

Between the Lines

by

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CHARACTERS

GIRL	A young aspiring artist struggling to find her voice.
GUY	A guy who helps GIRL discover her true potential and ends up falling for her.
BOYFRIEND	The GIRL's patron and eventual boyfriend who forces her to paint and live a certain way.
PAINTINGS	Three paintings that want to be hung up and decide to help the GIRL find herself to get what they want.
PATRON	An older patron from LA who provides a job offer to GIRL and her BOYFRIEND.
MOTHER	The spirit of the GIRL's mother who appears in desperate times of trouble to help her.
ENSEMBLE	Three men and women who fill in parts as needed.

SETTING/TIME

New York and LA. Now.

ACT 1

Prologue	In Front of Curtain
Scene 1	Nondescript Place
Scene 2	An Office
Scene 3	A Street Corner
Scene 4	An Art Gallery
Scene 5	A Pizza Place
Scene 6	A Pizza Place and Street Corners
Scene 7	A Pizza Place
Scene 8	An Office
Scene 9	A Pizza Place

ACT 2

Scene 1	A Pizza Place
Scene 2	LA and More
Scene 3	An Office
Scene 4	An Art Gallery
Scene 5	Outside an Art Gallery
Scene 6	A Bar
Scene 7	An Office
Scene 8	An Office and More
Scene 9	A Pizza Place

SONG LIST

ACT 1

- | | |
|--------------------------|----------------|
| 1. Paint Today Intro | PAINTINGS |
| 2. When Morning Comes | MOTHER |
| 3. I Will Paint For You | GIRL |
| 4. Stay Within the Lines | BOYFRIEND |
| 5. I Gotta Fly | GUY, PAINTINGS |
| 6. Art Show | GIRL, PATRONS |
| 7. Between the Lines | GUY |
| 8. Lines of Your Face | GIRL, GUY |
| 9. Gallery Pizza | GIRL, GUY |
| 10. New Possibilities | PATRON |
| 11. Black or White | GIRL, GUY |

ACT 2

- | | |
|---------------------------|------------------|
| 12. Pizza | GUY |
| 11. LA Sequence | [none] |
| 12. Little Bird | GIRL |
| 13. Paint Today | PAINTINGS |
| 14. Waiting | GUY |
| 15. Lonesome Road | GUY, PATRON, MEN |
| 16. Make it Somehow | GIRL |
| 17. Canvas | PAINTINGS |
| 18. Morning Reprise | FULL COMPANY |
| 19. Canvas Reprise | GIRL |
| 20. That Girl and Her Guy | PAINTINGS |
| 21. Paint Today Reprise | FULL COMPANY |

ACT [1]

PROLOGUE

(In Front of Curtain)

(Three PAINTINGS enter the stage. They sing to the audience.)

(Song: "PAINT TODAY INTRO")

PAINTINGS

OH, YOU GOTTA TAKE A CHANCE

LET YOUR FEET JUST DANCE

AND HEAR THE MUSIC PLAY

YOU CAN'T LIVE LIKE THIS FOR LONG

JUST GIVE INTO THE SONG

AND IT'LL BE OKAY

YOU GOTTA KNOW PAINT TODAY

(They dance around the stage. The music shifts and the curtain opens to reveal a blank stage with three large canvases on it. The paintings orchestrate the transition and bring the MOTHER and GIRL on stage.)

ACT [1]

SCENE [1]

(Nondescript Place)

(The GIRL sits down in front of one of the canvases and starts to paint. The song starts and the MOTHER sings to her. The GIRL moves to each canvas and grows over time getting older. The PAINTINGS come to life as the MOTHER continues to sing.)

(Song: "WHEN MORNING COMES")

MOTHER

FOLLOW THROUGH WITH WHAT YOU KNOW

PAINT THE SPACE THAT'S HERE BELOW

TRANSPORT YOURSELF TO ANOTHER PLACE

ESCAPE THE LOCK THAT'S ON THE DOOR

LIFT YOUR FEET ABOVE THE FLOOR

AND FLY AWAY TO AN EMPTY SPACE.

IT'S RIGHT THERE JUST GRAB A BRUSH AND PAINT THE LINES

LOSE YOURSELF AND ALL CONSTRAINTS AND SENSE OF TIME

YOU'LL FOLLOW ME WHEN MORNING COMES.

(The music shifts and the MOTHER starts to exit. The GIRL reaches for her.)

GIRL

Mom?

MOTHER

Fly, little bird.

(The canvases fade and the ensemble enters the stage to form a funeral procession for the MOTHER. She walks back as the girl sings.)

(Song: "I WILL PAINT FOR YOU")

GIRL

TELL ME WHAT TO DO

TELL ME HOW TO SEE

SHOW ME ALL THE THINGS THAT I'M SUPPOSED TO BE

WE'RE RUNNING OUT OF TIME

IT'S NEVER ON OUR SIDE

DO I SIT DO I JUMP I JUST CAN'T DECIDE

SINGING FOLLOW THROUGH

(The MOTHER steps behind one of the lit canvases just before it fades. The music shifts and the ensemble scatters, exiting the stage.)

SPINNING ROUND I DON'T THINK I'LL MAKE IT ON MY OWN

PLEASE HOLD ME COME AND GRAB MY HAND AND MOVE MY BONES

HOW COULD YOU JUST WALK AWAY

YOU TOLD ME THAT YOU'D ALWAYS STAY

AND BE RIGHT BY MY SIDE

THERE'S NO END TO THIS LAST STROKE

SO NOW THE LINES DEFER TO SMOKE

AND VANISH WITH NO GUIDE

WHERE DO I GO IF THERE'S NO ROAD OUT IN THE WORLD

YOU LEFT ME BLIND AND JUST AN ORDINARY GIRL

I'M SORRY I DON'T MEAN TO SHOUT

I'VE JUST GOT TO LET IT OUT

I DON'T KNOW HOW TO PRAY

THEY TELL ME TIME WILL HEAL MY HURT

BUT STILL THE TEARS FALL ON MY SHIRT

I MISS YOU EVERYDAY

(The canvases light up again to reveal the PAINTINGS. The GIRL gets a new idea.)

I WILL PAINT FOR YOU

CHOOSE THE CANVAS PICK THE BRUSH I'LL FOLLOW THROUGH

I WILL PAINT FOR YOU

FILL THE LINES WITH WHAT YOU WANTED, HOW 'BOUT BLUE

CAST A SHADOW SHINE A LIGHT AND FIND WHERE YOU LAY TRUE

WHEN THE MORNING COMES I'LL BE HERE WAITING JUST FOR YOU

I WILL PAINT

(The music shifts and the GIRL starts to paint. Her PAINTINGS help her and she soon finishes to reveal a painting of a bird. She puts the bird painting in a portfolio and ends up at one end of the stage. She brushes herself off.)

ACT [1]

SCENE [2]

(An Office)

(The GIRL knocks at a door.)

BOYFRIEND

Come in.

(The GIRL enters the office. The BOYFRIEND is sitting at a desk and does not look up at her.)

GIRL

Hi.

BOYFRIEND

Hello.

GIRL

Do you represent artists here?

BOYFRIEND

Yes we do.

(Beat.)

Let me guess. You're an artist.

(The BOYFRIEND looks up at her.)

GIRL

Yes I am.

(He is intrigued.)

I was wondering...

BOYFRIEND

Say no more. You are looking for a patron aren't you.

GIRL

Yes! How did you know?

BOYFRIEND

Lucky guess. And I've been doing this for a while.

(They laugh.)

Please come sit down.

(He ushers her to the desk and pulls
out a chair for her.)

So.

GIRL

So.

BOYFRIEND

Uh, welcome to Lines R' Us. Have you been here
before.

GIRL

No this is my first time.

BOYFRIEND

Well then let me tell you a little bit about us. We
are a small but growing organization in the business
of helping young, talented and might I add attractive
artists discover their true potential by helping out
with the business side of things. Of course with that
description I must say you fit the bill pretty well.

(He smiles at her.)

GIRL

But you haven't even seen my art yet.

BOYFRIEND

Right. Let's take a look then. I see you brought
your portfolio.

GIRL

Oh this isn't a portfolio, this is just some of my art
work.

BOYFRIEND

That's what a portfolio is.

GIRL

Oh.

(They laugh.)

BOYFRIEND

No worries. That's what we are here for.

(He gestures to her to hand over the binder. She places it on the table.)

You are the talent and we are simply here to guide you through the tricky obstacles of the art business.

GIRL

Well that's exactly what I'm looking for!

BOYFRIEND

That is so great to hear!

GIRL

My mother was an artist and I really want to...

(He continues to flip through the portfolio. His page turns get slower and slower.)

Is something wrong?

BOYFRIEND

No not at all. It's just that... Is this the only work you have.

GIRL

Well... Yes. I know I'm not very experienced but I feel I have potential.

BOYFRIEND

Okay. Well I'm not sure that this is the style our company represents.

GIRL

What do you mean?

(The BOYFRIEND holds up a painting of a bird.)

BOYFRIEND

It's not a bad thing, it's just that for us, this is all wrong.

GIRL

What?

BOYFRIEND

It shouldn't be a problem though. I can help you. We just need to redefine who you are... as an artist, so that you can be more marketable to the commercial public. The art that's being sold is the stuff that looks good in living rooms. So it's got to be nice and... abstract.

GIRL

That sounds... different.

BOYFRIEND

Well, it is. See here at Lines R' Us we can help you though.

(Song: "STAY WITHIN THE LINES")

I can help you. It's a tedious process to find your niche, but by the time you come out the other side, you'll be a new person. Trust me.

I KNOW THE GAME

ALL YOU GOTTA DO IS FOLLOW ME

I'LL TAKE YOU TO THE TOP

BUT FIRST YOU GOTTA SEE WHAT I CAN SEE

JUST LET GO AND FORGET ALL YOU KNOW

DON'T LOOK UP DON'T LOOK BACK

JUST KEEP YOUR BRUSH RIGHT ON TRACK

AND STAY WITHIN THE LINES

IF YOU WANT TO WIN

YOU GOTTA KNOW THAT IT'S NOT ABOUT YOU

DON'T RESIST THE PULL

JUST GIVE IN AND WE'LL SHOW YOU WHAT TO DO

JUST LET GO AND FORGET ALL YOU KNOW

DON'T LOOK UP DON'T LOOK BACK

JUST KEEP YOUR BRUSH RIGHT ON TRACK

AND STAY WITHIN THE LINES

(The music shifts and the BOYFRIEND pours them drinks. He offers one to GIRL but she hesitates.)

GIRL

I don't know. Maybe this isn't the right place for me.

BOYFRIEND

That could be true. But, there aren't many other organizations that can give you the individual attention that we will. I promise you, I can help you be the artist you've always known you can be.

GIRL

Well... Okay.

BOYFRIEND

Great! I'll draw up some paper work and contact you tomorrow.

(He picks up the bird painting again.)

And I don't think you will be needing this anymore.

(He rips up the painting.)

I think we should start meeting once a week to bring your style up to date.

GIRL

Okay. Should I meet you here tomorrow?

BOYFRIEND

Why don't we go out. There's a great coffee shop down the street. We'll meet there and we can start going over some things.

GIRL

Okay great. I'll see you there tomorrow.

(The GIRL starts to leave.)

BOYFRIEND

It's a date

(The GIRL exits the office. She takes the ripped up pieces of her painting and tapes them back together. During this, vignettes behind the canvases display her and the BOYFRIEND growing closer together over time. Eventually they are very intimate and are back in the office.)

BOYFRIEND

Alright, so are you ready for your first art show tonight?

GIRL

I think so.

BOYFRIEND

Don't worry. You're going to be great.

(He reaches over and touches her.)

Just remember what I taught you and you'll be fine.

GIRL

Okay.

BOYFRIEND

I'm going to hang out here for a little while longer to finish up some paperwork but you should head over now. I'll meet you there.

GIRL

Alright, thanks.

BOYFRIEND

You'll be great sweetie.

(He gives her a kiss on the cheek. She stays with him a little longer and then breaks away.)

GIRL

Thanks. Bye.

(The GIRL exits and the office fades away. She takes a moment on the street and looks straight out. She pulls out the bird painting taped together. She leaves it behind.)

Wish me luck mom.

(She continues walking and passes by the PAINTINGS.)

PAINTING 1

She looks so sad.

PAINTING 3

Well of course she is!

PAINTING 2

Did you hear that guy? He said her work was all wrong.

PAINTING 1

I don't like him!

PAINTING 3

Me either!

PAINTING 2

We should do something to cheer her up.

PAINTING 3

Do you think if we did she would... Hang us up?

PAINTING 1

Oh my gosh! I could be framed!

PAINTING 2

That would be incredible! I'd love to be hung.

PAINTING 3

Well we've got to do something then!

PAINTING 1

Like what?

PAINTING 3

We should find her a new guy!

PAINTING 1

Yeah!

PAINTING 2

How will we do that?

PAINTING 3

Well first we'll find the perfect guy and then...

PAINTING 1

Take him to the art gallery tonight!

PAINTING 2

Great idea. What about the other one?

PAINTING 3

We'll need to distract him.

PAINTING 2

How?

PAINTING 1

I'll do it! I'll use my sultry good looks.

PAINTING 3

Perfect!

PAINTING 2

So we'll get rid of the mean guy, find her a great guy, and then she'll love us and hang us up!

PAINTING 1

It looks like she really wants to sell this painting too.

(PAINTING 1 picks up bird painting.)

PAINTING 3

Well let's take it to the art gallery then.

PAINTING 2

Yeah, if we can get it sold then our fate is sealed.

PAINTING 1

Double whammy!

PAINTING 3

Alright team we have our mission. Hands in.

PAINTING 2

Picture perfect on three.

PAINTINGS 1 2 3

1, 2, 3... Picture Perfect!

(The PAINTINGS scatter and a GUY walks
on stage with a box of stuff.)

ACT [1]

SCENE [3]

(A Street Corner)

(A GUY is on stage with a box of stuff.
LANDLORD enters.)

LANDLORD

And stay out!

(LANDLORD exits. GUY pulls out his
phone to make a call. A man walks out
on stage as the GUY's BOSS.)

GUY

Hey boss.

BOSS

What is it?

GUY

Listen I didn't get this month's paycheck.

(Beat.)

So I can't make my rent.

BOSS

Get to the point.

GUY

Well I was just wondering if you knew why the check
didn't go through.

BOSS

We fired you.

GUY

What?

BOSS

We fired you.

GUY

Yeah, I heard that. It was more of a 'what' as in
when did that happen?

BOSS

Beginning of the month.

GUY

But I've been coming into work everyday this month.

BOSS

Have you?

GUY

Are you telling me I'm not getting paid for my work this month.

BOSS

Yeah we fired you.

GUY

I did a presentation for the whole board last week.

BOSS

Yeah, that was awkward. Also there are some discrepancies on the spread sheets you had; Tanya is going to fax them over to you to look through.

GUY

I thought I was fired!

BOSS

You are.

GUY

Then why would I go through spread sheets?

BOSS

Because Tanya is faxing them to you.

GUY

Look are you going to pay me?

BOSS

No.

GUY

Then I don't work for you.

BOSS

Right... Well see you Monday.

(The BOSS hangs up and leaves. The LANDLORD reappears.)

LANDLORD

And stay out!

(He leaves.)

(Song: "I GOTTA FLY")

GUY

Well, it can't get any worse.

(A clap of thunder as it starts to rain.)

Right.

WHY DO I ALWAYS FINISH LAST
CAN I NEVER STAY ON TRACK
WILL IT ALWAYS BE LIKE THIS?
I KEEP SEARCHING EVERYDAY
KEEP SEARCHING FOR A WAY
TO GO TO LET MY LIFE BEGIN

I GOTTA CHANGE THE WAY I FEEL
I GOTTA GET SOME WIND BENEATH MY HEELS
I KEEP SPINNING ROUND AND ROUND
I GOTTA GET UP OFF THE GROUND
I GOTTA FLY

(People start to fill the stage trying to escape the rain.)

PEOPLE ALWAYS TELL ME NO
IT'S ALL JUST FOR SHOW
IS NOTHING EVER REAL
I JUST WANT SOMEONE WHO WILL BE
THE SAME FROM NOON TO ONE TO THREE
NO MORE MYSTERIES TO SOLVE

I'M GONNA LEAVE IT ALL BEHIND
I'M GONNA SHOW THEM THAT THIS WORLD IS MINE
I'M GONNA FIND WHERE I BELONG
I'M GONNA SING MY OWN SONG

(PAINTING 2 enters and sings...)

PAINTING 3

DOO...

(PAINTING 1 enters and joins...)

PAINTINGS 2 AND 3

DOO...

(PAINTING 3 enters and joins...)

PAINTINGS 1, 2, AND 3

DOO...

GUY

I GOTTA SING MY OWN SONG

I GOTTA FLY

(The PAINTINGS start to run around him
before clearing the stage.)

AND WITH THESE WINGS I'LL SOAR
HIGH ABOVE THE CLOUDS
DON'T KNOW WHAT'S IN STORE
BUT I'M BOUND TO FIND OUT
I'LL SAIL ACROSS THE SKY
AND LEAVE THE WORLD BELOW
I DON'T CARE HOW HIGH
JUST AS LONG AS I CAN GO
AND I WILL FLY
JUST WATCH MY FEET LIFT OFF THE STREET AND YOU WILL SEE
I CAN FLY
JUST WATCH ME GO AND YOU WILL KNOW THAT
I CAN FINALLY FLY
I GOTTA FLY

(PAINTING 3 re-enters and runs past
GUY. She stops to look back at him.
She runs over and pokes him on the
shoulder before running offstage. GUY
picks up his box and chases after her.)

ACT [1]

SCENE [4]

(An Art Gallery)

(GIRL walks in with a portfolio of art work. She goes to the front desk and talks to the MANAGER.)

GIRL

Hi, where can I set up?

MANAGER

Name?

GIRL

Um...

(The BOYFRIEND enters.)

BOYFRIEND

No worries, she's with me.

(The MANAGER nods and ushers them through.)

What took you so long to get here?

GIRL

I got lost on the way. I ended up on the other side of the street by a pizza place.

BOYFRIEND

Well you're here now.

GIRL

So where do I set up?

BOYFRIEND

Right over there.

(He points to a spot as PAINTING 1 walks over.)

PAINTING 1

I'm sorry, do you work here?

(The BOYFRIEND turns to her.)

BOYFRIEND

Why yes I do.

PAINTING 1

Would you mind showing me around the gallery? I'm new to all this.

BOYFRIEND

I'd be happy to.

(He turns back to GIRL.)

Will you be alright here?

GIRL

Yeah.

BOYFRIEND

Alright good luck. Try to sell something!

(Turns to PAINTING 1.)

So what kind of art are you interested in?

(The BOYFRIEND and PAINTING 1 exit.)

(Song: "ART SHOW")

(The GIRL sets up her work as people start to walk in.)

GIRL

GOTTA MAKE MY MARK JUST GOTTA FIND A WAY TO START

I KNOW I'LL MAKE IT IF I SELL TODAY JUST GOTTA FIND SOMEONE TO
PAY

FOR JUST ONE MEASLY PAINTING FROM MY GALLERY FOR MY SALARY

I NEED TO TELL THE WORLD MY NAME

HEY THERE PASSER-BYER WHY DON'T YOU JUST TAKE A FLYER

IT DON'T COST A DIME JUST TAKE YOUR TIME PERUSE MY ART
COLLECTION

FIND YOUR AFFECTION FOR A PIECE, PLEASE JUST HELP ME PAY MY
LEASE

COME ON I GOT A LOT RIDING ON THIS

YOU DON'T KNOW HOW IT FEELS TO

HAVE TO MAKE CREATIONS SO YOU DON'T CONFRONT STARVATION

ALL MY LIFE IS ART IT'S SUCH A PART OF ME I CAN'T BELIEVE

THAT I AM HERE RIGHT NOW, HOLY COW WHERE DID THE TIME JUST GO

I NEED TO FIND A WAY TO MAKE A SPLASH IN THIS SHOW

ALL I NEED TO DO IS SELL A WORK OR TWO SO I CAN MAKE A LITTLE
MORE

TO KEEP MY FLOOR AND CEILING ALL AROUND MY HEAD IS REELING

FEEL I'M IN A FIGHT THE SITUATION'S BLACK AND WHITE

WHY WON'T SOME ONE STOP AND TALK TO ME?

THEY ALL JUST SEEM TO SAY

PATRONS

THIS ONE SEEMS A LITTLE BRIGHT

THIS ONE DOESN'T SEEM QUITE RIGHT

MY DEAR IT'S TIME TO GO

MY GOD THAT WAS A BAD ART SHOW

I DON'T LIKE THE ONES REAL SMALL

I DON'T LIKE THE ONES REAL TALL

WE NEED SOMETHING TO MATCH OUR COUCH

COULD IT GO WITH THIS BLOUSE

I'D LIKE TO SEE A DARKER TONE

I LIKE THE PIECES BY UNKNOWN

DA VINCI COULDN'T GET THAT BITCH TO SMILE JUST FOR A WHILE?

WHY DON'T YOU ADD A LITTLE RED
 SHE SHOULD HAVE GONE WITH THIS INSTEAD
 THEY ALWAYS ADD ON EXTRA FEES
 I'M JUST HERE FOR THE CHEESE

GIRL
 YOU DON'T KNOW HOW IT FEELS TO
 HAVE TO MAKE CREATIONS SO YOU DON'T CONFRONT STARVATION
 ALL MY LIFE IS ART IT'S SUCH A PART OF ME I CAN'T BELIEVE
 THAT I AM HERE RIGHT NOW, HOLY COW WHERE DID THE TIME JUST GO
 I NEED TO FIND A WAY TO MAKE A SPLASH IN THIS SHOW
 ALL I NEED TO DO IS SELL A WORK OR TWO SO I CAN MAKE A LITTLE
 MORE
 TO KEEP MY FLOOR AND CEILING ALL AROUND MY HEAD IS REELING
 FEEL I'M IN A FIGHT THE SITUATION'S BLACK AND WHITE
 WHY WON'T SOME ONE STOP AND TALK TO ME?

(The stage clears leaving the GIRL
 alone with her art. PAINTING 3 runs in
 and hides. GUY soon chases in after
 her.)

GUY
 Hey did you see something fly by here?

GIRL
 Uh no, I didn't.

(GUY looks around confused.)

GUY
 Sorry can you tell me where I am?

GIRL
 This is an art show.

GUY

Oh.

GIRL

Or at least it's suppose to be. I haven't really sold anything.

GUY

Oh you're an artist?

GIRL

Yeah.

GUY

That's awesome. I love art. Art is super cool.

GIRL

Oh, thank you for that profound remark.

(The laugh.)

GUY

Sorry, I don't know a whole lot about art, but I really like it.

GIRL

That's great. Well do you want to buy any of these?

(GUY looks down at what she has displayed.)

GUY

Uh... I don't know. I never really been into modern art. Can't really get into the... Shapes.

GIRL

Yeah, I gotcha.

GUY

You're into the shapes thing though? Can you explain it to me? Because I've never been quite sure what it is.

GIRL

Yes. Well, these shapes are about... Uh something.

GUY

Did you paint this?

GIRL

Yeah.

GUY

And you don't know what it's about?

GIRL

Well to be honest with you, I just drew shapes.

(They laugh.)

GUY

See I told you! They are just shapes. You know what I like? Landscapes. I like paintings of mountains and waterfalls and birds.

GIRL

Really?

(PAINTING 2 displays the bird painting.)

GUY

Yeah.

(He notices the bird painting.)

Like that one.

GIRL

What?

(She turns to see the bird painting.)

GIRL

Oh I don't even know where that came from.

GUY

Is that yours?

GIRL

Yeah it is.

GUY

Why is it taped together?

GIRL

Oh, I dropped it.

(He gives her a look.)

GUY

Well I really like it.

(They stare at the painting.)

You know what: I'll take it!

GIRL

But it's not even for sale.

GUY

Good because I have no money.

(They laugh.)

GIRL

Well you know what? You can just have it.

GUY

What?

GIRL

Yeah I don't really want it.

(He takes the bird painting. She starts to pack up.)

GUY

Well I've got to repay you somehow.

GIRL

That's okay.

GUY

I'll take you for pizza tomorrow.

GIRL

Oh... I don't know...

GUY

What you don't like pizza?

GIRL

No, it's just...

GUY

What?

(The BOYFRIEND enters.)

BOYFRIEND

Well how's it going over here?

GIRL

Great. I'm just packing up.

(PAINTING 1 rejoins her friends.)

PAINTING 3

You were supposed to be distracting him!

PAINTING 1

He was getting clingy. Besides I wanted to see how it was going.

PAINTING 2

Who wouldn't? Look at him. He's dreamy.

(The PAINTINGS sigh and continue watching.)

BOYFRIEND

Well I'll leave you to it then. This one really knows her shapes.

GUY

Oh yes, I can see that.

BOYFRIEND

They're closing the doors soon, so hurry up.

GIRL

Okay. I'll be right out.

BOYFRIEND

Stay classy.

(BOYFRIEND exits. She finishes packing up.)

GUY

He's the shapes guy.

GIRL
Yes, yes.

GUY
Is he your boyfriend?

GIRL
No, no.

GUY
Man, if he wasn't dressed so nice he'd be a total square. Get it? It's a shape pun.

GIRL
Oh.

GUY
Boy I really hope we can bring this conversation full circle.

(She laughs.)

It looks like we've got ourselves a little love triangle.

GIRL
What?

GUY
Nothing. Nothing. Just another bad shape pun. So pizza? Tomorrow?

GIRL
Um... Yeah. Okay.

GUY
Awesome! My uncle owns the pizza place down the block. Do you know it?

GIRL
Yes.

GUY
Great! I'll meet you there for lunch.

GIRL
Okay.

GUY

Well I guess I'll just rhombus out of here...That one didn't work! I'll come up with a better one.

GIRL

Yeah I think this conversation is oval.

GUY

Hey! That was a shape pun! You did a shape pun! That was a good one.

(He high fives her.)

GIRL

Thanks.

(She starts out.)

GUY

I'll see you tomorrow then.

GIRL

Yeah. See ya.

(GIRL exits leaving the GUY alone on stage with the PAINTINGS.)

PAINTING 2

They are so going to fall in love!

(Song: "BETWEEN THE LINES")

GUY

I SEE A GIRL WHO'S BEEN TRAPPED INSIDE HERSELF FOR FAR TOO LONG
 AND THE ONLY WAY SHE LETS IT OUT
 IS WHEN SHE'S PAINTING ALL WRONG
 WELL LET ME TELL YOU SOMETHING NOW BABY
 WELL THIS DOESN'T LOOK WRONG TO ME
 ALL I SEE IS A BEAUTIFUL PLACE JUST WAITING FOR ME
 I CAN SEE IT BETWEEN THE LINES

NOW I KNOW YOU HAVEN'T MADE IT YET
BUT YOU WILL SOME DAY
AND WHEN YOU DO IT WILL BE THESE WORKS
THAT WILL TAKE YOU ALL THE WAY
WELL LET ME TELL YOU SOMETHING NOW BABY
WELL THIS DOESN'T LOOK WRONG TO ME
ALL I SEE IS A BEAUTIFUL PLACE JUST WAITING FOR ME
I CAN SEE IT BETWEEN THE LINES

ACT [1]

SCENE [5]

(A Pizza Place)

(The GUY is wiping down a table when
the GIRL walks in.)

GUY

Hey you made it!

GIRL

Hey. Yeah. Couldn't pass up free pizza.

GUY

Who would?

GIRL

Very few.

GUY

I thought you were going to get rectangled up in some
business.

GIRL

Good one.

GUY

Thanks I had some time to think of it. I think it's
my last one though, so you're safe.

GIRL

Whew, dodged a bullet there.

GUY

Oh yeah. Well come on in have a seat.

(He offers her a seat at the table.)

GIRL

So you work here?

GUY

Just started. My uncle owns the place. I just got
laid off from my previous job the other day so I
thought I could come work here. Unfortunately the
place isn't doing too well. They think it will close

down within the month.

GIRL

Oh, I'm sorry.

GUY

It's okay.

GIRL

What was your old job?

GUY

Professional assassin. I'm just kidding.

GIRL

I figured.

GUY

I was an accountant.

GIRL

Oh...

GUY

Thrilling, I know.

(She laughs.)

Thank you for the painting again. I hung it up.

GIRL

Where?

(He points to the hung up painting.)

GUY

Yeah, we've gotten some compliments on it so far.

GIRL

Oh really?

GUY

Well, my uncle noticed it.

GIRL

Oh. That's very sweet of him.

(They laugh.)

GUY

Can I get you something to eat? A slice of pie?

GIRL

What do you got?

GUY

Everything!

GIRL

Cheese?

GUY

All out.

GIRL

What?

GUY

Just kidding. You want a slice of cheese?

GIRL

Sure.

GUY

Great. Two cheese slices in the oven.

(GUY goes to puts pizza in the oven.)

So how was the rest of the art show last night? Sell anymore shapes?

GIRL

No.

GUY

Aw dang. I really thought that trapezoid one was going to go.

(She laughs.)

GIRL

Yeah me too...

GUY

Hey, I hope you don't mind me asking, but why do you paint that way? Is it because of that guy?

GIRL

No I mean... I guess he's the one who told me to go that route but it's mostly just because that's what the market is looking for right now. The art that's being sold is the stuff that looks good in living rooms. So it's got to be nice and abstract. No one is buying pictures of birds.

GUY

No but they are bartering for them, with pizza.

GIRL

That's very true; you're right.

(They laugh.)

GUY

Well I don't know. I don't think art should be dictated by what the public wants. I think it should be dictated by what the artist wants to communicate.

GIRL

Wow. That was better than your artistic opinion from last night.

GUY

What? What did I say?

(The GIRL pretends to be GUY.)

GIRL

I love art. Art is super cool.

GUY

Oh yeah, I suppose I wasn't very articulate. But since we spoke I've had time to work on a better statement.

GIRL

Oh really?

GUY

Yeah. I stayed up all night working on it. Just practiced saying it while I pretended to make pies to impress you; you know, say something clever.

GIRL

Well you've certainly done that.

GUY

I've impressed you?

GIRL

Yes.

GUY

Good. You'll have to come back all the time then so I can think of more sentences to impress you with.

(She laughs. The timer goes off.)

Pizza is ready! Do you want anything to drink?

GIRL

Uh just a water.

GUY

Cool. Two waters.

(GUY grabs the two slices of pizza and cups of water. He brings them to the table.)

Dinner is served.

GIRL

Mmm it smells delicious.

GUY

Thank you.

(They take a bite of pizza.)

GIRL

My compliments to the chef.

GUY

I'll let him know.

(GUY looks back at the painting of the bird.)

Hey while you're here would you do another drawing for the place?

GIRL

What?

GUY

Another drawing that I can hang up.

GIRL

I can't keep trading paintings for pizza.

GUY

Oh come on. For old time sake?

GIRL

We met yesterday.

(He makes a puppy dog face.)

What do you want me to draw?

GUY

I don't know.

(Song: "LINES OF YOUR FACE")

Anything. Anything that inspires you.

(An alarm goes off.)

GUY

I'll be right back. I forgot to turn the oven off.

GIRL

ROUND THE FACE TO FILL THE SPACE
 PAINT THE EYES IN THEIR PLACE
 THE LIPS JUST MEAN TO SAY I'M RIGHT HERE
 LOOK HIS NOSE JUST WRINKLES UP
 AS HIS CHEEKS BEGIN TO BLUSH
 HIS HAIR'S A WATERFALL AGAINST THOSE EARS
 AND SEE HOW THE WAVES CRASH IN HIS EYES
 AND FEEL HOW HE STRIPS AWAY HIS DISGUISE
 AND ALL HE WANTS IS LOVE

(GUY comes back and sits down.)

LOOK AT ME I'M NOT ALONE
I'M ON THE GROUND BUT I HAVE FLOWN
I'VE GOT A FACE TO HELP ME SEE THE SUN
HOW HE FILLS ME UP WITH JOY
I'M JUST A GIRL HE'S JUST A BOY
AND EVERYTHING'S SO SIMPLE WHEN THE DAY IS DONE
AND I KNOW THAT LIFE WILL COME AND GO
BUT I'LL MAKE IT THROUGH IF I KNOW
THAT ALL I WANT IS LOVE.

GUY

LOOK AT ME I'M NOT ALONE
I'M ON THE GROUND BUT I HAVE FLOWN
I'VE GOT A FACE TO HELP ME SEE THE SUN
HOW HE FILLS ME UP WITH JOY
I'M JUST A GIRL HE'S JUST A BOY
AND EVERYTHING'S SO SIMPLE WHEN THE DAY IS DONE
AND I KNOW THAT LIFE WILL COME AND GO
BUT I'LL MAKE IT THROUGH IF I KNOW
THAT ALL I WANT IS LOVE.

GIRL

FOLLOW THROUGH WITH WHAT YOU KNOW
PAINT THE SPACE THAT'S HERE BELOW
TRANSPORT YOURSELF TO ANOTHER PLACE.
ESCAPE THE LOCK THAT'S ON THE DOOR
LIFT YOUR FEET ABOVE THE FLOOR

AND FLY AWAY TO AN EMPTY SPACE.

IT'S RIGHT THERE JUST GRAB A BRUSH AND PAINT THE LINES

LOSE YOURSELF AND ALL CONSTRAINTS AND SENSE OF TIME

YOU'LL FOLLOW ME AND WE'LL ALWAYS HAVE LOVE

(She slides the picture of him across
the table.)

IT'S THE LINES THAT MAKE YOU WHO YOU ARE.

(He looks up at her and smiles. The
PAINTINGS pop out.)

PAINTING 1

That went so well!

PAINTING 3

I know right? They hit it off immediately.

PAINTING 2

He is so dreamy.

(They slip off and the lights shift.)

ACT [1]

SCENE [6]

(A Pizza Place and Street Corners)

(The GIRL and GUY are still sitting at the table in the pizza place. The GUY exits. We see another series of vignettes behind the canvases representing the GUY and GIRL's relationship. The GIRL watches them unfold. The PAINTINGS enter plotting their next move.)

PAINTING 3

So what's our next step?

PAINTING 1

What do you mean?

PAINTING 3

Well we need something more than just a cute guy to get her to hang us up.

PAINTING 2

She's been going over to the pizza place everyday this month though.

PAINTING 1

Yeah, they're totally going to fall in love.

PAINTING 2

I think they already have!

PAINTING 3

But they can't keep meeting if the pizza place closes down.

PAINTING 2

What?

PAINTING 1

Oh yeah, the guy said that they were going to go out of business towards the end of the month.

PAINTING 2

So we need to save his restaurant.

PAINTING 3

But how?

PAINTING 1

We should also try and find another job for her.

PAINTING 2

That's true. She needs a better opportunity than this
Lines R' Us goon.

PAINTING 3

So how do we save the pizza place and get her a job?

(The PAINTINGS all stop and think for a
moment. And then...)

PAINTINGS 1 2 3

I've got it!

PAINTING 1

We'll get an investor to stop by the pizza place...

PAINTING 3

So he can put money into the business...

PAINTING 2

And stop it from closing down!

PAINTING 1

But we'll make sure that he also sees the girl's bird
painting...

PAINTING 3

And suggest that some of his investment...

PAINTING 2

Goes towards commissioning new art work for the
restaurant!

PAINTINGS 1 2 3

It's perfect!

PAINTING 1

Alright team hands in. Photo op on three.

PAINTINGS 1 2 3

1, 2, 3... Photo op!

(The PAINTINGS do their cheer and the BOYFRIEND burst through. The PAINTINGS move to the side and watch the scene.)

BOYFRIEND

Guess who I just got off the phone with!

(The GIRL has still been watching the canvases. She is startled and turns around.)

GIRL

Oh gosh, you scared me.

BOYFRIEND

Guess who I just got off the phone with?

GIRL

Who?

BOYFRIEND

One of the leading patrons from the Art Institute of Gallery Paintings... in LA!

GIRL

Wow, that's amazing. What did they want?

BOYFRIEND

He was at the art gallery last month perusing through the work and he says that he loves my work and wants me to come work for him in LA! As a patron apprentice.

GIRL

That's incredible!

BOYFRIEND

Yes, and he says that I should bring one of my clients with me.

GIRL

Who?

BOYFRIEND

You.

GIRL

Really?

BOYFRIEND

Yes! This would be so great for us. I'd get my awesome job at the Art Institute of Gallery Paintings and you can come along for the ride and maybe get some of your work displayed!

GIRL

Wow, in LA that would be an amazing opportunity. The Art Institute of Gallery Painting. They are the biggest art organization in the country.

BOYFRIEND

Yes well, I'm meeting with him tomorrow evening for dinner. I'm sure he'd want to meet you as well afterwards. I'll bring him back here so we can wine and dine him some more. Wear something sexy to impress him.

GIRL

Um okay...

BOYFRIEND

I've got to take off to make some more calls at the office. I will see you tomorrow night!

GIRL

Okay bye.

(The BOYFRIEND exits.)

GIRL

Wow. Did you hear that mom? LA.

(She exits. The PAINTINGS come out of hiding.)

PAINTING 1

LA!

PAINTING 2

That's amazing!

PAINTING 3

But she can't go!

PAINTING 1

Why?

PAINING 3

Because she won't be going for the right reasons.

PAINING 2

And then we'll never get hung up!

PAINING 3

It's okay, we can still save this. We have a plan we just have to get moving.

PAINING 1

Right. Let's find ourselves a patron.

(A phone rings. PAINTING 1 rushes over to pick it up.)

PAINING 2

Why did you do that?

PAINING 1

I don't know.

PATRON

Hello?

PAINING 3

Well say something!

(PAINTING 1 tries to do a man voice.)

PAINING 1

Uh... Hello.

PATRON

Yes we spoke on the phone earlier. I'm the patron.

(The PAINTINGS look at each other with excitement.)

PAINING 1

That was easy.

PATRON

Yes, you gave me this number in case I needed to contact you.

PAINING 1

Yes, well here I am.

PATRON

I just had a quick question about dinner tomorrow night.

PAINTING 1

What is it bro?

PATRON

I was just wondering where the restaurant was again.

(PAINTINGS 2 and 3 mime to PAINTING 1 to tell the PATRON about the pizza place.)

PAINTING 1

Oh well funny you called, I was actually thinking we could go to this pizza place instead.

PATRON

Pizza? Alright that sounds fine.

PAINTING 1

Yeah it's down on Main Street; right across from that art gallery. You'll see it.

PATRON

Alright then. Well I will see you there tomorrow then.

PAINTING 1

Later dawg.

(She hangs up.)

PAINTING 2

Dawg?

PAINTING 1

Oh I didn't know what to say.

PAINTING 3

This is great! We'll get the patron to go to the pizza place, see the painting, invest and we'll all live happily ever after.

PAINTING 2

Alright team, hands in. Brush stroke of genius on three.

PAINTINGS 1 2 3

1, 2, 3... Brush stroke of genius!

(The PAINTINGS scatter to reveal the
pizza place.)

ACT [1]

SCENE [7]

(A Pizza Place)

(The PATRON enters the pizza place. He sits at a table facing the bird painting.)

PATRON

Hello?

(The PAINTINGS work some magic to move their plan along.)

PAINTING 3

Time to add the magic touch.

(PAINTING 3 goes over to the PATRON and snaps. The PATRON immediately stands up.)

PATRON

This is a lovely establishment!

(The GUY enters.)

GUY

Uh... Excuse me?

PATRON

Are you the owner of this pizza place.

GUY

Yes. Well my uncle is. Well I kind of run it. Well...

PATRON

It's a lovely restaurant.

GUY

Thank you.

PATRON

How is business?

GUY

Not too great. We may have to close at the end of the month.

PATRON

Well my company would be interested in investing to help keep it open.

GUY

Are you serious?

PATRON

Yes of course! Here is the card to my company. Give them a call.

(They shake hands.)

GUY

Wonderful; thank you!

(The PATRON eventually breaks the handshake. He starts to exit. The PAINTINGS stop him and make sure he says something about the bird painting.)

PATRON

Also, that is a wonderful painting on the wall.

GUY

Thank you.

PATRON

Who is the artist?

GUY

A girl friend of mine. Well she's not really a girlfriend, she's just a friend who's a girl and...

PATRON

Well if you take my investment you must commission her to do some more work for your restaurant. It would look very classy.

GUY

Will do!

PATRON

Take care now.

(The PATRON steps out of the restaurant and immediately rubs his head. He shakes off his confusion and looks around at where he is. His phone rings.)

PATRON

Hello?

BOYFRIEND

Yes, hi. I was just calling to see where you were. We had a meeting tonight over dinner.

PATRON

You're right.

BOYFRIEND

Are you okay?

PATRON

I think so... The strangest thing just happened to me.

BOYFRIEND

Well it's a little late for dinner now, why don't we just meet back at the office and talk there.

PATRON

Great.

(The PATRON exits as GIRL enters the pizza place. She is dressed up to meet with the PATRON and her BOYFRIEND tonight. The GUY rushes over to her to tell her his news.)

GUY

Hey! You'll never guess what just happened.

(GUY sees her dressed up.)

Wow.

GIRL

What?

GUY

You look amazing.

GIRL

Oh thanks. I have a meeting tonight.

GUY

A meeting for what?

GIRL

Uh... it's not important.

GUY

Well you look stunning either way.

GIRL

Thanks. What were you going to say?

GUY

Oh right. That guy that just left said he loved the restaurant and wants to invest.

GIRL

Oh my gosh that's amazing!

GUY

I know! Now we might not have to close down.

GIRL

That's incredible. I'm so happy for you.

(They hug.)

GUY

But wait there's more! Before he left he said that he loved your painting and that with part of his investment I should commission you to do more work for the place.

GIRL

Are you serious?

GUY

Yes! How cool would that be? It would be like an art gallery pizza place.

GIRL

(Sarcastically)

Oh no not another one of those sell out art gallery
pizza places.

GUY

I know they just pop up everywhere! But this one
would be special because we would have you.

(She smiles.)

We could call it... Gallery Pizza.

GIRL

Gallery Pizza?

GUY

Yeah! Gallery Pizza. That's a great name!

GIRL

That would be pretty cool.

GUY

An upscale environment with low cost pizza.

GIRL

That's actually not a bad idea.

GUY

You can paint whatever you want, of course. You can
be the artistic manager.

GIRL

The artistic manager of a pizza place?

GUY

Not just any pizza place. Gallery Pizza.

(Song: "GALLERY PIZZA")

GIRL

Well what would I do as artistic manager?

GUY

You know this and that. Why don't I walk you through
a typical day at Gallery Pizza. Follow me.

GIRL

I'd be delighted.

GUY

WE'LL OPEN DOORS AT EIGHT O'CLOCK
AND IN THE CUSTOMERS WILL FLOCK
TO GRAB SOME PIES, IN BLACK TIE.

GIRL

Black tie, really?

GUY

AND WHILE THE OVEN COOKS THEIR FOOD
THEY'LL TAKE A STROLL WHILE THEY PERUSE
THE LATEST ART, THAT'S WHERE WE START
THERE'LL BE WALL TO WALL DESIGNS
THAT THEY'LL ADMIRE WHILE THEY DINE
WITH COMFORT FOOD AND ART
THEIR BELLIES FULL, AND THEIR HEARTS.

GIRL

You paint a pretty exciting picture.

GUY

Well of course! It's Gallery Pizza: Where dreams come
true!

GIRL

What happens next?

GUY

THE MONEY STARTS TO ROLL RIGHT IN

GIRL

CUSTOMERS ARE FAR FROM THIN

GUY

SO WE EXPAND

GIRL

START OUR BRAND

GUY

LONDON

GIRL

PARIS

GUY

TOKYO

GIRL

BUSINESS BOOMS

GUY

AND PROFITS GROW

GIRL

WE BUY A HOME, FOR OUR OWN

GUY

WE'LL BE LIVING BY THE SEA
OFF OUR ARTSY PIZZA SCHEME

GIRL

IN OUR HOUSE BUILT JUST FOR TWO

GUY

OR MAYBE THREE, IF WE CHOOSE

GIRL

Well if we're going to have a kid we should get
married first.

GUY

Of course, of course. No worries, I've got the rings
right here.

(He takes a napkin holder off a table
and uses it as a ring.)

TAKE MY HAND AND MARRY ME

MY PAINTING MISTRESS BEAUTY QUEEN

GIRL

FINE, I'M CONVINCED MY... PIZZA PRINCE

GUY

WE'LL BUILD A LIFE

GIRL

A FAMILY TOO

GUY

AND LIVE UNTIL WE'RE 92

AND FULL OF LINES

GIRL

LET'S TAKE OUR TIME

BOTH

WITH A PAINT BRUSH IN OUR HAND

AND OUR CHEESY PIZZA PLAN

THERE'S NO DOUBT THAT WE WILL WIN

GIRL

GALLERY PIZZA

GUY

COME ON IN

(They laugh.)

I think we've got something here!

GIRL

I think you're right.

(They stare at each other for a moment.)

Oh, here's your ring back.

(She starts to take off the napkin holder. He reaches down to grab her hand.)

GUY

Keep it. It looks good on you.

(She looks up at him. He moves in closer and kisses her. She kisses him back and then pulls away.)

I'm sorry.

GIRL

I have to go.

GUY

Wait...

GIRL

I'm late for my meeting.

GUY

Do you want to talk?

GIRL

I'll call you.

GUY

Okay. Bye.

GIRL

Bye.

(GIRL exits leaving the GUY alone.)

ACT [1]

SCENE [8]

(An Office)

(The BOYFRIEND and the PATRON are talking and drinking.)

PATRON

And then all of a sudden I was just in this pizza place.

BOYFRIEND

I am so sorry about that mix up.

PATRON

Oh it's alright. It'll make for a great story. The best part: I think I invested in the restaurant.

(The two laugh as the GIRL walks in.)

BOYFRIEND

Oh sweetie hi! There you are. I would like you to meet our friend from the Art Institute of Gallery Painting in LA.

PATRON

Hi.

GIRL

Hello.

BOYFRIEND

There was a bit of mix up with dinner so we haven't had a chance to really talk.

PATRON

Yes, I got a little turned around in the city.

GIRL

Yes, it can be confusing some times.

BOYFRIEND

Too true.

PATRON

But now that we're all here I don't think there is a

reason to delay any longer.

(PATRON turns to BOYFRIEND.)

We would like to offer you a position at A.I.G.P.
We've seen your work and we think that you have great
potential to grow with us.

BOYFRIEND

That sounds tremendous!

PATRON

Now we don't want to jump into anything too soon.
This is a big decision. You would be packing up your
whole life to move across the country. It's a
wonderful opportunity but a big step for anyone.

BOYFRIEND

Oh I don't think you need to convince us. This one
has dreamed of the LA scene her whole life.

PATRON

Have you?

GIRL

Uh...

PATRON

Well it is quite exquisite.

(The PATRON snaps.)

(Song: "NEW POSSIBILITIES")

I'll tell you, I was hesitant at first as well. But
LA is just so full of new possibilities. I remember
when I first went...

STEPPED RIGHT ONTO MAIN STREET FROM A ONE WAY RED EYE FLIGHT

DROPPED MY BAGS AND HIT THE TOWN FOR A CALIFORNIA NIGHT

NEVER THOUGHT I'D SEE MYSELF CURSIN' L.A.X.

BUT THERE I WAS WITH SHAKIN' KNEES DIDN'T KNOW WHAT TO EXPECT

NOW HERE I STAND

A WHOLE NEW MAN
THANKS TO SOME CALIFORNIA DREAMIN' IN MY SOUL
NOW IT'S TIME FOR YOU TO ROCK AND ROLL
YOU WILL SEE WHEN WE ARRIVE
WHAT IT TAKES TO TAKE THE DIVE
PACK A BAG LET'S GET AWAY
OH LET'S LEAVE TODAY
CAUSE THERE ARE PLACES WE'VE GOT TO BE
FULL OF NEW POSSIBILITIES
I CAN TELL YOU'RE WORRIED 'BOUT A WHOLE NEW CHANGE OF SCENE
DON'T THINK THE OTHER COAST WILL HELP YOU FOLLOW THROUGH YOUR
DREAM
LET ME PAINT A PICTURE FOR YOU; MAKE IT CRYSTAL CLEAR
SHOW YOU WHERE YOUR LIFE COULD BE IN JUST A SINGLE YEAR
NOW THERE YOU'LL BE
A WHOLE NEW A.I.G.P. EMPLOYEE
THANKS TO SOME CALIFORNIA DREAMIN' IN YOUR SOUL
NOW WILL YOU ROCK AND ROLL
YOU WILL SEE WHEN WE ARRIVE
WHAT IT TAKES TO TAKE THE DIVE
PACK A BAG LET'S GET AWAY
OH LET'S LEAVE TODAY
CAUSE THERE'S PLACES WE'VE GOT TO BE
SO MAKE A CHOICE DON'T LOOK BACK
KEEP YOUR BRUSH RIGHT ON TRACK

AND COME ON OVER DARLING FOR SOME CALIFORNIA DREAMIN'
 IF YOU WANNA JOIN THE TEAM AND HIT THE TOP
 WELL THEN YOUR GOTTA GO FLY, FLY, FLY...
 FOR NEW POSSIBILITIES

(The PAINTINGS cause the PATRON to
 accidentally spill his drink on the
 GIRL.)

PATRON

Oh my goodness I'm so sorry.

BOYFRIEND

Oh it's quite alright. No worries.

PATRON

I feel terrible.

GIRL

It's okay. I'm going to step outside to clean up.

(The GIRL leaves the office.)

BOYFRIEND

Come on let's refill that glass and talk about a time
 frame.

(The BOYFRIEND and PATRON exit. The
 GIRL sits down and cries. The
 PAINTINGS appear and help pick her up
 and start her walking. Underscore of
 LINE OF YOUR FACE plays. The GIRL
 walks, following the PAINTINGS' lead
 without question. She ends up outside
 the pizza place. She looks up at the
 sign and starts to knock on the door.
 It is locked.)

GIRL

Hey! HEY!

(GUY comes to the door.)

GUY

Hey.

(He opens the door.)

GIRL

Can I come in.

GUY

Yeah, Are you okay?

(The GIRL rushes inside.)

ACT [1]

SCENE [9]

(A Pizza Place)

(The GIRL enters and the GUY shuts the door.)

GUY

When you said you were going to call I didn't think you meant from the street.

GIRL

I got a job.

GUY

What? That's great! Where?

GIRL

LA.

GUY

Oh...

GIRL

What?

GUY

Nothing. Uh... that's great. Congrats. When do you leave?

GIRL

I don't know.

GUY

Are you okay?

GIRL

I really like you.

GUY

I really like you too.

GIRL

But what is this?

GUY

Whatever you want it to be.

GIRL

That doesn't help me.

(The GUY smiles.)

GUY

Okay. This is something new. Something simple.
Something that feels right.

(Beat.)

GIRL

That doesn't help me either!

GUY

What would help you?

GIRL

I don't know.

(Beat.)

GUY

You know my dad would bring us up here over the summers, when I was little. I would work at this place with my uncle. I loved coming up here. It was always so calm and easy. Like an eternal vacation. I loved being here. I never wanted to leave. But my father always took me home when the summer ended. He said that in life you have to work hard to make a living. So I became an accountant, like him, and went on with my life. Somehow though I still wound up back here. I guess when you know where you belong you just know. It's inevitable; destiny.

(Beat.)

You can go to LA, or anywhere else, but I know you long here; with me.

GIRL

This is a huge opportunity for me.

GUY

Then you should go. I could be wrong. But I think

you know you belong here too.

GIRL

All I know is that there is a job in LA.

GUY

To do what?

GIRL

To paint.

GUY

What, more shapes?

GIRL

Maybe.

GUY

And you're okay with that?

GIRL

I have to be.

GUY

You don't have to do anything you don't want. And I know you want more than that. You want to be free; to fly.

GIRL

I never said that.

GUY

You didn't need to, it's in your painting. Your bird.

GIRL

That's just a painting.

GUY

Yes, but it's also what's in your heart. That is what you should want to share, even if it's with one person. That is more powerful than showing something you don't believe in to thousands of people. If you go to LA you're going to be locked into a box of shapes. If you stay here you can fly. We can fly. You're my other wing. I need you to fly.

(Song: "BLACK OR WHITE")

GIRL

Well I can't just stay here because of what you want.

GUY

I know. I'm not asking you to. I'm asking you to do what you want.

GIRL

I don't know what I want.

IT'S CLEAR TO SEE HOW MUCH YOU MEAN TO ME
I FEEL IT POUNDING IN MY HEART
BUT I STILL CAN'T GIVE UP ALL MY DREAMS
EVEN IF WE ARE APART
I WISH THAT I COULD SEE
ALL THE ANSWERS IN MY HEAD
BUT I'M NOT THINKING CLEARLY
STILL I'VE GOT TO FIND MY PATH TONIGHT
GOT TO FIND THE WORDS TO BE SAID
IT'S TIME FOR ME TO FINALLY MAKE A CHOICE
TO TAKE A LEAP FOR MY HEART OR FOR MY VOICE
I KNOW THAT I CAN NEVER WIN THIS FIGHT
BUT THAT'S LIFE NOT ALWAYS BLACK OR WHITE

GUY

I'M GLAD YOU FOUND WHAT YOU NEED TO DO
EVEN IF IT MEANS I CAN'T HAVE YOU
BUT STILL THINK ABOUT WHAT WE'RE GOING THROUGH
FIGURE OUT WHAT YOU WANT TO BE TRUE
CAUSE IT'S HARD FOR ME TO BE

AND WATCH YOU WALK AWAY
FEEL LIKE FALLING ON MY KNEES
BUT IF YOU WANT TO GO AND BREAK MY HEART
GO AHEAD AND BREAK IT TODAY

BOTH

IT'S TIME FOR ME TO FINALLY MAKE A CHOICE
TO TAKE A LEAP FOR MY HEART OR FOR MY VOICE
I KNOW THAT I CAN NEVER WIN THIS FIGHT
BUT THAT'S LIFE NOT ALWAYS BLACK OR WHITE
LOOKS LIKE I'M MOVING ON FEELS LIKE I'M RUNNING AWAY
AND I WISH THAT I COULD FIND A WAY TO MAKE YOU STAY

GUY

BUT IT'S NOT OUR DAY

GIRL

IT'S TIME FOR ME TO FINALLY MAKE A CHOICE
TO TAKE A LEAP FOR MY HEART OR FOR MY VOICE

GUY

WISH THAT I COULD MAKE YOU STAY

GIRL

I KNOW THAT I CAN NEVER WIN THIS FIGHT

GUY

IT'S NOT RIGHT

GIRL

BUT THAT'S LIFE NOT ALWAYS BLACK OR WHITE

(The GIRL gives the GUY back the napkin

holder.)

GUY

AND NOW IT'S BLACK AND WHITE

(The GIRL leaves and the GUY is left alone on stage. He goes and grabs a beer from the kitchen. He sits down at the table and opens the beer. The lights shift and he sits and drinks his beer while twirling the napkin holder and staring at the bird painting. House lights come up but GUY stays there. Intermission.)

ACT [2]

SCENE [1]

(A Pizza Place)

(The GUY is still sitting at the table drinking his beer, twirling the napkin holder and staring at the bird painting. It has been a year. He sings.)

(Song: "PIZZA: A LOVE SONG TO A PAINTING")

GUY

PIZZA IT'S THE ONLY THING THAT GETS ME THROUGH
ONLY THING I'VE GOT LEFT TO DO
I'M JUST GONNA EAT PIZZA
AND CHOCOLATES MAYBE HAVE A BOX OF CHOCOLATES
ONE OR TWO WON'T DO NEED MORE THAN A FEW
I'LL EAT THE WHOLE BOX
MAYBE LOUNGE AROUND A WHILE AND WATCH TV
AS LONG AS THE REMOTES WITHIN REACH
GETTING OUT OF THIS CHAIR AND FAIR
AND I DON'T CARE FOR THE FRESH AIR
IF I HAD SOMETHING MORE TO LOSE
I'D STAND UP STRAIGHT PUT ON MY SHOES
AND BUT PIZZA DID YOU KNOW THAT WE DELIVER
NO NEED TO GO FOR DINNER
ALL YOU GOTTA DO IS SIT (AND DIAL)

(He starts to go get pizza and looks back at the bird painting.)

LOOK I KNOW EXACTLY WHAT YOU'RE THINKING
 AND YOU KNOW WHAT THERE'S NOTHING LEFT TO DO
 SHE'S THE ONE WHO RAN AWAY
 WHAT AM I SUPPOSED TO SAY
 SHE NEVER LOVED ME AT ALL
 WELL I KNOW THAT THERE'S A WAY TO WIN HER BACK AND SAVE THE DAY
 SWEEP HER OFF HER FEET AND TELL HER EVERYTHING'S OKAY
 BUT WHO AM I TO TELL HER HOW ITS SUPPOSED TO BE
 SHE LEFT ME ONCE SHE'LL GO AGAIN SHE DOESN'T LOVE ME
 I'M NO KNIGHT IN SHINING ARMOR
 GOT NO WHITE HORSE FOR STEED
 I DON'T WIN A LOT AND WHEN I'VE FOUGHT
 IT'S ALWAYS BEEN FOR ME
 I NEVER THOUGHT THAT THERE WOULD BE SOMEONE TO REACH FOR
 BUT SINCE I STARTED REACHING SOMEONE'S CLOSED THE DOOR
 SO HOW DO I GO BACK TO THE WAY THINGS WERE

(The bird painting lights up. He looks back at it.)

PICK UP THE PHONE AND DIAL
 NOT FOR PIZZA BUT FOR HER.

(GUY goes over to the phone and dials.)

GUY
 Hey, it's me. How's it going?

(He laughs.)

Wow, can you believe it's been a year. Crazy. Look I know you've got your new life in LA but I'd really like to talk. Things haven't felt right since you

left and... I guess I just want to know that you're doing okay. Take care.

(The GUY looks back at the bird painting.)

GUY

What? Was that good? Well what should I do?

(I GOTTA FLY underscore starts.)

GUY

No I couldn't. I've got the restaurant to think about.

(The music grows.)

GUY

I guess it could survive without me for a couple days. Alright; I'm going to LA!

(He throws off his smock and runs out. The GIRL enters the pizza place and stands where she handed the napkin holder back to the GUY. We go back in time and see what she has been doing for a year.)

ACT [2]

SCENE [2]

(LA and More)

(1. We see the GIRL at the final moment of BLACK OR WHITE as she exits. 2. We transition to the Lines R' Us office and see the GIRL and BOYFRIEND start packing/traveling. 3. We arrive in LA and see the GIRL's first impressions of the culture and atmosphere. 4. We then move to A.I.G.P. and see the beautiful artwork in the lobby. The GIRL loves it. We then move farther into the organization and see the dark inner workings. 5. We leave and see that the GIRL and BOYFRIEND have moved in together and how their home life works. A routine is put in place and played over and over. Soon the GIRL steps out of it and realizes she is irrelevant to her own life. She sits down at a table. The sequence soon dissolves. She listens to a voicemail.)

GUY VO

Hey, it's me. How's it going?

(He laughs.)

Wow, can you believe it's been a year. Crazy. Look I know you've got your new life in LA but I'd really like to talk. Things haven't felt right since you left and... I guess I just want to know that you're doing okay. Take care.

ACT [2]

SCENE [3]

(An Office)

(GIRL is sitting alone at a desk.
PAINTING 1 is watching her. She hides
when BOYFRIEND walks in.)

BOYFRIEND

Hey sweetie, how's it going? I just sealed a deal with another great artist! Should be a major profit with this one. Her work reminds me a lot of the stuff you used to do. The shapes are very abstract. She really knows how to draw a rectangle. Anyway, I've got to head out again but I've got one more item of business to talk about.

(He slides a small box down the table to her.)

BOYFRIEND

Open it.

(She opens the box to reveal a ring.)

BOYFRIEND

How would you like to marry me?

GIRL

Oh, gosh. I don't know what to say.

BOYFRIEND

Say yes.

GIRL

Um... Can I think about it for a little?

BOYFRIEND

Of course. I'm going to head back to the office to get ready for the gala tonight but I'd love to get your answer as soon as possible.

GIRL

Yes of course.

BOYFRIEND

Alright doll. Well I will see you tonight at the gala. You're going to wear the black dress, right?

GIRL

Yes.

BOYFRIEND

Good girl. Alright I will see you there. The car should be by to pick you up around seven. I hope you like that ring.

(He exits. The GIRL is left staring at the ring. PAINTING 1 is shocked by the news and runs off to tell her friends. GIRL stands up and goes to the window. We hear the sound of birds chirping outside.)

(Song: "LITTLE BIRD")

GIRL

LITTLE BIRD LITTLE BIRD
 WHEN WAS THE LAST TIME YOU FLEW
 I THOUGHT I KNEW
 LITTLE BIRD LITTLE BIRD
 TELL ME HOW BLUE IS THE SKY
 NEITHER CAN I
 CAUSE EVERYTHING IS CLOSED TO YOU
 AND EVERYTHING IS ALL BUT TRUE
 OH LITTLE BIRD
 I'D LIKE TO SOAR BURST THROUGH THE DOOR
 AND RUN AWAY TO A DIFFERENT DAY

(The GIRL pulls out the black dress and puts the hanger around her neck to try it on.)

BUT I CAN NOT LEAVE I CLIPPED MY OWN WINGS

SO HERE I'LL STAY INSIDE MY OWN CAGE

IT'S WHERE I BELONG SO I'LL SING MY CAGED SONG

LITTLE BIRD LITTLE BIRD

TELL ME WHERE YOU'D LIKE TO GO

I DON'T KNOW

(The GIRL closes the window and looks
down at the ring, puts it on and goes
to get dressed.)

ACT [2]

SCENE [4]

(An Art Gallery)

(PAINTINGS 2 and 3 meet each other at
the gala.)

PAINTING 3

Hey you look so nice!

PAINTING 2

Thanks! So do you. I love your nails.

PAINTING 3

Thanks I just got them done at this little place...

(PAINTING 1 rushes in.)

PAINTING 1

He proposed!

PAINTING 3

What?

PAINTING 2

Oh my gosh, I love your hair clip!

PAINTING 1

Thank you!

PAINTING 3

Wait what did you say?

PAINTING 2

I love her dress.

PAINTING 3

No not you. Her. He proposed?

PAINTING 1

Yeah.

PAINTING 2

He, who?

PAINTING 1
The goon.

PAINTING 2
No.

PAINTING 1
Yes. Just a little bit ago.

PAINTING 3
What did she say?

PAINTING 1
Nothing yet, she's thinking about it.

PAINTING 2
What if she says yes?

PAINTING 3
That can't happen.

PAINTING 1
That would be very bad.

PAINTING 2
If she marries him we're doomed. That's the final nail in our coffin.

PAINTING 1
We'll never get hung up!

PAINTING 3
It's okay there is still time. She hasn't said yes yet. We need a plan.

PAINTING 2
We just keep her away from him.

PAINTING 1
That will buy us some time.

PAINTING 3
Okay but we need a permanent solution.

PAINTING 2
We can show her that he's a jerk.

PAINTING 3

But she knows that.

PAINTING 2

It can't hurt to try again.

PAINTING 3

You're right.

PAINTING 1

But we need something that will seal the deal.

PAINTING 3

We need someone to give her a better offer.

PAINTING 2

Someone super dreamy.

PAINTINGS 1 2 3

Our guy!

PAINTING 2

But he's all the way over in New York.

PAINTING 3

You better get moving then.

PAINTING 2

Right!

(PAINTING 3 runs off.)

PAINTING 3

Okay I'll distract her as long as I can.

PAINTING 1

Great I'll keep him out of the way too.

PAINTING 3

Great. Photoshop on three.

PAINTINGS 1 3

1, 2, 3... Photoshop.

(The two PAINTINGS disperse as PAINTING
2 runs back on.)

PAINTING 2

Photoshop! I didn't know we were going to do the thing. I was in Chicago.

(PAINTING 2 takes a deep breath and heads back off. The BOYFRIEND and the PATRON are talking stage left. PAINTING 1 approaches them.)

BOYFRIEND

So I said to her: that's not a pile of money, that's my grandmother.

(They laugh and PAINTING 1 joins in laughing.)

PAINTING 1

You're so funny. Hi. Are you the artistic director for A.I.G.P.

BOYFRIEND

Why yes, yes I am.

PAINTING 1

Oh good, that was a close one. I almost said male model.

BOYFRIEND

Well I can't say I haven't gotten that one before.

PAINTING 1

Right. Want to buy me a drink?

BOYFRIEND

Sure.

(The two walk over to the bar leaving the PATRON alone. He exits. PAINTING 1 gives the thumbs up to PAINTING 3 right as the GIRL walks in. PAINTING 3 intercepts her.)

PAINTING 3

Hey! Oh my gosh, don't I know you from that place?

GIRL

Excuse me?

PAINTING 3

Camp Wamapoke? 2011.

GIRL

No I'm sorry I've never been there.

PAINTING 3

Oh it must've been the Red Wood Convention in '02.

GIRL

I'm sorry I think you've mistaken me for someone else.

PAINTING 3

No you're Sheila right?

GIRL

No.

PAINTING 3

Margret?

GIRL

No.

PAINTING 3

Ann.

GIRL

No.

PAINTING 3

Wait what *is* your name?

GIRL

Excuse me.

(The GIRL passes by her and walks to the bar. PAINTING 3 signals to warn PAINTING 1. PAINTING 2 runs back in.)

PAINTING 2

What's going on?

PAINTING 3

I couldn't stop her. Did you get the guy?

PAINTING 2

No I checked everywhere. He wasn't in New York.

PAINTING 3

This is not going well.

(GIRL taps her BOYFRIEND on the shoulder. PAINTING 1 slowly slips away to join her friends.)

BOYFRIEND

Oh hey sweetie.

GIRL

Hi.

(She shows him the ring.)

BOYFRIEND

This is a yes?

GIRL

Yes.

(He hugs her, picks her up and kisses her on the forehead.)

BOYFRIEND

That's wonderful! Let's get some drinks.

PAINTING 2

She said yes.

PAINTING 1

No!

PAINTING 3

Yes.

PAINTING 2

Well what do we do now?

PAINTING 1

We'll never get hung up.

(GUY walks in carrying flowers.)

PAINTING 3

Hey wait. I think we've got a Hail Mary.

PAINTING 2

He wasn't in New York because he was on his way here.

(All the PAINTINGS 'aw')

PAINTING 1

He is so dreamy.

PAINTING 2

Hey that's my thing.

(The PAINTINGS watch as GUY starts over to the bar with his flowers. When he is almost there the BOYFRIEND turns around with GIRL holding glasses and getting everyone's attention. The GIRL locks eyes with the GUY.)

BOYFRIEND

Excuse me! Excuse me everyone, I have an announcement. As of right now, this little lady and I are engaged!

(The crowd claps. The PAINTINGS boo.)

Thank you. We're very excited. Thank you. Hey sweetie, I'm going to find Mr. New Possibilities and tell him the good news. Are you good here?

GIRL

Yeah.

(BOYFRIEND exits and GIRL continues to stare at GUY. The crowd disperses; the PAINTINGS remain to watch the scene.)

GUY

Congratulations.

GIRL

Thanks.

GUY

Uh...

(He looks at the flowers.)

Happy engagement.

(He hands her the flowers.)

GIRL

We just announced.

GUY

Yes, well, I'm quick to action.

GIRL

What are you doing here?

GUY

I was in the market for some new shapes and... I think I see some good ones over there. Yeah. I'm going to go over there.

(He starts to walk away.)

GIRL

Hey wait.

(He turns around.)

Do you want to catch up?

GUY

Sure.

GIRL

We can get some fresh air if you want.

GUY

I think that's a great idea.

(The two leave the gallery and go outside. The PAINTINGS get together to confer.)

PAINTING 3

This might not be over yet.

PAINTING 1

I know, look at him.

PAINTING 2

Stop it!

PAINING 3

He's here now, so he obviously wants to be with her.
And loony goony over there has plenty of time to screw
up before a wedding.

PAINING 1

You're right we just need to make some magic happen
out there for them.

PAINING 2

Well then let's speed up this nighttime romance.

(The PAINTINGS disperse. One goes down
to talk to the conductor. The GUY and
GIRL are talking.)

ACT [2]

SCENE [5]

(Outside an Art Gallery)

(The GIRL and GUY are talking.)

GIRL

So yeah, I've been painting a little bit here and there but my job is mostly clerical work now.

GUY

Oh cool.

GIRL

Yeah. How's the pizza place?

GUY

Great, great. Thriving. Lots of money from that investor. So we're doing well.

GIRL

That's great.

GUY

Yeah. Listen I really think I should go. I don't know why I'm here. It was stupid of me to come.

GIRL

No. It wasn't.

(She grabs his hand. Music plays.)

(Song: "PAINT TODAY")

GUY

Where's that music coming from?

GIRL

I don't know. I didn't think they were going to have a band here.

(GUY looks down at her hand on his.)

GUY

Do you want to dance?

GIRL
Uh... I don't know.

GUY
You're right, it's silly.

GIRL
No it's just...

PAINTING 1

GIRL YOU GOTTA TAKE A CHANCE
LET YOUR FEET JUST DANCE
AND HEAR THE MUSIC PLAY

PAINTING 3

YOU CAN'T LIVE LIKE THIS FOR LONG
JUST GIVE INTO THE SONG
AND IT'LL BE OKAY

PAINTINGS

YOU GOTTA KNOW PAINT TODAY

(The PAINTINGS start dancing.)

PAINTING 2

LIFE IS MEANT FOR ENDLESS LOVE
JUST TAKE OFF THE GLOVES
AND LEARN TO NOD YOUR HEAD

PAINTING 3

SOMETHING NEW THAT IS WHAT YOU FEAR
YEAR AFTER YEAR BUT THERE'S BEAUTY AHEAD

PAINTING 1

YOU GOTTA KNOW

PAINTINGS

PAINT TODAY

YOU KNOW WHAT TO DO YOU HAVE TO FOLLOW THROUGH
 THAT IS WHAT YOU SAY
 AND LIFE KEEPS MOVING BY REAL FAST
 WHY NOT LET THE MOMENTS LAST
 AND IT'LL BE OKAY
 AND IT'S TIME FOR YOU TO FINALLY MAKE A CHOICE
 COME ON PAINT TODAY

(The GIRL and GUY start dancing with
 everyone else.)

YOU KNOW WHAT TO DO YOU HAVE TO FOLLOW THROUGH
 THAT IS WHAT YOU SAY
 AND LIFE KEEPS MOVING BY REAL FAST
 WHY NOT LET THE MOMENTS LAST
 AND IT'LL BE OKAY
 AND IT'S TIME FOR YOU TO FINALLY MAKE A CHOICE
 COME ON PAINT TODAY

(The GIRL and GUY are left alone
 holding hands. The GIRL pulls away.)

GIRL

Look thank you for coming, and thank you for the
 flowers, but I can't do this. And you should leave.

GUY

I'm sorry, I just thought it might be like old times.

GIRL

I have to go. I have to find my fiancé.

(The GIRL exits leaving the GUY alone.
The PAINTINGS are downtrodden feeling
they have lost again.)

PAINTING 1

What are we going to do?

PAINTING 2

I don't think there is anything we can do.

PAINTING 1

Now we'll never be hung up.

PAINTING 3

There might be one thing we can try.

PAINTING 2

What?

PAINTING 3

We need to find her mom.

(The PAINTINGS rush off. The GUY is
left alone. He starts to walk to a
bar. The scene changes behind him.)

(Song: "WAITING")

GUY

I WALKED I RAN I JUMPED I FLEW TO YOU

I HOPED I SKIPPED I EVEN FELL FOR YOU

BUT YOU LEFT ME ON THE GROUND

NOW MY WORLD IS SPINNING ROUND

I LAUGHED I CRIED I LOST MY MIND FOR YOU

I STRETCHED I TURNED I LOST MY WAY FOR YOU

BUT I NEVER THOUGHT I'D TURN AND SEE

YOU NOT STANDING NEXT TO ME

IS THIS REALLY HOW IT GOES I DON'T WANT TO KNOW
ANY OTHER WAY TO LIVE MY LIFE
WITHOUT YOU DEAR MY WORLD'S NOT CLEAR
NOW THAT YOU ARE GONE
IF YOU LEAVE ME NOW I JUST DON'T KNOW HOW
I AM GOING TO GET UP AND WALK
AWAY FROM YOU NOW THAT WE'RE THROUGH
I CANNOT GO ON

IF YOU MUST GO JUST LET ME KNOW SO I CAN WAIT.

(The GUY walks into a bar.)

ACT [2]

SCENE [6]

(A Bar)

(The GUY walks into a bar. The PATRON is sitting at the bar. The GUY approaches the bartender.)

GUY

Can I get a shot of whiskey?

(The bartender nods.)

Thank you.

(The PATRON looks at GUY. The bartender hands GUY his shot. He takes it and sets the glass on the bar.)

PATRON

Long day?

GUY

Yeah I guess you could say that. I just flew here from New York yesterday, or today, or whatever day or time it is now...

PATRON

Oh yeah? What for?

GUY

To find a girl.

PATRON

Really?

GUY

Yeah. I was trying to find out if she felt the same way as me.

PATRON

What did she say?

GUY

She's engaged.

PATRON
Congratulations!

GUY
Not to me.

PATRON
Oh. That's rough.

(He motions to the bartender for two drinks.)

GUY
Yeah, yeah it is.

PATRON
Hey don't I recognize you from somewhere?

GUY
I don't think so.

PATRON
Alright. Yeah everyone's getting married I guess.

GUY
Are you getting married?

PATRON
No, no, not me. A friend of mine. I just found out actually. No, I was married a long time ago.

GUY
What happened?

PATRON
Good question. Everything was fine and then one day she just left. Never heard from her again.

GUY
Wow that's terrible.

PATRON
Yeah, it sucks. But, that's life. In the words of my ex-wife "sometimes life throws a curve ball at you."

GUY
That's harshly ironic.

PATRON

Yes son, yes it is.

(The laugh, clink glasses and drink.)

(Song: "LONESOME ROAD")

PATRON

BEEN A LONG TIME SINCE I STARTED ON THIS LONESOME ROAD
 THOUGHT THAT I WOULD HAVE MADE IT OFF BY NOW
 BUT PLANS HAVE CHANGED AND I'VE ARRANGED TO REMAIN HERE FOR SOME
 TIME
 AND I DON'T THINK THAT I'LL LAST ON THIS LONESOME ROAD

GUY

MADE THE CHOICE TO COME OUT AND TRY TO MAKE THINGS RIGHT
 THOUGHT THAT I COULD REGAIN WHAT WE HAD LOST
 BUT SHE'S MOVED ON YEAH SHE'S LONG GONE AND I CAN'T WIN HER BACK
 AND I DON'T THINK THAT I'LL LAST ON THIS LONESOME ROAD

BOTH

AND I DON'T KNOW IF I CAN WALK ANOTHER DAY
 YEAH I DON'T KNOW IF THIS FEELING WILL START TO FADE
 BUT I WILL TRY TO MAKE IT TO THE END
 BUT ON THIS LONESOME ROAD I COULD USE A FRIEND

MEN

IT'S TOUGH TO KNOW THAT TOMORROW IS SO FAR AWAY
 THAT THE BED YOU SLEEP IN IS EMPTY TONIGHT
 BUT IT'S THE PATH THAT EVERYONE WHO'S EVER LOVED MUST MAKE

ALL

IF YOU'VE LOVED AND LOST YOU'RE ON THAT LONESOME ROAD

AND I DON'T KNOW IF I CAN WALK ANOTHER DAY
YEAH I DON'T KNOW IF THIS FEELING WILL START TO FADE
BUT I WILL TRY TO MAKE IT TO THE END
BUT ON THIS LONESOME ROAD I COULD USE A FRIEND
AND IT'S NOT ABOUT THE FUTURE NO IT'S NOT ABOUT THE PAST
IT'S ABOUT LEARNING HOW TO MAKE THOSE MOMENTS LAST
AND THOUGH IT'S HARD I KNOW TO TRY JUST KEEP ON MOVING ON
IF YOU CAN MAKE IT TO THE END ALL OF YOUR TROUBLES WILL BE GONE
AND I DON'T KNOW IF I CAN WALK ANOTHER DAY
YEAH I DON'T KNOW IF THIS FEELING WILL START TO FADE
BUT I WILL TRY TO MAKE IT TO THE END
BUT ON THIS LONESOME ROAD I COULD USE A FRIEND

PATRON

How much longer are you in LA for?

GUY

Till tomorrow I guess.

PATRON

Well how about I show you around where I work.

GUY

Where do you work?

PATRON

The A.I.G.P.

GUY

What's that?

PATRON

An art organization.

GUY

Great.

PATRON

I swear I know you from somewhere.

(The two exit together.)

ACT [2]

SCENE [7]

(An Office)

(GIRL is helping her drunk BOYFRIEND
into their office.)

GIRL

Alright come on big guy. You should lay down.

BOYFRIEND

I'm fine, I'm fine, I'm fine.

GIRL

Right yes, I know you are fine.

(She sits him down on the couch.)

I'll go get you some water.

(She goes to get some water. She walks
back and gives it to him. He drinks
the water and then squirts it out of
his mouth like a fountain.)

Ok that's enough.

(She takes back the water.)

BOYFRIEND

Oh, come on, I'm just having some fun.

GIRL

Yes I know.

BOYFRIEND

You're so uptight.

(The GIRL goes to get paper towels to
clean up the water.)

You need to learn to loosen up; have a good time.

GIRL

Well someone has to try and keep things together.

BOYFRIEND

Blah, blah, blah.

(He gets up and goes over to her while she's cleaning up.)

Come on let's dance.

GIRL

Be careful it's slippery over here.

BOYFRIEND

Oh, come on it's fine.

(He starts to dance and inches toward her. He slips on the water and falls down. He lets out a moan and reaches to his back.)

GIRL

Oh my gosh are you okay?

BOYFRIEND

Son of a...

GIRL

I'll go get you some ice.

(The GIRL goes to get some ice. She comes back to give him the ice and sits on the floor with him.)

Does it hurt?

BOYFRIEND

You know something? You're going to be glad you married me.

GIRL

Am I?

BOYFRIEND

Yeah, I make a lot of money.

GIRL

Yes, I know that.

BOYFRIEND

Living the dream. I've got lots of money and a hot fiancé who follows me wherever I go.

GIRL

Excuse me?

BOYFRIEND

You know what I mean.

GIRL

No what do you mean?

BOYFRIEND

You came out here to LA with me and gave up painting.

GIRL

No I didn't. I came to LA to continue painting; with you.

BOYFRIEND

And how's that going for you?

(She is silent. He laughs.)

I'm just kidding. Look I've got to tell you something now that we're engaged. There was never going to be an opportunity for you to paint here in LA.

GIRL

What?

BOYFRIEND

I made up the whole job thing about you being able to paint because I didn't think that you would come with me otherwise.

GIRL

Are you kidding me?

BOYFRIEND

No. But listen that's in the past. Let's focus on the future.

(She tries to get up and he keeps her down.)

We're going to get married, and you're going to make

babies for me, and they'll be amazing like me. Let's get started tonight.

GIRL

Excuse me?

BOYFRIEND

Come on, let's get going.

(He tries to get on top of her.)

GIRL

No, get away from me.

BOYFRIEND

Come on baby.

GIRL

No get off of me.

(She pushes him back and he knocks into the desk. He looks up at her.)

BOYFRIEND

Don't push me.

(She gets up.)

GIRL

I think you should leave.

BOYFRIEND

What?

GIRL

I think you should leave.

(Beat.)

BOYFRIEND

Fine.

GIRL

Good.

BOYFRIEND

Whatever, I got shit to do.

(He gets up and walks out knocking over papers on the desk. She tries to pick up the papers. She let's out a scream.)

(Song: "MAKE IT SOMEHOW")

(During the song she finishes picking up the papers and tidies up.)

GIRL

THEY SAY WHEN ONE DOOR CLOSES A WINDOW OPENS UP

BUT NOW THAT I'VE GONE THROUGH THAT WINDOW IT'S CLOSED AND I AM STUCK

WISH THAT I COULD JUST UNLOCK THAT DOOR AND SEE YOUR FACE ONCE MORE

BUT YOU'VE PROBABLY LEFT BY NOW AND WALKED THROUGH A DIFFERENT DOOR

SHOULD I TRY AND FIND YOU SHOULD I SEARCH FOREVER

AFTER ALL WE'VE BEEN THROUGH PLEASE JUST TELL ME WHERE TO GO

CAUSE I HAVE LOST MY WAY SOMEHOW

SHOULD I STAY OR SHOULD I GO

OH BUT IF I LEAVE I'LL NEVER KNOW

SHOULD I GIVE IT ONE MORE CHANCE

SHOULD I GIVE IT ONE MORE CHANCE

I DON'T KNOW HOW TO SAY HOW I FEEL ALL I KNOW IS I NEED YOU RIGHT NOW

BUT I'VE MADE MY CHOICE YEAH I FOUND MY VOICE AND I'VE GOT TO MAKE IT SOMEHOW

I WISH IT DIDN'T WORK OUT LIKE THIS

BUT ALL THESE GRAYS FILL MY LIFE AND BUILD A TWIST

WHEN THINGS ARE GOOD THEY DON'T STAY THE NIGHT

BUT THAT'S LIFE NOT ALWAYS BLACK OR WHITE

I DON'T KNOW HOW TO SAY HOW I FEEL ALL I KNOW IS I NEED YOU
RIGHT NOW

BUT I'VE MADE MY CHOICE YEAH I FOUND MY VOICE AND I'VE GOT TO
MAKE IT SOMEHOW

(Her MOTHER enters.)

MOTHER

Hey little bird.

GIRL

Mom?

MOTHER

What are you doing here?

GIRL

I could ask you the same thing.

MOTHER

Your paintings told me you needed some help.

GIRL

What paintings?

(The canvases light up to reveal the
PAINTINGS.)

MOTHER

From when you were a kid. They've been keeping an eye
on you; trying to help.

GIRL

Well, they haven't been doing a very good job.

MOTHER

Maybe.

(The canvases go out.)

So... do you have an answer?

GIRL

To what?

MOTHER

My question.

(Beat.)

What are you doing?

GIRL

I'm trying to paint.

MOTHER

Are you painting?

GIRL

Well... No.

MOTHER

Why not?

GIRL

I don't know how. Well, I don't know what to paint.
I'm trying to find my voice.

MOTHER

Little bird, you don't find your voice and then paint,
you paint and then discover your voice.

(Beat.)

GIRL

I don't know what I'm doing mom.

MOTHER

That's okay.

GIRL

No it's not. I'm trying to do what you always taught
me to.

MOTHER

And what is that?

GIRL

To paint; to communicate with others.

MOTHER

What do you want to communicate?

(The GIRL doesn't have an answer.)

Little bird, painting isn't just about communicating

with people. It's an important part, but only if you've done the first step.

GIRL

What's that?

MOTHER

Be true to yourself.

(A beat.)

GIRL

Well now you tell me! So how do I do that?

MOTHER

I can't teach you everything little bird. Sometimes life throws a curveball at you. I can only give you the guidelines, but then it's up to you to jump out of the nest.

GIRL

How am I supposed to be true to myself if I don't even know who I am?

MOTHER

You do know who you are. Remember; you must discover it...

(The canvases light up again revealing the PAINTINGS.)

(Song: "CANVAS")

In your art.

GIRL

How?

MOTHER

Shh... Close your eyes, and listen. They will tell you.

(The GIRL closes her eyes.)

PAINTING 1

WE USED TO SIT OUT BY THE SHORE

LAUGHING DANCING READY TO EXPLORE
WE'D WATCH THE WAVES CREEP TO OUR TOES
THEN RUN AWAY IF IT EVER GOT TOO CLOSE
BUT JUST REMEMBER IT'S OKAY TO STAND YOUR GROUND
THE OCEAN'S DEEP BUT YOU CAN'T LET IT GET YOU DOWN
SO WHEN THE WAVES ROLL UP BESIDE YOU
DON'T DROWN UNDER THE SEA
JUST TAKE A BREATH AND DIVE RIGHT IN
AND YOUR CANVAS IS COMPLETE

PAINTING 2

WE WALKED ALONG A LONELY STREET
AND WATCHED THE SUN FALL CLOSER TO OUR FEET
WE'D SEE THE DAY TURN INTO NIGHT
AND TRY TO FIND OUR WAY TOWARD THE LIGHT
AND THOUGH THE NIGHT CAN BRING A DARKNESS TO US ALL
THERE'S A LIGHT INSIDE THAT HELPS YOU TO STAND TALL
SO THOUGH THE SUN MAY NOT BE SHINING
ALWAYS KNOW THAT YOU CAN SEE
USE THE LIGHT INSIDE OF YOU
AND YOUR CANVAS IS COMPLETE

PAINTING 3

WE USED TO WALK OUT IN THE WOODS
SINGING WITH THE BIRDS AS BEST WE COULD
WE'D SIT BENEATH A LONLEY TREE
DRAWING SCENES THAT ONLY WE COULD SEE

AND THOUGH BACK THEN THE ART WAS JUST FOR ME AND YOU
 THERE COMES A TIME TO SHOW THE WORLD WHAT YOU CAN DO
 SO DON'T HIDE INSIDE THE DARKNESS
 LET THE MORNING COME AND BE
 WE'LL BE BESIDE YOU ALL THE WAY
 WHEN YOUR CANVAS IS COMPLETE

(The GIRL's eyes are still closed. The full company enters.)

GIRL

I see.

MOTHER

Of course you do.

(The MOTHER starts to leave. The GIRL opens her eyes.)

GIRL

Wait don't go! I can't do this without you.

MOTHER

But you already have. Just remember I'll always be right here.

(She points to her heart.)

(Song: "WHEN MORNING COMES REPRISE")

FULL COMPANY

FOLLOW THROUGH WITH WHAT YOU KNOW
 PAINT THE SPACE THAT'S HERE BELOW
 TRANSPORT YOURSELF TO ANOTHER PLACE.
 ESCAPE THE LOCK THAT'S ON THE DOOR
 LIFT YOUR FEET ABOVE THE FLOOR

AND FLY AWAY TO AN EMPTY SPACE.

IT'S RIGHT THERE JUST GRAB A BRUSH AND PAINT THE LINES
LOSE YOURSELF AND ALL CONSTRAINTS AND SENSE OF TIME
YOU'LL FOLLOW ME WHEN MORNING COMES.

GIRL

I know what I need to do.

MOTHER

I know you do. And they're ready to help you.

(The GIRL turns around and is greeted
by the PAINTINGS.)

PAINTING 1

Hi. So nice to finally meet you!

PAINTING 3

I've waited for this moment for so long!

PAINTING 2

Are you going to hang us up?

(PAINTING 1 and 3 hit PAINTING 2.)

MOTHER

I'll leave you to it.

(The MOTHER starts to leave.)

GIRL

Wait.

(She runs over and gives her a hug.)

I love you.

MOTHER

I love you too little bird. Go fly.

(The MOTHER exits and the GIRL turns
back to the PAINTINGS.)

ACT [2]

SCENE [8]

(An Office and More)

(The GIRL turns to her PAINTINGS.)

PAINTING 1

We're so sorry about her.

PAINTING 3

Yeah she didn't mean to be so blunt.

GIRL

Relax. I am going to hang you up.

(The PAINTINGS squeal.)

But first we've got a few more things to do. You think you guys can help me.

PAINTINGS 1 2 3

Yeah!

GIRL

Alright, let's go.

(I GOTTA FLY underscore starts. The GIRL and her PAINTINGS take off. They run around as the scene changes and we see the BOYFRIEND. They approach him.)

Hey!

BOYFRIEND

Ah, there you are. You ready now?

GIRL

No; never. You're a jerk, you never pleased me and we are so not getting married.

BOYFRIEND

What? Baby!

(The PAINTINGS give her the ring.)

GIRL

Here's your ring back.

(GIRL high fives the PAINTINGS and walks away.)

BOYFRIEND

Hey wait!

(He starts to go after her and then gets sick. He runs offstage.)

PAINTING 1

That was awesome!

GIRL

Thanks.

PAINTING 3

What's next?

GIRL

I guess I have to quit my job.

PAINTING 2

Let's go find that patron then.

(The GIRL and her PAINTINGS head off. The stages transforms again and the GUY and PATRON enter.)

PATRON

So what did you think of the tour?

GUY

It was... nice. I should go. I'm not good with art.

PATRON

Oh, alright. I'm sorry things didn't work out better.

GUY

It's okay.

PATRON

Get home safe.

GUY

Thanks.

(GUY starts to exit as GIRL and
PAINTINGS rush on.)

GIRL

Hey!

(The GUY stops but doesn't turn
around.)

PATRON

Hello.

GIRL

Um... I have to quit.

PATRON

What?

GIRL

I have to quit.

PATRON

Why?

GIRL

Because I'm not supposed to be here. I'm supposed to
be back in New York. I'm supposed to paint birds or
whatever I want and be spontaneous and be a founder of
Gallery Pizza.

(GUY turns around.)

I'm supposed to be with...

GUY

Me.

(She looks up at him.)

GUY

She's supposed to be with me.

(They stare at each other. The
PAINTINGS grin and back away.)

PATRON

Gallery Pizza? Wait a second, that's it. That's
where I know you from. You're the pizza guy.

GUY

You're the investor.

PATRON

Yes!

GUY

How do you two know each other?

GIRL

He's the patron that offered me a job in LA.

PATRON

Kind of.

GUY

This is the girl who did the bird painting.

PATRON

You are?

(GIRL nods.)

Well in that case, I have to quit too.

GIRL

What?

PATRON

If the two of you are working together, I want to come back and be a founder of Gallery Pizza too!

(The GUY and GIRL look at each other.
They look back at the PAINTINGS who
shrug.)

GIRL

But why?

PATRON

Because I don't belong here either. This isn't who I am.

GUY

Well that's all I need to hear. You're in!

PATRON

Wonderful! I'll go tell my boss!

(PATRON runs off. The GUY and GIRL lock eyes. The GIRL tells the PAINTINGS to leave. They reluctantly exit.)

GUY

So, what brings you to the Art Institute of Gallery Painting today?

GIRL

Oh you know, I got word from some little birdies that I should come here.

(Song: "CANVAS REPRISE")

GUY

Well I'm glad you took their advice.

GIRL

Me too.

GUY

Listen I...

(The puts her finger to his lips.)

GIRL

You don't need to say anything

I USED TO HIDE MYSELF AWAY

TOO AFRAID TO TRY AND FACE TODAY

I FOUND ESCAPE INSIDE MY ART

BUT EVERY STROKE I MAKE WON'T MEND MY HEART

BUT THEN YOU FOUND ME AND YOU CHANGED MY LIFE FOR GOOD

YOU SHOWED ME HOW TO LIVE WITH LOVE I NEVER COULD

SO I'D LIKE TO SHARE THE FAVOR

AND GIVE YOU ALL MY LOVE

IF YOU WILL JUST STAY WITH ME

(The center canvas lights up. The two

walk back to either side of it and then
walk behind the canvas.)

AND MY CANVAS IS...

(Blackout.)

ACT [2]

SCENE [9]

(A Pizza Place)

(Gallery Pizza is booming with business. GIRL and GUY are working there and the PAINTINGS step forward.)

PAINTING 1

And so the girl and her guy lived happily ever after.

PAINTING 2

They opened Gallery Pizza and the business took off.

PAINTING 3

They began to expand and opened up shop in London,

PAINTING 1

Paris,

PAINTING 2

And Tokyo.

PAINTING 3

As for the Patron...

PAINTING 1

He worked closely with the business in New York, even met someone, and got off his lonesome road.

PAINTING 2

The girl's ex-boyfriend stayed in LA to try and keep working...

PAINTING 3

But his lack of experience with true art caused him to lose clients and go out of business.

PAINTING 1

As for us...

PAINTING 2

We finally got our wish!

PAINTINGS 1 2 3

We got hung up!

(Song: "THAT GIRL AND HER GUY")

PAINTING 3

We're the first paintings you see when you come to
Gallery Pizza.

PAINTING 1

And so our story is over,

PAINTING 2

But a new one is always beginning,

PAINTING 3

Because it's never about the destination,

PAINTING 1

But the journey.

PAINTING 2

So follow through with your masterpiece,

PAINTING 3

And soon your canvas will be complete.

PAINTINGS 1 2 3

AND SO IT STARTS TWO LOVERS HAVE FOUND A HEART

IT BEATS WITH THE LOVE THEY SHARE

THAT GIRL AND HER GUY

TIME GOES BY THE MOMENTS PILE HIGH UP TO THE SKY

THEY WALK ALONG AN EMPTY ROAD

THAT GIRL AND HER GUY

THE SUN GOES DOWN THE WEEKS GO BY THE SEASONS CHANGE

BUT STILL THOSE TWO JUST FOLLOW THROUGH AND REMAIN

THEY HOLD ON TO EACH OTHER AND THEY CAN'T BE PULLED AWAY

THE LOVE THEY HAVE JUST GROWS AND GROWS INTO A BRAND NEW DAY

THAT GIRL AND HER GUY

(Song: "PAINT TODAY REPRISE")

(Bows.)

FULL COMPANY

YOU KNOW WHAT TO DO YOU HAVE TO FOLLOW THROUGH

THAT IS WHAT YOU SAY

AND LIFE KEEPS MOVING BY REAL FAST

WHY NOT LET THE MOMENTS LAST

AND IT'LL BE OKAY

AND IT'S TIME FOR YOU TO FINALLY MAKE A CHOICE

YOU CAN PAINT TODAY

YOU CAN PAINT TODAY

(Company exits. The PAINTINGS run forward as the curtain closes. They do their handshake one last time before running back out through the house. The lights shift to a new bird painting with two birds. Lights up. Bows.)