off and continues)

REMUS

Two hundred fifty dollah ...

LUKE

It ain't enough, Remus, it just ain't enough ...

REMUS

Fruck off chipskake Joe ... What?

LUKE

I want to give you more than that!  
(LUKE takes an ear from his  
bag, shows it to REMUS)  
How's them apples?

REMUS

(Taking the ear)  
Apples?

LUKE

Ears. Fifty of 'em. You sell 'em for souvenirs. Ten  
bucks a piece easy.

(All the MEN mock agree)

MEN

(Ad lib, i.e.)  
Sure easy. I'd give fifteen right now. Ten's a steal.

LUKE

Five hundred bucks right there.

REMUS

Who ears?

LUKE

Gooks. Like you. And I'll cut yours off if you say no.  
How about it? You takee-takee?

(Tension breaks, the MEN  
whoop, the THREE VIETNAMESE  
rush into the spirit of things,  
and a wild dance follows based  
on the previous song. EVERYONE  
joins in.)

SONG

Hot bump and grind dance.  
This dance is brought to a  
sudden halt when PRICE appears  
with FIONA at the edge of a  
jungle path. The MEN and  
the VIETNAMESE fall silent  
"caught in the act," and  
PRICE is obliged to explain)

PRICE

Ah. Men. This is one of the reporters from yesterday.  
Fiona Markham. She wants to interview a few ...

FIONA

(Spotting LUKE)

Luke!!!

LUKE

Nellie!!! Is it really you?

FIONA

(Under breath, urgent)

Fiona. It's Fiona and I'm really different Luke, so brace yourself.

(To herself)

Oh, no!

LUKE

(Grinning)

Jeez, you're still the prettiest thing I ever laid eyes on. What are you doing all the way over here?

FIONA

I'm reporting the war. I've split from home. I'm living in New York ... downtown. Look, it's a long story. I'll explain later.

LUKE

(To MEN)

This is my Nellie ...

FIONA

FIONA!!

LUKE

What's the difference, baby? Either way, when the church bells ring it'll be just plain Mrs. Luke Byson, Jr.

FIONA

What?

LUKE

(Grinning)

Yeah. Heck, I been thinking it over and I guess you were right all along.

FIONA

We're not getting married, Luke.

LUKE

But that's what you always said you wanted.

FIONA

That's all changed. We can ball now. I mean, I'm not into that marry-me-first-then-you-can-fuck-me stuff any more, but ...

LUKE

Nellie, honey, you don't want to go talking like that,  
New York or no ...

TROUT

Hey Luke, how about introducing us to the pretty little lady?

BROWN

Yeah, what's yours is mine.

(FIONA makes a move towards  
them. LUKE grabs her arm  
and stops her)

LUKE

I don't want you messing around with them out here.

FIONA

Take your hand off me, Luke Byson, Jr. Just who the hell  
do you think you are?

LUKE

I'm your guy ... that's who.

FIONA

You are nothing. You are zero, zilch, nada. It's over.  
Try to understand.

(LUKE's heart is wounded.  
Some music helps us know this.  
FIONA walks right by him and  
talks to the MEN)

FIONA

Hi. The sergeant here was telling me this is where you  
guys hang out.

MEAT LOAF

For sure, ma'am. This is our typical off-base hideout.

FIONA

Anyone got a joint?

BROWN

(Surprised)  
Well ... ah ...

PRICE

(Smelling danger)  
Luke, tell her to go back to Saigon ...

LUKE

Why, sergeant? You hear her. She can handle the action.

FIONA  
That's right, sergeant. Thanks, Luke. Thanks for understanding.

LUKE  
Sure. Give the lady a joint, Brownie.

BROWN  
Sure thing.

(FIONA takes it)

FIONA  
Pretty good weed.

REMUS  
(To FIONA)  
Herro.

FIONA  
(To MEN)  
Right. Well, what my paper is interested in in particular is the human slant on this war. We want to get at the soldier's life from a slant that's human. Oh, I already said that, didn't I?

(SHE giggles)  
I'll do that again. No, seriously now, we know there's a human slant over here ... a human soldier ... wow, this grass is dynamite!!!

MEAT LOAF  
Well, ma'am, there's a very serious drug problem over here ...

(LUKE, behind FIONA, is signaling the MEN silently)

TROUT  
Oh, yeah, and there's that other problem too, right, Luke?

LUKE  
If you say so.

FIONA  
What problem?

ALL  
Sex.

REMUS  
Nookie.

FIONA  
Oh, for sure, for sure.

(MEN grab FIONA. VIETNAMESE  
GIRLS giggle)

LUKE

Gag her ...

FIONA

Hey, what's happening. I'm with you guys. We're on your  
side. Put me down. I'll scream. Luke!!! Help!!

(SHE is gagged)

TROUT

O.K. B-Company. Get your weapons out and fire up in front  
of primary target.

SUGAR

By height or by length?

HERBIE

Melvin oughta go first.

TROUT

Right. Melvin, my friend, you know where to put it?

MELVIN

I've had intercourse before. Two hundred and fifteen times.  
I'm married.

TROUT

Then you take her, Luke. Hell, it's your party.

LUKE

I'm pleased and touched by your generous offer but I had  
enough in Japan to last me almost a week and the average  
man ten years and seeing as how I've had my pleasure with  
her many a time ...

HERBIE

Come on, Luke, hurry up.

SUGAR

Show her the ropes 'fore I burst a vessel ...

(THEY have dragged LUKE to  
FIONA)

LUKE

(Rage)

I told you I don't want to.

(HE storms out.)

ALL stand silently. MELVIN  
exits. So does REMUS)

BROWN

What got into him all of a sudden?

MEAT LOAF

Never mind what got into him. Look what's getting into her.

(RAPE - BLACKOUT)

END OF SCENE 4

ACT I

Scene 5

A clearing.

LUKE sits alone, smoking a joint and gazing at a wallet snapshot of FIONA. HE rips it up. Enter MELVIN, shyly)

MELVIN

Hello.

LUKE

What do you want?

MELVIN

I just wanted to talk to you. I'm Melvin Glutz. I'm new.

LUKE

Take a walk, Melvin.

MELVIN

You're upset, right? I noticed back there in the hooch the way you let the guys rape your old girlfriend ...

LUKE

What's it to you?

MELVIN

I thought it might be significant.

LUKE

(Suddenly angry)

Me and her were engaged for six years and she wouldn't let me get inside her pants once, not once, and now when I'm ready to make her Mrs. Number One she tells me I'm nothing. Luke Byson Jr. nothing!!!

MELVIN

That's not the problem. Superficially, yes, maybe, but we're dealing here with a much deeper anxiety state ... perhaps related in some way to sex ...

LUKE

(Stunned)

How did you figure that out?

MELVIN

What is it? Failing potency?



LUKE

No, nothing like that. It's just I can't get a hard-on any more.

MELVIN

I thought so.

LUKE

Hey, how did you know? Is it showing?

MELVIN

Only to the trained eye. I did psychology at Princeton. I'd say your problem is an expression of some deep fear of your role as a natural leader operating in a group structure where sexual potency is the critical status factor.

LUKE

Jesus. I used to think all that psychology was a lot of cock.

MELVIN

Ah ... cock. You see.

LUKE

I gotta hand it to you, four-eyes. You got a lot of smarts.

MELVIN

Yeah, I've got a lot of smarts all right. Only trouble is I'm a creep. Melvin Glutz, ass-hole. I'm sick of being so brainy. I want to do things. I want to lead. I want to be looked up to. I want to radiate confidence and strength and brutality.

(Stopping)

Jesus, where did that come from? Sorry.

LUKE

You really are a creep.

MELVIN

(Intense)

Could I have a piece of your clothing?

LUKE

Beat it!

MELVIN

(Backing off)

I'm just trying to help ...

(As MELVIN exits, UNCLE  
REMUS enters, as if it were  
timed. Could be a short snip  
of Oriental music here.  
Clean set of clothes)

REMUS

Psssst ... Rook!

(LUKE grabs his rifle and  
empties it into UNCLE REMUS  
who falls, blood bespattered  
and dead. LUKE realizes who  
it is)

LUKE

Oh, it's you. I'm sorry.

REMUS

Only me. You not look happy tonight. Got problem, mebbe?  
Yes? Soldier boy, home far away. Think of woman sometimes  
but sword of warrior not rise.

LUKE

What?

REMUS

Not get hard-on. Bad news.

LUKE

Is there anyone around who doesn't know about it yet?

REMUS

We very ancient country. Very wise people. See many  
problem. Know many solution.

LUKE

Are you saying you can cure me?

(UNCLE REMUS claps and NIN  
HUA, a beautiful Vietnamese,  
enters. SHE stands bashfully)

REMUS

You like?

NIN HUA

Not be afraid, soldier boy. I am Nin Hua. Mean 'One Tear  
Fall.'

LUKE

You speak English.

NIN HUA  
Sister Liz-bett teach me.

LUKE  
(With effort)  
... Nin Hua ...

NIN HUA  
Not must speak. Father tell me everything.

LUKE  
He's your father ... ?

NIN HUA  
When young man lose power of sword, must wait for full  
moon and bring him virgin that is youngest of three  
daughters. Look ... moon full ...

LUKE  
And you ...

NIN HUA  
(Nods)  
I please soldier boy? Yes ...

(THEY embrace passionately.  
LUKE stops)

Not please soldier boy ...

LUKE  
Oh, you please me all right. It's just, in my country we  
don't make out with our parents watching ...

NIN HUA  
What mean 'make out?'

LUKE  
This. What we're doing.

NIN HUA  
Ah. In our country is saying ... 'If sun not watch  
flowers, they not bloom. If father not watch daughter, she  
not bloom.'

LUKE  
Oh, Nin Hua ...  
(LUKE holds her hand tightly  
to his cheek)

NIN HUA  
You like again ...

LUKE

I like again ...

SONG: Duet with LUKE and NIN HUA

(Song swells to huge climax.  
THEY embrace. UNCLE REMUS  
circles behind LUKE, draws out  
a vicious dagger and stabs  
him several times in the back.  
LUKE falls dead. REMUS whisks  
NIN HUA away. Alone on stage,  
SHE kneels by LUKE, grabs one  
of his ears, wipes her knife  
blade, and smiles)

REMUS

Fifty 'em you. Two ear me.

(Before SHE can cut the ear,  
FIONA enters, disheveled  
from the rape and moaning)

Holy shit.

(REMUS freezes. FIONA walks  
right by without noticing her  
and sits on whatever there is  
to sit on. It seems that the  
coast is clear, so REMUS tries  
to exit again. This time  
MELVIN runs on and makes  
REMUS freeze)

MELVIN

Miss Markham. Miss Markham ...

FIONA

O.K. I humiliated you. You humiliated me. We're even.  
Now let's call it off while we're both ahead.

MELVIN

I think the men were overcompensating, ma'am, and I just  
know they're going to have a massive guilt complex tomorrow  
morning when they realize what they've done.

(REMUS is pinned to the spot,  
trapped on stage)

FIONA

Oh come off it, Luke Byson. Don't try to impress me with all those big words any more. I'm hip to that game. That gang bang was a dirty trick, plain and simple and you know it.

MELVIN

Luke Byson. I'm not ... I don't understand.

FIONA

Of course you don't understand. How could you? You're not a woman. I wouldn't even expect you to know what it's like to be taken by force, stripped naked, gagged and bound with your legs wide apart while a whole company of sex crazy soldiers did their thing with you, one after another after ano ...

(Stops. Her eyes grow wide. SHE gasps)

MELVIN

What's the matter?

FIONA

(Concealing it)

Nothing.

(SHE starts breathing heavily.)

TROUT, MEAT LOAF and a few other soldiers come in but MELVIN holds them back with an urgent wave of the hand. REMUS is -- once again -- prevented from exiting. The MEN creep on slowly and overhear FIONA, who isn't aware of them)

MELVIN

What is it?

FIONA

Oh my God. This can't be. I'm dreaming. Those men. All those men. So many. So many many many many many men in me and I ... NO. YES. YES. YES ... I LOVED IT .. Oh, my God. I LOVED IT.

SONG

TROUT

MAMA YOU BETTER WATCH OUT FOR YOUR DAUGHTER  
SHE'S GOT THE DEVIL INSIDE OF HER SKIN  
WRAPPING HER LEGS 'ROUND A MOUNTAIN OF SOLDIERS  
YOU WON'T BELIEVE HOW SHE'S LETTIN' THEM IN

## TROUT (Continued)

MAMA YOU BETTER WATCH OUT FOR YOUR DAUGHTER  
 SHE'S RUNNING WILD IN THE TROPICAL SUN  
 LEADING HER ARMY ALL OVER THE JUNGLE  
 LOOK AT HER CALLING THEM,  
 SEE HOW THEY, SEE HOW THEY, SEE HOW THEY ... COME!

(Repeat Verse One)

MAMA YOU BETTER WATCH OUT FOR YOUR DAUGHTER

## FIONA

I BEEN GRABBED BY THE ROOTS  
 I BEEN RIPPED RIGHT OUT OF THE GROUND  
 I BEEN THROWN IN THE OCEAN  
 AND LEFT ALL ALONE TO DROWN.

I'VE BEEN TOSSED AND I BEEN TURNED  
 FROM MY STEM RIGHT DOWN TO MY STERN  
 AND THEN SLAMMED BY A TIDAL WAVE,  
 SMACK UP AGAINST THE SHORE  
 WHAT CAN I SAY?

## MEN

WHAT CAN SHE SAY?

## FIONA

WHAT CAN I SAY?

## MEN

WHAT CAN SHE SAY?

## FIONA

GIVE ME MORE ...

## MEN

MAMA YOU BETTER WATCH OUT FOR YOUR DAUGHTER  
 SHE'S RUNNING WILD IN THE TROPICAL SUN  
 LEADING HER ARMY ALL OVER THE JUNGLE  
 LOOK AT HER CALLING THEM  
 SEE HOW THEY, SEE HOW THEY, SEE HOW THEY ... COME!

(Music shifts to talking  
 blues riffs)

## FIONA

MAMA ALWAYS TOLD ME THERE WAS SAFETY IN NUMBERS  
 SHE FORGOT TO TELL ME HOW MUCH FUN THERE WAS  
 LOOKS LIKE I CAN'T COUNT ON MAMA ANY MORE  
 I'M ON MY OWN  
 GONNA TAKE ALL THE LOCKS OFF MY DOORS

FIONA (Continued)

LIGHT THE CANDLES, WAX THE FLOORS  
YOU HEAR MY NEON SIGN HISSING AT NIGHT AND YOU  
KNOW I'M HERE  
AND EVERYTHING'S GONNA BE ALL RIGHT.  
I DON'T HAVE TO TELL YOU WHAT TO DO.  
YOU GOT SOMETHING NICE FOR ME.  
I GOT SOMETHING NICE FOR YOU ...

MEN

MAMA YOU BETTER WATCH OUT FOR YOUR DAUGHTER  
SHE'S GOT THE DEVIL INSIDE OF HER SKIN  
LEADING HER ARMY ALL OVER THE JUNGLE  
LOOK AT HER CALLING THEM,  
SEE HOW THEY, SEE HOW THEY, SEE HOW THEY ... COME!

ACT I

Scene 6

DILLON's office.

DILLON and PRICE are playing ping-pong on a large table that is set up in the office. DILLON, as lights come up, slams, misses. A VIETNAMESE immediately returns the ball, flicking his wrist to show the proper wrist action for a slam.

PRICE

Zero, nine.

(MADDOX marches in smugly followed by GENERAL EASTACRE, an elderly, neat, and precise gentleman. MEAT LOAF and BROWN have been following them. When they get to the edge of the stage, BROWN restrains MEAT LOAF with an arm and THEY both withdraw off-stage to await developments)

MADDOX

Sir! General Eastacre, liaison to military affairs in Saigon.

EASTACRE

You're the Commanding Officer of Camp Sally.

DILLON

Yes, sir.

(EASTACRE thrusts a newspaper into his hands)

What's this?

EASTACRE

They're called 'newspapers', Major. Note the feature article on the front page. The one headlined 'Camp Silly.' Now, the reference is not blindingly subtle, Major, nor are the things which it claims are going on here daily calculated to inspire awe and respect among the general reading public. Frankly, I don't give a fifty horse-power



EASTACRE (Continued)

hoot whether what it says about this place is true or not, though God save your poor lost soul if it is. I just want to know who the hell this woman is, the one that calls herself Ms. Scoop, and I want to know where and how she got her information. Well?

DILLON

Price, do you know anything about this?

EASTACRE

I'm addressing my questions to you, Major.

DILLON

(Thinking)

There were some reporters down here, but that was weeks ago ...

(Sudden realization)

Price, what happened to Fiona Markham?

PRICE

Don't know, sir.

EASTACRE

What the hell kind of an outfit are you running down here anyway? Don't you know what goes on in your own camp?

MADDOX

Sir, the problems on this base go a lot deeper than this article suggests ... if I may ...

EASTACRE

Well?

MADDOX

One: Discipline on and off base. Two: extensive use of drugs among enlisted men. Three: fornication with the indigenous population with resultant pregnancies and venereal disease. Four: black market operations on an extensive scale with suspected Viet Cong and Viet Cong sympathizers. Five: general lack of respect for the rules, regulations, and traditions of the United States Army with a parallel drop in morale and sense of purpose. Now I believe this is all a conscientious and highly-planned Viet Cong program. I believe that Charlie is not only moving reely in the hamlet, I believe he has penetrated inside the base and that our men are dealing with him daily, whether knowingly or otherwise. That's all.

EASTACRE

Those are pretty serious charges, Lieutenant.

MADDOX

I'm aware of that fact, sir.

EASTACRE  
Major?

DILLON  
(In trance)  
She's been hiding here all this time?

EASTACRE  
Major, I am talking to you.

MADDOX  
I think he's having one of his episodes, sir.

EASTACRE  
What?

MADDOX  
He just drifts off. Daydreams. Some of the more irresponsi-  
ble officers have expressed reservations about his fitness  
for command, but of course I ...

(EASTACRE has been looking  
carefully at DILLON)

EASTACRE  
Major, were you a corporal in the last war? 83rd  
Engineers, South Pacific?

DILLON  
Yes ...

EASTACRE  
Green Beach? Kuralei, second wave?

DILLON  
Why yes.

EASTACRE  
'Dreamy' Dillon. I didn't recognize you. It's me. Chet.

DILLON  
Chet 'Grinder' Eastacre? Hardnuts? The milk run?

EASTACRE  
Yeah, yeah, it's me.

DILLON  
Grinder Eastacre. What are you doing here?

EASTACRE  
Oh, another war, you know. You remember that crazy dame at  
Greasy Wongs?

DILLON  
Never mind her. What about her sister?!!!

EASTACRE

Those were the days, eh ...

SONG

EASTACRE and DILLON

YADDE YADDE HEY  
 BY CHRIST  
 BY DAMN  
 BY JINGO WHAT A WAR  
 BY HECK  
 BY HELL  
 BY DINGO GIVE ME  
 JUST ONE MORE LIKE THE ONE BACK IN FOURTY-FOUR  
 JUST ONE MORE LIKE THE ONE BACK IN FOURTY-FOUR  
 JUST ONE MORE LIKE THE ONE BACK IN FOURTY-FOUR  
 WHAT A WAR  
 WHAT A WAR  
 WHAT A WAR  
 WHAT A WAR  
 WHAT A WHAT A WHAT A WHAT A WHAT A WHAT A WHAT A WHAT A  
 YADDE YADDE YADDE YADDE YADDE YADDE

YADDE YADDE HEY  
 NUDGE NUDGE  
 WINK WINK  
 CHUCKLE CHUCKLE WHAT A WAR  
 YOU BET  
 LEER LEER  
 YUCKLE YUCKLE GIVE ME  
 JUST ONE MORE LIKE THE ONE BACK IN FOURTY-FOUR  
 JUST ONE MORE LIKE THE ONE BACK IN FOURTY-FOUR  
 JUST ONE MORE LIKE THE ONE BACK IN FOURTY-FOUR  
 WHAT A WAR  
 WHAT A WAR  
 WHAT A WAR  
 WHAT A WAR  
 WHAT A WHAT A WHAT A WHAT A WHAT A WHAT A WHAT A WHAT A  
 YADDE YADDE YADDE YADDE YADDE YADDE

YADDE YADDE HEY  
 GEE WHIZ  
 HOT DAMN  
 GOLLY JEEPERS WHAT A WAR  
 BONZAI  
 MY EYES  
 JEEPERS CREEPERS GIVE ME  
 JUST ONE MORE LIKE THE ONE BACK IN FOURTY-FOUR  
 JUST ONE MORE LIKE THE ONE BACK IN FOURTY-FOUR  
 JUST ONE MORE LIKE THE ONE BACK IN FOURTY-FOUR  
 WHAT A WAR  
 WHAT A WAR  
 WHAT A WAR

EASTACRE and DILLON (Continued)

WHAT A WAR  
WHAT A WHAT A WHAT A WHAT A WHAT A WHAT A WHAT A WHAT A  
YADDE YADDE YADDE YADDE YADDE YADDE YADDE YADDE  
WAR

DILLON

A NAP IN THE SUNSHINE

EASTACRE

A NAP IN THE SUNSHINE

DILLON

A DIP IN THE OCEAN

EASTACRE

A DIP IN THE OCEAN

PRICE

AN HOUR OR TWO OF COMBAT

EASTACRE, DILLON

COMBAT?

PRICE

AND THEN BACK FOR PROMOTION

EASTACRE, DILLON

AAAH!  
I'D LIKE TO CALL THOSE JAPS AND ASK  
I'D LIKE TO CALL THOSE JAPS AND ASK  
HEY BOYS WELL HAVE YOU GOT THE TIME  
TO FIGHT ANOTHER WAR LIKE THAT WITH US  
JUST FOR AULD LANG SYNE

(Repeat first verses)

OH WHAT AN UPROARIOUS  
OH WHAT A TOTALLY GLORIOUS  
THE FUEHRER HE WAS FUEHRIOUS  
AND WE WERE SO VICTORIOUS  
WAAAAAAR!!!!!!

(As the song ends, both  
DILLON and EASTACRE are  
suddenly embarrassed at the  
outburst of emotion and try  
to re-establish soldierly  
bearing)

EASTACRE

Major, between you, me, and the wall, this article is  
probably just another pile of cowflop from the left wing

EASTACRE (Continued)

press, but it has caused us a certain amount of embarrassment up in Saigon. So, ah, try to get me the dope on this reporter. And, tighten up your operation ... for old time's sake.

DILLON

(Firm)

Lieutenant, why don't you get moving on that. Right away.

MADDOX

(Off guard)

Me? Ah, yes, sir.

EASTACRE

Hey-hey-hey, 'Dreamy', how about a drink?

DILLON

Right this way, 'Grinder.'

(THEY exit together, whooping it up. MADDOX looks sour. PRICE is smiling)

MADDOX

Am I missing a joke, Sergeant?

PRICE

No, sir. Will that be all, sir ... ?

MADDOX

No, that will not be all, Price. I want to you have all the men assembled on parade ground B. Detail a few men to search the base for drugs and burn them publicly. Any questions?

PRICE

No, sir ... Well, yes, sir ... Why all the fuss?

MADDOX

You are not going to believe this, but there are still people in this army who believe in discipline ...

PRICE

Oh, sure, I know that ...

MADDOX

(Yelling)

You do not question an order from a superior officer. You stand at attention and you salute him and you address him as SIR!!! Now hop to it.

PRICE

Yes, SIR!!!!

(PRICE exits. At the edge of the stage, outside DILLON's office, HE runs into MEAT LOAF and BROWN. In dumb show PRICE says 'thumbs-down-to-Maddox.' BROWN nods that HE's understood. PRICE exits and BROWN nudges MEAT LOAF forward. Meanwhile MADDOX has been looking around to make sure HE's alone. When HE's sure HE is, HE smiles a creepy smile and:

#### INTRODUCTION MUSIC

This is built to look like it's going to be a zippy 'Latin-type' song about MADDOX getting some control. HE leaps up on the ping-pong table.

At this moment MEAT LOAF chucks the grenade. The introduction music swells to the true beginning of the song just as MADDOX sees the grenade. MEAT LOAF and BROWN hit the deck. Blackout. Explosion)

ACT I

Scene 7

Supply Grounds.

HERBIE, TROUT, MELVIN, SUGAR,  
MEAT LOAF are sitting on boxes,  
looking in the direction of an  
off-stage fire.

SUGAR

That must be near a thousand bucks worth of dope in that  
bonfire.

HERBIE

I can't look, I can't look.

MEAT LOAF

These goons come into the barracks just when I was shooting  
up and they yanked the needle right out of this vein I'd  
been saving all week.

TROUT

I don't get it. We gave Maddox a one-way ticket. So where  
are these orders coming from?

SUGAR

Hey, Luke, we can't let them get away with this.

MELVIN

(Pause)

I'm not Luke.

(A sudden burst of moans and shouts  
from behind the boxes. The MEN  
hardly seem to notice. All eyes  
are still on the bonfire. HERBIE  
turns casually to TROUT)

HERBIE

You're next, Trout.

(TROUT rises and unbuttons his  
pants as the shouting dies down.  
BROWNIE emerges from behind the  
boxes buttoning his pants.  
HE's shaking his head, exhausted.  
HE gives TROUT a good luck look.  
FIONA's head pops up)

FIONA

Come on, come on, next. What's the matter with you guys?

(TROUT disappears behind boxes)

TROUT

At least Maddox ain't gonna be giving any more orders.

(JOE runs on. HE has a sheet  
of paper)

JOE

Hey, heroes, have you seen this new list of regulations?  
It's unbelievable. Until further notice; no off-base  
privileges, no R&R, no canteen privileges, seven o'clock  
curfew ...

HERBIE

It's a mistake, right? It's gotta be a mistake. We  
better let Dillon in on what's happening.

SUGAR

What if they're Dillon's orders?

BROWN

Sugar, were you born stupid or do you practice?

HERBIE

Come on, come on, what are we gonna do about this, Luke?

MELVIN

(Exactly like LUKE)

No sweat, brethren. We just lay low and keep our heads  
down in the tall grass till the turds fly south for winter.

(MELVIN double-takes at what  
HE has just said. HE has  
used LUKE's gestures and  
speech mannerisms and can't  
figure out how it happened)

Hey!

MEAT LOAF

No dope till further notice! I can't do it. Gotta have a  
fix, gotta have it, gotta have it ...

(Without forethought, MELVIN  
grabs MEAT LOAF and calms  
him down)

MELVIN

Cool it, Meat. Cool it. Cool it.

(MEAT LOAF calms to a whimper)



BROWN

The man's right though, Luke. What happens if them regulations last a couple months?

SUGAR

We'll all go crazy.

HERBIE

You ain't got far to go, Sugar.

MELVIN

(As LUKE)

The trouble with you guys is you don't use your loaf. Dillon ain't dumb. He's crazy, but he ain't dumb. He ain't gonna stand around and watch his men crack up without doing something about it. So don't worry. O.K.?

(Another burst of screams behind the boxes. HERBIE rises and undoes his pants)

HERBIE

I'm next.

MELVIN

Who's next?

HERBIE

Me.

MELVIN

Who's next?

HERBIE

Go ahead, if you want to.

MELVIN

Smile, hero, I'll leave you the bones.

(TROUT comes out. FIONA's head pops up)

FIONA

Next. Oh, Luke, hurry, I'm so into this.

MELVIN

And there ain't gonna be a next after I'm finished.

(HE ducks behind boxes with FIONA)

SUGAR

So what do we do till the regulations change?

BROWN

Just keep smiling, Sugar. Know what I mean?

(The MEN all immediately catch on)

TROUT

Yeah.

HERBIE

Right.

MEAT LOAF

O.K.

BROWN

(Innocently)

Get a letter from home this week, Sugar.

SUGAR

(Defensive)

Yeah.

BROWN

You gonna let us hear it?

ALL

Yeah, read the letter. Yeah, come on, Sugar, be a sport.  
(Etc.)

SUGAR

(Shyly taking out his letter and  
reading)

O.K. Dear boy. Things are O.K. Here and you? The big news last week was your no account brother. He's been up to his mischief again and he went to church Sunday last in his uniform what he kept when he got home from the army last year and a shotgun which he blasted that good Pastor Mandeville and a good portion of the congregation to smithereens. He's the limit. That's all except oh yeah and brace yerself for this one 'cause your wife run off with that Frank feller from up McKinley's Creek way, but she weren't much good anyhow and you only knewed her a week or two so don't pay it no mind. Keep yer nose clean. Your loving ma.

(The MEN are all hysterical  
with laughter. Then the mood  
wears off)

BROWN

My wife ran off last month.

TROUT

I ain't heard from mine since April.

HERBIE

Mine took the baby with her.

SONG: "MORE THAN YOU DESERVE"

MEAT LOAF

FROM THE VERY FIRST MOMENT I SAW YOU  
I KNEW OUR LOVE WOULD BE SO STRONG  
AND THE VERY FIRST MOMENT I KISSED YOU  
I KNEW OUR JOY WOULD LAST SO LONG  
THEN I SAW YOU MAKING LOVE TO MY BEST FRIEND  
I DIDN'T KNOW WHATEVER TO SAY  
I SAW YOU MAKING LOVE TO MY BEST FRIEND  
SO I LOOKED HIM RIGHT IN THE EYES AND I SAID

LISTEN BOY

WON'T YOU TAKE SOME MORE IT'S WHAT YOU CAME FOR  
DON'T MIND ME I WON'T THROW YOU NO CURVES  
HAVE YOURSELF A BALL WITH MY GOOD WOMAN  
WON'T YA TAKE SOME MORE BOY, IT'S MORE THAN YOU DESERVE.

NOW I THINK I'M GONNA HAVE TO LEAVE YOU  
BECAUSE I'M FEELING MUCH TOO WEAK TO SHARE  
AND THE PIE IS CUT TOO MANY PIECES  
THE FLAVOR THAT I CRAVE IS NO LONGER THERE  
THEN I SAW YOU MAKING LOVE TO TWO OF MY BEST FRIENDS  
I DIDN'T KNOW WHATEVER TO SAY  
I SAW YOU MAKING LOVE TO A GROUP OF MY BEST FRIENDS  
SO I LOOKED THEM RIGHT IN THEIR EYES AND I SAID

LISTEN GROUP

(Repeat chorus.)

As the song ends, PRICE  
comes on carrying new orders)

PRICE

What are you doing here, gang? You're supposed to be  
rounding up all the gooks on base.

HERBIE

Why?

PRICE

For interrogation.

(Slyly)

They killed Maddox, right? Haven't you seen the new orders?  
They were posted over forty-five seconds ago. Come on,  
come on, get moving.

TROUT

What's the story?

PRICE

The old man's putting two and two together and he's getting 5-1/2, that's the story. See that bonfire? Dillon confirmed the order. Those regulations; Dillon. The new order. Right again.

(HE wiggles his finger near his temple and does an eerie whistle, meaning, 'Dillon's flipped')

So you guys better straighten up and fly right. Rustle up some gooks toot sweet, double time, hip-hup-hip-hup. And where's Fiona?

(The MEN all shrug)

Well find her. The Major knows she's here, and he ain't happy about it. MOVE!!!!

TROUT

Hey, Price, cut it out. You're talking to the guys.

PRICE

And I'm telling you, if you don't move quick ... be it on your own head. I only work here.

(HE exits.)

As he does so, MELVIN emerges. FIONA's head pops up)

FIONA

What's the matter with you, Luke?

(BROWN is still thinking about PRICE)

BROWN

Hot damn, did you hear that Luke?

(MELVIN is staggering forward, looking at his open fly. HE is shaking his head in confusion)

MELVIN

(To himself)

This is more serious than I thought.

(HE looks up to heaven beseechingly.)

Fade)

END OF SCENE 7

ACT I

Scene 8

In darkness we hear screams. Lights up on DILLON sitting at his desk reading the newspaper. The off-stage screams distract him.

DILLON  
Price.

PRICE  
(Entering instantly)  
Sir!

DILLON  
What's all that noise?

PRICE  
It's the gooks, sir. They're being interrogated.

DILLON  
Under whose orders?

PRICE  
Yours, sir.

DILLON  
Oh. Well, tell them to keep it down. It's late and I can't hear myself think.

PRICE  
I don't think they mean to be making all that racket, sir. It's a reflex.

DILLON  
Then turn on the radio or something.

(PRICE turns on the radio. It plays "More Than You Deserve")

PRICE  
Sir, if I were you, I wouldn't keep reading that article. It's just making you upset.

DILLON  
(Can't hear)  
What?

PRICE

(Yelling)

I said I wouldn't keep reading that article because it's just making you upset.

DILLON

(Yelling)

You're damn right it's making me upset and if you were in my shoes you'd be upset too and you know why you'd be upset?

PRICE

No, sir.

DILLON

Because this article tells the truth. Every word of it. You know it. The men know it. Even Maddox knew it, may he rest in peace. In fact, it's news to one person only. Me. The Commanding Officer. Now doesn't that sound fishy to you, Price? Doesn't that sound like somebody hasn't been telling somebody something they should be telling somebody?

PRICE

Oh, I don't know, sir.

DILLON

(Can't hear)

What?!

(HE bangs on the radio as HE says this and it stops abruptly, leaving PRICE yelling into the silence)

PRICE

YES, SIR.

(Pause, quietly)

I mean, no sir. What was the question, sir?

(Enter MEAT LOAF and SUGAR with FIONA held between them)

SUGAR

Here she is, sir. We found her hiding in some bushes.

MEAT LOAF

Bushes?

FIONA

Tell your goons to get their clammy hands off me.

DILLON

You can go now, men. I want a word with Miss Markham. In private.

(MEAT LOAF and SUGAR salute and exit, followed by PRICE)

FIONA

All right. So I have to go back to Saigon. But you can't stop me from finishing my series.

DILLON

You've been here all this time?

FIONA

Yes.

DILLON

And this is your article?

FIONA

Yes.

DILLON

I wish I'd known you were here. I missed you. It gets kind of lonely running a base this size.

FIONA

(Withering)

I'm sure it must be just awful for you.

DILLON

Do you realize how much embarrassment that article caused me?

FIONA

Major, your men are torturing three Vietnamese no more than fifty feet away from here, tearing strips of skin off their bodies, running 240 volts through their balls, driving razors under their fingernails, and you're upset because I've embarrassed you? Well, tough shit, Major, because I'm going to keep embarrassing you until the very last American soldier is on his way home.

DILLON

That's not journalism. That's politics.

FIONA

Politics click journalism. Woman click man. Us click them. Duty click love. Define it. Slice it up. Put it in a plastic bag and shove it away in a closet. You're pathetic, Major.

DILLON

I try to run a tight outfit. I've done everything I could to win the hearts and minds of the slopes in the hamlet. It really hurts me that you disapprove of the way I run my program. But it hurts even more that you seem to disapprove of me personally.

FIONA

I'm sorry, Major. But you're a pig. You're one of them. And you're a hypocritical pig. You're the kind that goes to church and prays and says 'thou shalt not kill' and 'do unto others as you would have them do unto you' and then ...

(A volley of screams from the Vietnamese)

You practice what you preach. It's funny. When I first met you, I thought I'd underestimated you. But now I don't think that's possible. You're far worse than anything I could imagine about you. Goodbye, Major.

(SHE exits)

DILLON

(Yells after her)

FIONA!

(But SHE'S gone.

Softly)

Fiona.

(A snatch of "CHANGING, CHANGING" plays. When it gets to the appropriate part, DILLON sings)

I'M BEGINNING TO SEE  
I'M BEGINNING TO SEE  
I'M BEGINNING TO SEE ...

(The music stops abruptly, leaving DILLON tense with excitement.

Spoken)

Do unto others as ... you ...

(He picks up intercom phone.

Dials)

Get me the rumpus room. Dillon here. Major Dillon, in case somebody forgot to tell you, soldier, I'm the commanding officer of Camp Sally and I'm issuing an order which I want carried out with the speed of light. Release those three gooks immediately. Er, people. Vietnamese people. Because, soldier, they are human beings like you



DILLON (Continued)

and me, and from now on we are going to treat them that way,  
like people, with dignity, with respect with love ...  
soldier!!!?

(The guy at the other end has  
hung up but DILLON is not  
deterred. HE replaces the  
receiver, beaming. The offstage  
screams stop)

I see it all now. It's so simple. Fiona.

(HE starts to run out and  
collides with PRICE who is  
running in)

Price, find Fiona for me as fast as you can and tell her ...

PRICE

(Breathless)

Sir, she just left ... in a helicopter.

DILLON

Well, radio the pilot to come back.

PRICE

She is the pilot, sir.

DILLON

What?

PRICE

She requisitioned a helicopter, a Huey, sir, full rig, and  
aced it out of here like she was one of the Blue Angels.

DILLON

She's at the controls?

PRICE

Heading straight for Saigon.

DILLON

What a woman, Price. What a woman!! No, much more than that.

(HE smiles, shakes his head in  
admiration, looks symbolically  
at the ceiling, addressing  
FIONA)

Good for you, Fiona. Good for you.

(And He salutes her playfully.  
PRICE is watching all this  
with some concern)

DILLON (Continued)

Come on, Price. We have work to do.

PRICE

Work?

(DILLON fixes PRICE with a  
heavy, significant look)

DILLON

Do unto others ...

(PRICE pretends to understand.  
HE smiles. DILLON thinks HE's  
broken through. HE smiles)

You're a good man, Price. A good man.  
(HE exits.

PRICE is concerned)

PRICE

Uh-oh.

(PRICE exits slowly.  
Thoughtfully)

ACT I

Scene 9

Interscene.

Some boxes. HERBIE, TROUT, MELVIN, SUGAR, and MEAT LOAF are shooting dice. JOE runs on.

MELVIN

Seven come eleven. Sweet baby, come on ...

JOE

I'm in this one!

HERBIE

What are you looking so happy about?

JOE

Something mucho exceptional is happening at H.Q. We were half way through giving those slopes holy Christmas over in the rumpus room when word comes in -- directly from heaven -- Dillon -- says release the gooks.

SUGAR

Release 'em? We just busted our balls catching them!

TROUT

(To SUGAR)

What balls?

HERBIE

Then you were right, Luke. Things are happening already just like you said.

MELVIN

Of course, brethren. Why else would they call me the smartest man in the universe? So where are they?

JOE

Who?

MELVIN

The gooks, sweetheart, the gooks.

JOE

Brownie's dumping 'em in the southwest field ... I think ...

MELVIN

What's the matter with you, meathead? Gooks don't grow on trees. What are you throwing them out for? They weren't dead ...

JOE

No, but ...

MELVIN

Come on, gang ... salvage time.

(THEY all go off.

Music begins)

ACT I

Scene 10

Lights up on a well. BROWNIE wheels on a cart with 3 VIETNAMESE, bloody and battered from the torture. HE dumps them in a tub of water.

BROWNIE

You guys were saved by the bell. Ten more minutes of interrogation and you'd've been headed for the big rice paddy in the sky ... sweet dreams ...

(HE exits.)

Music builds. The VIETNAMESE revive and look around. THEY wash each other in the tub)

VIETNAMESE 3

All safe now.

VIETNAMESE 1

Oh, I hurt all over.

VIETNAMESE 3

Never mind. Pain go away soon.

VIETNAMESE 2

Sing to us, Ninh Dong.

VIETNAMESE 3

Rater, mebbe.

VIETNAMESE 1

No, no, please, now.

VIETNAMESE 3

You always so impatient.

SONG: "ALL WILL BE, WILL BE, WILL BE WELL"

(Tableau at the end of song. MEN charge out of the wings and grab the VIETNAMESE in a shuffle. Good natured. Each VIETNAMESE is grabbed by two G.I.'s, hands and feet. On signal, the G.I.'s swing and

throw the VIETNAMESE. MELVIN  
stands up on the well. Maybe  
carnival music behind)

MELVIN

All right, all right, all right, sports fans, the stadium  
is packed and the players are in place. For the final round  
of the Camp Sally Restriction Time Triple Crown Finals.  
Are you ready, heroes? Are you set? A-one-a-two-a-three.

(On three, THEY throw the  
VIETNAMESE. HERBIE-TROUT  
team wins)

HERBIE

That's us. We win.

TROUT

We could've won with yours ...

SUGAR

Oh, yeah? ...

(PRICE enters quickly)

PRICE

Yakkee takkee hie. Know what that means? It means 'look  
sharp' in gook talk. Uncle Dreamy's headed this way.

MELVIN

Price, what's the skoobie-doo from upstairs?

PRICE

Wait'll you hear the new orders, heroes. In two months  
you're all gonna be eating, sleeping, and dreaming in gook.  
Ten-shut.

(MEN stand at attention as  
DILLON enters in conical hat  
standing with VIETNAMESE at  
his feet)

DILLON

Have you men been gook-lobbing again?

MEAT LOAF

Ain't no rule against that, is there?

DILLON

Have you ever stopped to consider that these things you're  
so carelessly tossing around are human beings? Like you.  
Like me.

HERBIE

We know what you mean, sir.

SUGAR

Hell, we was only having a little fun.

DILLON

I have nothing against a little fun, soldier. I often have fun myself, but from now on, we'll have to find recreation that doesn't involve bodily damage to any goo - Vietnamese human beings ...

(REMUS appears, smiling. All turn to her. SHE senses danger and runs)

Hey, you, stop!

(REMUS falls as if SHE's been hit in the back with a bullet. SHE feels her back. No blood. SHE rises)

REMUS

Why you not shoot me? What happening?

DILLON

We no more shoot you. We no more torture you. No lob no more.

REMUS

What him saying?

(PRICE speaks quickly to REMUS, who looks amazed. DILLON continues to MEN)

DILLON

All right, men, here's the rest of the picture. All restrictions are lifted, and what you do with your own time is your own business as long as you're ready for duty in the morning.

(UNCLE REMUS approaches DILLON with awe. Other three VIETNAMESE are rising. REMUS chatters something briefly to them and they look amazed and gather around DILLON)

Any questions?

TROUT

Yes, sir, what's happening?

(Music starts playing, 'Hymn  
of the Republic' type music.  
DILLON speaks over this)

DILLON

Changes are happening, soldier. We're going to start  
fighting this war the way it was meant to be fought. No  
more violence. No more blind senseless hatred. But love  
and understanding. Patience and restraint. No more 'if you  
got 'em by the balls, their hearts and minds will follow'  
but instead 'show me where you would go and I will take  
your hand and go there with you' ... Do unto others as you  
would have them do unto you. That's the meaning of the  
new war. It's a whole new ball game ...

(The Hymn music ends  
abruptly. DILLON tries  
to prod the MEN)

Yaddle yaddle.

(MEN stand confused.  
VIETNAMESE reply)

VIETNAMESE

Yaddle yaddle.

(DILLON turns to them)

DILLON

Yaddle yaddle.

VIETNAMESE

Yaddle yaddle.

DILLON and VIETNAMESE

Yaddle yaddle.

(To MEN)

Yaddle yaddle.

MEN

Yaddle yaddle ...

(This exchange builds and  
builds into a REPRISE of:

SONG: "WHAT A WAR"



(The number is done up into a huge finale. But the music and singing stop one chord short of resolution, with the cast in a tableau, leaving a suspended feeling ... so the audience will flock back for more)

END ACT I

ACT II

Scene 1

Interscene.

Stage set up for DILLON's office.  
The CAST is arranged on the stage  
in tableau exactly as per the end  
of Act I.

In darkness, music swells to last  
chords of "WHAT A WAR." When  
THEY reach the last chord:

Lights snap onto tableau.  
CAST sings last chord of song.  
Pause.  
Blackout.

ACT II

Scene 2

DILLON's office.

PRICE stands in the darkness, unseen. Spotlights on FIONA and DILLON at opposite sides of stage, facing each other, arms outstretched.

Tremolo in music.

DILLON

(Breathless)  
You came ...

FIONA

(Breathless)  
Yes ...

DILLON

(Breathless)  
Four months. I've missed you ...

FIONA

(Breathless)  
Oh, Micky, I thought I'd die without you.

(The lights suddenly snap on.  
There is a large model on the  
table covered with a cloth.  
FIONA is her old self again)

So what's all this about, Major, and make it snappy 'cause I have to be back in Saigon by six tonight.

DILLON

I asked you to come down because I wanted you to see something. Something for which, in a sense, you can claim credit. Would you close your eyes?

FIONA

Are you serious?

DILLON

Please. For me.

(FIONA closes her eyes)

DILLON (Continued)

(Throws back the cover on the  
model)

You can look now.

(FIONA takes it in)

FIONA

What is it?

DILLON

It's a model of Toc Te Chu Hong Moi. That means 'City of  
Hope' in Vietnamese. We're all learning to speak it.

FIONA

What's going on here, Major?

DILLON

(Excited)

Look, these are the split level ranch houses all around  
the outside. Shopping complex, sports facilities, industrial  
zone.

FIONA

Wait a minute, you've lost me, Major. For a second there I  
thought you were considering actually building something  
like this ...

DILLON

We've started already. Right out there in the hamlet. By  
the way, this is off the record. No articles. You see,  
high command doesn't really know about it yet and I don't  
want them to find out until I have something finished function-  
ing to show them. If they haven't got living evidence,  
they'll never accept my idea ... our idea ...

FIONA

(Laughing)

You're doing all this behind their back ...

DILLON

(Serious)

Someone has to assume responsibility for a change. Do  
unto others. You said it yourself ...

FIONA

No, no, don't apologize. I love it. I love it.

(SHE's eating up the thought  
of someone ripping off the  
army like that. DILLON thinks  
SHE's approving the plan)

DILLON

I'm glad you like it, Fiona, because we're calling it Operation Markham. Naturally I'm doing this for the people of the village, but ... oh, hell, I'm no good with words. Price, can I have a moment alone with Miss Markham?

(PRICE starts out. JOE enters.  
PRICE stays)

JOE

Excuse me, sir. Two Vietnamese human beings outside to see you.

(HE sees FIONA)

DILLON

Show them in, right away.

JOE

(Smiling)

Fiona! What are you doing here? You gonna be around for a while?

DILLON

Soldier!

JOE

Sir!

(HE salutes and exits, whistles,  
re-enters almost immediately  
with UNCLE REMUS and a  
contingent of VIETNAMESE.  
JOE exits)

REMUS

My people have present for special major.

(A VIETNAMESE comes forward  
with flowers, presents them  
to DILLON)

VIETNAMESE

Thank you special major. We very ... sad ...

REMUS

HAPPY.

VIETNAMESE

Happy. Love you very much.

DILLON

Thank you. I mean, com-on-ong. I don't know what to say. But there is someone here who deserve credit more than me.

(DILLON indicates FIONA.  
VIETNAMESE gives flowers  
to FIONA)

VIETNAMESE

Thank you special major ...

(REMUS immediately butts in)

REMUS

Special Miss, we thank you. Daughter not speak English  
yet. Dillon very wise man. Very good man. Him much  
better than Rook. Hai.

(REMUS exits with bows,  
followed by her VIETNAMESE)

DILLON

(Moved)

They're such wonderful, generous people when you let your-  
self get to know them.

(JOE enters, running)

JOE

Cargo transport just in, sir. You gotta sign for some  
stuff at the strip.

DILLON

I'll be there right away.

JOE

One other thing, sir. Do you really want the stage for the  
show set up inside Lo Dinh Temple?

DILLON

What's the problem?

JOE

The last detail that tried got spooked away by the old  
priestess who lives up there.

DILLON

O.K. I'll take care of it. Dismissed.

(JOE passes close to FIONA  
and whispers)

JOE

We're waiting out behind B-mess.  
(HE exits rapidly)

DILLON

Well. That's it. If you'd like to stay for a few days, you're welcome to. I'll take full responsibility. What I'm trying to say is I'd really love to have you around ... for a few more days ... at least. May I touch you?

FIONA

What?

(Before FIONA can react, DILLON has touched her furtively on the breast)

DILLON

I won't let you down.  
(HE starts out. Turns)  
Look under the bowling alley.  
(HE exits.

FIONA stares. PRICE lifts the lid off the bowling alley, takes out a ring box)

FIONA

(To herself)  
Operation Markham ...

(PRICE looks at the ring.  
HE whistles loud and long)

What is it?

PRICE

This is the real thing, ma'am. Three of a girl's best friends on a platinum mount.

(FIONA shakes her head sadly)

FIONA

Poor man.

PRICE

He's getting worse every day, ma'am. I'm afraid they'll find out soon. I'd miss him. Hey, you know, when you took that helicopter out of here, I never thought we'd see you around here again. It sure is nice to have you back.

FIONA

Thank you, Sergeant.

PRICE

If you don't mind my asking ... why did you come ...

FIONA

(Offhand)

Well, the Major sent a special request to Saigon for me ...

PRICE

You didn't have to answer it.

FIONA

What's that supposed to mean?

PRICE

Oh, nothing ...

FIONA

You're dripping with innuendo, Sergeant. Look, if you have something on your mind, why don't you come out with it ... I'm not falling in love with him, if that's what you're thinking.

PRICE

Who said anything about love ...

FIONA

(Bursting)

I did!!!

PRICE

(Wisely)

That's what I thought ...

(FIONA collects herself)

FIONA

Sergeant, this is a straightforward human situation. My feelings have nothing to do with it. I happen to have seen a lot of this country in the last few months. And I haven't found a single officer who tries one tenth as hard to do something genuine for the people here as Micky ... Major Dillon. After all, he's just a man. One man, on his own, trying to salvage something from the collective insanity of an overgrown, covertly imperialistic, military industrial complex ...

PRICE

Maybe so ...

FIONA

But he's stupid. He has no ideas. I can help him. He really needs me, and not for my body either. For my mind. For the person I am. The real me. It's the first time in my life I've really felt needed. And you know what? I like it.



SONG: "TO FEEL SO NEEDED, NOT WANTED BUT NEEDED"

(PRICE is laughing)

FIONA

(Yells)

I'm singing, Sergeant.

(PRICE exits, laughing)

PRICE

I pity you ...

(FIONA sits and cries. Enter  
NIN HUA, who sings needed)

NIN HUA

TO FEEL SO NEEDED  
NOT WANTED, BUT NEEDED  
TO BE GREETED WITH SMILES THAT SAY  
YOU'RE ALL YOU WANTED TO SEE  
IT'S SO NICE TO BE NEEDED  
NOT "DESIRED" BUT NEEDED AND  
TO KNOW IF HE SUCCEEDED IT WOULD BE BECAUSE OF YOU  
HE'S SO VERY VERY ALONE  
ALL ALONE ON HIS OWN  
AND PERHAPS YOU NEED TO BE NEEDED  
AS MUCH AS HE NEEDS TO NEED YOU  
NEEDS TO NEED YOU

HE MAY BE KIND OF STRAIGHTISH  
SORT OF SLIGHTLY OUT OF DATISH  
A LITTLE NINETEEN-FORTY-EIGHTISH  
BUT WHAT THE HELL  
HE'S STILL THE KIND OF MAN YOU  
COULD FANCY STANDING NEAR TO AND  
IT'S SO NICE WHEN HE IS HERE BY  
YOUR SIDE, WISHING YOU WELL  
I SEE A DREAM IN HIS EYES  
A GENTLE GLEAM IN HIS EYES  
AND SUDDENLY REALIZE ...  
A GENTLE GLEAM IN HIS EYES  
AND SUDDENLY REALIZE ...

IT'S ALL SO CLEAR, THE FOG HAS DISAPPEARED  
IT'S ALL SO CLEAR, THE FOG HAS DISAPPEARED

TO KNOW YOU'RE NEEDED  
NOT "LIKED" BUT NEEDED  
TO BE GREETED WITH EYES THAT SAY  
YOU'RE ALL YOU WANTED TO SEE

## NIN HUA (Continued)

IT'S SO NICE TO BE NEEDED  
NOT DESIRED, BUT NEEDED AND TO KNOW  
THAT HE'D BE DEFEATED IF YOU DIDN'T SET HIM FREE  
IS THERE REALLY REALLY REALLY A CHANCE  
MERELY A GHOST OF A CHANCE  
THAT PERHAPS YOU NEED TO BE NEEDED  
AS MUCH AS HE NEEDS TO NEED YOU  
NEEDS TO NEED YOU.

(During the song, DILLON  
comes in dressed in officer's  
white and dances with FIONA  
... Office opens up and reveals  
behind the 'City of Hope'  
tableau. At the end of the  
song it closes and NIN HUA  
exits leaving FIONA alone  
... Immediately Oriental  
music)

ACT II

Scene 3

A clearing.

A temporary school has been built in the fresh air. That is, a black-board, and bare earth. The MEN are all gathered there, sitting on the ground having a Vietnamese lesson. SUGAR is reading a comic. MEAT LOAF is shooting up. TROUT is sharpening his knife. HERBIE is blowing bubbles with his gum. BROWN is smoking a joint. A pastoral scene. UNCLE REMUS is quietly peddling dope while a VIETNAMESE teaches the MEN.

VIETNAMESE -- MU NAM

Chu is this. Chi is that. Chao is those. Choi is these.  
Chih is them. Cho is their. Cha is that. Chai is this.  
Now, soldier boy, how is those in Vietnamese?

MELVIN

Those?

(Thinking)

... ah ... let's see ... ah ... chu?

HERBIE

Gesundheit.

MELVIN

Shaddap.

MU NAM

No, soldier boy. Chu is this. Chao is those. Remember always ...

SONG

MU NAM

CHU IS THIS  
CHI IS THAT  
CHIH IS THEM  
CHO IS THEIR  
CHAO IS THOSE  
CHOI IS THESE  
THAT'S HOW YOU SPEAK VIETNAMESE

MEN  
THAT'S HOW YOU SPEAK VIETNAMESE  
ETC., ETC.

(Song ends)

MU NAM  
Now, soldier boy ... How is this?

MELVIN  
This? This? Um ... chao?

HERBIE  
Gesundheit.

MELVIN  
Herbie!

MU NAM  
You come here, Joe!

MELVIN  
Luke's the name, nookie's the game.

MU NAM  
Come here, Rook.

(MELVIN goes up to the 'head of  
the class' playing along)

You were very naughty, soldier boy, Rook. Chu is this.  
Not chao. Chu. Say chu.

MELVIN  
Chu.

(To HERBIE)  
... and don't you say a word ...

MU NAM  
Now I must make you little punishment so you remember next  
time.

(SHE slaps him playfully on the  
hand. It hurts. MEN laugh.  
MELVIN joins)

Now chu is what?

MELVIN  
That ...

MU NAM  
This.

MU NAM (Continued)

(SHE slaps his face, fairly  
hard)

Chu. Now choi.

MELVIN

These, that, those, I don't know and I'm getting sick of  
this. Fuck it, let's just rape her, gang ...

(All the MEN go for her.  
REMUS makes a commotion)

REMUS

Hai hai hai!

(MEN stop)

Ten dollah. She virgin.

MU NAM

Yes, I always virgin.

MELVIN

Ten bucks? You're crazy, you little slant-eyes hustler ...

REMUS

You watch mouth, morrafrukkah ... I human being now ...

MELVIN

I'll human being you!

(SUGAR looks off-stage)

SUGAR

Hey, fellas ... look what's coming!

(THEY all turn)

JOE

That's ten bucks each you owe me now. I told you she'd  
come.

(Enter FIONA. MEN  
whistle, etc.)

FIONA

Hi, fellas. How's the war?

HERBIE

It just got a little better when you walked in.

TROUT

D'ya miss us ... ma'am ...

BROWN

All of us ...

MEAT LOAF

At once ...

(THEY are advancing on her)

FIONA

Steady, brothers. I didn't come back for that.

(REMUS is meanwhile losing  
business)

REMUS

Hey, Joes. Virgin here. Five dollah. Fuck like a bunny.  
Very clean.

SUGAR

Don'tcha want just a quick little gang-bang, ma'am? We could  
sure go for that.

FIONA

Oh, I know how you guys must feel but ... things have  
happened and ... well, I've changed, that's all.

REMUS

Two dollah over here. Two dollah. Dollah-fifty.  
Dollah ...

MELVIN

Hey, heroes, it's down to a dollar at the playboy club.  
Let's go.

(ALL start towards REMUS.  
That leaves FIONA)

FIONA

Luke! What's the matter with you? I've come all the way  
back here to say hi and you leave me just like that.  
Let's smoke. Rap a little.

HERBIE

We'll do all that stuff later ... right, Luke ...

MELVIN

(Confused)  
Yeah ... right. After ...

FIONA

(Mock patient)  
You guys are just too much. Don't you ever think of any-  
thing else?

SUGAR

(Very cute)

Never ...

(Phrase from "MAMA YOU  
BETTER WATCH." TROUT pulls  
SUGAR's hat down over his  
eyes playfully. Pause)

TROUT

How 'bout it, ma'am? Yes, no, maybe?

FIONA

Well, I guess once more isn't going to hurt anyone. But, no  
kidding, this is the last time ...

(THEY cheer. Run after her,  
all except MELVIN, REMUS, and  
MU NAM. JOE is last to exit.  
HE is smiling)

REMUS

Chipskake morrafrukkahs!!!

JOE

That's my other ten bucks.  
(HE runs off.

MELVIN looks off ruefully in  
the direction of the soldiers.  
HE holds his crotch and looks  
up)

MELVIN

Luke! Help! Come back ...

(REMUS motions MU NAM to leave  
and approaches MELVIN)

REMUS

Hey, soldier boy. You got problem, mebbe ... yes ...  
Home far away. Dream always other dream. Want nookie some-  
times but sword of warrior not rise ... Not get hard-on.  
Bad news.

MELVIN

Do you know what's been happening to me?

REMUS

We very wise people. See many problems. Know many  
solutions.

(REMUS claps her hands. Gong sounds. Enter LAO SHIH, a beautiful Vietnamese)

LAO SHIH

Do not be afraid, soldier boy. I Lao Shih. Mean 'One tear fall.' You like?

(REPRISE brief melody of LUKE-NIN HUA duet)

REMUS

She special virgin girl. You go with her, you get hard-on back ...

MELVIN

Lao Shih ...

(LAO SHIH and MELVIN go off together. REMUS follows, drawing knife)



ACT II

Scene 4

Inside Lo Dinh Temple.

A PRIESTESS sits beneath a Buddha. Incense. A pool. Colored lights play on the wall. Enter FIONA. SHE seems to be in a thoughtful mood. A VIETNAMESE WORSHIPPER sees her and runs out, looking down at her feet. The PRIESTESS glowers at her. FIONA senses that SHE isn't wanted.

FIONA

Please. May I stay? I just want to rest here for a minute ...

(The PRIESTESS glowers and points to her feet. FIONA realizes it's her shoes that are causing the problem. SHE takes them off)

I'm sorry. A friend of mine warned me about that. I forgot. Do you stay here all the time? It's restful. You must know so much. There's something I'd sure love you to answer for me, if only you could understand. I'm in love. I honestly think I'm in love. I feel confused. It's funny how easy it is to talk in here.

(Looks at PRIESTESS)

Have you understood everything I just said? Your eyes say you did.

(PRIESTESS claps. Gong. Smoke. From the pool arise THREE TEMPLE MAIDENS)

SONG: "THE TEMPLE WATERS"

(As the introduction to this ends, enter DILLON, PRICE, and SOLDIERS: BROWN, JOE, and HERBIE. FIONA hides when SHE sees them. THEY see the TEMPLE VIRGINS giggling and washing each other)

HERBIE

Holy Toledo, will ya look at that?

DILLON

Is this what the men were afraid of ... ?

(The PRIESTESS motions with her hands and a huge color-spectacle of menacing noises and colors sends them ALL backing away)

JOE

No, sir, that's what they were afraid of.

SONG: "THE TEMPLE WATERS"

(TEMPLE VIRGINS sing. At the end of the song THEY duck back into the water)

BROWN

Hey, come back. We could use you in the show!!!

(PRIESTESS hisses again and the MEN cower. Only DILLON isn't afraid)

DILLON

Men, how do you expect the people of the hamlet to conquer their ancient fears and superstitions if they see a bunch of American soldiers cowering like mice ...

JOE

Who's cowering?

(FIONA slips in her hiding place and makes an unintentional noise. JOE nearly falls to pieces)

Who was that?

DILLON

Hello. Is somebody there?

(FIONA decides to be brave and reveal herself)

FIONA

It's only me.

DILLON

Ah, Fiona, what a nice surprise.

FIONA

I was just looking around ...

DILLON

You seem upset ...

FIONA

No ... you should take your shoes off if you're going to stay in here. It's the custom.

(FIONA points to the MEN's shoes to make it clear to the PRIESTESS what SHE's saying. The PRIESTESS nods violently. ALL obey)

HERBIE

Was she getting all hot and bothered about a bunch of shoes?

DILLON

Will you stay and help us get the stage ready for the show tonight? It's a sort of get-acquainted vaudeville for the villagers.

FIONA

I should be getting back to Saigon.

DILLON

You're not going to stay for a while ...

FIONA

I ...

DILLON

Did you look under the bowling alley ... ?

FIONA

Yes ...

(SHE runs out, in tears)

DILLON

FIONA!!!

BROWN

Mama, you better watch out ...

PRICE

Shhh.

DILLON

Keep things moving here, men. I'll be back ...

(HE exits, calling)

Fiona!!! Fiona!!!

ACT II

Scene 5

The Hooch Bar.

MELVIN sits alone. His hands are bloodstained. So is his face and uniform. HE's looking at a knife.

MELVIN

I killed. I killed two people.  
(HE takes his rifle, puts the barrel in his mouth, closes his eyes and starts to go for the trigger. HE hasn't got the will.

LUKE, as a ghost, flies on)

LUKE

Peace, brother.

(MELVIN swings around, sees LUKE suspended in mid-air)

MELVIN

Luke. Help me. Please. I'm going out of my mind.

LUKE

You mean, you're going out of my mind.  
(HE chuckles)

MELVIN

Change me back. Just let me be plaing old ass-hole four-eyes, Luke, again.

(Correcting himself)

I mean, Luke ... Jesus, I can't even say my own name anymore.

LUKE

Melvin ...

MELVIN

Oh. Oh. It's beautiful. Say it again.

LUKE

Please change me back to Melvin ...

MELVIN

Yes ...

LUKE

Let me be just any old ordinary average chump and fade into the background ...

MELVIN

Oh, yes, yes, yes ...

(LUKE laughs and flies off.

Opens eyes)

Luke!? Luke!!

(HE wanders off, chasing the ghost of LUKE.

As HE exits, FIONA runs on, having seen him)

FIONA

Luke!!!

(From off-stage we hear DILLON)

DILLON

Fiona!!!

FIONA

(To herself)

Dillon.

(DILLON runs on)

DILLON

Fiona. What is it? Have I upset you? You're not telling me something.

FIONA

Oh ... Micky.

DILLON

You know, that's the first time you've used my name.

FIONA

I just can't seem to face you.

DILLON

Why?

FIONA

Because ... oh, you wouldn't understand ...

DILLON

I might not. But then again, I might. And you'll never find out unless you try. You must realize by now that my feelings for you go a lot deeper than more respect and admiration ...

FIONA

Oh, Micky ... don't ...

DILLON

The fact is ... I'm in love with you, Fiona. And I want to make you my wife.

FIONA

Micky, Micky, Micky ... dear, sweet Micky, it just can't work.

DILLON

You're running away from something. Tell me.

FIONA

I'm a nymphomaniac.

(Pause)

There. I've said it.

(DILLON contorts into a bent coat-hanger and goes rigid with shock)

All along I tried to tell myself I was coming back here to do a follow-up story ... then I saw you and I thought, well, I guess it's love ... and then I saw all the men and I knew it was just sex. Plain old fashioned gang-bangs. That's what brought me back ... Now you know the worst. Is that what you want for a wife?

(SHE sees him)

Oh, Micky. Are you all right?

(HE is staggering off)

I knew it couldn't work ...

(REPRISE -- "NEEDED")

Goodbye, Micky ...

ACT II

Scene 6

The Temple.

The stage is now all set up. The THREE TEMPLE VIRGINS have been dressed up as cheerleaders and BROWNIE is trying to teach them a song.

BROWNIE

O.K., ladies, now listen close ...

(Sings)

HUNDRED-FIVE

POUNDS OF JIVE

THAT'S MY FOXY HONEY-HIVE

NEVER GIT PAST HER ALIVE

DIG MY HONEY-HIVE ALL NIGHT

(To PRICE)

Sarge, I can't work with that old lady staring at me ...

HERBIE

You're doing just fine, Brownie ...

PRICE

Maybe we ought to give her something.

HERBIE

Yeah, she don't look too happy at that. Give her some of your potato chips, Trout.

TROUT

My potato chips.

PRICE

Go ahead, Trout.

(TROUT goes over to OLD PRIESTESS.

THREE GIRLS gasp)

TROUT

Smokey bacon flavor.

(At the same moment all the following happen:

1. OLD PRIESTESS smacks potato chips out of TROUT's hand causing weird lights and smoke.

2. THREE TEMPLE VIRGINS  
scream and dive into water.

3. GENERAL EASTACRE enters  
with an aide, GERALD MOORE)

EASTACRE

What the hell is going on here? Where's Major Dillon? I was told I'd find him here.

PRICE

He's around, sir.

EASTACRE

Is there anyone in this madhouse who can tell me why we've been getting requisition forms in Saigon for one thousand posture-rest mattresses, five hundred and thirty color TVs, two thousand aluminum pre-molded picture window frames, imitation bamboo portable bars, chlorine filter pumps. My God, what do you think you're running down here, a Holiday Inn?

PRICE

I think I can explain.

(MEAT LOAF is hanging around  
through this)

EASTACRE

I hope so, Sergeant. And I hope you can explain what all this is about.

PRICE

Oh. This is a stage, sir. We're putting a show together for the people of the hamlet ...

EASTACRE

Show? Where's the music? Where's the dancing? You call this a show? We did better than this in the locker rooms at West Point. You there ... boogie in B-flat. Come on, Gerald, let's show these clowns a little razz-matazz ...

SONG

EASTACRE

IN THE MIDDLE OF THE JUNGLE  
ON A SATURDAY NIGHT  
WHEN THE ANIMALS ARE SLEEPING  
AND THE MOON IS BRIGHT  
IF YOU LISTEN REAL CLOSE  
YOU HEAR A JUNGLE BEAT  
THAT MAKES YOU WANT TO SNAP YOUR FINGERS  
AND A-SHUFFLE YOUR FEET



## EASTACRE (Continued)

YOU SNEAK INTO THE UNDERBRUSH  
 AND SHIMMY SHIMMY SHIMMY ALONG  
 YOUR MIND IS GOING LOCO, BOOB LEABLAH, COCOMOCO  
 WITH THE UGA BOOGA JUNGLE SONG  
 AND YOU KNOW YOU GOTTA FIND IT  
 IF YOU'RE GONNA SURVIVE  
 'CAUSE YOUR BODY'S GOT THE FEVER AND IT'S  
 GONNA DRIVE YOU WILD

IT'S THE GO-GO-GO GUERRILLAS  
 THE REVOLUTIONARY FIVE MAN LIVE JIVE BAND  
 A BAND OF GO-GO-GO GUERRILLAS  
 THEY GOT A FIRE FIGHTING STYLE  
 A DYNAMITE SOUND  
 THE THINGS THAT THEY ARE PLAYING  
 GONNA TURN YOUR HEAD AROUND  
 THEY GOT A RHYTHM THAT'LL BURN YOU  
 AND A BEAT THAT CAN KILL  
 EVERYONE IN TOWN IS FLOCKING AROUND THOSE  
 GO-GO-GO-GO-GO KILLER GUERRILLAS

(DANCE)

YOU'RE RUNNING 'ROUND IN CIRCLES  
 BUT YOU CAN'T SEE A THING  
 LOOKING FOR THE SOUND THAT  
 MAKES THE JUNGLE FOLK SWING  
 YOU'RE JUST ABOUT TO GIVE IT UP  
 AND CALL IT A NIGHT  
 WHEN UP AHEAD BEHIND A TREE  
 YOU SEE THE MOST AMAZING SIGHT ...

YOU SNEAK INTO THE UNDERBRUSH  
 AND SHIMMY SHIMMY SHIMMY ALONG  
 YOUR MIND IS GOING LOCO, BOOB LEABLAH, COCOMOCO  
 WITH THE UGA BOOGA COOKA MOOGA  
 MISSALUBA JUNGLE SONG  
 AND YOU KNOW YOU GOTTA FIND IT  
 IF YOU'RE GONNA SURVIVE  
 'CAUSE YOUR BODY'S GOT THE FEVER AND IT'S  
 GONNA DRIVE YOU WILD.

IT'S THE GO-GO-GO GUERRILLAS  
 THE REVOLUTIONARY FIVE MAN LIVE JIVE BAND  
 A BAND OF GO-GO-GO GUERRILLAS  
 THEY GOT A FIRE FIGHTING STYLE AND  
 A DYNAMITE SOUND  
 THE THINGS THAT THEY ARE PLAYING  
 GONNA TURN YOUR HEAD AROUND

EASTACRE (Continued)

KEEP ON TRUCKIN', TRUCKIN' IN THE WAR ZONE  
SQUATTIN' ON A TOMBSTONE  
GONNA GET MY HEAD BLOWN  
TRUCKIN' IN THE WAR ZONE  
WELL THERE'S NO ZONE LIKE THE OZONE

OOH BLIABLA SAKI O THALIDOMIDE AND NAGASAKI  
HIROSHIMA TOO  
I'M A BIG MUTATION AND SO ARE YOU

(As THEY do the dance the  
PRIESTESS gets up and joins  
them, grinning. SHE outdances  
them all. The music stops and  
all applaud)

EASTACRE

Not bad, sweetie.

PRIESTESS

C'est les Andrews Sisters. Je les connais tres bien.  
Continuez ...

(SHE resumes her place.)

SONG -- last verses.  
Song ends.

DILLON enters, bent and  
twisted from FIONA scene)

EASTACRE

Major Dillon, I want a word with you.

(MEAT LOAF has tossed a grenade.  
HE pushes DILLON to the ground)

MEAT LOAF

Down, sir.

(Huge explosion. When the smoke  
clears we see the PRIESTESS with  
the potato chips in her hand,  
sampling them)

PRIESTESS

C'est pas mal.

(Fade out)

ACT II

Scene 7

Helicopter Pad.

Silhouette of helicopter behind.  
FIONA and PILOT enter. FIONA  
carries a bag.

PILOT

That's the one. Are you sure you know how to fly a heli-  
copter, ma'am?

FIONA

Is it a DXH-127 B, straight hydraulic couple?

PILOT

Yes, ma'am.

FIONA

I can handle it.  
(SHE gives him money.)

HE exits)

PILOT

Happy flying.

(MELVIN leaps out with knife)

MELVIN

Take me out of here. Fiona! It's you.

FIONA

Luke! What are you doing?

MELVIN

I'm trying to hijack a chopper.

FIONA

I'm flying back to Saigon. Why don't you come with me? Is  
that blood on your hands, Luke ... ?

MELVIN

I've never killed anybody before. You know I'm not a killer,  
Nellie. I talk big but ... but they kept coming after me.  
I had to stop them. Twice. I killed the same two women  
twice.

FIONA

And I just found out I was a nymphomaniac.

MELVIN

I saw a ghost. I killed. I got taken over by another person ... I'm going mad ...

FIONA

And I lost the man I love. It hasn't been a very good day for either of us ... Oh, Luke, what makes us what we are ... Remember back in Arkansas when we were kids ...

MELVIN

Well, that's the weird thing. I actually do remember that ...

FIONA

Sitting up in the hayloft. Holding hands. Watching the cows grazing. Gathering clover. Remember when you put that buttercup against my nose?

MELVIN

We were gonna be married.

FIONA

With kids ...

MELVIN

And grandkids ...

FIONA

And a dog and chickens and a few milk cows ...

(SONG: "WHAT'S BECOME OF THE PEOPLE WE WERE")

Song ends. UNCLE REMUS enters. SHE smiles)

REMUS

Herro, soldier boy ...

MELVIN

No ... no ... it can't be ... I killed you twice today ...

(HE looks for a way out, but LAO SHIH, NIN HUA, and MU NAM close in from all sides of the stage)

MU NAM, NIN HUA, LAO SHIH

You like ...

MELVIN

I don't believe it ... NO ... NO ... NO! Arrgh ...

(HE runs off, screaming.  
REMUS starts to follow, drawing  
knife, as FIONA, starry-eyed,  
begins)

FIONA

(To herself)

'Don't believe it.' DON'T BELIEVE IT. Wait a minute.  
That's it. That's the point.

(SHE talks to REMUS)

That's the whole point. Of course. I've never believed in  
anything, since I left home. It's all been a trip, a scene,  
a fantasy. Make believe. Make believe. I know what's  
going on. Make believe I'm sharp, look bored, act  
liberated, seem hip. Don't you see? It's all appearances.

REMUS

What she talking about?

FIONA

You have to believe in something. It's the only way to  
live. I'm not a nymphomaniac. I'm a healthy, normal  
American girl from Arkansas and I believe in it and I'm  
proud of it and I have a heart full of love to give to  
Mister Right. No more Fiona Markham. No more bare breasts.  
No more gang bangs and pseudo-liberal cynicism. I am Nellie  
Forbush, and I love you Mister Major Micky Wonderful  
Dillon ...

(SHE hugs REMUS impulsively.  
REMUS is so stunned SHE  
can't take a swipe at FIONA  
with the knife until it's  
too late and FIONA is safely  
away)

REMUS

We never win this war against them ...

END SCENE 7

ACT II

Scene 8

Supply Grounds.

Boxes piled around. DILLON is smashing them with a hatchet. MEAT LOAF and JOE watch. THEY both hold hatchets.

DILLON

Quickly, men. Those boxes. Double time. They're not gonna get their sticky little yellow fingers on this stuff. Oh no. Not while Micky Dillon's in action. Shhh ... not so loud ...

(MELVIN wanders on looking completely crazed. HE carries two scalps. HE is covered from head to foot with blood)

JOE

Luke ... what are we gonna do (about Dillon)?

(MELVIN grabs an axe and starts viciously in with DILLON)

DILLON

They just got the best general this army ever had. Chet 'Grinder' Eastacre. Blasted him to pieces up there in the shrine. When he was unarmed.

(Addressing CHET)

Chet. We're not gonna stand around here and let them get away with that. No, sir ... Right, men?

MELVIN

Fuckin' A-straight, sir ...

JOE, MEAT LOAF

Right.

(DILLON fires revolver into bushes)

DILLON

We know you're in there, slopeheads ... Get back, men. Don't give them an open target ... You know what a slope

DILLON (Continued)

is, soldier? A slope is someone you give him the shirt off your back and he stabs you when you're walking away. They think we're a bunch of impotent pansies from across the ocean. Ball-less wonders in uniform. And for once they got it all wrong, 'cause this time they're dealing with a man, you know what I mean, soldier, a man.

JOE

The guys all appreciate you, sir.

DILLON

(To JOE)

Can you get a hard-on?

JOE

What?

DILLON

You heard me, soldier.

JOE

Sure, now ...

DILLON

(To MELVIN)

What about you?

MELVIN

Major, I don't want to boast, but hard-on is my middle name.

DILLON

That's the spirit. See that, dinks. Men. This outfit is one hundred and ninety-nine percent potent. No wet noodle cocks in this outfit. No, sir.

JOE

You have some kind of problem in that area, sir ... ?

DILLON

Me?

(Laughing)

Are you asking Micky Dillon is he can get a boner?

JOE

No sir ...

DILLON

You happen to be looking at a man whose hard-on'll split eighteen inches of cast iron right down the ...

(HE breaks down sobbing.)

MELVIN, astonished, looks on)

MELVIN

Jesus!

MEAT LOAF

It's nothing to fret yourself about, Major?

JOE

Hell, I had a brother who ...  
(With sudden resolve)

DILLON

There is only one way to save Operation Markham, from total disaster, men, one way, and one way only. We're going to go through that hamlet and level it. Every house, every tree, every bush, every blade of grass. Surprise attack.

MELVIN

No warning. Like they do it.

DILLON

God damn right. Tonight.

MELVIN

Take the goddamn place down to bare earth.

DILLON

That's the ticket. Say, what's your name, soldier?

MELVIN

Byson, sir. Private. Luke Byson.

DILLON

Do you think you can handle a mission like this, Sergeant Byson?

(MELVIN smiles meanly)

MELVIN

Why not?

DILLON

It's yours.

MELVIN

Roger ...

(DILLON laughs. MELVIN joins him)

DILLON

It's about time we had a little action around here, anyway.

(Yelling into bushes)

COME ON GOOKS!



MELVIN

(Yelling)  
What are you waiting for?

DILLON

WE'RE HERE.

(THEY both fire their guns into the bushes ... laughing. MEAT LOAF and JOE look on, crestfallen. MEAT LOAF lobs a grenade at DILLON and hides behind boxes with JOE.

DILLON spots the grenade. HE picks it up, shakes it defiantly at bushes)

Think you can wipe us out like that? Look at it, soldier. U.S. Army issue. Trying to wipe us out with our own weapons and they don't even know how to use the damn things.

(MEAT LOAF and JOE peek around the boxes. See that the grenades haven't gone off. MEAT LOAF lobs handfuls of grenades at DILLON and MELVIN)

MELVIN

Maybe we ought to show 'em how, Major.

DILLON

Sure thing, Lieutenant!

(PRICE runs on with flashlight)

PRICE

Sir, I thought I hear some shooting, yaaaah ...  
(HE sees the grenades and hits the deck)

DILLON

(Urgently)  
Don't let 'em see yer like that, Price, they're watching.

(PRICE stands)

PRICE

Who?

DILLON

I want you to radio for air and artillery support strike on the hamlet at exactly 0-200 tonight.

PRICE

What?!

DILLON

I want everything they can give and tell 'em to keep popping it in here for half an hour ...

PRICE

But this is a non-combat outfit in a pacified area, C-24. We'll need clearance.

DILLON

You've got it. From me. Hop to it.

PRICE

But sir ...

(DILLON draws his revolver, calmly.  
So does MELVIN)

DILLON

Disobeying an order from a superior officer is the most serious offense in the rulebook, Lieutenant.

PRICE

(Whisper)

Yes, sir.

(PRICE exits.)

DILLON and MELVIN look at each other grinning)

REPRISE: "WHAT A WAR"

BOTH

WHAT A WAR, WHAT A WAR  
WHAT A WAR, WHAT A WAR  
WHAT A WHAT A WHAT A WHAT A  
WHAT A WHAT A WHAT A WHAT A  
YADDE YADDE YADDE YADDE  
YADDE YADDE YADDE YADDE

(This is cut off abruptly by the wail of a siren and soundtrack of commotion, yelling, confusion. JOE and MEAT LOAF emerge as MELVIN and DILLON exit. THEY throw grenades by the handful, growing ever more hysterical, and exit in the direction that DILLON and MELVIN went off.

Over all this is a metallic announcement in the back, like a P.A. system)

VOICE

Attention all personnel. Attention all personnel. Code Y  
procedures now in force. B Company assemble on Parade  
Ground B, full battle dress, double time. B Company assemble  
on Parade Ground B, full battle dress, double time. Code Y  
procedures now in force ... [Etc]

(While this is happening the  
VIETNAMESE enter furtively, as if  
THEY've been waiting. THEY  
swoop on with shoulder bags and  
pick up the grenades, putting them  
in the bags.

This can be choreographed to a  
rhythm on drums -- the rhythm  
which will later be used for  
"search and destroy."

This goes right into next scene)

ACT IIScene 9

Parade Ground B

HERBIE, TROUT, BROWN, and SUGAR.  
P.A. system and sound just dying  
from the last scene. Enter SUGAR,  
pulling on his gear and rubbing  
the sleep out of his eyes.

	SUGAR		
What's going on?			
	(Enter TROUT)		
		TROUT	
	(To SUGAR)		
Hey, what's going on?			
		SUGAR	]
I don't know.			]
	(Enter BROWN)		]
			]
		TROUT	]
	(To BROWN)		]
What's going on?			]
			]
		SUGAR	]
	(To BROWN)		]
What's going on?			]
		BROWN	
I was just gonna ask you the same thing.			
	(Enter HERBIE)		
		HERBIE	
Hey ...			
		TROUT, SUGAR	
We don't know ...			
	(This is all done quickly		
	[a routine]. Enter JOE, eyes wide		
	open in a state of semi-astonishment.		
	HE walks past like a ghost. HERBIE		
	sneaks up behind him and imitates		
	an alarm clock)		
		HERBIE	
Brrrrrrnnnnnnn-ng!!! Morning.			
	(JOE looks at him slowly)		

HERBIE (Continued)

What's with you?

(MEAT LOAF enters. HE's in shock too)

MEAT LOAF

Thirty-five grenades at least. Thirty-five, and not one of the buzzards went off. They must be a couple of witches.

BROWN

What's a matter with you dudes, someone steal your dope?

MEAT LOAF

Luke and Dillon, they've flipped. He's yelling at us, kicking in boxes, ordering us to git hard-ons, ain't that right, Joey?

JOE

Huh?

(JOE can't talk anymore. Enter DILLON, followed by LUKE)

DILLON

What was that, soldier?

MEAT LOAF

Nothing, sir.

DILLON

(Calm and sane)

Here it is, men. You're going to level the hamlet. In and out. An air strike will create diversionary activity. Price.

PRICE

Yes, sir, it's all been arranged.

DILLON

Good. You'll go in, level the hamlet, eliminate all suspected Cong, and withdraw immediately. Sergeant Bryson will be in charge.

MEN

Sergeant ...

DILLON

No questions. This is Code M for Michael. I just want to say one thing of a personal nature. I can't pretend that this isn't a dangerous mission. Some of you ... won't make it back. So I'd like to take this opportunity to say that you've all been the finest, most dedicated, tightest and masculine outfit it's ever been my privilege to command. There may be other wars, other outfits, other soldiers, but

DILLON (Continued)

but none like this, these, and you. Good luck, and God bless you. Price. Sergeant.

(DILLON salutes MELVIN and exits with PRICE. MEAT LOAF starts to throw a grenade. MELVIN grabs his hand)

MELVIN

None of that.

MEAT LOAF

You're both crazy, both of you.

BROWN

Sergeant, huh.

MELVIN

That's right, heroes. Sergeant Bryson, it's from using the marbles God gave me, right.

HERBIE

Getting to lead us on a goddamn suicide mission. That don't sound too bright to me.

MELVIN

Listen, Herbie. All you guys. We're surrounded. That's what this is all about. If we don't move now we've had it. See this.

(Ears)

Uncle Remus. This?

(Ears)

Nin Hua. Friends. They tried to kill me. So I killed them. And I killed them again. And I'm gonna keep on killing them till they're dead. Sometimes we gotta get a little serious about this war.

SUGAR

He's right.

MEAT LOAF

He's crazy I'm telling you. I seen him just before.

MELVIN

Come on, Meat, get a little heroin in your veins and snap out of it. I can't have you hallucinating on me.

MEAT LOAF

Hey, Joe, tell the guys, tell them what we saw before.

(JOE is glassy eyed)

TROUT

Jesus, what if we are surrounded?

MEAT LOAF

Of course, we're surrounded, goddamnit. We're in a foreign country. And another thing. I pulled the pin on this grenade.

(THEY all duck. Silence. ALL look at dormant grenade)

Look at it. It's inhuman. This is getting witchy.

MELVIN

One more move like that and you get a grenade in your underpants.

(Pause)

O.K., heroes. Form ranks.

(MEN line up with him. ALL except MEAT LOAF who walks off, pulls a grenade out. Pulls the pin out)

MEAT LOAF

I don't understand what's happening around here. How come they ain't going off?

(The grenade explodes)

BROWN

We're taking losses 'fore we even start.

MELVIN

All right, men, LET'S GO!!!!

(Freeze. Rhythm. Lighting change. Battle Ballet.

MEN fighting like Viet Cong. Most of the Cong being killed, rising, laughing. Bombs exploding behind. Perhaps MEN make sound effects. Very hokey)

ACT II

Scene 10

The Hooch.

SUGAR comes on stage, whimpering.  
NIN HUA enters, sees him.

SUGAR

I'm scared.

(NIN HUA guides him behind bushes)

I don't wanna die.

NIN HUA

You not die. Joe. You safe, here ...  
(SHE lays SUGAR's head on her  
lap)

SONG: "HEAVEN CAN WAIT"

(During this song REMUS comes out  
of the hooch, looks on lovingly,  
lights a joint, and passes it to  
SUGAR.)

Song ends)

SUGAR

That was beautiful!

(Noises of yelling and explosions  
offstage)

TROUT

(Offstage)

Over here, Luke.

(TROUT and HERBIE run on. SUGAR  
leaps up and points gun at NIN HUA  
and REMUS)

HERBIE

Good going, Sugar ...

SUGAR

They was just hiding ...

(Enter MELVIN, BROWN, and JOE,



still in a trance. MELVIN  
sees the TWO VIETNAMESE)

MELVIN

You again.

REMUS

Herro, Rook.

(TROUT emerges from inside the  
hooch with three more VIETNAMESE)

TROUT

Three more.

MELVIN

Take 'em all away and burn the place.

TROUT

But what if she's concealing something, you know what I  
mean?

MELVIN

Forget it, we got work to do.

HERBIE

But what if she's concealing something, you know what I  
mean?

MELVIN

Like what, the golden egg!?

HERBIE

Sure, why not.

SUGAR

What's the golden egg?

TROUT

Jesus, Sugar, you ain't heard about the golden egg?

SUGAR

No.

HERBIE

Luke, we've got a serious problem here.

MELVIN

O.K. Go ahead. But make it snappy. And give that old  
gook a good view of the action.

## SONG:

ONCE UPON A TIME THERE LIVED A PRETTY PRINCESS  
 HER EYES WERE BLUE AS THE SEA  
 AND DEEP INSIDE HER BODY WAS A GOLDEN EGG  
 SO THE PRINCE HE DID DECREE  
 ANY MAN AROUND WHO THINKS HE CAN DISCOVER  
 WHERE THE GOLDEN EGG DOES LIE  
 I WILL MAKE HIM A WEALTHY MAN  
 AND THE CROWD THEY DID REPLY

WHO CAN FIND THE GOLDEN  
 I CAN FIND THE GOLDEN  
 FIND THE GOLDEN EGG  
 WHO CAN FIND THE GOLDEN  
 I CAN FIND THE GOLDEN  
 FIND THE GOLDEN EGG

A HUMBLE ARTIST WAS THE FIRST TO VOLUNTEER  
 WITH A PAINTBRUSH IN HIS HAND  
 AND HE STUCK THE PAINTBRUSH IN THE ROYAL BODY  
 BUT IT MADE THE PRINCESS MAD  
 THE NEXT VOLUNTEER HE WAS A BAKER MAN  
 HE HAD A ROLLER FOR HIS BREAD  
 BUT THE PRINCESS SAID WHEN HE'S FINISHED HIS SEARCH  
 I WANT ... THE BAKER DEAD.

NEXT WITH A BROOM ON A WOODEN HANDLE  
 CAME THE CLEANER OF THE STREETS  
 AND HE LEANED ON THE HANDLE WITH ALL OF HIS WEIGHT  
 TILL THE PRINCESS BLED ON THE SHEETS  
 NEXT CAME A BARBER WITH A BARBER POLE  
 WHICH HE DRAGGED ALONG ON THE GROUND  
 AND HE RAMMED THE POLE IN THE PRINCESS' HOLE  
 BUT THE EGG ... IT COULDN'T BE FOUND

DIG A LITTLE FASTER, DIG A LITTLE DEEPER  
 DIG IT. DIG IT IN  
 GOTTA BE DONE BEFORE THE DARKNESS COMES  
 AND THE NIGHT IS MOVING IN

(Repeat)

RAM A LITTLE FASTER, RAM A LITTLE DEEPER.  
 RAM IT, RAM IT IN  
 GOTTA BE DONE BEFORE THE DARKNESS COMES  
 AND THE NIGHT IS MOVING IN

(Repeat)

RAM IT IN JAM IT IN  
 JAM IT IN JAM IT IN  
 FIND THAT GOLDEN EGG  
 RAM IT IN JAM IT IN  
 JAM IT IN JAM IT IN  
 FIND THAT GOLDEN EGG

SUDDENLY A HUSH CAME OVER THE CROWD  
AS A VOICE AROSE FROM THE DIN  
AND THERE WITH A RIFLE AND A BAYONET  
STOOD A SOLDIER GRINNING A GRIN  
HE SLICED THE PRINCESS WITH HIS BAYONET  
FROM HER CROTCH TO HER SEA BLUE EYES  
THEN HE STUCK HIS THUMB IN THE ROYAL TUM  
AND HE PULLED ... HE PULLED OUT THE PRIZE

ANIAH -- HOON -- NIAH  
ANIAH -- HOON -- NIAH  
ANIAH -- HOONAH -- HOONAH -- AYO

(Repeat.

While this song is being sung, each  
of the MEN takes the role of one of the  
characters in the song:

BROWN is the "artist."

HERBIE is the "baker."

JOE is the "street cleaner," aided  
by others.

TROUT is the "soldier."

THEY each do cornball expressions as  
THEY rape NIN HUA)

TROUT  
Your turn, Luke, check her out.

MELVIN  
If you're finished, dump her, and let's get moving.

HERBIE  
Hey, how come you're always copping out of the action, Luke?

MELVIN  
You got your orders, soldier ... !!

(TROUT and HERBIE nod toward each  
other, grab MELVIN, and strip him.  
MELVIN is in a rage of frustration)

Let me go, goddamnit. You bastards. I'll kill you when  
I get out of this. Lay off. No no no no no.  
(HE rises. The OTHERS are laughing,  
pointing at his crotch)

TROUT  
That don't look like much to me ...

HERBIE

That what you been using for bait, Luke?

SUGAR

Jesus, I wouldn't write home about that.

(THEY're all laughing. MELVIN is red in the face. HE grabs a gun)

MELVIN

O.K., you half-baked chicken shits, I'll show you how a man deals with Victor Charlie Cong ...

(MELVIN points the gun at NIN HUA's prone figure and cocks it.

CHORDS.

MEN all go "Ooooh" and point to MELVIN's crotch.

Hysterical, happy)

Do you see that? Do you see what I see?

(In the course of this HE moves the rifle away. MEN all go "Aw." MELVIN is crestfallen)

But I just had it. What happened?

(To NIN HUA)

Goddamn you anyway.

(Points rifle. MEN go "oooh")

There it is again. See it. I found it. That's it ...

(HE swings rifle to and fro and MEN portray the rising and falling of MELVIN's organ)

Hold a gun on her, somebody.

(HE goes to raping her as the MEN sing the last chorus. During this, the ghost of LUKE, unseen, wanders in. Music breaks for a second)

I'm almost there. Shoot her, somebody.

(Shots)

That was for you, Luke.

(MEN all cheer. THEY break into an orgy of killing the remaining VIETNAMESE.

THEY exit laughing.

LUKE smiles to himself as HE sees  
the immobile NIN HUA lying there)

LUKE

That's all there was to it.

(HE unzips his fly)

Well look out mama ... Byson's in action again.

(HE tries to pick up a rifle  
on the ground. His hand goes  
through it. He's a ghost.

Can't make it)

No. No. No. I want to be alive. Can I please be alive  
again?

(FADE TO:)

ACT II

Scene 11

The Radio Shack.

A table. RADIOMAN listens in. DILLON and PRICE strained and tense. In the background, as ghosts, MEAT LOAF and MADDOX.

DILLON

Any sign?

(RADIOMAN shakes his head, negative)

What's taking them so long?

MADDOX

(To MEAT LOAF)

Come on, come on, soldier, back straight.

MEAT LOAF

Stop it, Maddox, we're both dead.

MADDOX

That's no excuse, soldier.

MEAT LOAF

(To heaven)

What do you do with him?

(DILLON glances at his watch)

DILLON

What time do you have?

PRICE

0-1-50 hours.

DILLON

Air strike confirmed for 0-200?

PRICE

Yes, sir.

DILLON

Ten minutes.

PRICE

I think I owe you an apology, sir.

DILLON

Skip it.

PRICE

I never really understood what a responsibility it was to command a ...

DILLON

I know, Sergeant. If it's the only mistake you ever make, you're batting in the high 400's.

PRICE

Thank you, sir.

(Tense. Radio crackles. If this radio shack can be made so that a large area of the stage is unused, the MEN should cluster on the stage quietly, while MELVIN takes a portable radio to the doorway of the shack.

RADIOMAN hands earphones to DILLON)

MELVIN

(In doorway)

We could use a little help out here.

DILLON

(Into radio)

Name it, soldier.

MELVIN

Well, sir, could you turn around ...

(DILLON turns. MELVIN drops the radio)

DILLON

Sergeant Bryson, I'm not seeing things.

MELVIN

B-Company all present and accounted for. Mission accomplished. You'd never know there was a hamlet out there.

DILLON

(Tense)

Casualties ...

MELVIN

None, sir.

DILLON

NONE?!!!

MELVIN

Perfect mission, sir.

(DILLON is almost in tears)

PRICE

You've earned it, sir ...

(MEAT LOAF can't believe it)

MEAT LOAF

Jesus, if I could hold a grenade now I'd put all of 'em out of their misery ...

MADDOX

It was you!!!

(MADDOX goes for MEAT LOAF, swinging viciously, but his blows have no impact. MEAT LOAF takes no role. DILLON meanwhile straightens his uniform)

DILLON

I'm going to say a few words to the men.

MELVIN

There is one other thing, sir. See, during the mission ... Well, it's the damndest thing ... it's sort of confidential, sir ...

(HE whispers in DILLON's ear)

MEAT LOAF

Maddox, you're missing the best part, ya know ...

(DILLON is amazed by what HE's hearing)

DILLON

Are you sure about that, Lieutenant?

PRICE

Lieutenant?

MELVIN

It happened to me, sir, I swear.

DILLON

I've got to find Fiona. No, no. The men are out there. Price, find Fiona. Tell her ... tell her I was a fool, and I want her, faults and all.



PRICE

Yes, sir ...

(DILLON goes out to where the  
MEN are waiting. PRICE looks  
over the confirmation order.  
The MEN cheer DILLON)

DILLON

Men ...

(Pause. PRICE is showing the  
confirmation order to the  
RADIOMAN)

PRICE

Are these the air strike coordinates you got confirmed?

DILLON

Men, I can't seem to find the right words ...

RADIOMAN

(To PRICE)

We're in trouble ...

PRICE

Get on the radio ...

RADIOMAN

Too late, sir.

(RADIOMAN crosses himself and dives  
under the table. PRICE runs out)

DILLON

(To MEN)

I guess hard-on sums it ... I mean ... bravo ...

PRICE

Sir, sir, excuse me. But these coordinates are wrong. The  
air strike is going to hit ...

DILLON

Didn't I order you to find Fiona Markham?

PRICE

Sir, you don't understand ...

(Aircraft heard above. FIONA runs on)

FIONA

Micky ... I've been looking all over for you.  
(SHE stops and looks up with the  
rest)

MEAT LOAF

(To MADDOX)

Guess we'll be having company ...

(Plane noises louder ... diving ... )

PRICE

Hit the dirt.

(Fade to explosion in darkness.  
Yells)

ACT II

Scene 12

Hospital.

Slight variation on the hospital in Act I. GUYS lying around in bed. For convenience THEY have names of GUYS in Act I.

COSTUCCI sits playing mouth harp. Tune is "What Happened To The People We Were?" DOCTOR and NURSE wheel in two SPOOKIES and hook them up. Exit.

The MEN immediately come to life. NATHAN and WILEY each go to one SPOOKY.

Who are they? MIKE

(Reading tag)  
Unidentified. Class-3. NATHAN

(Reading tag)  
Unidentified. Class-3. WILEY

(SPOOKY 1 makes a noise)

It's talking. Hello in there ... NATHAN

Where am I? SPOOKY 1

Japan. You got it bad. NATHAN

I'm Major Micky Dillon, 283rd B-Company ... SPOOKY 1

Micky ... Micky ... Micky ... Dillon ... SPOOKY 2

It's a woman! WILEY

DILLON

Fiona.

FIONA

Fiona, Nellie, what difference does it make? I love you ...

NATHAN

What's going on?

DILLON

Where are you?

FIONA

Here.

(THEY probe the air for each other)

You're alive. Thank God. Oh, I've been so selfish, Micky.  
Will you ever be able to forgive me?

DILLON

It wasn't you, it was me. Running away from my impotence.

FIONA

You were ...

DILLON

Yes, I have been for years.

FIONA

Oh, no ...

DILLON

But not any more. I've found a cure. I think.  
(To ALL)  
I need a gun ... A GUN ... That's an order ...

NATHAN

A gun ... he says he wants a gun. Give him a gun ...

(WILEY gets a gun from under his  
pillow and hands it to DILLON)

FIONA

Why do you need a gun?

(DILLON points the gun, feels his  
crotch)

DILLON

It works. It really works.

FIONA

What are you doing? I can't see, Micky.

DILLON

Give me your hand ...

(SHE does. HE whispers)

FIONA

Really? And it works?

(DILLON puts her hand on his crotch  
and points the gun)

DILLON

I'm pointing a gun now.

FIONA

Yes, yes, I feel it. Oh, Micky ...

DILLON

You won't mind?

FIONA

I don't mind anything as long as we're together ...

DILLON

In the heat of things I might lose my head so I'll never point  
at a vital organ. I couldn't bear it if anything happened  
to you.

FIONA

You dear, sweet, wonderful man ...

SONG:

GIVE US THE SIMPLE LIFE  
MISTER AND MISSUS  
HUSBAND AND WIFE  
A COMFY LITTLE BUNGALOW  
A YELLOW CHEVROLET  
SITTING ON THE PORCH AT NIGHT  
WHILING THE HOURS AWAY. THE HOURS AWAY  
A PAIR LIKE US WILL BE THE TOAST OF THE TOWN  
STAR-CROSSED LOVERS ON A MERRY-GO-ROUND  
HEY PRETTY BOY DO YOU REMEMBER OLD ACE  
AND HOW'D YOU LIKE TO MARRY A MAN  
HOW'D YOU LIKE TO MARRY A MAN  
A MAN, A MAN ...  
WITHOUT A ... !!

(ALL HOSPITAL STAFF join in. At the end  
of the song, the NURSE, as UNCLE REMUS,  
rips off her nurse's uniform, yells  
"Hai" ... and all the other NURSES

rip off their whites and prove to  
be VIETNAMESE. THEY go for DILLON  
and FIONA with knives. DILLON  
shoots them)

FIONA

(Shrieks)

What's happening?

DILLON

Nothing that I can't handle ...

(Rest of song)

END OF PLAY