

**WORK LIGHT PRODUCTIONS  
IN ASSOCIATION WITH JAMIE WILSON AND CURVE  
PRESENTS**

# **AN OFFICER AND A GENTLEMAN**

**BOOK BY DICK SCANLAN  
ORIGINAL BOOK BY DOUGLAS DAY STEWART AND SEARLEEN COOPER COHEN  
BASED ON THE SCREENPLAY BY DOUGLAS DAY STEWART  
IN ASSOCIATION WITH PARAMOUNT PICTURES AND WARNER BROS**

**MUSIC SUPERVISION BY DAN LIPTON**

**CHOREOGRAPHED BY PATRICIA WILCOX**

**DIRECTED BY DICK SCANLAN**

FOURTH DRAFT (in progress)  
May 25, 2021

**ACT I**

**SCENE 1**

**SONG 1: HIGHER LOVE**

*A military cadence. The curtain rises to reveal CASEY SEEGER, 25, Black, female and wearing U.S. Navy fatigues. SHE stands alone. Behind her are aspiring OFFICER CANDIDATES, scattered all around the country, each writing his motivational statement to apply to the U.S. Navy's Officer Candidate School. Those denoted as Prior Enlisted have buzz cuts. The other MEN wear their hair in the longer style of 1981. The clothes should reflect a range of socio-economic backgrounds. Prior Enlisteds are not in uniform.*

**ALL MINUS SEEGER**

*[Choral arrangement as per DL]*

*(MEN's choral singing continues underneath the following dialogue.)*

**WATTS (Black, 25)**

I want to be a leader of leaders.

**GREER (White, 24)**

Protect the enlightened values of this great country.

**PERRYMAN (Black, 30)**

Make a better life for my wife and our two girls.

**ZUNIGA (Latino, 31)**

I'm the first in my family to graduate high school. Then the Navy made it possible for me to earn my college degree.

**COHEN (White, 22)**

My dad went to college and law school on the GI bill.

**COHEN and ZUNIGA**

I want to pay that back.

**SEEGER**

THINK ABOUT IT, THERE MUST BE HIGHER LOVE.  
DOWN IN THE HEART OR HIDDEN IN THE STARS ABOVE.

**MALE OCs**

*[Choral arrangement as  
per DL]*

**LEUNG (Asian, 26)**

Most architects want to build glass towers for rich people. I'm not most architects.

**SEEGER**  
WITHOUT IT, LIFE IS WASTED TIME.  
LOOK INSIDE YOUR HEART, I'LL LOOK INSIDE MINE.

**MALE OCs**  
*[Choral arrangement as  
per DL]*

**MCNAMARA (White, 23)**  
My fiancé was born with a blood disease. I have to know I can take care of her, and the Navy takes care of its own.

**SEEGER**  
THINGS LOOK SO BAD EVERYWHERE.  
IN THIS WHOLE WORLD, WHAT IS FAIR?  
WE WALK BLIND AND TRY TO SEE—

**SEEGER**  
FALLING BEHIND IN WHAT COULD BE.

**MALE OCs minus SID**  
*[Choral arrangement.]*

**SEEGER**  
BRING ME A HIGHER LOVE.

**SID (Black, 24)**  
I believe in duty.

**SEEGER**  
BRING ME A HIGHER LOVE.

**MALE OCs minus SID**  
*[Choral arrangement.]*

**SID**  
I believe in service.

**SEEGER**  
BRING ME A HIGHER—

**MALE OCs minus SID**  
*[Choral arrangement.]*

**SID**  
The Navy's where I belong.

**ALL**  
WHERE'S THAT HIGHER LOVE I KEEP THINKING OF?

*(Enter ZACK MAYO, and HE brings the groove with him. At 23, ZACK's the kind of handsome you hope your daughter won't fall for: part biker/part hippie/part mystic. HE's stuck on the wrong side of town, any town, anywhere—a town you want to be from, i.e. not live there anymore. His self-possessed swagger is a striking contrast to the yearning earnestness of the other MEN: THEY offer their motivational statements as if hoping to be accepted; ZACK offers his like he's weighing whether or not HE wants to attend. Arrogant to be sure—but not for a moment do you doubt his assessment of himself.)*

**ZACK**

I worked my way through college with one goal in mind: I want to fly. An F16 has one pilot, no passengers. You steer with the right hand, thrust with the left—and always, one eye on the escape hatch.

WORLDS ARE TURNING, AND I’M JUST HANGING ON,  
FACING MY FEAR AND STANDING OUT HERE ALONE.  
A YEARNING, AND IT’S REAL TO ME.

**SID**

THERE MUST SOMEONE WHO’S FEELING FOR ME.

**ZACK, SEEGER and SID**

THINGS LOOK SO BAD EVERYWHERE.  
IN THIS WHOLE WORLD, WHAT IS FAIR?

**SEEGER**

WE WALK BLIND AND WE TRY TO SEE—

**ZACK, SEEGER and SID**

FALLING BEHIND IN WHAT COULD BE.

**MALE OCs**

*[Choral  
arrangement]  
as per DL]*

*[Choral  
arrangement]  
as per DL]*

**ALL**

BRING ME A HIGHER LOVE.  
BRING ME A HIGHER LOVE.  
BRING ME A HIGHER LOVE.

**ZACK**

WHERE’S THAT HIGHER LOVE I KEEP THINKING OF?

I’m gonna fly!

**PERRYMAN**

Make a better life!

**GREER**

Protect this country!

**COHEN and ZUNIGA**

Pay it back!

**MCNAMARA**

Take care of my own!

**SID**

Where I belong!

**WATTS**

Leader of leaders!

**LEUNG**

Not most architects!

*(Enter Class Drill Instructor, Gunnery Sergeant EMIL FOLEY, 40s, Black, and the strictest drill instructor at OCS. HE is a Marine who, even among other Marine drill instructors, has a reputation for strictness.)*

**FOLEY**

Fall in!

**ALL**

BRING ME A HIGHER LOVE.

**FOLEY**

Fall in, now!

**ALL**

BRING ME A HIGHER LOVE.

**FOLEY**

Move, move, move!

**ALL**

BRING ME A HIGHER LOVE.

**FOLEY**

Toes on the line!

**ALL**

BRING ME A HIGHER LOVE!

*(MEN join SEEGER on the line to form a ragtag group.)*

**MUSIC CUE 1A: FALL IN**

**FOLEY**

I don't believe what I'm seeing. The United States Navy must be pretty hard up. Why it chose this scraggly bunch to be class 14-81 at Officer Candidate School, I don't know and I don't got to. I do got to know why you chose the Navy. And I'm not talking about your motivational statements. The Navy's not stupid. We know you have a college degree that's not worth much—'cept you got to have one to get in here, where you might actually learn something that will make you some money someday. But before you earn the big bucks selling what we teach you to the highest bidder, you got to give the Navy six years of your life. Lot of things can

**(FOLEY)**

happen in six years, people. Another war can come in six years. And if you're not a person who can put the lives of the sailors you'll be leading before your own, I'm going to find that out. I told you the Navy's not stupid: that's why it hires a marine—

*(FOLEY's gaze lands on ZACK, who's looking at him.)*

Better stop eyeballing me, boy. Use your peripheral vision, understand?

**ZACK**

Yes, sir.

**FOLEY**

When I say "understand," I want the whole group to say, "Yes, sir." UNDERSTAND?

**ALL**

YES, SIR!

**FOLEY**

Twelve weeks. Doesn't sound so long, but it'll feel like forever. You want to man a submarine, command a ship, fly a fighter pilot? You got to get past me: Class Drill Instructor Gunnery Sergeant Emil Foley—first person in your chain of command. The second person is Officer Candidate School Commanding Officer, Captain Wagner; the third is Chief of Naval Operations, Admiral Chapman; the fourth is Secretary of Defense, Caspar Weinberger; and the fifth person in your chain of command is President of the United States, the Honorable Ronald Reagan.

*(To SEEGER.)*

Who is third person in your chain of command?

**SEEGER**

Sir, the third person in this Officer Candidate's chain of command is Chief of Naval Operations, Admiral Chapman.

**FOLEY**

Officer Candidate Seeger's the one you want to follow. Been here three weeks before she rolled back to the starting line. Why'd you roll, Seeger?

**SEEGER**

This officer candidate couldn't get over the wall, sir.

**FOLEY**

The Supreme Court says we got to let women in... but we don't got to lower the physical requirements to keep them here.

*(To SEEGER.)*

'Cause you can roll once, but two strikes, you're out.

*(To WATTS.)*

Who is the fifth person in your chain of command?

**WATTS**

Ronald Reagan.

**FOLEY**

On your face.

**WATTS**

What?

**FOLEY**

Give me fifty. And you do not ask, “What?” You say, “This officer candidate does not understand the question, sir.” Understand?

**ALL**

YES, SIR!

**FOLEY**

*(To ZUNIGA, as WATTS does push-ups.)*

Who is the second person in your chain of command?

**ZUNIGA**

Sir, the second person in this Officer Candidate’s chain of command is Officer Candidate School Commanding Officer, Captain... ah....

**MCNAMARA**

Wilson?

**FOLEY**

On your face, both of you.

*(To COHEN.)*

Who is the first person in your chain of command?

**COHEN**

Sir, the first person in this Officer Candidate’s chain of command is—it’s you, isn’t it?

**FOLEY**

I am not a “you.” A ewe is a female sheep.

**COHEN**

On my face?

**FOLEY**

When I say. ON YOUR FACE!

*(To ZACK.)*

Who is the first person in your chain of command?

**ZACK**

Sir, the first person in this Officer Candidate's chain of command is Class Drill Instructor, Gunnery Sergeant Emil Foley.

**FOLEY**

Too easy. How 'bout the second—

**ZACK**

*(Shows off.)*

Captain Wagner, Admiral Chapman, Caspar Weinberger, and President of the United States, the Honorable Ronald Reagan... sir.

**SID**

*(Impressed.)*

Damn!

**FOLEY**

You liked that?

**SID**

I don't know if I liked it, but I sure as hell couldn't do it.

**FOLEY**

You are not and "I." An eye is what I shouldn't see looking at me. What's your name?

**SID**

Sid Worley, sir!

**FOLEY**

On your face, Worley. All of you! Since none of it knows who it is you're taking orders from—except Seeger, and she doesn't count.

*(To SEEGER.)*

You're not getting over that wall, little girl.

*(To ZACK.)*

And you. What's your name?

**ZACK**

Mayo, sir. Zack Mayo.

**FOLEY**

You think you're smart, don't you Mayo?

**ZACK**

Smarter than this scraggly bunch—

*(Looks FOLEY in the eye.)*

Except Seeger, and she doesn't count.

**FOLEY**

Don't eyeball me! You're not worthy to look your superiors in the eye! Seeger, what are the three ways a candidate can leave Officer Candidate School?

**SEEGER**

She can graduate, sir; she can be kicked out; or she can Drop on Request.

**FOLEY**

As in fall on your knees and beg me to let you out of here. That will be you, Mayo.

**ZACK**

No, sir!

**FOLEY**

So you say now. Talk to me after two hundred push-ups.

**ZACK**

Might this officer candidate suggest pyramid push-ups? Harder to do, but he likes doing them.

**FOLEY**

Sir! And what are you waiting for?

*(To OFFICER CANDIDATES as ZACK does pyramid push-ups.)*

The rest of you report to the barbershop to get a buzz cut so close your scalp looks like your scrotum.

**SID**

*(Amused.)*

Damn!

**FOLEY**

Shut up, Worley.

*(Indicates ZACK.)*

Seeger, bring him in when he's done.

*(ALL exit except SEEGER and ZACK, who does pyramid push-ups.)*

**SEEGER**

You're a real jerk, you know that? I don't count?

**ZACK**

Just saying what he said.

**SEEGER**

That's his job. Your job is to stand with your fellow officer candidates: "Ship. Shipmate. Self."

**ZACK**

Or just “self.”

*(HE stops doing push-ups. SEEGER’s keeping count.)*

**SEEGER**

37.

**ZACK**

You gonna tell?

**SEEGER**

*(SHE walks the walk.)*

I stand with my fellow officer candidates.

**ZACK**

And that, little girl, is why you’re not getting over that wall.

*(Starts to exit; as instructed, SEEGER goes with him.)*

I’ll find it on my own.

**SONG 1B: HIGHER LOVE tag**

**SEEGER**

Go ahead. Foley will find you out and kick you out before the barber’s finished buzzing.

*(Exit ZACK. SEEGER attempts three pyramid push-ups, as FACTORY WORKERS enter, singing a choral back-up.)*

**SEEGER**

BRING ME A HIGHER LOVE.  
BRING ME A HIGHER—  
BRING ME—

**FACTORY WRKRS**  
*[Choral arrangement as  
per DL]*

*(SEEGER fails and exits in defeat.)*

**FACTORY WORKERS**

WHERE’S THAT HIGHER LOVE I KEEP THINKING OF?

**SCENE 2**

*The Elgin Casket Factory, where PAULA POKRIFKI, 21, works fast. If how you do anything is how you do everything, PAULA does everything well. At the other end of the line is LYNETTE POMEROY, 22, pretty even in factory garb, a goodtime gal whose idea of a good time is not making caskets. ESTHER POKRIFKI, 41, PAULA’s mother, holds her head back to protect herself, but something flies into her eye.*

**ESTHER**

Dammit!

*(PAULA flips a switch and work stops.)*

**PAULA**

Does anyone have eye drops?

**LYNETTE**

*(Rummages through a large purse and produces eye drops.)*

I got every Maybelline product ever made in here, plus toothbrush, toothpaste, condoms, and a push-up bra. Do I have eye drops?

**PAULA**

*(Administers the drops to ESTHER.)*

This is gonna sting.

*(Enter MR. RUDDIGER, good-natured and hapless, but still the boss.)*

**MR. RUDDIGER**

Who flipped the switch?

**PAULA**

I did. My mother nearly lost an eye. Again.

**ESTHER**

*(A warning that PAULA ignores.)*

Paula—

**PAULA**

When are we getting goggles?

**MR. RUDDIGER**

We been making caskets this way for fifty years.

**PAULA**

Wood caskets, which is bad enough. But there's fiberglass in these newer models. If we had a union—

*(FACTORY WORKER switches on the conveyer.)*

**MR. RUDDIGER**

They don't want a union, they want a job.

**ESTHER**

It's okay, I'll talk to her. Sorry.

*(Exit MR. RUDDIGER. PAULA addresses ESTHER.)*

**PAULA**

You're sorry?

**ESTHER**

Paula, for a smart girl, you're not very bright. This is the best job in town.

**LYNETTE**

*(To PAULA.)*

God that's depressing. Why do you think I want a Navy boy to take me away from all this?

**SONG 2: HOLD ON TO YOUR DREAM**

**ESTHER**

That's not a plan, Lynette. That's playing the lottery, and the girl always loses.

**PAULA**

College is a plan.

**ESTHER**

Who's got the money? Never mind the time.

*(MR. RUDDIGER opens the window that overlooks the factory floor.)*

**MR. RUDDIGER**

Esther, you said you'd talk to her, you didn't say you'd keep talking. No break. For any of you

*(PAULA sings to herself, a song no one else can hear... though every WOMAN in that factory has a version of the same song.)*

**PAULA**

YOU ALWAYS FELT YOU HAD A DESTINY. YEAH.  
YOU WOULDN'T BOW DOWN TO THE GODS  
OF MONEY AND POWER, BABY.  
YOU BURNED BRIGHT TO SHED YOUR LIGHT ALL OVER THE WORLD;  
YOU HAD A PLAN AND IT WAS JUST A MATTER OF TIME. NOW —  
HERE TODAY, AND WHAT HAPPENED TO THAT DREAM?  
DON'T TELL ME IT'S OVER.  
I STILL SMELL THE FIRE!

*(FOLEY leads OFFICER CANDIDATES on stage for morning exercises.)*

**FOLEY**

Go!

**FACTORY WORKERS**  
STAND UP AND HOLD ON TO YOUR DREAM.

**OFFICER CANDIDATES**  
MAYBE THIS IS YOUR MOMENT.

**ALL**  
STAND UP AND HOLD ON TO YOUR DREAM.

**FACTORY WORKER SOLO**  
YEAH, YEAH, YEAH.

**OFFICER CANDIDATES**  
YOU KNOW NO ONE CAN TAKE IT.

**COHEN**  
THERE IS A PATH; IT'S ALWAYS BEEN YOURS.

**COHEN and ZUNIGA**  
AND YOU HAVE THE RIGHT OF PASSAGE.

**ESTHER and LYNETTE**  
SIGNED IN BLOOD AND SEALED IN TEARS.

**FACTORY WORKERS**  
SENDING YOU A MESSAGE  
ACROSS THE MILES AND THRU THE YEARS—

**ALL**  
STAND UP.

**OFFICER CANDIDATES**  
AND BE THERE.

**FACTORY WORKERS**  
AND HOLD ON TO YOUR DREAM,

**LYNETTE AND FACTORY WORKER DUET**  
YEAH, YEAH, YEAH.

**ALL**  
WITH SOME FAITH AND CONVICTION.

**FOLEY**

Crunches!

**OFFICER CANDIDATES**

Crunches! Aye aye, sir.

*(SID is paired with ZACK, who does crunches double time.)*

**SID**

Man, where do you get your energy from? You go to bed after me and wake up before me.

**ZACK**

Can't sleep while anyone else is awake. Can't protect myself with my eyes closed.

**SID**

Protect yourself from what?

**FOLEY**

Obliques!

**OFFICER CANDIDATES**

Obliques! Aye aye, sir.

*(MR. RUDDIGER appears in a window overlooking the floor to sing with FACTORY WORKERS. FOLEY sings with OFFICER CANDIDATES.)*

**FACTORY WORKERS**

TAKE A GOOD LOOK, YOU DON'T LIKE WHAT YOU SEE.

**MR. RUDDIGER**

NO.

**OFFICER CANDIDATES**

YOU JUST DON'T COME THIS FAR AND NEVER GET SCARRED, BABY.

**FACTORY WORKERS**

IT ALL SEEMED LIKE FATE;  
THE BIG DREAMS WEREN'T HARD TO MAKE WAY BACK THEN.

**OFFICER CANDIDATES**

SOMETHING PURE ABOUT THAT;  
SUFFER FOR ART, PASSION AND PAIN.

**ALL**

STANDING HERE.  
WHAT HAPPENED TO THOSE DREAMS?  
DON'T TELL ME THEY'RE OVER  
WHILE YOUR HEART IS STILL BEATING.

**LYNETTE**

Hey, Paula? There's a reception on base for an admiral. They need waitresses.

**PAULA**

You're eyeing an admiral?

**LYNETTE**

One of the officer candidates is his son.

**PAULA**

He's all yours. But I would like to take two classes next term 'stead of one. If the Navy will pay me to pass around a tray, then Paula Pokrifki, reporting for duty.

**ALL**

YOU HAVE THE RIGHT OF PASSAGE.  
SIGNED IN BLOOD AND SEALED IN TEARS.  
SENDING YOU A MESSAGE  
ACROSS THE MILES AND THRU THE YEARS:

**FACTORY WORKERS**

STAND UP.

**MR. RUDDIGER**

AND BE THERE.

**FACTORY WORKERS**

AND HOLD ON TO YOUR DREAM—

**OFFICER CANDIDATES**

WITH SOME FAITH AND CONVICTION.

**ALL minus PAULA and ZACK**

SOME FAITH AND CONVICTION!

*(ZACK and PAULA experience individual but identical reveries.)*

**PAULA and ZACK**

THERE'S A MOVIE IN MY MIND  
OF THE PERSON I COULD BE.

**PAULA**

HAS THE HAPPIEST OF ENDINGS—

**ZACK**

BUT IT'S NO FANTASY.  
I MADE A PROMISE TO MYSELF—

**PAULA**

CROSS MY HEART AND HOPE TO DIE.

**PAULA and ZACK**

I DON'T KNOW IF I CAN KEEP IT,  
BUT I KNOW I GOTTA TRY.

**ALL**

STAND UP AND HOLD ON TO YOUR DREAM.  
MAYBE THIS IS YOUR MOMENT.

**ESTHER AND FACTORY WORKER DUET**

YEAH, YEAH, YEAH.

**ALL**

STAND UP AND HOLD ON TO YOUR DREAM.  
YOU KNOW NO ONE CAN TAKE IT.  
STAND UP—

**OFFICER CANDIDATES**

AND BE THERE.

**ALL**

AND HOLD ON TO YOUR DREAM.  
WITH SOME FAITH AND CONVICTION—

*(Exit FACTORY WORKERS. OFFICER CANDIDATES land on the chalk line to salute FOLEY; already THEY're becoming a unit.)*

**OFFICER CANDIDATES**

SOME FAITH AND CONVICTION, SIR!

### **SCENE 3**

*ZACK and SID in front of four lockers, changing into their khakis.*

**ZACK**

I know someone in our class is a chip off the old block, but mandatory cocktails with a visiting admiral?

**SID**

What's your beef, admirals or cocktails?

**ZACK**

Parents. They don't like me. Except my mom.

*(Regarding his tie.)*

Does this look right?

**SID**

*(Goes to adjust ZACK's tie.)*

Sorta/kinda.

**ZACK**

I got it.

*(Enter PAULA and LYNETTE in black-and-white catering outfits.)*

**PAULA**

Does this look right?

**LYNETTE**

Outfit? Check. You could use a little lipstick.

**PAULA**

We're passing out pigs in a blanket, not getting our picture taken.

*(Back to ZACK and SID, still changing.)*

**SID**

Other people's parents like me, but my dad... it's always "Why'd you do that?", "Why aren't you doing this?"

**ZACK**

Slur those words, your old man could be mine.

*(Back to PAULA and LYNETTE, who primps at her locker.)*

**LYNETTE**

There: a face an officer would marry.

**PAULA**

You know this town is filled with women who had the same plan as you, and all they got to show for it is a kid and no man to help raise it.

**LYNETTE**

Paula, I really like your mom—but she's not who I asked to come with me tonight.

*(Back to ZACK and SID, finishing touches.)*

**SID**

I'm good to go, but your belt's on backwards.

*(ZACK reverses his belt but can't reach the back. SID goes to help.)*

**ZACK**

I got it.

**SID**

Shut up, Zack, and let somebody help you.

*(Exit SID and ZACK as we transition to:*

**SCENE 4**

*A banquet room adorned with an American flag and the U.S. Navy flag. SEEGER enters with a podium, dressed in her khaki uniform. LYNETTE addresses PAULA re: SEEGER.*

**LYNETTE**

Okay, that's one thing I'll never understand.

**PAULA**

Lynette!

*(To SEEGER.)*

Sorry about that, miss... ma'am—

**SEEGER**

Officer Candidate Seeger, and I'm used to it.

**LYNETTE**

Why would a girl want to join the military anyway?

**SEEGER**

To fight for my country so people like you are free to be as small-minded as they want.

**PAULA**

You don't have to be rude.

**SEEGER**

Yeah I do: rude, tough, and willing to use a bathroom with a urinal in it because the Navy hasn't gotten around to redoing it for girls, even willing to wear my hair like this—all so I can get my wings and soar over you.

**LYNETTE**

A solo flight. I know what boys like.

**SEEGER**

Uh-huh, and you're serving it tonight.

*(Off PAULA and LYNETTE's reaction.)*

They cut my hair, not my claws.

**SONG 3: Medley of instrumental military music**

*(Enter other OFFICER CANDIDATES in khaki uniforms.)*

**LYNETTE**

Hey Seeger, sister to sister, one of the Officer Candidates is the admiral's kid. Which one is he?

**SEEGER**

Sister to sister, how do you know it's not me?

*(PERRYMAN's on a fact-finding mission.)*

**PERRYMAN**

All right, who is it?

**LEUNG**

Don't know, don't care.

**PERRYMAN**

Good attitude... but I care. McNamara, five bucks says your dad's the admiral.

**MCNAMARA**

You just won five bucks—if by admiral you mean “does roofing in Riverside, California.”

**GREER**

*(To PERRYMAN.)*

You sure it's not yours?

**PERRYMAN**

How many Black admirals do you know?

**GREER**

It's 1981. You'd think—

**WATTS**

Not if you're Black, you wouldn't.

*(SID stands with ZACK.)*

**ZACK**

Whoever it is, why doesn't he just say so?

**SID**

Maybe being an admiral's kid, you never know who your friends are.

**ZACK**

Join the club.

**SID**

Seriously?

**ZACK**

Sorry, Sid. I'm glad we're hatchmates.

*(PAULA serves WATTS and PERRYMAN. LYNETTE targets COHEN.)*

**LYNETTE**

Pig in a blanket?

**COHEN**

Beef?

**LYNETTE**

Ah... it's pig in a blanket, not cow.

**COHEN**

But some hot dogs are beef. Not that I'm Kosher... Kosher style: no bacon, no cheeseburger. But Conservative, not Orthodox—

*(LYNETTE doesn't have a clue what HE's saying.)*

You've never meet a Jew, have you?

**LYNETTE**

Know what I've never met? An admiral's son. Or have I?

**COHEN**

Who, me? My father wages war in a courtroom, not the open seas.

*(As in "thanks but no thanks.")*

And it'd kill him to see me eating potential pork... but he's not here and I'm hungry.

*(Pops a pig in a blanket in his mouth. Beef or pork, it's delicious.)*

*ZUNIGA approaches ZACK and SID.)*

**ZUNIGA**

Guys, I got it: admiral's son. You know he's arrogant—right, Mayo?

**SID**

Zack's not arrogant.

**ZACK**

Sid—

**SID**

*(To ZUNIGA, ignoring ZACK.)*

He really is faster than the rest of us. Smarter, too.

**ZUNIGA**

And he's really not a team player.

*(ZUNIGA crosses away.)*

**ZACK**

I fight my own fights.

**SID**

You're my buddy. That makes it my fight, too.

*(LYNETTE crosses to GREER. PAULA serves ZUNIGA.)*

**LYNETTE**

Pig in a blanket?

**GREER**

Thank you.

**LYNETTE**

So well-mannered. I guess being an admiral's son—

**GREER**

Oh. No.

*(Regarding the half-eaten pig in a blanket.)*

Want it back?

*(LYNETTE targets MCNAMARA. PAULA serves LEUNG. ZACK addresses SID.)*

**ZACK**

I wish that girl would get over here with those wieners. I'm starved and she's cute.

**SID**

*(Indicates white OFFICER CANDIDATES.)*

Odds are one, two, three, four-to-one she's headed your way.

**ZACK**

What are you talking about?

**SID**

She's scoping out the admiral's son, targeting the white guys.

**ZACK**

Last time I looked, Leung's Korean.

**SID**

That's the one you think is cute? 'Cause I think the other one—here she comes.

*(LYNETTE approaches, beaming her smile at ZACK.)*

**LYNETTE**

Pig in a blanket?

**ZACK**

Sure.

*(Stuffs his mouth and continues to speak.)*

And another, and another....

**SID**

Oink oink.

**LYNETTE**

*(To ZACK as he stuffs his pockets with pigs in a blanket.)*

What would your daddy say if he caught you stealing food?

**ZACK**

He's been caught stealing worse.

**LYNETTE**

Wait, this reception... it's not for him?

**ZACK**

Sure it is. Big difference from the last reception the Navy threw him, which I think they called a court martial.

*(ZACK crosses away. SID indicates the tray.)*

**SID**

May I?

**LYNETTE**

Oh, sorry.

**SID**

Why you want to meet him so bad?

**LYNETTE**

Who?

*(SID gives her a look, i.e. “I see what you’re up to.”)*

**(LYNETTE)**

Okay. I know what you’re thinking—but in this town you marry your high school sweetheart... and mine wasn’t so sweet.

**SID**

Ah. Looking to trade up.

**LYNETTE**

Admiral’s son’s aiming high, but any officer will do. And it’s harder than it used to be, with the Navy accepting girls now, and more and more guys who aren’t... you know... guys that—

**SID**

Guys that look like me.

**LYNETTE**

I’m not... I’m swear I’m not... but you and I could never, like—think of the children.

**SID**

We’re having children? Can I know your name first?

**LYNETTE**

Lynette Pomeroy.

**SID**

Sid Worley.

*(Enter OCS Commanding Officer CAPTAIN WAGNER. HE stands at the podium. ZUNIGA, as Section Leader, issues a command.)*

**ZUNIGA**

Attention on deck!

**CAPTAIN WAGNER**

Tonight’s special guest is a bona fide trailblazer and the proud father of a member of Class 14-81. Ladies and gentlemen, it gives me great pleasure to introduce Vice Admiral Worley.

*(Enter VICE ADMIRAL SID WORLEY, SR., late 50s and played by the actor playing FOLEY. LYNETTE addresses SID.)*

**LYNETTE**

Worley?!

**SID**

Our children’s grandfather.

*(ADMIRAL WORLEY addresses all.)*

**ADMIRAL WORLEY**

At ease. I must admit, being an Annapolis man, I think of that as the path to becoming an officer. Of course, there's ROTC... but my son didn't want ROTC. So here we are at Officer Candidate School. And Junior—excuse me, Officer Candidate Worley—I've instructed Captain Wagner not to treat you like one of the fairer sex we now have to accept. No free pass for my boy just because his father was the first Black man to graduate from the United States Naval Academy, the first Black admiral in U.S. history. Is it any wonder I have high expectations of you, Junior? Of all of you. Because I've been in battle—

*(ADMIRAL WORLEY mimes talking as ZACK slips outside.)*

**SCENE 5 (continuous)**

*Outside the party. PAULA highlights a textbook. ZACK enters, venting.*

**ZACK**

Son of a bitch! Asshole! Pompous bastard!

**PAULA**

Tough day at the office?

**ZACK**

Admiral dickhead!

**PAULA**

Couldn't you be arrested or something for saying that here?

**ZACK**

Let 'em. Sid's my hatchmate—

**PAULA**

Hatchmate?

**ZACK**

Roommate. His old man's in there talking about Sid like he's.... And Sid's a great guy—like he sees what your friend's doing in and he's into her anyway.

**PAULA**

Lynette? What's she doing?

**ZACK**

She's a human target missile set to admiral's son.

**PAULA**

Hey, if you spent all day, every day at a casket factory—

**ZACK**

She makes caskets? That sucks.

**PAULA**

I know. I make them too.

**ZACK**

You any good?

**PAULA**

What?

**ZACK**

Everybody's good at something. What are you good at? Making caskets, making love?

**PAULA**

Now who's a dickhead? I'm out here studying for my criminology exam—

**ZACK**

You want to be a criminal.

**PAULA**

Paralegal. Like a lawyer, but no law school. That's what I'm good at: seeing what's wrong and righting it.

**ZACK**

So why not be a lawyer?

**PAULA**

Working full time, it'll take me six, seven years to complete a two-year program. Actually becoming a lawyer... I'd be in school till I'm ready to retire.

**ZACK**

I'm hearing excuses.

**PAULA**

Okay, then, back to my textbook. Oh look, sociopaths. And there's your picture.

**ZACK**

I'm not psycho, I swear. Not even an asshole, not really.

**PAULA**

You do a really good imitation.

**SONG 4: NEVER SURRENDER**

**ZACK**

Thanks. And you're pretty convincing as someone who's figured out how long it'll take, how much it'll cost, then shrunk your dream to fit.

**PAULA**

It's called being realistic.

**ZACK**

Or scared. But the fire in your eyes... let it burn: you might be a lawyer sooner than you think.

JUST A LITTLE MORE TIME  
IS ALL WE'RE ASKING FOR.  
'CAUSE JUST A LITTLE MORE TIME  
COULD OPEN CLOSING DOORS.  
JUST A LITTLE UNCERTAINTY  
CAN BRING YOU DOWN.  
AND NOBODY WANTS TO KNOW YOU NOW.  
AND NOBODY WANTS TO SHOW YOU HOW.  
SO IF YOU'RE LOST AND ON YOUR OWN,  
YOU CAN NEVER SURRENDER.  
AND IF YOUR PATH WON'T LEAD YOU HOME,  
YOU CAN NEVER SURRENDER.  
AND WHEN THE NIGHT IS COLD AND DARK,  
YOU CAN SEE, YOU CAN SEE LIGHT.  
'CAUSE NO ONE CAN TAKE AWAY YOUR RIGHT  
TO FIGHT AND TO NEVER SURRENDER.

You know, I get liberty in a few weeks. Maybe we could—

**PAULA**

No.

**ZACK**

I told you, not an asshole.

**PAULA**

You're a Navy boy. Don't want a Navy boy.

**ZACK**

Isn't that kind of, I don't know, prejudiced?

**PAULA**

No. Prejudiced is when you hate a group of people for no reason. I have reasons.

**ZACK**

Huh. Know what you sound like?

**PAULA**

What?

**ZACK**

A lawyer.

SO IF YOU'RE LOST AND ON YOUR OWN,  
YOU CAN NEVER SURRENDER.  
AND IF YOUR PATH WON'T LEAD YOU HOME,  
YOU CAN NEVER SURRENDER.  
AND WHEN THE NIGHT IS COLD AND DARK,  
YOU CAN SEE, YOU CAN SEE LIGHT.  
'CAUSE NO ONE CAN TAKE AWAY YOUR RIGHT  
TO FIGHT AND TO NEVER SURRENDER.  
TO NEVER SURRENDER.  
OH, TIME IS ALL WE'RE ASKING FOR  
TO NEVER SURRENDER, OH!

*(LYNETTE exits the reception, in a hurry.)*

**LYNETTE**

Paula, you ready?

**PAULA**

In a minute.

**LYNETTE**

Now.

**PAULA**

Is everything okay?

*(SID exits the reception.)*

**SID**

Lynette! I didn't mean like on a—

**LYNETTE**

Sorry, Sid. This isn't a town where you and me—

**SID**

I meant as friends. See a movie, grab a bite.

**ZACK**

Yeah, friends. The four of us.

**SID**

*(To LYNETTE.)*

You hear that? We can be friends, right?

**LYNETTE**

Of course we can be friends. This town's not that—

**ZACK**

Prejudiced? 'Cause prejudiced is when you hate a group of people for no reason.

**SID**

What the hell?

**ZACK**

A lawyer I know told me that. How about it, Paula old pal? Go to the movies with us?

**LYNETTE**

Say yes, Paula, please?

**PAULA**

Sure. Fine. No harm in a double—

**LYNETTE**

Don't say date!

**PAULA**

Feature.

## **SCENE 6**

*SEEGER tries to do pull-ups. Her strength is minimal, her form questionable, her spirit indomitable.*

### **SONG 4A: HOLD ON TO YOUR DREAM (reprise)**

**SEEGER**

STAND UP, AND HOLD ON TO YOUR DREAM.

WITH SOME FAITH AND CONVICTION.

STAND UP AND HOLD ON.

STAND UP AND HOLD ON.

*(Attempts one last pull up.)*

STAND UP—

*(SHE fails. OFFICER CANDIDATES gather at the climbing wall.)*

**FOLEY**

Today's the day: if you can't get over the wall, you roll. Unless you already rolled once—  
Seeger—in which case.... Okay, who's....

*(ZACK is up and over the wall in a flash.)*

first.

**SID**

Damn!

**FOLEY**

Shut up, Worley. All right. Two-by-two, let's go, let's get over that wall!

**SONGS 5 & 5A: OWNER OF A LONELY HEART/DO THE WALLS COME DOWN**

*(OFFICER CANDIDATES climb the wall in pairs.)*

**ALL**

MOVE YOURSELF.  
YOU ALWAYS LIVE YOUR LIFE  
NEVER THINKING OF THE FUTURE.  
PROVE YOURSELF.  
YOU ARE THE MOVE YOU MAKE.  
TAKE YOUR CHANCES, WIN OR LOSER.  
SEE YOURSELF. YOU ARE THE STEPS YOU TAKE.  
YOU AND YOU, AND THAT'S THE ONLY WAY.  
SHAKE, SHAKE YOURSELF.  
YOU'RE EVERY MOVE YOU MAKE—  
SO THE STORY GOES.

**FOLEY**

Seeger....

**ALL**

OWNER OF A LONELY HEART.  
OWNER OF A LONELY HEART.  
MUCH BETTER THAN A—  
OWNER OF BROKEN HEART.  
OWNER OF A LONELY HEART.

*(SEEGER gets a running start but SHE quickly struggles.)*

**FOLEY**

Seeger, you don't get over the wall, you go home.

**ALL minus FOLEY and SEEGER**  
OWNER OF A LONELY HEART.  
OWNER OF A LONELY HEART.

*(FOLEY slides into a hospital bed to become SEEGER'S DAD. OFFICER CANDIDATES lift SEEGER from the wall and maneuver her into position for a memory: standing at her DAD's bedside.)*

**SEEGER'S DAD**

You can't see a plane overhead without telling me its current altitude and what direction it's flying in. You built so many model airplanes, I had to build you Barbie's dream hangar to house them. Now you want to work behind an airline ticket counter?

**SEEGER**

I'll fly for free, Dad. Whenever I want.

**SEEGER'S DAD**

Two weeks a year. The rest of the time you'll be stuck at an airport. Look, you're happier in the air than you are on the ground. Why not spend as much time up there as you can?

**SEEGER**

Like be a stewardess?

**SEEGER'S DAD**

Be a pilot!

**SEEGER**

Ah, Dad, I'm a girl.

**SEEGER'S DAD**

So they told us when you were born. Didn't occur to me there'd be things you'd want to do but couldn't 'cause of it. Who put that idea in your head?

**SEEGER**

I don't know, the world?

**SEEGER'S DAD**

The world's changing, baby girl, even if I won't be here to see it.

**SEEGER**

Don't say that!

**SEEGER'S DAD**

I did what I was put here to do: be your dad.

**(SEEGER'S DAD)**

DO THE WALLS COME DOWN  
WHEN YOU THINK OF ME?  
DO YOUR EYES GROW DIM?  
DO THE WALLS COME DOWN  
WHEN YOU THINK OF ME?  
DO YOU LET ME IN?

**SEEGER**

DO THE WALLS COME DOWN?  
SOMETHING IN MY POCKET  
THAT WAS WRITTEN YEARS AGO  
IN FADED INK SAID, "YOU ARE MY FIRE."

**SEEGER'S DAD**

DO YOU THINK SO?

Don't wait for the world to change. Make it change by going out and doing it.

**SEEGER and SEEGER'S DAD**

DO YOU THINK OF ME?  
DO YOUR EYES GROW DIM?

*(COHEN has a memory of his past, then WATTS has one, too.)*

**SEEGER'S DAD**

DO THE WALLS COME DOWN  
WHEN YOU THINK OF ME,  
DO YOU LET ME IN?  
OH BABY, DO THE WALLS COME DOWN?  
OH BABY, DO THE WALLS COME DOWN?

**ALL**

DO THE WALLS COME—  
DO THE WALLS COME—  
DO THE WALLS COME DOWN?  
DO THE WALLS COME—  
DO THE WALLS COME—  
DO THE WALLS COME DOWN?  
DO THE WALLS COME—  
DO THE WALLS COME—  
DO THE WALLS COME—

*(SEEGER is once again dangling from a rope, unable to climb the wall.)*

**SEEGER**

Dad? DAD!

*(FOLEY is once again FOLEY. ZACK confronts him.)*

**ZACK**

Why don't you tell her how to do it?

**FOLEY**

Mayo—

**ZACK**

She thinks it's upper body but legs are stronger than arms. Walk the wall, Seeger.

**FOLEY**

MAYO!

*(SFX: Thunder and lightening throughout the following dialogue.)*

Seeger, get down from there.

**SONG 5B: OWNER OF A LONELY HEART reprise**

**SEEGER**

I can do it, sir!

**OFFICER CANDIDATES**

**FOLEY**

Not with the skies about to open up. Down, now.

**OWNER OF A  
LONELY HEART.**

**SEEGER**

But this officer candidate—

**FOLEY**

Is an officer candidate and I am your drill instructor giving you an order! Safety first. If Mayo hadn't been running his mouth, you might've been over that wall before the weather turned.

**OWNER OF A  
LONELY HEART.**

*(To MAYO.)*

On your face.

**ZACK**

Aye aye, sir.

**OWNER OF A  
LONELY HEART.**

**FOLEY**

Seeger, you get one more shot. If you don't make it, you're out.

*(Exit ALL but SID, SEEGER and ZACK, who does push-ups.)*

**SEEGER**

Why'd you do that?

**ZACK**

What?

**SEEGER**

Were you trying to help me?

**ZACK**

Help you? No. I just... I can't stand seeing somebody suck at something.

**SID**

Walk with me, Seeger, and I'll tell you the secret Zachary Mayo doesn't want anyone to know: underneath that I-don't-need-anybody bullshit, he just might be a nice guy.

**ZACK**

Don't listen to him, Seeger.

**SID**

Don't listen to me, only son of naval legend Sid Worley, Sr.?

**SEEGER**

Sorry, I'm just one of fairer sex "we now have to accept."

**SID**

Yeah, about that.... Seeger, sometimes my dad—

**SEEGER**

Worley, don't try so hard to make other people feel good. 'Cause you are a nice guy, and everybody knows it.

**ZACK**

Including one girl Sid's hoping he'll make feel real good soon as we get liberty.

*(ZACK, SID and SEEGER exit.)*

**SONG 5C: DO THE WALLS COME DOWN instrumental (LEUNG's memory)**

## **SCENE 7**

*PAULA, LYNETTE and FACTORY WORKERS appear in factory jumpsuits. THEY step out of them to reveal colorful outfits, butterflies from the cocoon, as the climbing wall rotates to reveal a bar.*

**SONG 6: EVERY GIRL IN THIS TOWN**

**PAULA**

EVERY GIRL IN THIS TOWN'S FELT THE WIND IN HER HAIR,  
FROM THE FERRIS WHEEL SPINNIN' AT THE COUNTY FAIR;  
LOOKED OUT FROM THE TOP AND WONDERED,  
"WHAT'S OUT THERE FOR ME?"

**LYNETTE**

EVERY GIRL IN THIS TOWN'S HAD A FRIDAY NIGHT  
THAT ENDED IN TEARS IN THE YELLOW PORCH LIGHT,  
THINKIN' IT WAS LOVE BUT IT WAS JUST SEVENTEEN.

**PAULA, LYNETTE and FACTORY WORKERS**  
AND WE DANCE AND WE LAUGH TILL WE ALL FALL DOWN.

**LYNETTE**

WE KEEP KISSIN' BOYS TRYIN' TO FIGURE IT OUT.

**PAULA**

STRETCHIN' FOR STARS ON OUR TIPTOE HEARTS.

**PAULA, LYNETTE and FACTORY WORKERS**  
TRYIN' TO GET OUR BIG DREAMS OFF THE GROUND—  
LIKE EVERY GIRL IN THIS TOWN.

**LYNETTE**

We should go. This was a bad idea.

**PAULA**

Because Sid's a Navy boy? Agreed. But if this is about him being black—

**LYNETTE**

And why do you want to stay? Could it be Zack has you rethinking your Navy boy ban?

**PAULA**

You're right, bad idea.

*(THEY start to exit and run right into ZACK and SID.)*

**SID**

You know they don't let officer candidates wear watches, right?

**ZACK**

Are we that late?

**PAULA**

Right on time.

**SID**

Look Lynette, if you don't want to do this—

**LYNETTE**

C'mon Sid. I'll buy the first round.

**SID**

The hell you will.

**LYNETTE**

Friends, remember?

*(LYNETTE and SID cross to the bar. ZACK addresses PAULA.)*

**ZACK**

So. How'd it go?

**PAULA**

What?

**ZACK**

Criminology.

**PAULA**

Oh. All right.

**ZACK**

“All right” meaning?

**PAULA**

96.

**ZACK**

All right!

**PAULA**

And you? Do you have, like, tests at OCS?

**ZACK**

Starting to. Up till now it's been physical training and military indoctrination.

**PAULA**

Meaning?

**ZACK**

Meaning if there is a hell, the devil is a marine drill sergeant called Emil Foley. Everything he asks me to do, I ace. Still he hates me.

**PAULA**

Yeah, well, how to win friends and influence people, you haven't aced, so....

**ZACK**

Who needs people?

**PAULA**

That might explain Foley's attitude.

**ZACK**

Don't analyze me, okay?

**PAULA**

I'm analyzing Drill Sergeant Emil Foley... and I'll analyze whoever I want.

**ZACK**

What about you? You seem smart. Why you working at a factory?

**PAULA**

I don't know... money?

**ZACK**

Money's not the problem. People tell themselves it's the problem. But when I was a kid and needed money—

**PAULA**

You're a guy. It's different.

EVERY GIRL IN THIS TOWN IS SOMEBODY'S DAUGHTER;  
AN ANGEL, A DEVIL, NO MATTER WHAT THEY CALL HER.  
IF THEY TRY TO HOLD YOU DOWN UNDER THAT WATER,  
JUST COME UP BAPTIZED, BABY, LET IT MAKE YOU STRONGER.  
EVERY GIRL IN THIS TOWN.

**PAULA and ENSEMBLE WOMEN**

EVERY GIRL IN THIS TOWN.

**PAULA**

YOU DUST YOURSELF OFF.  
PUT YOUR LIPSTICK ON.

**ENSEMBLE WOMEN**

YOU GOT THIS BABY.

**PAULA**

BUT WHAT IF I DON'T?

*(LYNETTE and SID approach with four pitchers of beer.)*

**LYNETTE**

Paula, before you confiscate my keys—blame him.

**SID**

Me?!

**LYNETTE**

The bartender thanks Sid for his service to his country. Sid tells her he's only been serving his country for a few weeks. I tell the bartender that Sid's father's an admiral—

**SID**

Vice admiral.

**LYNETTE**

So in way Sid's been serving his country since he was born. You know, military brat.

**SID**

The bartender tells us she was a military brat—

**LYNETTE**

Army not Navy. And Sid says—

**SID**

“Army, huh? That's okay, I like you anyhow.”

**LYNETTE**

And the pitcher we ordered turned into one for each.

*(TROY approaches. At 23, there's grease under his nails that will never come out, but it's possible to see how handsome HE was a few years ago.)*

**TROY**

Hey Lynette. You going to introduce me to these warmongers?

**ZACK**

What'd you call us?

**TROY**

Warmongers. It's what you are, ain't it?

**SID**

*(To TROY while shooting ZACK a restraining look.)*

What's your name?

**TROY**

Troy.

**SID**

Troy, we got more beer than we can drink. Grab a mug, a pitcher... we don't want trouble.

**LYNETTE**

We don't, he does. My high school sweetheart.

**TROY**

Your taste has changed.

**ZACK**

What's that mean?

**TROY**

You college boys come here for a few months in your cub scout uniforms looking down your noses at the rest of us.

*(To SID.)*

And when that nose is on a face like yours—

*(ZACK does a martial arts kick to the gut. TROY doubles over.)*

**SID**

Zack!

**ZACK**

*(To TROY, ignoring SID.)*

Courtesy, one of the five tenets of Taekwondo. And you weren't very courteous. Now say you're sorry Troy—or the your face will be broken.

**TROY**

Who the hell do you—

*(Three martial arts moves and TROY's nose is broken.)*

**LYNETTE**

Oh my god!

**ZACK**

*(To TROY.)*

Self-control, another tenet. Still working on that one. Get out of here before I really lose it.

*(TROY staggers off.)*

**SID**

Zack, I fight my own fights.

**ZACK**

And land in jail. But when a white guy throws a punch....

**LYNETTE**

You might'a broke his nose. I should make sure he's okay.

**PAULA**

Did he make sure you were okay when he smacked you around?

**SID**

Wait, what? I'll whoop his ass, jail or no jail!

**PAULA**

No! Look, a bartender gave us free beer, then an asshole gave us a hard time.

**ZACK**

Paula's right. Let's go to the movies like we planned.

**LYNETTE**

No. Someplace where there aren't people.

**PAULA**

The beach.

**LYNETTE**

It'll be cold on the beach.

**SID**

I'll keep you warm—you know, like friends do.

## **SCENE 8**

*The bar is replaced by a beach, PAULA and ZACK on one blanket; SID and LYNETTE on another. Above them are stars and the moon.*

### **SONG 6A: EVERY GIRL IN THIS TOWN tag**

**ENSEMBLE WOMEN**

WE DANCE AND WE LAUGH TILL WE ALL FALL DOWN.  
WE KEEP KISSIN' BOYS TRYIN' TO FIGURE IT OUT.  
STRETCHIN' FOR STARS ON OUR TIPTOE HEARTS,  
TRYIN' TO GET OUR BIG DREAMS OFF THE GROUND....

**PAULA**

You said when you were a kid you needed money. For what?

**ZACK**

I don't know... food?

**PAULA**

What about your parents?

**ZACK**

My mom died.

**PAULA**

That explains a lot. And yes, I'm analyzing you.

**ZACK**

What's to analyze? You're all alone in the world. Once you got that down—

**PAULA**

Do most people buy that line when you feed it to 'em?

**ZACK**

You know, for someone who's not into Navy boys—

**PAULA**

I'm not. But I might be into you.

**ZACK**

You don't even know me.

**SONG 7: I CAN'T HOLD BACK**

**PAULA**

You think I can do something with my life. What more do I need to know?

THERE'S A STORY IN YOUR EYES.  
TURN THE PAGES OF DESIRE.  
NOW IT'S TIME TO TRADE MY DREAMS  
FOR THE RUSH OF PASSION'S FIRE.  
CAN YOU FEEL ME TREMBLE WHEN WE TOUCH?

**(PAULA)**

CAN YOU FEEL THE HAND OF FATE  
REACHING OUT TO BOTH OF US?  
I'VE BEEN HOLDING BACK THE NIGHT.

**ZACK**

Yeah?

I'VE BEEN SEARCHING FOR A CLUE FROM YOU.

**PAULA**

I'M GONNA TRY WITH ALL MY MIGHT  
TO MAKE THIS STORYLINE COME TRUE.

**PAULA and ZACK**

CAN YOU FEEL ME TREMBLE WHEN WE TOUCH?  
CAN YOU FEEL THE HAND OF FATE  
REACHING OUT TO BOTH OF US?

**ZACK**

THE FUTURE CANNOT WAIT.

**PAULA and ZACK**

I CAN'T HOLD BACK.  
I'M ON THE EDGE.  
I CAN'T HOLD BACK.  
YOUR VOICE EXPLODES INSIDE MY HEAD.

**PAULA**

I CAN'T HOLD BACK.

**ZACK**

I WON'T BACK DOWN—

**PAULA and ZACK**

'CAUSE IT'S TOO LATE TO TURN BACK NOW.

*(Another part of the beach. SID and LYNETTE are mid-conversation.)*

**SID**

Caskets?

**LYNETTE**

Go on, make a joke: dead-end job... do I get a discount—

**SID**

No joke, just... to a guy in uniform, caskets are like the last thing you want to think about.

**LYNETTE**

To me, they're a blast. I'm up before my alarm, dying to get back to my hot glue gun.

**SID**

Sorry. I guess I had it easy growing up. Never had to work, not really. But if I did—

**LYNETTE**

I was seven when my grandpa died. I'd never seen my daddy like that... but what got him through was ordering the cold cuts, the flowers—what did he know about flowers? And choosing the casket his father would rest in forever. I think about that on the bad days: what I'm doing will help someone when they need it most.

**SID**

How did a girl nice as you end up with Troy?

**LYNETTE**

How'd a guy with father like yours turn out so sweet?

**SID**

He's not that bad. Just tough. Had to be: black kid growing up down South in the Depression? That's what he wants for me: opportunity.... Can we talk about something else?

**LYNETTE**

Sure friend, if you'll do me a favor.

**SID**

Anything.

**LYNETTE**

Kiss me.

**SID**

ANOTHER SHOOTING STAR GOES BY.

**LYNETTE**

Where?!

**SID**

Shhh.

AND IN THE NIGHT THE SILENCE  
SPEAKS TO YOU AND I.

**SID**

AND NOW THE TIME HAS COME AT LAST.  
DON'T LET MOMENT RUN TOO FAST!

**PAULA and LYNETTE**

I CAN FEEL YOU TREMBLE WHEN WE TOUCH,  
AND I FEEL THE HAND OF FATE  
REACHING OUT TO BOTH OF US.

**ZACK**

THERE'S A STORY IN MY EYES.

**PAULA**

TURN THE PAGES OF DESIRE.

**LYNETTE**

NOW IT'S TIME TO TRADE THOSE DREAMS—

**SID**

FOR THE RUSH OF PASSION'S FIRE!

**PAULA, ZACK, LYNETTE and SID**

I CAN'T HOLD BACK, I'M ON THE EDGE.

**SID**

I CAN'T HOLD BACK.

**PAULA**

YOUR VOICE EXPLODES INSIDE MY HEAD.

**PAULA, ZACK, LYNETTE and SID**

I CAN'T HOLD BACK, I WON'T BACK DOWN,  
'CAUSE IT'S TOO LATE TO TURN BACK NOW.

**ZACK**

There's a girl in my class.

**PAULA**

Seeger.

**ZACK**

Yeah. Talk to her. She won't let anything stop her reaching for the stars.

**PAULA**

I'll settle for the moon.

**ZACK**

I know. We're gonna change that.

*(THEY kiss. Exit ZACK, SID and LYNETTE.)*

**PAULA**

I CAN FEEL HIM TREMBLE WHEN WE TOUCH. OOO—  
AND I FEEL THE HAND OF FATE  
REACHING OUT TO BOTH OF US.  
OUR FUTURE CANNOT WAIT.  
I CAN'T HOLD BACK.  
I CAN'T HOLD BACK.  
I CAN'T HOLD BACK.

**SCENE 9**

*OFFICER CANDIDATES march across the stage, led by ZUNIGA.*

**ZUNIGA**

FIRED UP!

**OFFICER CANDIDATES**

FIRED UP!

**ZUNIGA**

FEELING GOOD!

**OFFICER CANDIDATES**

FEELING GOOD!

**ZUNIGA**

MOTIVATED!

**OFFICER CANDIDATES**

MOTIVATED!

**ZUNIGA**

DEDICATED!

**OFFICER CANDIDATES**

DEDICATED!

**ZUNIGA**

ALL RIGHT!

**OFFICER CANDIDATES**

ALL RIGHT!

**ZUNIGA**

DYNAMITE!

**OFFICER CANDIDATES**

DYNAMITE

**ZUNIGA**

ROUGH AND TOUGH!

**OFFICER CANDIDATES**

ROUGH AND TOUGH!

**ZUNIGA**

I KNOW MY STUFF!

**OFFICER CANDIDATES**

I KNOW MY STUFF!

*(THEY exit to reveal the factory. PAULA addresses MR. RUDDIGER.)*

**SONG 8: OVERKILL/DO THE WALLS COME DOWN reprise**

**PAULA**

One minute of work stoppage costs over \$600. This month alone, 24 minutes. You do the math.

**MR. RUDDIGER**

Goggles?

**PAULA**

Goggles.

*(Exit MR. RUDDIGER. LYNETTE addresses PAULA.)*

**LYNETTE**

Zack's right: you'd make a great lawyer.

**ESTHER**

Who's Zack?

**PAULA**

Thanks, Lynette.

*(PAULA sings to herself as SHE works.)*

**PAULA**

I CAN'T GET TO SLEEP.  
I THINK ABOUT THE IMPLICATIONS  
OF DIVING IN TOO DEEP,  
AND POSSIBLY THE COMPLICATIONS.  
ESPECIALLY AT NIGHT,  
I WORRY OVER SITUATIONS  
I KNOW WILL BE ALRIGHT.  
PERHAPS IT'S JUST IMAGINATION.

*(OFFICER CANDIDATES march to benches in front of a chalkboard as  
FACTORY WORKERS work. Enter FOLEY to teach a class.)*

**FACTORY WORKERS and OFFICER CANDIDATES**  
DAY AFTER DAY, IT REAPPEARS.  
NIGHT AFTER NIGHT, MY HEARTBEAT SHOWS THE FEAR.  
GHOSTS APPEAR AND FADE AWAY.

**FOLEY**

If your radar detects a vessel in the vicinity, you need to know how far away it is, what direction it's traveling in and how fast it's going in order to avoid collision.

*(FOLEY turns to write on the chalkboard. GREER addresses ZACK.)*

**GREER**

I only passed high school geometry 'cause the girl I was going with gave me the answers.

**ZACK**

I'm not giving you the answers... but I'll sell 'em to you.

**GREER**

Sell 'em? What an asshole.

**ZACK**

790 on my math S.A.T.

**FOLEY**

Your mo board's like a canvas on which you chart the other vessel's course.

**GREER**

How would you even—?

**ZACK**

Watch my pencil.

**GREER**

*(As ZACK demonstrates.)*

North, south, east—forget it.

**FOLEY**

Greer, if you draw a line through these coordinates, in what direction is the other ship sailing?

**GREER**

Ah....

**FOLEY**

This is the easy part. Draw the line, now what direction—

*(ZACK moves his pencil.)*

**GREER**

Northwest, sir.

**FOLEY**

Good. Cohen, if we change two of the coordinates—

*(FOLEY turns. ZACK moves his pencil; HE has another taker: COHEN.)*

**COHEN**

Due south.

**FOLEY**

Correct. Most classes take a while to get a feel for mo boards, but 14-81... not bad. Class dismissed.

*(Exit FOLEY. SEEGER addresses ZACK.)*

**SEEGER**

If Foley finds out what you're doing—

**ZACK**

I'm standing with my fellow officer candidates. Which is why you won't tell.

**SID**

So give them the answers, fine. But charging us?

**ZACK**

No one's charging you, Sid. But Greer, you owe me five; Cohen, you owe ten.

**COHEN**

My question was easier than his!

**ZACK**

Your dad's richer.

**GREER**

I'm not paying you to give me answers in class.

**ZACK**

You can't flub it every time Foley calls on you then nail the exam. You want answers when the big day comes, it's pay as you go.

**SID**

Zack, we're supposed to be a team.

**ZACK**

The Pittsburgh Steelers are a team; we're ten people in the same place at the same time.

*(MCNAMARA has a memory: his FIANCÉ. ZACK crosses to a motel, where PAULA is waiting in bed.)*

**MCNAMARA**

DO THE WALLS COME DOWN  
WHEN YOU THINK OF ME?  
DO YOUR EYES GROW DIM?

**MCNAMARA'S FIANCÉ**

DO THE WALLS COME DOWN  
WHEN YOU THINK OF ME?

**MCNAMARA and FIANCÉ**

DO YOU LET ME IN?

**PAULA**

This paralegal program—I'll get a degree. Associates, but halfway there. Maybe law school isn't an impossible dream.

**ZACK**

Nothing's impossible if you want it bad enough.

**PAULA**

'Course, I'd have to find a four-year college. What happens to you after OCS?

**ZACK**

What's that got to do with it?

**PAULA**

We're talking about my future, I'm asking about yours.

**ZACK**

My future's in the air.

**PAULA**

No co-pilot?

**ZACK**

Not now, not for a while. I never try to fool I anyone about who I am or what I want.

**PAULA**

I know who you are. You sure you know what you want?

**ZACK**

*(Goes to kiss her.)*

Oh yeah.

**PAULA**

You want to end this conversation.

*(PAULA returns to the factory. ZACK is alone on the bed.)*

**ZACK**

ALONE BETWEEN THE SHEETS  
ONLY BRINGS EXASPERATION.  
IT'S TIME TO WALK THE STREETS,  
SMELL THE DESPERATION.  
AT LEAST THERE'S PRETTY LIGHTS,  
AND THOUGH THERE'S LITTLE VARIATION,  
IT NULLIFIES THE NIGHT FROM OVERKILL.

*(OFFICER CANDIDATES march across the stage to the classroom as  
FACTORY WORKERS work, now with goggles.)*

**FACTORY WORKERS and OFFICER CANDIDATES**  
DAY AFTER DAY, IT REAPPEARS.  
NIGHT AFTER NIGHT, MY HEARTBEAT SHOWS THE FEAR.  
GHOSTS APPEAR AND FADE AWAY.  
COME BACK ANOTHER DAY.

**FOLEY**

Once we know what direction the vessel is traveling in, we chart its position at 13:00 hours, at 13:25 and 13:50, we draw a straight line, now all we have to do is calculate the velocity of the—

*(ZACK uses his pencil to give the answer, which COHEN blurts out.)*

**COHEN**

9.27 knots, northwest.

**FOLEY**

Excellent, Cohen. And what time will collision occur if we don't alter our—

*(ZACK's pencil becomes the hands of a clock for PERRYMAN.)*

**PERRYMAN**

15 hundred hours, 21 minutes.

**FOLEY**

That's it. Which means we need to increase our velocity to—

*(ZACK uses his pencil to give the answer, which GREER blurts out.)*

**GREER**

11.53 knots due north.

**FOLEY**

Exactly.... I must say I've never had a class with such a knack for navigation. Except you, Mayo, you're awfully quiet. You grasping the material?

**ZACK**

It's a struggle, sir.

**FOLEY**

Really? I seem to recall seeing polar geometry on your transcripts. Class dismissed.

*(Exit FOLEY. SEEGER addresses ZACK.)*

**SEEGER**

He's onto you.

**ZACK**

He was onto me before I did anything. Okay Cohen, today'll cost you fifteen. Greer, it's a bargain at five. And Perryman—

**PERRYMAN**

Cut me a break, Mayo. Every cent I make, I send to the wife and our two girls.

**ZACK**

You're breaking my heart—ten bucks.

**PERRYMAN**

Can it wait till payday?

**ZACK**

Sure. But no more answers till you're paid in full. I don't do credit.

**SID**

Zack, we're buddies, right? So you should care about what I care about, and I care about every guy in our class. And girl.

**SEEGER**

Save your breath. Mayo cares about Mayo, period.

**ZACK**

You got that right. Try it, Sid.

**SID**

What for?

**ZACK**

You worry too much what people think. One person in particular. That's why you're here, isn't it? And maybe this is where you belong, but shouldn't you be the one deciding that?

*(MCNAMARA has a memory: his FIANCÉ. As THEY sing, SID crosses to the motel, where LYNETTE is waiting in bed.)*

**MCNAMARA and FIANCÉ**

SOMETHING IN MY POCKET  
THAT WAS WRITTEN YEARS AGO  
IN FADED INK SAID, "YOU ARE MY FIRE."

**MCNAMARA**

DO YOU THINK SO?

**LYNETTE**

So you didn't want to do OCS. Now that you're here, do you regret it?

**SID**

If by here, you mean with you... you're the best thing that's ever happened to me. I'm hoping we keep happening, like long term.

**LYNETTE**

Something you should know about me: I don't do roller coasters or horror movies, I'm a scaredy-cat. And when you talk long term—

**SID**

We gotta to get you onto a naval base, where there's one rule: salute the guy who outranks you. Doesn't matter if he's black or white, if his wife's black or white—

**LYNETTE**

Sid—

**SID**

No other industry could my father have risen so high. But the Navy was integrated years before Dr. King marched from Selma.

**LYNETTE**

See, I don't even know what that means. We come from different worlds.

**SID**

The Navy's a world unto itself, that's what I'm trying to tell you.

**LYNETTE**

And you're sure that world doesn't have the same problems the real world does?

**SID**

All I'm sure of is us.

*(THEY kiss. SID joins OFFICER CANDIDATES at their lockers.)*

**LYNETTE**

I CAN'T GET TO SLEEP.  
I THINK ABOUT THE IMPLICATIONS.

*(LYNETTE returns to the factory; WATTS addresses SID.)*

**WATTS**

A bartender in town tells me you were involved in an incident.

**SID**

It was nothing.

**WATTS**

Someone's nose was broken. And you were with a white girl?

**SID**

I thought bartenders kept their mouths shut.

**WATTS**

You and me, we grew up different, but we look the same. And when cats like us go with girls like that—

**SID**

Not how I see it, Watts.

**WATTS**

Just ‘cause you don’t see it doesn’t mean it’s not that way.

*(FACTORY WORKERS replace OFFICER CANDIDATES at the lockers.)*

**ESTHER**

ESPECIALLY AT NIGHT,  
I WORRY OVER SITUATIONS.

*(Indicates the catalogues sticking out PAULA’s purse.)*

More college catalogues? Tampa, Norfolk, San Diego.

**PAULA**

Is it wrong I want to better myself?

**ESTHER**

Somewhere with a naval base—so whoever Zack is, he’s a Navy boy.

*(To LYNETTE.)*

And Paula tells me you got yourself an admiral’s son.

**LYNETTE**

*(Wary: what does ESTHER know?)*

What else did she tell you about him?

**ESTHER**

What else is there to know? Except how it’ll end.

*(FACTORY WORKERS are done for the day. OFFICER CANDIDATES march to the classroom.)*

**FACTORY WORKERS and OFFICER CANDIDATES**  
DAY AFTER DAY, IT REAPPEARS.  
NIGHT AFTER NIGHT, MY HEARTBEAT SHOWS THE FEAR.  
GHOSTS APPEAR AND FADE AWAY.  
GHOSTS APPEAR AND FADE AWAY.

**FACTORY WORKERS**  
GHOSTS APPEAR AND FADE AWAY.

*(Exit FACTORY WORKERS.)*

**FOLEY**

The exam will cover every aspect of mo boards. And it’s like the wall—meaning what, Seeger?

**SEEGER**

An officer candidate must pass or roll back.

*(MCNAMARA bursts into the room.)*

**MCNAMARA**

I want to D.O.R.!

**FOLEY**

What the hell—?

**MCNAMARA**

Drop on Request.

**FOLEY**

I know what D.O.R. is, McNamara. Now take your seat and—

**MCNAMARA**

NO... sir. My fiancé's in the ICU. She has a rare blood disease, and—

**FOLEY**

I know. I read your file.

**MCNAMARA**

I got to be with her. I want to Drop on Request.

**FOLEY**

But you're not going to—

**MCNAMARA**

Sir!

**FOLEY**

You're going to be on the next plane home, and that's an order.

*(MCNAMARA is stunned by FOLEY's response.)*

I said that's an order!

**MCNAMARA**

Aye aye, sir!

**FOLEY**

Stay with your fiancé until her condition is stable, at which time you get your ass back here to graduate with Class 14-81. If you're not back in time, you'll graduate with 15-81, or 16-81—

**MCNAMARA**

Aye aye, sir!

*(Suddenly choked up.)*

And thank you.

**FOLEY**

What are you waiting for? Move! Move! Move!

*(Exit MCNAMARA. The mood is pensive.)*

I told you day one I want to know your reason for being here. Not because I care about you but because I care about the United States military—and why you want to be an officer will determine how good an officer you'll be. Watts?

**WATTS**

*(On the spot.)*

Sir, this officer candidate wants to be a leader of leaders.

**FOLEY**

Yeah, yeah, yeah, I read your motivational statement. But six weeks in, why are you here? Permission granted to speak in first person.

*(A beat. It feels unsettling to address FOLEY in first person.)*

**WATTS**

I graduated Phi Beta Kappa, Black Studies. What am I going to do with that? Except teach. And there are exactly three universities that offer Black Studies. Here, everything we learn, the Navy has a job to match. And maybe, by the time I've fulfilled my commitment, there'll be more schools interested in teaching history that's not white-washed.

**FOLEY**

Sir.

**WATTS**

Sir! Sir.

**FOLEY**

Forget that again, you'll be on your face. Perryman?

**SONG 8A: HIGHER LOVE reprise (instrumental)****PERRYMAN**

Sir, I proposed to my wife while we were in high school, enlisted the day after graduation, and for the next eleven years worked my way here so I can provide for my girls—cause now I got three of them.

**FOLEY**

Leung?

**LEUNG**

Sir, my parents are first generation, all they wanted was for me to make money—doctor, lawyer. I had to convince them that architects make money too. But turns out making money isn't enough for me: I want to make a difference. By being an architect, yes... but by doing it here.

**FOLEY**

Civil Engineering Corps?

**LEUNG**

That's the plan, sir.

*(ZUNIGA raises his hand. FOLEY nods for him to speak.)*

**ZUNIGA**

I'm from Miami. Not the beach, the barrio. I didn't even know how to dream. Then I wandered into that recruiting office, and they dreamed for me: college, then OCS. All I got to do, sir, is make those dreams come true.

**COHEN**

Yeah, I'm not, um... my dad's a lawyer—oh, is it my turn?

**FOLEY**

Go on, Cohen.

**COHEN**

So my dad's this big attorney. We live in Westchester, near New York City but nicer.... The point is, I always got what I wanted, never had to do anything, really. So I felt like I couldn't. Do anything. I don't like feeling that way. Oh: sir.

**FOLEY**

You've come to the right place. Greer?

**GREER**

I want to protect the enlightened values of this great country. That's what I said on my application, sir, and that's why I'm here.

**FOLEY**

Seeger?

**SEEGER**

Sir, before he died, my father told me not to wait for the world to change, but to make it change.

**FOLEY**

Yeah? Then make it over the wall, Seeger. What about you, Mayo?

**ZACK**

This officer candidate wants to fly, sir.

**FOLEY**

You don't have to be a naval officer to do that.

**ZACK**

It's the fastest way.

**FOLEY**

Think direction, not speed, Mayo, else you'll end up at the wrong place quickly.

**ZACK**

Is Gunnery Sergeant Foley saying OCS is the wrong place for this officer candidate, sir?

**FOLEY**

I'm saying we'll see. Class dismissed.

**SID**

Sir, this officer candidate wasn't asked why he's here.

**FOLEY**

I know why, Worley. Do you?

*(Exit FOLEY. ZACK is oblivious to the mood of the room.)*

**ZACK**

Perryman, payday was two days ago. Where's my money?

**PERRYMAN**

One of my girls had to go to the doctor. Next week—

**ZACK**

Will be after the exam. I'm not feeding you answers when you owe me for answers I already fed you.

**SID**

Jesus, Zack. Help him out.

**ZACK**

You got a bigger heart than me, okay Sid?

**SID**

What'd you tell me, you can't protect yourself with your eyes closed? Oh, your eyes are closed, all right—to what an asshole you can be. And when you open them and no one's there, it's just proof that you were right not to trust anybody, when the truth is you're pushing us all away.

*(The motel. ZACK, on the bed, fully clothed and in a bad mood.)*

**PAULA**

Maybe he's right. Look, a kid with no food, you do what you gotta do. But you're not a kid anymore. And I assume the Navy pays you.

**ZACK**

What's it to you if I'm paid?

**PAULA**

Nothing. Just... the way you lived then doesn't have to be how you live now.

**ZACK**

You have no idea what.... Do me a favor: shut up.

*(PAULA starts to gather her things; SHE's outta there.)*

**PAULA**

Okay, I'm out. Can't talk to me like that.

**ZACK**

News flash, Paula: we don't come here to talk.

**PAULA**

What the fuck is your problem? Or are you, like, a really bad person?

**ZACK**

You want to know what my problem is? I loved someone, and she left.

**PAULA**

News flash, Zack: you're not the first human being to have your heart broken.

**ZACK**

Not broken: removed. My old lady....

*(Relives the memory of discovering his MOM, who appears in a doorway in an increasingly intense red light.)*

I was at school one day, and when I got home she was....

**PAULA**

Oh my god.

**ZACK**

The thing that got me about it, she didn't leave a note. She didn't... nothing. Just checked out. And she had to know I'd be the one who.... I always hated her for that.

**PAULA**

I'm sorry.

**ZACK**

*(Rejects the comfort PAULA's offering.)*

Wasn't your fault.

**PAULA**

Right.

*(ZACK won't let her take care of him, so SHE takes care of herself.)*

I'm thinking I should go.

**ZACK**

I tell you about my mom, and you—

**PAULA**

I've been fighting falling in love with you since you told me I sounded like a lawyer, okay? Knowing this, about your... I'm about to lose the fight. And if I let myself fall and then you leave...? Please let me go when my heart will just be broken and not removed.

*(SHE starts to leave.)*

**ZACK**

Stay.

**SONG 9: UP WHERE WE BELONG**

**PAULA**

If by “stay” you mean for real, maybe not for good, but—

**ZACK**

Stay... please?

**PAULA**

WHO KNOWS WHAT TOMORROW BRINGS,  
IN A WORLD FEW HEARTS SURVIVE?  
ALL I KNOW IS THE WAY I FEEL;  
WHEN IT'S REAL, I KEEP IT ALIVE.

**ZACK**

THE ROAD IS LONG.  
THERE ARE MOUNTAINS IN OUR WAY.  
BUT WE CLIMB A STEP EVERY DAY.

**PAULA and ZACK**

LOVE LIFT US UP WHERE WE BELONG,  
WHERE THE EAGLES CRY  
ON A MOUNTAIN HIGH.  
LOVE LIFT US UP WHERE WE BELONG,  
FAR FROM THE WORLD BELOW—

**ZACK**

UP WHERE THE CLEAR WINDS BLOW.  
SOME HANG ON TO “USED TO BE,”  
LIVE THEIR LIVES LOOKING BEHIND.

**PAULA**

ALL WE HAVE IS HERE AND NOW.  
ALL OUR LIVES, OUT THERE TO FIND.

**ZACK**

THE ROAD IS LONG.  
THERE ARE MOUNTAINS IN OUR WAY.  
BUT WE CLIMB A STEP EVERY DAY.

**PAULA and ZACK**

LOVE LIFT US UP WHERE WE BELONG,  
WHERE THE EAGLES CRY,  
ON A MOUNTAIN HIGH.  
LOVE LIFT US UP WHERE WE BELONG,  
FAR FROM THE WORLD BELOW,

**ZACK**

UP WHERE THE CLEAR WINDS BLOW.  
TIME GOES BY,  
NO TIME TO CRY.  
LIFE’S “YOU AND I—”

**PAULA and ZACK**

ALIVE TODAY!  
LOVE LIFT US UP WHERE WE BELONG,  
WHERE THE EAGLES CRY,  
ON A MOUNTAIN HIGH.  
LOVE LIFT US UP WHERE WE BELONG,  
FAR FROM THE WORLD WE KNOW,

**ZACK**

UP WHERE THE CLEAR WINDS BLOW!

**PAULA and ZACK**

LOVE LIFT US UP WHERE WE BELONG.

**SCENE 10**

*The classroom. ALL are present, including MCNAMARA.*

**FOLEY**

Before I pass out the exam, I received word moments ago that one of you is planning to provide answers to today's questions in exchange for cash. You know who you are. I know who you are. You going to step forward?

*(A beat. No one steps forward.)*

Mayo?

**ZACK**

Yes, sir?

**FOLEY**

What do you think will happen if one of the classmates to whom you were planning to sell answers—because of course it's you—if he's commanding a ship and has to chart a course?

**ZACK**

There are computers that do this, sir.

**FOLEY**

Good to know.... And if the ship takes a missile and that computer is down?

**ZACK**

Sir, this officer candidate will chart the course for him—free of charge.

**FOLEY**

You are a funny guy. Here's a good one for you: you're in the air—'cause you want jets, right? So you're not there to chart the course, the commanding officer doesn't know how because he cheated his way through mo boards, and every sailor on that ship comes home in a casket!

**ZACK**

*(Clearly shaken by this scenario HE hadn't considered.)*

Sir... I... I'm sorry, sir. This officer candidate had not considered that hypothetical.

**FOLEY**

The only "hypothetical" you ever consider is yourself. Back to the barracks. I'll start your paperwork. And Mayo?

**ZACK**

Yes, sir?

**FOLEY**

I want the names of the officer candidates with whom you were doing business, 'cause they're going too.

**ZACK**

She didn't tell you?

She?  
**FOLEY**

Seeger.  
**ZACK**  
*(To SEEGER.)*  
So much for “Ship. Shipmate. Self.”

**FOLEY**  
Whoever it was told me you were selling answers. They weren’t sure who was buying.

**ZACK**  
*(To SEEGER.)*  
You said that?

**SID**  
It wasn’t Seeger, Zack. It was me.  
*(A beat.)*

**ZACK**  
Like you said: you never know who your friends are.

**FOLEY**  
Names, Mayo.

**ZACK**  
No, sir.

**FOLEY**  
What’s this, class spirit? Names!

**ZACK**  
I stand with my fellow officer candidates.

**FOLEY**  
Sure you do... till someone makes you a better offer. What if I tell you I’m tossing you out—but not on an honor violation. ‘Cause I read your file, too, Mayo. I know about your father.  
*(ZACK stares straight ahead, eyes burning, cheeks flushed with shame.)*  
One dishonorable discharge per family’s enough, don’t you think? So give me your D.O.R. and walk out of here like it was your choice. But you have to give me names.

**ZACK**  
I’m not giving you names. And I ain’t quitting. Kick me out if you want—

**FOLEY**

And if I say you can stay?

**ZACK**

Sir?

**FOLEY**

Stay on the bus. All you got to do is throw some classmates under it. Your preferred customers will be discharged for reasons “other than honorable.” And you’ll become a pilot.

**ZACK**

They didn’t ask me for answers, it was my idea. I’ll take the blame.

**FOLEY**

You want to fly, don’t you?

**ZACK**

*(Looks long and hard at the other OFFICER CANDIDATES.)*

Not if it means clipping someone else’s wings.

*(A beat. FOLEY addresses all.)*

**FOLEY**

Today’s exam is rescheduled for Monday, 08:00 hours. For those of you who’ve been cheating your way through this class, you got time to learn it because liberty is cancelled for the entire weekend for everyone except McNamara, who wasn’t here to know what was going on, and Worley, who had the guts to tell me. As for you, Mayo—

**ZACK**

Sir.

**FOLEY**

You showed a glimpse of character just now. But by the time I’m through with you, you’ll be on your knees ratting out your classmates and begging to D.O.R. And if you don’t, I’ll kick you out anyway. Because a glimpse of character doesn’t make you a man.

**SONG 10: RENEGADE**

**ZACK**

OH MAMA, I’M IN FEAR FOR MY LIFE  
FROM THE LONG ARM OF THE LAW.  
LAW MAN HAS PUT AN END TO MY RUNNING  
AND I’M SO FAR FROM MY HOME.

**OFFICER CANDIDATES and FOLEY**

OH MAMA, I CAN HEAR YOU ‘A-CRYIN’,  
YOU’RE SO SCARED AND ALL ALONE.

*(Enter PAULA, LYNETTE, ESTHER, MR. RUDDIGER and FEMALE  
ENSEMBLE.)*

**ALL minus Zack**

HANGMAN IS COMIN’ DOWN FROM THE GALLOWS—  
AND YOU DON’T HAVE VERY LONG.

**ZACK**

AAAH!  
THE JIG IS UP, THE NEWS IS OUT,  
**(ZACK)**  
THEY’VE FINALLY FOUND ME.  
THE RENEGADE WHO HAD IT MADE  
RETRIEVED FOR A BOUNTY.

**ALL**

NEVER MORE TO GO ASTRAY.  
THIS WILL BE THE END TODAY—

**ZACK**

OF THE WANTED MAN.  
OH MAMA, I’VE BEEN YEARS ON THE LAM  
AND HAD A HIGH PRICE ON MY HEAD.

**ALL minus ZACK**

LAW MAN—

**ZACK**

SAID GET HIM DEAD OR ALIVE,  
NOW IT’S FOR SURE HE’LL SEE ME DEAD.

**ALL**

DEAR MAMA, I CAN HEAR YOU ‘A-CRYIN’,  
YOU’RE SO SCARED AND ALL ALONE.

**FOLEY**

HANGMAN IS COMIN’ DOWN FROM THE GALLOWS,

**ZACK**

AND I DON’T HAVE VERY LONG.

**ALL**

THE JIG IS UP, THE NEWS IS OUT,  
THEY'VE FINALLY FOUND ME.  
THE RENEGADE WHO HAD IT MADE  
RETRIEVED FOR A BOUNTY.  
NEVER MORE TO GO ASTRAY.  
THE JUDGE WILL HAVE REVENGE TODAY  
ON THE WANTED MAN.

*(Dance break.)*

OH MAMA, I'M IN FEAR FOR MY LIFE  
FROM THE LONG ARM OF THE LAW.  
LAW MAN HAS PUT AN END TO MY RUNNING  
AND I'M SO FAR FROM MY HOME.  
OH, MAMA CAN YOU HEAR ME A-CRYIN'  
I'M SO SCARED AND ALL ALONE.  
HANGMAN IS COMIN' DOWN FROM THE GALLOWS—

**ZACK**

AND I DON'T HAVE VERY LONG!

*(Blackout.)*

**END ACT ONE**

**ACT II**

**SONG 11: Entr'acte (ZUNIGA's memory)**

**SCENE 1**

*ZACK is hours into a grueling, sunrise-to-sundown workout with FOLEY.*

FIRED UP! **FOLEY**

FIRED UP! **ZACK**

FEELING GOOD! **FOLEY**

FEELING GOOD! **ZACK**

MOTIVATED! **FOLEY**

MOTIVATED! **ZACK**

DEDICATED! **FOLEY**

DEDICATED! **ZACK**

ALL RIGHT! **FOLEY**

ALL RIGHT! **ZACK**

DYNAMITE! **FOLEY**

DYNAMITE! **ZACK**

ROUGH AND TOUGH! **FOLEY**

**ZACK**

*(Clearly waning.)*  
ROUGH... TOUGH....

**FOLEY**

Tired?

**ZACK**

I'm ALL RIGHT... sir.

**FOLEY**

The hell you are.

*(Catches ZACK looking at him.)*

Don't you eyeball me! You're a disgrace to everything the Navy stands for. Just like your daddy. Isn't that right, Mayo?

**ZACK**

No, sir!

**FOLEY**

Then give me names.

**ZACK**

No, sir!

**FOLEY**

You know what happens if I toss your ass out of here. You saw it follow your father: the stench of dishonor. That will be you, Mayo, for the rest of your life.

**ZACK**

No, sir!

**FOLEY**

Why would a slick little hustler like you protect your classmates anyway? You don't give a damn about anybody else, so give me names then give me your D.O.R.

***SONG 12: FLY BY NIGHT/FILE MILES OUT/NEVER SURRENDER reprise***

**ZACK**

No, sir!

**FOLEY**

Give me names then give me your D.O.R.!

*(ZACK sings from deep inside himself, a song no one else can hear.)*

**ZACK**

WHY TRY? I KNOW WHY.  
THIS FEELING INSIDE ME SAYS IT'S TIME I WAS GONE.

**FOLEY**

Names!

**ZACK**

CLEAR HEAD, NEW LIFE AHEAD....

**FOLEY**

D.O.R.! D.O.R.! D.O.R.! D.O.R.! D—

*(ZACK dissociates, liberating himself from FOLEY's command.)*

**ZACK**

FLY BY NIGHT, AWAY FROM HERE.  
CHANGE MY LIFE AGAIN.  
FLY BY NIGHT, GOODBYE MY DEAR.  
MY SHIP ISN'T COMING AND I JUST CAN'T PRETEND.

*(ENSEMBLE enters to lift ZACK off the ground. ZACK "flies" as the world breaks open.)*

**ENSEMBLE**

MOON RISE, THOUGHTFUL EYES,  
STARING BACK AT YOU FROM THE WINDOW BESIDE.  
NO FRIGHT OR HINDSIGHT.  
LEAVING BEHIND THAT EMPTY FEELING INSIDE.  
FLY BY NIGHT, AWAY FROM HERE.  
CHANGE YOUR LIFE AGAIN.  
FLY BY NIGHT, GOODBYE MY DEAR.  
YOUR SHIP ISN'T COMING AND YOU JUST CAN'T PRETEND. WOW!

*(ZACK lands in a memory, ten years earlier, seeing his DAD for the first time after his MOM's suicide. ZACK's DAD is drunk and dangerous. The actor playing ZACK makes no adjustments to play younger.)*

**ZACK'S DAD**

What the hell?!

**ZACK**

Surprised?

**ZACK DAD**

How did you even know where to find me?

**ZACK**

I saw a letter the social worker wrote to this address.

**ZACK'S DAD**

That's what that was? I thought it was a child support thing.

**ZACK**

Seven years you never paid any. Why would we start asking now?

**ZACK'S DAD**

Why are you here?

*(ZACK'S MOM appears and sings a song only ZACK can hear, though  
HE can't see her.)*

**ZACK'S MOM**

SO IF YOU'RE LOST AND ON YOUR OWN—

**ZACK**

YOU CAN NEVER SURRENDER.

**ZACK and ZACK'S MOM**

AND IF YOUR PATH WON'T LEAD YOU HOME....

**ZACK'S DAD**

This is no place for a twelve-year-old.

**ZACK**

Fourteen.

**ZACK'S DAD**

You're better off at that state school in Virginia.

**ZACK**

No! You don't know what goes on there. I'm never going back.

**ZACK'S DAD**

That's not for you to say.

**ZACK**

AND NOBODY WANTS TO KNOW YOU NOW.

**ZACK and ZACK'S MOM**

AND NOBODY WANTS TO SHOW YOU HOW.

**ZACK'S DAD**

Look, what happened to your mother had nothing to do with me.

**ZACK**

You said you were coming back. You promised.

**ZACK'S DAD**

Is that what she told you? That is a female lie, and if you believe it, you're a mama's boy.

**ZACK**

I found your letters. You swore you loved her, and she believed you. When she realized you were lying, that's when she... that's why she—

*(ZACK'S DAD strikes ZACK. ZACK goes reeling, lifting off the ground with the help of the ENSEMBLE.)*

**ENSEMBLE**

WHAT DO YOU DO WHEN YOU'RE FALLING?  
YOU'VE GOT 30 DEGREES AND YOU'RE STALLING OUT.  
AND IT'S 24 MILES TO YOUR BEACON;  
THERE'S A CRACK IN THE SKY AND THE WARNING'S OUT.  
DON'T TAKE THAT DIVE AGAIN!  
PUSH THROUGH THAT BAND OF RAIN!  
FIVE MILES OUT,  
JUST HOLD YOUR HEADING TRUE.  
GOT TO GET YOUR FINEST OUT.  
YOU'RE NUMBER ONE, ANTICIPATING YOU.  
CLIMBING OUT.  
JUST HOLD YOUR HEADING TRUE.  
GOT TO GET YOUR FINEST OUT.  
YOU'RE NUMBER ONE, ANTICIPATING YOU.  
MAYDAY! MAYDAY! MAYDAY!

*(ZACK lands in another memory, some months later.)*

**ZACK'S DAD**

I thought I told you to be asleep when I get in.

**ZACK**

You woke me when you nearly broke down the door 'cause you're too drunk to find your keys.

*(ZACK'S DAD goes to hit ZACK. Enter SHEILA, the only prostitute ZACK'S DAD can afford. Not overtly motherly, but nice.)*

**SHEILA**

Don't hit the boy!

**ZACK'S DAD**

Oooo, Zack, I think someone likes you.

**ZACK**

Dad!

**ZACK'S DAD**

Want her? I'll buy her for you. Birthday present.

**ZACK**

My birthday was last month.

**ZACK'S DAD**

Christmas, then. Or Father's Day.

**ZACK and ZACK'S MOM**

**AND WHEN THE NIGHT IS COLD AND DARK,  
YOU CAN SEE, YOU CAN SEE LIGHT.**

**SHEILA**

Come on, honey. I'm a good teacher.

**ZACK'S DAD**

He's a lousy student. I tried teaching him some Taekwondo moves I picked up in Korea—

**SHEILA**

*(To ZACK.)*

Never mind his moves, wait till you see mine.

**ZACK**

Yeah... I'd kind of like to kiss a girl before I—

**ZACK'S DAD**

Don't be a pussy!

*(ZACK'S DAD goes to hit ZACK. SHEILA tries to block it. On another part of the stage, ZACK'S MOM mirrors SHEILA's move.)*

**SHEILA and ZACK'S MOM**

Stop!

*(Too late to block the move, and ZACK'S DAD wallops SHEILA. ZACK'S MOM mirrors SHEILA taking the hit. ZACK'S DAD addresses ZACK.)*

**ZACK'S DAD**

See what you made me do?

*(Exit ZACK'S DAD. ENSEMBLE surrounds ZACK.)*

**ENSEMBLE**

OUR HOPE'S WITH YOU,  
RIDER IN THE BLUE.  
WELCOME'S WAITING.  
WE'RE ANTICIPATING.  
YOU'LL BE CELEBRATING  
WHEN YOU'RE DOWN AND BREAKING.

*(ZACK'S MOM summons a TAEKWONDO INSTRUCTOR.)*

**ZACK'S MOM**

START A NEW CHAPTER,  
FIND WHAT YOU'RE AFTER.  
IT'S CHANGING EVERY DAY

*(ZACK learns Taekwondo from TAEKWONDO INSTRUCTOR.)*

**ENSEMBLE**

THE CHANGE OF A SEASON'S  
ENOUGH OF A REASON  
TO WANT TO GET AWAY.  
QUIET AND PENSIVE,  
YOUR THOUGHTS APPREHENSIVE.  
THE HOURS DRIFT AWAY.  
LEAVING YOUR HOMELAND  
PLAYING A LONE HAND—

**ZACK**

MY LIFE BEGINS TODAY.

*(It's two years later and ZACK is mid-memory with his DAD.)*

**ZACK'S DAD**

College? How dumb are you? You have to graduate high school first, and you haven't seen the inside of a school since you showed up here.

*(ZACK's MOM and ZACK hand him a piece of paper.)*

What's this?

**ZACK**

GED.

**ZACK'S MOM**

CLIMBING OUT.

**FEMALE ENSEMBLE**

CLIMBING, CLIMBING.

**ZACK'S DAD**

What, now you think you're better than me?

*(Hits ZACK.)*

You're not better than me.

*(Hits ZACK.)*

You're a nothing, just like that mother of yours. Why do you think I left?

*(ZACK executes Taekwondo moves that knock DAD to the ground.)*

**ENSEMBLE**

FIVE MILES OUT.

CLIMBING, CLIMBING.

**ZACK**

Turns out I'm not a lousy student, you're a lousy teacher. And mention my mother again, I'll break your neck— 'cause I can do it with one kick.

*(ZACK walks away as his DAD calls after him.)*

**ZACK'S DAD**

Zack, I'm you old man. Come on... Zack, I'm sorry. Come back! Come back!

*(ZACK is flying once again, but now HE's in control of his flight.)*

**ZACK and ENSEMBLE**

FLY BY NIGHT, AWAY FROM HERE.

CHANGE MY LIFE AGAIN.

FLY BY NIGHT, GOODBYE MY DEAR.

**ENSEMBLE**

YOUR SHIP ISN'T COMING AND YOU JUST CAN'T PRETEND.

*(Back at OCS; ZACK still hasn't "landed.")*

**FOLEY**

Mayo!

**ENSEMBLE**

YOUR SHIP ISN'T COMING AND YOU JUST CAN'T PRETEND.

**FOLEY**

Mayo!

**ENSEMBLE**  
YOUR SHIP ISN'T COMING AND YOU JUST—

*(Exit ENSEMBLE. ZACK “lands” and FOLEY bears down hard.)*

**FOLEY**  
I want names and I want your D.O.R.!

**ZACK**  
No!

**FOLEY**  
D.O.R.!

**ZACK**  
NO!

**FOLEY**  
All right then, forget it. You're out of here.

**ZACK**  
Don't do that!

**FOLEY**  
You did this to yourself.

**ZACK**  
This candidate believes he would make a good officer, sir!

**FOLEY**  
But why, Mayo? Why do you want to be an officer?

**ZACK**  
I want to fly jets. I wanted to since I was a kid.

**FOLEY**  
We're not talking about flying, we're talking about character!

**ZACK**  
I've changed since I've been here, sir.

**FOLEY**  
Not enough. Pack your bag, I'll start the paperwork.

**ZACK**  
Please, sir!

**FOLEY**

Can you give me one good reason you deserve a second chance? I'm asking you, boy, why should I give you—

*(ZACK speaks from the heart, at last revealing some vulnerability.)*

**ZACK**

I got nowhere else to go! I got nowhere else to go... I ain't got nothing else.

**FOLEY**

Those are the first words out your mouth I actually believe.

*(A beat.)*

All right, Mayo. Come on.

**ZACK**

Discharged for reasons "other than honorable?"

**FOLEY**

Not if you clean every head in the barracks.

**ZACK**

*(Is HE getting a second chance?)*

Aye aye, sir.

**FOLEY**

And polish every doorknob in the barracks till they shine bright as Seeger's belt buckle.

**ZACK**

*(HE's getting a second chance!)*

Aye aye, sir.

**FOLEY**

And you will instruct your fellow Officer Candidates how to come up with the answers you were selling them. If, and only if, every single of them passes the exam—

**ZACK**

They will, sir! Thank you, sir!

**FOLEY**

Don't thank me. Just don't disappoint me.

*(Exit FOLEY. ZACK removes a toothbrush from his pocket and drops to his knees, scrubbing. HE's now in the bathroom. Enter SID in his skivvies. HE carries a toiletry kit. ZACK doubles down on scrubbing, unwilling or unable to look at SID.)*

**SID**

Hey. I told Paula Foley was riding you hard all weekend, so no liberty.

**ZACK**

Did you tell her you're the reason why?

**SID**

I'm sorry... but someone had to shock you out of your self-serving, self-centered, self—

**ZACK**

I was an asshole, okay? You should've told me that, not Foley.

**SID**

I tried to, many times. You wouldn't listen.

**ZACK**

Then make me listen, huh? Push me up against a wall, take a swing at me!

**SID**

At the Bruce Lee of OCS? No thanks; I like my nose.

**ZACK**

Foley came this close to kicking me out. This close.

**SID**

But he didn't. I'm glad he didn't. I know you're not someone who had a lot of friends growing up, and I... wanting to hang with the admiral's kid's not the same as wanting to hang with me. But you, Paula, Lynette—I get the feeling the guy you like hanging with really is....

*(SID is filled with emotion. THEY bro hug.)*

**ZACK**

You're messing up my floor, okay? And I still have doorknobs to polish and mo boards to teach.

**SID**

Start on the doorknobs—

*(Takes the toothbrush.)*

I'll finish the floor.

## **SCENE 2**

*ZACK crosses to the chalkboard, where COHEN, GREER and PERRYMAN are gathered. HE instructs them in mo boards as PAULA sets up her kitchen: two lockers and a table. OFFICER CANDIDATES exit with the chalkboard. PAULA and ZACK speak as if on the phone.*

**PAULA**

Say you'll come.

**ZACK**

Parents don't like me.

**PAULA**

At first, maybe—and the sooner we get that part over with the better. What should I make?

**ZACK**

What's your specialty?

**PAULA**

Swanson's TV dinners.

*(Exit ZACK. PAULA starts cooking. LYNETTE sets up her bedroom: two lockers. SID appears. HE and LYNETTE speak as if on the phone.)*

**SID**

He'll love you. He's an excellent judge of character.

**LYNETTE**

The judging part makes me nervous... but I have always wanted to see the Officers Club.

**SID**

Then it's settled. And Lynette, nothing too lowcut.

**LYNETTE**

Sid, everything I own is too lowcut.

*(Exit SID. LYNETTE tries on dresses. PAULA cooks.)*

**SONG 13: VENUS**

**PAULA**

Is the way to man's heart really through his stomach? I would've guessed another organ.

*(A culinary mishap; PAULA is not a good cook.)*

Dammit! Sometimes it sucks being a girl, and sometimes—

GODDESS ON THE MOUNTAIN TOP,  
BURNING LIKE A SILVER FLAME.  
THE SUMMIT OF BEAUTY AND LOVE.  
AND VENUS WAS HER NAME.  
SHE'S GOT IT!  
YEAH, BABY, SHE'S GOT IT!  
I'M YOUR VENUS.

**(PAULA)**

I'M YOUR FIRE,  
AND YOUR DESIRE.

**LYNETTE**

I know what Sid wants: he wants me to look really hot without looking like I'm trying to look really hot so his daddy will want me bad all the while thinking I'm good.

HER WEAPONS WERE HER CRYSTAL EYES,  
MAKING EVERY MAN A MAN.  
BLACK AS THE DARK NIGHT SHE WAS;  
GOT WHAT NO ONE ELSE HAS.  
SHE'S GOT IT!  
YEAH, BABY, SHE'S GOT IT!  
I'M YOUR VENUS.  
I'M YOUR FIRE,  
AND YOUR DESIRE.

**PAULA and LYNETTE**

WELL, I'M YOUR VENUS.  
I'M YOUR FIRE,  
AND YOUR DESIRE.

*(SEEGER appears, attempting to do pull ups. ZACK enters.)*

**ZACK**

Squats and lunges, Seeger.

**SEEGER**

I'll do it my way.

**ZACK**

By trying to pull yourself over using muscles that'll never be strong enough. Meanwhile—

*(Indicates his butt and his thighs.)*

You got all the strength you need. Squats and lunges.

**SEEGER**

Where you going all dressed up?

**ZACK**

Meeting the mother.

**SEEGER**

Tell me you're bringing flowers.

**ZACK**

I'll do it my way.

**SEEGER**

*(Calls after ZACK as HE exits.)*

They sell lovely arrangements at the PX.

*(To herself, a pep talk.)*

Thinks he knows everything from mo boards to my body. Sorry, Mayo: I know what I gotta do to get over that wall... squats and lunges.

SHE'S GOT IT!  
YEAH, BABY, SHE'S GOT IT!  
I'M YOUR VENUS.  
I'M YOUR FIRE,  
AND YOUR DESIRE.

*(Enter ENSEMBLE WOMEN.)*

**FEMALE ENSEMBLE SOLO**  
GODDESS ON THE MOUNTAIN TOP.

**FEMALE ENSEMBLE SOLO**  
MAKING EVERY MAN A MAN.

**FEMALE ENSEMBLE SOLO**  
THE SUMMIT OF BEAUTY AND LOVE.

**FEMALE ENSEMBLE**  
GOT WHAT NO ONE ELSE HAD.

**SEEGER**

AAAH!

**ALL**

SHE'S GOT IT!  
YEAH, BABY, SHE'S GOT IT!  
I'M YOUR VENUS.  
I'M YOUR FIRE,  
AND YOUR DESIRE.  
WELL, I'M YOUR VENUS.  
I'M YOUR FIRE,  
AND YOUR DESIRE.

**PAULA**

VENUS WAS HER NAME.

**ALL**

YEAH BABY, SHE'S GOT IT!  
YEAH BABY, SHE'S GOT IT!  
YEAH BABY, SHE'S GOT IT!  
WE GOT IT!

**SCENE 3**

*PAULA, ZACK and ESTHER at the table in the Pokrifki kitchen; SID, LYNETTE and ADMIRAL WORLEY at the Officers' Club.*

**PAULA**

Thanks for the flowers.

**ESTHER**

Pretty.

**ZACK**

Thank you for the gourmet meal. Paula said TV dinners!

**PAULA**

*(Indicates ESTHER.)*

Woulda been if she hadn't taken over. I burn salad.

**ESTHER**

I know I should say you're too hard on yourself, but burnt salad sounds about right.

**ZACK**

Law school won't care.

**ESTHER**

Law school?

**ZACK**

*(To PAULA, indicating ESTHER.)*

You haven't told her?

**ESTHER**

Kids don't. They don't want parents poking holes.

*(To PAULA.)*

Guess what? Life pokes 'em anyway.

*(The Officers' Club.)*

**ADMIRAL WORLEY**

When Junior said he was bringing a friend, I thought he meant a classmate.

**SID**

Zack would've come but he's busy. You'd like him, Dad. Top of our class.

**ADMIRAL WORLEY**

Why aren't you?

**SID**

*(Ignores the ADMIRAL's dig.)*

And he's two-tenths of a second from breaking the all-time obstacle course record!

**ADMIRAL WORLEY**

Why aren't you?

**LYNETTE**

Because he's not Zack. Zack's fast, but Sid is sweet and kind—

**ADMIRAL WORLEY**

I admire loyalty. Naivete, not so much. And "sweet," "kind"—not qualities a sailor needs.

*(The Pokrifki kitchen.)*

**ESTHER**

Where'd you grow up?

**ZACK**

Virginia, mostly. Roanoke. Indianapolis after my mom....

**PAULA**

*(To ESTHER.)*

She's... deceased.

**ESTHER**

That's hard.

**ZACK**

That's past.

**PAULA**

And Zack's all about—

*(ZACK puts his arm around PAULA and addresses ESTHER.)*

**ZACK**

We're about the future.

**ESTHER**

*(To PAULA.)*

Two words your father never mentioned in my presence: future and we.

**PAULA**

Mama—

**ZACK**

Your father? I don't...

*(To ESTHER.)*

Is Mr. Pokrifki—

**ESTHER**

Mr. Pokrifki would be my father.

*(To PAULA.)*

I see I'm not only one you keep things from.

*(The Officers' Club. ADMIRAL WORLEY addresses LYNETTE.)*

**ADMIRAL WORLEY**

So... you work at a factory.

**SID**

Nothing wrong with that.

**ADMIRAL WORLEY**

Nothing at all. Though if Miss Pomeroy were to marry an admiral's son, let's say—

**LYNETTE**

Let's.

**ADMIRAL WORLEY**

*(Looks LYNETTE in the eye.)*

There'll be expectations of you working the assembly line won't have prepared you for.

**SID**

Dad!

**LYNETTE**

Sid, you can let your father treat you like you don't deserve the air you breathe, but no one treats me that way. Not even an admiral—

*(To ADMIRAL WORLEY, a dig.)*

I'm sorry, vice admiral.

*(Exit LYNETTE. SID confronts ADMIRAL WORLEY.)*

**SID**

Your dad dug ditches for the gas company. Who are you to—

**ADMIRAL WORLEY**

Everyday I wear the white uniform so you have a shot in life. Got to be twice as good, work three times as hard—even then there are comments I make sure you don't hear. Your mother says I'm doing you no favors. Well I'm doing you one now: when you get home after a long day in a world where no one looks like you, the last thing you want is white.

**SID**

Wait... that's why you—

**ADMIRAL WORLEY**

I like her her spunk, I do. She'll make some white boy a fine wife. Not a word about this to your mother. You're finally getting your life on track after the hell you put her through last year.

**SID**

Put her through? I'm the one who—

**ADMIRAL WORLEY**

Battles are fought forward, Junior, no looking back.

*(SID starts to exit.)*

Stay where you are. That's an order!

**SID**

You're my father, not my commanding officer.

*(Exit SID. ADMIRAL WORLEY calls after him.)*

**ADMIRAL WORLEY**

Junior? Junior!

*(The Pokrifki kitchen. ESTHER hands ZACK a framed photograph.)*

**ZACK**

What's this?

**ESTHER**

What's it look like?

**ZACK**

An officer candidate.

**PAULA**

And me. That's what people say anyway: I take after him.

**ZACK**

Your father... he went through OCS?

**ESTHER**

22 years ago.

**ZACK**

What happened to him? Where is he now?

**ESTHER**

Somewhere with his wife and kids spending the money he never sent us.

**ZACK**

*(To PAULA.)*

Do you have any contact with him?

**PAULA**

Once, when I was a baby, he visited... so I'm told.

**ESTHER**

And somewhere inside, you're thinking he'll come back. But they don't.

*(To ZACK: SHE's really asking.)*

Or do they?

*(Exit ESTHER. ZACK is shaken.)*

**ZACK**

Why didn't you tell me?

**PAULA**

Didn't see the point.

**ZACK**

Your mom says you're always thinking he'll come back. Meeting me, maybe you think he has.

**PAULA**

Now who's analyzing who?

**ZACK**

We both lost parents, right? But only one of us is looking for the other to fill that void.

**PAULA**

Zack, no! It's you I want, it's you... I love you. And it's okay you won't say it back 'cause that's not you. Good thing I'm patient.

*(Kisses him.)*

Call me?

**ZACK**

I got to go.

*(Exit ZACK, leaving PAULA alone in the kitchen. ESTHER is revealed on another part of the stage, studying the picture of PAULA's dad.)*

**SONG 14: RIGHT HERE WAITING**

**ESTHER**

WHEREVER YOU GO,  
WHATEVER YOU DO,  
I WILL BE RIGHT HERE WAITING FOR YOU.  
WHATEVER IT TAKES,  
OR HOW MY HEART BREAKS,  
I WILL BE RIGHT HERE WAITING FOR YOU.  
I TOOK FOR GRANTED, ALL THE TIMES  
THAT I THOUGHT WOULD LAST SOMEHOW.  
I HEAR THE LAUGHTER, I TASTE THE TEARS,  
BUT I CAN'T GET NEAR YOU NOW.  
OH, CAN'T YOU SEE IT BABY?  
YOU'VE GOT ME GOING CRAZY.

**ESTHER and PAULA**

WHEREVER YOU GO,  
WHATEVER YOU DO,  
I WILL BE RIGHT HERE WAITING FOR YOU.  
WHATEVER IT TAKES—

**ESTHER**

OR HOW MY HEART BREAKS—

**ESTHER and PAULA**

I WILL BE RIGHT HERE WAITING FOR YOU.

*(LEUNG enters on one part of the stage, ZACK on another.)*

**LEUNG**

Mayo, Paula's on the phone.

*(ZACK shakes his head no. PERRYMAN replaces LEUNG.)*

**PERRYMAN**

It's Paula.

*(ZACK shakes his head no. SID replaces PERRYMAN. HE and ZACK cross to:*

**SCENE 4**

*The climbing wall.*

**SID**

Paula called.

**ZACK**

I got the message. Both of them.

**SID**

She called again. Lynette says she's pretty freaked out you haven't—

**ZACK**

Not gonna. Call her.

**SID**

Why? You dig her, I know you do.

**ZACK**

These girls, Sid, they live in the shadow of this place their whole lives. We're not even people to them: we're the reason their lives went bust—which is bullshit. Or we're the answer to their prayers... and hero is not something I ever wanted to be.

*(The factory. PAULA works.)*

**PAULA**

I WONDER HOW WE CAN SURVIVE  
THIS ROMANCE.  
BUT IN THE END IF I'M WITH YOU,  
I'LL TAKE THE CHANCE.  
WHEREVER YOU GO,  
WHATEVER YOU DO,  
I WILL BE RIGHT HERE WAITING FOR YOU.  
WHATEVER IT TAKES,  
OR HOW MY HEART BREAKS,  
I WILL BE RIGHT HERE WAITING FOR YOU.  
WAITING FOR YOU.

*(PAULA makes a decision: SHE grabs her purse and starts to exit.)*

**ESTHER**

Don't do it, Paula. If he wanted to see you, he'd call.

**PAULA**

You don't understand!

**ESTHER**

Let him go! Unless you're—please tell me you're not—

**PAULA**

Was it that hard for you, mama, having me?

**ESTHER**

I was 19, you were unplanned! Which ain't the same as an accident: you were meant to be my baby girl—and I'm meant to protect you. Give me your keys.

*(MR. RUDDIGER appears in his window.)*

**MR. RUDDIGER**

Take ten.

*(ALL exit except LYNETTE, who seems ill. SHE stops PAULA.)*

**LYNETTE**

Cover for me if I'm not back from break?

**PAULA**

That's three times in two weeks, always in the morning.

**LYNETTE**

Don't even think it. Sid and I are so careful.

**PAULA**

They're not all like my father, you know. Maybe he'd marry you.

**LYNETTE**

He would. But am I brave enough?

**PAULA**

You stood up to an admiral, you're braver than you know.

*(Exit PAULA and LYNETTE. By now, FOLEY and OFFICER CANDIDATES gather at the wall.)*

**SONG 14A: OWNER OF A LONELY HEART reprise**

**FOLEY**

All right, Seeger. In three, in two, in one!

*(SEEGER gets a running start. The squats and lunges are paying off: SHE gets higher than SHE's ever gotten.)*

**ALL minus FOLEY**

OWNER OF A LONELY HEART.  
OWNER OF A LONELY HEART.  
MUCH BETTER THAN A—  
OWNER OF BROKEN HEART.  
OWNER OF A LONELY HEART.

*(SHE's so close... but SHE can't do it.)*

**FOLEY**

Officer Candidate Seeger, I'm truly sorry to say—

**ZACK**

She's going over that wall!

**FOLEY**

She's going home.

**ZACK**

*(To SEEGER, who's descended the wall and is crouched on the ground.)*

You been squatting, you been lunging, but why? Why you doing it?

**SEEGER**

I want to fly!

**ZACK**

And I'm saying you can't, you won't you'll never, 'cause you're a girl, 'cause your dad's dead, 'cause you're, I don't know, you're Casey Seeger and Casey Seeger's not enough!

**SEEGER**

Yes I am!

**ZACK**

Prove it!

**SEEGER**

*(To FOLEY.)*

Sir?

**FOLEY**

Proceed.

**ZACK**

*(To SEEGER.)*

We'll start right here. Three steps, right left right, hand over hand, walk the wall. And don't you let anyone tell you who you are: you tell them!

**SONG 14B: HIGHER LOVE (instrumental)/DO THE WALLS COME DOWN reprise**

**(ZACK)**

*(Stands next to SEEGER; HE's doing it with her.)*

On your mark, get set, go!

*(Coaches her every step of the way; OCs and FOLEY cheer her on.)*

Right, left, right, pull. Walk that wall, Seeger. Walk it. Hand over hand. Walk it.

*(HE's at the top; SHE's higher than SHE's ever been, but not there yet.)*

You're almost there, Seeger. Don't you let go. You walk that wall, Seeger. Tell us who you are. Pull, pull, pull.

*(SHE's at the top but struggles to hoist herself over.)*

Officer Candidate Seeger, you got it, you got it. Pull yourself over.

*(SHE's over the wall. ALL, even FOLEY, are screaming in joy. ZACK descends so that SEEGER can savor the moment atop the wall. SHE jumps into the arms of the OFFICER CANDIDATES below. THEY carry her off offstage. FOLEY stops ZACK to shake his hand. ZACK exits, leaving FOLEY alone on stage... or is it SEEGER'S DAD?)*

**FOLEY**

DO THE WALLS COME—  
DO THE WALLS COME—  
DO THE WALLS COME DOWN?  
DO THE WALLS COME—  
DO THE WALLS COME—  
DO THE WALLS COME DOWN?

*(As the set changes, GREER has a memory.)*

**SCENE 5**

*The motel. LYNETTE is in bed. SID has his back to her.*

**SID**

Close your eyes, go on, close 'em. No peeking.

*(HE presents her with a slightly crushed cupcake.)*

Tada!

**LYNETTE**

What's this?

**SID**

Happy anniversary! Five weeks ago tonight, we checked into the Tides Inn and Motor Lodge for the very first time. What do you think, a plaque on the wall?

**LYNETTE**

Or in the bed.

**SID**

Wait a minute, five weeks... and you haven't got your... you know.

**LYNETTE**

I'm a little late. It happens.

**SID**

Lynette, should we be planning a wedding? My folks'll be here for graduation.

**LYNETTE**

Great. Your dad can go to one and skip the other since, you know, he hates the bride.

**SID**

He likes you. He told me.

**LYNETTE**

If that's how he acts when he likes a person—

**SID**

Later, can we talk about him? 'Cause you're a minute more pregnant than you were a minute ago.

**LYNETTE**

If I'm pregnant.

**SID**

Have you ever been—sorry. Not my business.

**LYNETTE**

No. I should've told you I might be.... Let's make a deal: No secrets between us. Ever.

**SID**

Deal.

**LYNETTE**

So, sophomore year, like three, four months after Troy and I started.... Way too young to be a mom. And Troy's not someone I'd raise a kid with. Afterward, he wouldn't talk to me, wouldn't look at me, like I'd done the whole thing myself.

**SID**

So we'll do it differently, we'll get married.

**LYNETTE**

Um, just ‘cause I’m a few weeks late—

**SID**

A few weeks?

**LYNETTE**

Sid, think about it: everyone outside the Navy will stare at us ‘cause you’re black, and everyone in the Navy will stare because I’m white trash and your dad’s royalty.

**SID**

They stare ‘cause you’re a fox. And my dad—not making excuses, but I didn’t tell him I was bringing a girl, didn’t tell him I’m in love with that girl, didn’t tell him... a lot.

**LYNETTE**

What about our kids?

**SID**

“Our kids.” Love that! And we’ll love them. That’s all kids need, right?

**LYNETTE**

But they gotta leave the house sometimes to like, go to school. Is it fair to send them out into a world that’s not... what I wish it was?

**SID**

The way to make a difference is to be the difference you want to make... so be my wife.

**LYNETTE**

The irony in all of this is all’s I ever wanted was to marry an officer.

**SID**

Hello, dream come true, right here—even if it doesn’t look the way you thought it would. So stop thinking about how it looks, start thinking about how you feel whenever we’re together.

**SONG 15: LOST IN YOUR EYES**

**LYNETTE**

I GET LOST IN YOUR EYES,  
AND I FEEL MY SPIRITS RISE,  
AND SOAR LIKE THE WIND.  
IS IT LOVE THAT I AM IN?  
I GET WEAK IN A GLANCE.  
ISN’T THIS WHAT’S CALLED ROMANCE?  
AND NOW I KNOW,  
‘CAUSE WHEN I’M LOST I CAN’T LET GO.

**LYNETTTE and SID**

I DON'T MIND NOT KNOWING WHAT I'M HEADING FOR.  
YOU CAN TAKE ME TO THE SKIES.  
IT'S LIKE BEING LOST IN HEAVEN  
WHEN I'M LOST IN YOUR EYES.

**LYNETTTE**

I JUST FELL.

**SID**

I JUST FELL.

**LYNETTTE**

DON'T KNOW WHY.

**SID**

YOU KNOW WHY!

**LYNETTTE and SID**

SOMETHING'S THERE WE CAN'T DENY.

**SID**

AND WHEN I FIRST KNEW  
WAS WHEN I FIRST LOOKED AT YOU.

**LYNETTTE**

Okay.

**SID**

Okay...?

**LYNETTTE**

We'll get married. Not 'cause you're an officer candidate or an admiral's son—

**SID**

Vice admiral.

**LYNETTTE**

But you are the best friend, the best lover, the best person I've ever known.

**LYNETTTE and SID**

IT'S LIKE BEING LOST IN HEAVEN  
WHEN I'M LOST IN YOUR EYES.

*(THEY kiss. SID crosses to ZACK at OCS.)*

**SID**

What are you doing up?

**ZACK**

What are you doing sneaking in after curfew? If Foley finds out—

**SID**

Forget Foley. Will you be my best man?

**ZACK**

What?

**SID**

Stand next to me, hand me the ring—

**ZACK**

I know what a best man is! Wait, is Lynette pregnant?

**SID**

Doesn't matter.

**ZACK**

Sid, I like Lynette, I do, she's a good girl... but an officer's wife?

**SID**

You know who you sound like? My dad.

**ZACK**

Maybe this time he's right. Everything you do, you do because your father said do it. This is where you draw the line?

**SID**

As good a place as any.

*(Exit ZACK and SID. LYNETTE, still in the bed, sings.)*

**LYNETTE**

FOR IF I CAN'T FIND MY WAY,  
IF SALVATION SEEMS WORLDS AWAY,  
OH, I'LL BE FOUND  
WHEN I AM LOST IN YOUR EYES. OH....

## **SCENE 6**

*OFFICER CANDIDATES stand in their chalk line formation holding duffel bags packed with their gear.*

**FOLEY**

Today, we will simulate wartime conditions in a twelve-hour series of exercises designed for you to fail so that you keep fighting even when all seems lost. Class 14-81, welcome to Battlestations!

**SONG 16: Benatar’s Battlestations (LOVE IS A BATTLEFIELD/INVINCIBLE/ALL FIRED UP)**

*(FEMALE ENSEMBLE WOMEN appear on another part of the stage decked out in ‘80s MTV fabulousness.)*

**FEMALE ENSEMBLE SOLO 1**

We are young.  
Heartache to heartache,  
We stand.  
No promises, no demands.  
Love is a battlefield.

**ENSEMBLE WOMEN 2 and 3**

WE ARE YOUNG.  
HEARTACHE TO HEARTACHE,  
WE STAND.  
NO PROMISES, NO DEMANDS.  
LOVE IS A BATTLEFIELD.

**FEMALE ENSEMBLE SOLO 1**

WHOO—  
WE ARE STRONG.  
NO ONE CAN TELL US WE’RE WRONG.  
SEARCHING OUR HEARTS FOR SO LONG—  
BOTH OF US KNOWING:  
LOVE IS A BATTLEFIELD.

**FOLEY**

Hundreds of miles at sea. Your radar detects an enemy vessel nearby. You use a mo board to avoid confrontation, and you fail. Your ship takes a missile: the U.S.S. Buttercup is on fire!

**COHEN**

The Buttercup?!

**FOLEY**

Cohen!

*(OFFICER CANDIDATES don protective gear.)*

**ENSEMBLE WOMEN**

WE ARE YOUNG.  
HEARTACHE TO HEARTACHE,  
WE STAND.  
NO PROMISES, NO DEMANDS.  
LOVE IS A BATTLEFIELD.

**ENSEMBLE WOMEN and OFFICER CANDIDATES**

AHH. AH—

**FOLEY**

Fire down below. Your orders are to fight it. GO!

*(OFFICER CANDIDATES hold two hoses and, as a team, fight a fire.)*

Worley! That's the wrong nozzle. You're blasting when what's needed is a mist.

**SID**

I know, sir.

**FOLEY**

Knowledge doesn't mean anything if you can't apply it.

**ZACK**

Sid, don't beat yourself up. It's an exercise, remember?

**SID**

Today—but a year from today will I save the lives of the sailors who serve under me, or will I make matters worse?

**FOLEY**

Worley! Mayo!

*(To ALL.)*

Your efforts to contain the fire fail. The Buttercup takes on water at an alarming rate. In no time, she is listing 30 degrees to the starboard side. With nothing but wedges, plugs and pillows, you must patch as many holes as you can find. Your orders are to control the damage. GO!

*(OFFICER CANDIDATES traverse the levels of a ship using the ladder.)*

**FEMALE ENSEMBLE SOLO 2**

THIS BLOODY ROAD REMAINS A MYSTERY.

THIS SUDDEN DARKNESS FILLS THE AIR.

WHAT ARE WE WAITING FOR?

WON'T ANYBODY HELP US?

WHAT ARE WE WAITING FOR?

WE CAN'T AFFORD TO BE INNOCENT.

STAND UP AND FACE THE ENEMY.

IT'S A DO-OR-DIE SITUATION—

WE WILL BE INVINCIBLE!

**FEMALE ENSEMBLE WOMEN**

AND WITH THE POWER OF CONVICTION,

THERE IS NO SACRIFICE.

IT'S A DO-OR-DIE SITUATION—

WE WILL BE INVINCIBLE!

**FOLEY**

Worley! Knocking a shipmate off the ladder—

**SID**

I'm sorry, sir.

**FOLEY**

Sorry doesn't mean anything if a sailor dies on your watch.

**ZACK**

*(Encourages SID.)*

Listen to me: in Taekwondo there are five tenets: courtesy, integrity—

**SID**

Whatever.

**ZACK**

Indomitable spirit. That's the one you got to summon.

**FOLEY**

Mayo! Worley!

*(To ALL.)*

Your efforts at damage control fail. Already most of the Buttercup's stern has sunk. There's not much time before the Buttercup goes under.

**FEMALE ENSEMBLE SOLO 3**

LIVIN' WITH MY EYES CLOSED, GOIN' DAY TO DAY,  
I NEVER KNEW THE DIFFERENCE; I NEVER CARED EITHER WAY.  
LOOKIN' FOR A REASON, SEARCHIN' FOR A SIGN,  
REACHIN' OUT WITH BOTH HANDS, I GOTTA FEEL THE KICK INSIDE.

**FEMALE ENSEMBLE SOLO 3**

ALL FIRED UP!  
I'M ALL FIRED UP!  
ALL FIRED UP!  
ALL FIRED UP!

**ENSEMBLE WOMEN 1 and 2**

NOW I BELIEVE THERE COMES A TIME  
WHEN EV'RYTHING JUST FALLS IN LINE.  
WE LIVE AND LEARN FROM OUR MISTAKES.  
THE DEEPEST CUTS ARE HEALED BY FAITH.

**ENSEMBLE WOMEN**

ALL FIRED UP! FIRED UP! FIRED UP! **FOLEY**

A life raft has been lowered. To access it, you must dive off the ship. Today that means a high dive into a swimming pool. Harder to execute in the middle of an ocean. Remember, it's two-by-two. Your orders are abandon ship. GO!

*(First up: SEEGER and COHEN. THEY climb the ladder.)*

**(FOLEY)**

One, two, three, jump!

*(SEEGER and COHEN jump. Strobes! Flashes! Explosions!)*

**ENSEMBLE WOMEN**

WE CAN'T AFFORD TO BE INNOCENT.  
STAND UP AND FACE THE ENEMY.  
IT'S A DO-OR-DIE SITUATION—

*(Next up are MCNAMARA and PERRYMAN.)*

**FOLEY**

One, two, three, jump!

*(MCNAMARA and PERRYMAN jump.)*

**ENSEMBLE WOMEN**

AND WITH THE POWER OF CONVICTION,  
THERE IS NO SACRIFICE.  
IT'S A DO-OR-DIE SITUATION—

*(Next up are SID and ZACK.)*

**FOLEY**

One, two, three, jump!

**ZACK**

*(About to jump when HE realizes SID is frozen.)*

Sid?

**FOLEY**

If your buddy refuses to follow orders, you go solo.

**ZACK**

C'mon Sid, take my hand.

**FOLEY**

One, two, three—

*(SID pushes ZACK off the high dive and ZACK falls.)*

**ZACK**

Sid—!

*(ALL freeze except SID, on the high dive, grappling with a decision.)*

**SID**

NOW I BELIEVE THERE COMES A TIME  
WHEN EV'RYTHING JUST FALLS IN LINE.  
WE LIVE AND LEARN FROM OUR MISTAKES.  
THE DEEPEST CUTS ARE HEALED BY FAITH.

**SID and ENSEMBLE WOMEN**

NOW I BELIEVE THERE COMES A TIME  
WHEN EV'RYTHING JUST FALLS IN LINE.  
WE LIVE AND LEARN FROM OUR MISTAKES.  
THE DEEPEST CUTS ARE HEALED BY FAITH.

**SID**

NOW I BELIEVE!

**SID**

ALL FIRED UP! ALL FIRED UP!  
I'M ALL FIRED UP!  
ALL FIRED UP! FIRED UP!  
FIRED UP!

**ALL MINUS SID**

NOW I BELIEVE THERE COMES A TIME  
WHEN EV'RYTHING JUST FALLS IN LINE.  
WE LIVE AND LEARN FROM OUR MISTAKES.  
THE DEEPEST CUTS ARE HEALED BY FAITH.

**SID**

I want to D.O.R.!

**ZACK**

NO!

*(Lights up. ALL exit except for ZACK and FOLEY, and SID who's still atop the high dive. FOLEY addresses SID.)*

**FOLEY**

You sure?

**SID**

Yes, sir. I want out.

**FOLEY**

Come on down from there. We'll start the process.

**ZACK**

Sir, Officer Candidate Worley's got two weeks left. Two.

**FOLEY**

I've seen 'em drop the last day.

Look, he's been going through a lot.

**ZACK**

That doesn't matter.

**FOLEY**

He's got a girl in town. She's pregnant.

**ZACK**

Zack!

**SID**

Worley, for what it's worth, I think you just made the first adult decision of your life—

**FOLEY**

Sir—

**ZACK**

And I think it's the right decision. Let's go.

**FOLEY**

*(FOLEY and SID start to exit. ZACK addresses FOLEY.)*

I'M TALKING TO YOU, ASSHOLE!

**ZACK**

What did you call me?

**FOLEY**

*(To ZACK.)*

**SID**

Don't mess it up for you, man.

*(To FOLEY.)*

**ZACK**

What kind of human being are you?

You better lock it up, boy, or you're going home with him.

**FOLEY**

He's the best candidate in the class.

**ZACK**

I'm not.

**SID**

**ZACK**

Best leader, best friend... to everybody.

**FOLEY**

He failed Firefighting. He failed Damage Control. He froze during Abandon Ship.

**ZACK**

Can't you bend your goddamn rules for once?

**SID**

I'm glad it's over, buddy. I wasn't here for me. You said so yourself.

**ZACK**

I said? What'd I say?

**SID**

Everything I do, I do because my father said do it. And this—right here, right now—this is where I draw the line!

*(SID runs off, leaving FOLEY and ZACK alone.)*

**ZACK**

Sid!

*(To FOLEY.)*

Request permission to carry on, sir.

**FOLEY**

Get out of my face.

## **SCENE 7**

### **SONG 16B: EVERY GIRL IN THIS TOWN reprise (PERRYMAN's memory)**

*PERRYMAN has a memory as the bar from I, 7 is revealed. LYNETTE appears in an outfit less revealing than usual: SHE's off the market.*

**LYNETTE**

DUST YOURSELF OFF.  
PUT YOUR LIPSTICK ON.  
YOU GOT THIS BABY.

*(LYNETTE and SID are at the bar. SID is in his khaki uniform.)*

**SID**

Thanks for meeting me.

**LYNETTE**

On a weeknight? I guess after Battlestations OCS loosens its grip.  
*(SID places a small, velvet box on the table.)*

Sid!

**SID**

Open it.

**LYNETTE**

Can't.

**SID**

Sure you can. Just lift the little lid—

**LYNETTE**

I got to tell you something: I'm not pregnant.

**SID**

You got your...?

**LYNETTE**

Yesterday. I wasn't keeping it from you, I just... I wanted to tell you in person.

**SID**

Afraid I'd change my mind?

*(SHE nods yes.)*

Never. I'm sad, a little... but this is good. Gives us time to figure out the husband-and-wife thing before we become parents.

**LYNETTE**

You mean you still want to—

**SID**

*(Opens the box.)*

Lynette Pomeroy, will you marry me?

**LYNETTE**

And be the difference I want to make?

*(SHE slides the ring on her finger. THEY kiss, in public and unashamed.)*

**SID**

Now I got something to tell you.

**LYNETTE**

Tell me.

**SID**

You know what D.O.R. is?

**LYNETTE**

Everyone in this town knows what D.O.R. is. Why? Did someone in your class drop?

**SID**

Yeah.

**LYNETTE**

This close to graduation? Who would do such a—Zack! It's Zack, isn't it?

**SID**

Lynette, listen—

**LYNETTE**

I told Paula she's better off without that guy.

**SID**

It's me.

**LYNETTE**

You? I don't understand. You're still in uniform.

**SID**

Got to be till the ADSEP Board makes it official.

**LYNETTE**

Then it's not too late! Tell 'em you changed your mind, you made a mistake.

**SID**

Quitting's not a mistake, joining was. I'm glad I did 'cause I met you, but I'm not cut out to be an officer. I been faking it. I been faking everything in my life up till now.

**LYNETTE**

Sid, for two months, you been selling me the Navy as our safety net.

**SID**

Yeah, about that... according to my dad, it's not so... I don't know....

**LYNETTE**

Black and white?

**SID**

He had more challenges in that area than I was aware of. So he told me.

**LYNETTE**

When?

**SID**

He wasn't specific.

**LYNETTE**

No. When did he tell you?

**SID**

At the Officers' Club. After you left.

**LYNETTE**

Huh. No secrets, that's what we said.

**SID**

So?

**LYNETTE**

So you proposed to me, twice: at the motel and just now, knowing our safety net—our kids' safety net!—it ain't so safe.

**SID**

I thought you were marrying me for me.

**LYNETTE**

Yes. And you are someone who doesn't tell me things you don't think I want to hear, who makes life changing decisions without even talking to me first!

**SID**

Sorry, okay?

**LYNETTE**

Okay. But if I can't rely on you, Sid, how can we... especially since we're—

**SID**

Black and white.

**LYNETTE**

That's not fair.

*(SHE removes the ring, places it on the table and SHE's gone. ADMIRAL WORLEY appears in a robe. HE and SID speak as if on the phone.)*

**SID**

Dad, I messed up. Is mom awake?

**ADMIRAL WORLEY**

Your mother's in bed and you should be too.

**SID**

Let me talk to her.

**ADMIRAL WORLEY**

So she can be up half the night sick with worry?

**SID**

Please!

**ADMIRAL WORLEY**

Whatever it is can wait till morning. Go back to your hatch, climb into your rack and wake up early to do extra physical training. You're starting to sound like you did last year, and we simply won't put your mother through that again. You hear me, Junior? We won't! Junior?!

**SID**

*(It's taken him a lifetime to say this.)*

My name is Sid.

**SONG 16D: LOST IN YOUR EYES/FLY BY NIGHT reprises**

*(SID crosses to the motel, sits on the bed and swigs from a bottle. ZACK pounds at PAULA's door. SHE answers in pajamas.)*

**PAULA**

Zack! It's the middle of the night!

**ZACK**

I don't know where Sid is. He D.O.R.-ed, and—

**PAULA**

Lynette told me. They were at the bar earlier, then she came here.

**ZACK**

Did they have fight?

*(Enter LYNETTE.)*

**LYNETTE**

Not a fight. I told him I couldn't marry him. He'd got me the ring and everything.

**ZACK**

He should've been back on base hours ago. I got to find him. You coming?

**LYNETTE**

I'm the last person he wants to see.

*(LYNETTE starts to exit.)*

Try the motel. Room 214.

*(Exit LYNETTE. ZACK addresses PAULA.)*

**ZACK**

Come with me, please? I haven't told anyone, but wherever he is Sid's got his gun.

*(PAULA throws on a coat, and THEY cross to the motel. Inside SID'S room, the red light of the vacancy sign intensifies.)*

**SID**

OH, I'LL BE FOUND  
WHEN I AM LOST—  
LET ME GET LOST....

*(The stage is flooded in red light; SID is gone. ENSEMBLE enters and, with their help, ZACK appears to lift off the ground.)*

**ENSEMBLE**

FLY BY NIGHT, AWAY FROM HERE.  
CHANGE YOUR LIFE AGAIN.  
FLY BY NIGHT, GOODBYE MY DEAR.  
YOUR SHIP ISN'T COMING AND YOU JUST CAN'T PRETEND.

*(An hour later. The beach. Same moon and stars, but a very different scene than the last time PAULA and ZACK sat on the beach.)*

**PAULA**

The cop says there'll be an inquest. You and I will have to.... I learned a little about this in criminology.

**ZACK**

*(Distraught, barely hears a word PAULA is saying.)*

Just like her all over again. Just like her.

**PAULA**

Zack, don't do this.

**ZACK**

Something I do makes everyone I care about—

**PAULA**

You didn't kill your mother. You didn't kill Sid. They killed themselves.

**ZACK**

No note, nothing.

**PAULA**

If it's any consolation, I blame myself. I'm the one who encouraged Lynette to marry Sid. When she changed her mind, he must've—

**ZACK**

Paula, I can't. I can't do this.

**PAULA**

Listen to how I'm feeling? 'Cause I listen to how you're feeling.

**ZACK**

See? You're better off without me. You love me, I know—and I think I love you. But I don't want to love anybody, 'cause it hurts too much when they.... And they always do.

**PAULA**

Not always, not me.

**ZACK**

Don't you understand? I'm broken and I can't be fixed.

**PAULA**

*(A big realization.)*

Just like her.

**ZACK**

What?

**PAULA**

It's not my father I fell in love with, it's my mom: both of you swearing you can't be fixed, you can't be fixed, when the truth is you don't want to be fixed, 'cause then you might have to care about somebody other than yourself. Even more scary, you might have to let that someone see who you are—the good, the bad, the really ugly—and love you anyway.

*(SHE starts to exit.)*

**ZACK**

Where are you going?

**PAULA**

I been trying for 22 years to fix somebody, I can't take on a new case. 'Cause you can be fixed, but you got to do it yourself.

*(SHE kisses him and exits. ZACK is alone on stage, alone in the world.)*

**SONG 17: PRECIOUS PAIN/HOLD ON**

**ZACK**

EVERYBODY'S GOT A HUNGER,  
NO MATTER WHERE THEY ARE.  
EVERYBODY CLINGS TO THEIR OWN FEAR;  
EVERYBODY HIDES SOME SCAR.  
OOO, PRECIOUS PAIN.  
EMPTY AND COLD BUT IT KEEPS ME ALIVE.  
I GAVE IT MY SOUL SO THAT I COULD SURVIVE.  
KEEPING ME SAFE IN THESE CHAINS—  
PRECIOUS PAIN.  
EACH ROAD THAT I WALK DOWN  
REMINDS ME OF YOU.  
THIS WHOLE WORLD IS HAUNTED;  
THERE'LL NEVER BE ANYTHING NEW.  
PRECIOUS PAIN.  
EMPTY AND COLD BUT IT KEEPS ME ALIVE.  
I GAVE IT MY SOUL SO THAT I COULD SURVIVE.  
KEEPING ME SAFE IN THESE CHAINS....

*(ZACK'S MOM appears. ZACK hears her but doesn't see her.)*

**ZACK'S MOM**

I KNOW THERE'S PAIN.

**ZACK**

PRECIOUS PAIN.

**ZACK'S MOM**

WHY DO YOU LOCK YOURSELF UP IN THESE CHAINS?

**ZACK**

KEEPING ME SAFE.

**ZACK'S MOM**

NO ONE CAN CHANGE YOUR LIFE EXCEPT FOR YOU.  
DON'T EVER LET ANYONE STEP ALL OVER YOU.

*(SID appears. ZACK can hear him but not see him.)*

**SID**

JUST OPEN YOUR HEART AND YOUR MIND.

**ZACK**

THIS WHOLE WORLD IS HAUNTED....  
IS IT REALLY FAIR TO FEEL THIS WAY INSIDE?

**ZACK'S MOM and SID**

SOMEDAY SOMEBODY'S GONNA MAKE YOU WANT TO  
TURN AROUND AND SAY GOODBYE.  
UNTIL THEN, BABY, ARE YOU GOING TO LET THEM  
HOLD YOU DOWN AND MAKE YOU CRY?

**ZACK, ZACK'S MOM and SID**

DON'T YOU KNOW,  
DON'T YOU KNOW THINGS CAN CHANGE?  
THINGS'LL GO YOUR WAY—

**ZACK'S MOM and SID**

IF YOU HOLD ON FOR ONE MORE DAY.

**ZACK**

CAN I HOLD ON FOR ONE MORE DAY?

**ZACK'S MOM and SID**

THINGS'LL GO YOUR WAY.

**ZACK, ZACK'S MOM and SID**

HOLD ON FOR ONE MORE DAY.

*(On the horizon, the sun starts to rise. ZACK sees SID and his MOM;  
never again will HE be without them.)*

**ZACK**

YOU COULD SUSTAIN—  
OR ARE YOU COMFORTABLE WITH THE PAIN?  
YOU'VE GOT NO ONE TO BLAME FOR YOUR UNHAPPINESS;  
YOU GOT YOURSELF INTO YOUR OWN MESS.

**SID**

LETTIN' YOUR WORRIES PASS YOU BY.

**ZACK**

LETTIN' YOUR WORRIES PASS YOU BY.

**ZACK'S MOM**

DON'T YOU THINK IT'S WORTH YOUR TIME  
TO CHANGE YOUR MIND?

**ZACK, ZACK'S MOM and SID**

NO, NO—SOMEDAY SOMEBODY'S GONNA MAKE YOU WANT TO  
TURN AROUND AND SAY GOODBYE.  
UNTIL THEN, BABY, ARE YOU GOING TO LET THEM  
HOLD YOU DOWN AND MAKE YOU CRY?  
DON'T YOU KNOW,  
DON'T YOU KNOW THINGS CAN CHANGE?  
THINGS'LL GO YOUR WAY  
IF YOU HOLD ON FOR ONE MORE DAY.  
CAN YOU HOLD ON FOR ONE MORE DAY?

**ZACK'S MOM**

THINGS'LL GO YOUR WAY.

**SID**

OH, THINGS WILL GO YOUR WAY.

**ZACK**

HOLD ON FOR ONE MORE DAY.

**SCENE 8**

*CAPTAIN WAGNER addresses the audience as if it's the crowd gathered  
for a ceremony. OFFICER CANDIDATES wear dress whites.*

**CAPTAIN WAGNER**

Admirals, captains, commanders, family members, friends, and most important, soon-to-be  
commissioned ensigns: good morning.

**OFFICER CANDIDATES**

Good morning, sir!

**CAPTAIN WAGNER**

Welcome to the graduation ceremony for Officer Candidate School. Like every OCS class  
before it, the character of this class has been established by hard work and teamwork... but Class  
14-81 has also been tested by loss.

*(To OFFICER CANDIDATES.)*

May you be known while you serve, and throughout your lives, for the same resolute integrity  
demonstrated by Officer Candidate Sid Worley during his time with us. And with that in mind,  
raise your right hand and repeat after me: I do solemnly swear—

**OFFICER CANDIDATES**

I do solemnly swear—

**CAPTAIN WAGNER**

That I will support and defend the constitution of the United States of America—

**OFFICER CANDIDATES**

That I will support and defend the constitution of the United States of America—

**CAPTAIN WAGNER**

Against all enemies, foreign and domestic—

**OFFICER CANDIDATES**

Against all enemies, foreign and domestic—

**CAPTAIN WAGNER**

That I will well and faithfully discharge—

**OFFICER CANDIDATES**

That I will well and faithfully discharge—

**CAPTAIN WAGNER**

The duties of the office on which I am about to enter—

**OFFICER CANDIDATES**

The duties of the office on which I am about to enter—

**CAPTAIN WAGNER**

So help me God.

**OFFICER CANDIDATES**

So help me God.

**CAPTAIN WAGNER**

Gunnery Sergeant Foley? Well done.

**FOLEY**

*(Shakes CAPTAIN WAGNER's hand.)*

Thank you, sir. Class 14-81, fall out!

**OFFICER CANDIDATES**

Aye aye, sir!

*(OFFICER CANDIDATES toss their hats in the air. On another part of the stage, the factory appears: another day, same as any other.)*

**LYNETTE**

Graduation day.

**PAULA**

Lynette—

**LYNETTE**

Sid told me about it. They each hand Foley a silver dollar. He tells ‘em... what’s next.

**ESTHER**

Why don’t you stay with us again tonight?

**PAULA**

Yeah. I got class, but I’ll be home by ten.

**LYNETTE**

Thanks. It’s not that I wish Sid was graduating, I just wish he was....

**PAULA**

I know.

**SONG 17A: HOLD ON TO YOUR DREAM reprise**

**PAULA, LYNETTE, ESTHER and FACTORY WORKERS**  
STAND UP AND HOLD ON TO YOUR DREAM.

*(ENSIGNS have formed a line near FOLEY. GREER hands FOLEY a silver dollar; FOLEY salutes him. Business as usual at the factory.)*

**FOLEY**

Congratulations, Ensign Greer. You have been assigned to Special Warfare... sir.

**GREER**

Navy SEAL? Thank you, Gunnery Sergeant.

**PAULA, LYNETTE, ESTHER and FACTORY WORKERS**  
MAYBE THIS IS YOUR MOMENT.

**FOLEY**

Congratulations, Ensign Cohen. You have been assigned to Surface Warfare... sir.

**COHEN**

Thank you, Gunnery Sergeant... but an aircraft carrier? Not my first choice.

**FOLEY**

Cohen!

**COHEN**

Sorry, sir.

**FOLEY**

I’m gunnery sergeant, you’re sir... sir.

**PAULA, LYNETTE, ESTHER and FACTORY WORKERS**  
STAND UP AND HOLD ON TO YOUR DREAM.

*(LEUNG hands FOLEY a silver dollar; FOLEY salutes him, and each of the ENSIGNS that follow. Business as usual at the factory.)*

**FOLEY**

Congratulations, Ensign Leung. You have been assigned to Civil Engineering Corps.

*(To MCNAMARA.)*

Surface Warfare.

*(To PERRYMAN.)*

Public Affairs.

*(To ZUNIGA.)*

Submarines.

*(To WATTS.)*

Intelligence Warfare.

**PAULA, LYNETTE, ESTHER and FACTORY WORKERS**  
YOU KNOW NO ONE CAN TAKE IT.

*(SEEGER hands FOLEY a silver dollar; FOLEY salutes her. Business as usual at the factory.)*

**FOLEY**

Congratulations, Ensign Seeger. Command has selected you to become the first woman in history admitted to jet training.

**SEEGER**

Thank you, Gunnery Sergeant.

*(A beat; THEY have a connection THEY're both aware of.)*

I'll never forget you.

**FOLEY**

I know... ma'am.

*(SHE starts to exit.)*

You did what your father said: not wait for the world to change to do what you want. Wherever he is, I know he's proud.

*(SEEGER starts to speak, but SHE can't. One more salute, and SHE exits. ZACK approaches FOLEY and hands him a silver dollar. Business as usual at the factory.)*

**PAULA, LYNETTE, ESTHER and FACTORY WORKERS**  
THERE IS A PATH; IT'S ALWAYS BEEN YOURS,  
AND YOU HAVE THE RIGHT OF PASSAGE,  
SIGNED IN BLOOD AND SEALED IN TEARS.

**FOLEY**

Ensign Mayo, jet training is the most coveted assignment available to newly commissioned officers. In making its selection, Command takes into account not just the physical and mental aptitude of a person, but character. The transgressions you committed are enough to disqualify you from consideration... but the leadership you've demonstrated these last weeks outweighs—barely—those transgressions. Congratulations: you have been assigned to jets.

**ZACK**

Thank you, Gunnery Sergeant. If you had told me twelve weeks ago I'd be saying what I'm about to say: I wouldn't have made it without you.

**FOLEY**

If I may, sir, you told me that Worley has—had—a girl in town. I believe you do too.

**ZACK**

Did.

**FOLEY**

She wrote me a note. After....

**ZACK**

I don't understand. Paula wrote you a note? Saying?

**FOLEY**

Not saying, asking me to keep an eye on you. She was concerned.

**ZACK**

I apologize, sir—I mean, Gunnery Sergeant.

**FOLEY**

Sir, what's the biggest lesson you learned here?

**ZACK**

Nobody does it alone?

**FOLEY**

Not at OCS, not in the Navy, not in life... son.

*(One more salute. Exit FOLEY. ENSIGNS gather around MAYO.  
Business as usual at the factory.)*

**WATTS**

Zack, a bunch of us are going into town.

**LEUNG**

Free drinks for newly commissioned officers.

**PERRYMAN**

That's all my wife needed to hear. She hired a babysitter and she's coming with.

**COHEN**

Why do I feel like Surface Warfare's a consolation prize?

**SEEGER**

Cheer up, Cohen. Without aircraft carriers, I got no place to land.

**COHEN**

Surface Warfare! Yeah!

**GREER**

I just want to protect the enlightened values of this great country—

**ZUNIGA**

Again with the enlightened values!

**GREER**

Let me finish: protect the enlightened values... and get hammered! C'mon!

*(ALL but ZACK exit. ZACK stops SEEGER.)*

**ZACK**

Seeger, where's McNamara?

**SEEGER**

Airport. His fiancé's back in the ICU.

**ZACK**

Nobody does it alone....

**SEEGER**

Thank you for helping me over the wall.

**ZACK**

Thank you.

**SEEGER**

What for?

**ZACK**

Ship, shipmate, self.

**SEEGER**

And I'll be watching you at flight school to see to it you don't forget.

**(SEEGER)***(THEY shake hands, which becomes a hug. SEEGER starts to exit.)*

You coming?

**ZACK**

I'm still me, Seeger. Group chug followed by group hug?

**SEEGER**

Fine. I'll drink your free drink for you.

*(Exit SEEGER. ZACK calls after her, uncharacteristically enthusiastic. For a moment, we see the carefree kid HE could've been if HE hadn't had so much working against him, and we appreciate how far HE's come.)***SONG 17B: HIGHER LOVE (instrumental)/"There's a Movie"****ZACK**

See you in the sky!

*(ZACK starts to exit, ready for the next chapter of his life. HE sees FOLEY in silhouette, barking out orders to the next class.)***FOLEY**

I don't believe what I'm seeing. Why the United States Navy chose this scraggly bunch to be class 15-81 at Officer Candidates School, I don't know and I don't got to. I do got to know why you chose the Navy.

*(Business as usual at the factory. However heartbroken PAULA may be, SHE is holding on to her dream.)***PAULA**

THERE'S A MOVIE IN MY MIND  
 OF THE PERSON I COULD BE.  
 HAS THE HAPPIEST OF ENDINGS—  
 BUT IT'S NO FANTASY.  
 MADE A PROMISE TO MYSELF,  
 CROSS MY HEART AND HOPE TO DIE.  
 I DON'T KNOW IF I CAN KEEP IT,  
 BUT I KNOW I GOTTA TRY.

**SONG 18: Finale (UP WHERE WE BELONG)***(Enter ZACK, striding toward PAULA, who is lost in her thoughts. HE comes up behind her and wraps his arms around her. THEY kiss, and HE lifts her. PAULA and ESTHER share a moment, then ESTHER tenderly*

*touches ZACK's face. ENSIGNS appear as ZACK carries PAULA toward the exit, which is now a shaft of light, i.e. opportunity!*)

**ALL minus PAULA and ZACK**

THE ROAD IS LONG.  
THERE ARE MOUNTAINS IN OUR WAY.  
BUT WE CLIMB A STEP EVERY DAY.  
LOVE LIFT US UP WHERE WE BELONG,  
WHERE THE EAGLES CRY,  
ON A MOUNTAIN HIGH.  
LOVE LIFT US UP WHERE WE BELONG,  
FAR FROM THE WORLD BELOW,  
UP WHERE THE CLEAR WINDS BLOW.

*(MR. RUDDIGER addresses PAULA from his window.)*

**MR. RUDDIGER**

Paula Pokrifki, where do you think you're going?

**PAULA**

Law school.

**ZACK**

Then past the moon and to the stars.

**PAULA**

*(Takes the hat off ZACK's head and places it on her own.)*

On the wings of an angel.

*(One last kiss and THEY exit into the light. Enter FOLEY.)*

**ALL**

LOVE LIFT US UP WHERE WE BELONG,  
WHERE THE EAGLES CRY,  
ON A MOUNTAIN HIGH.  
LOVE LIFT US UP WHERE WE BELONG,  
FAR FROM THE WORLD WE KNOW.  
UP WHERE THE CLEAR WINDS BLOW.  
AAH. AAH. AAH.

**THE END**