

*“In the culture of forgetfulness, memory alone has no meaning”*

-James Baldwin

**Act 1 (The act that never ends.)**

*(Outside of the theatre, or amphitheatre, or studio, or church basement where the performance of this piece is taking place. At the doorway audience members are aligned by stagehands and technicians dressed in black via size and shape, smallish and shorter patrons at the front of the line, larger individuals located at the rear, separating friends and romantic associates. Before opening the house, The Costumer of the production and THE VERY LARGE MAN enter the waiting area, The Costumer measures and clips each audience member with a S, M, L or XL tag. Upon doing this action, THE VERY LARGE MAN, dressed in a fine suit, frisks the patron looking for weapons, cell phones and electric recording devices. If said devices are located in the act of frisking The Very Large Man should threaten with one of the these phrases...)*

THE VERY LARGE MAN

- 1.) Turn it off and keep it off or we shall have a serious disagreement.
- 2.) This isn't permitted.
- 3.) If I see this in use, I will kill you, rape you, and eat you. In that order. Have a pleasant evening and enjoy the show.

*(Once the audience is calm and still, The Very Large Man leads them into the playing space. The set is that of a cabaret space with a stage surrounded by small tables. This is The Big Malibu, a karaoke/parish/brothel. This world is made of black glass, black wax candles, and comfortable black chairs. Each chair has a red blindfold tied to one leg. The Big Malibu is littered with various televisions, about three hundred, that hang from the ceiling, extrude from the walls and randomly create pillars in the performance space. On the televisions is a picture of the Pacific Ocean rolling in and off a sandy beach. The sounds of the waves can be heard. ROSCOE TRUELOCK sits on the end of the karaoke stage and smokes a cigarette. He is dressed well, but simple and has one of the S, M, L or XL tags hanging from his shirt. KARAOKE ANGEL #1 (SHOTGUN BETTY) sits next to him on the stage. She is dressed only in a red robe and wears no make-up. One by one, each television fades to black, allowing the two actors on stage no competition for audience attention. The line between where the audience and the performance begins and ends is a blur. The two sit in silence for 4:47.)*

KARAOKE ANGEL #1 (SHOTGUN BETTY)

*(Softly putting her hand on his knee.)* I hate it when you smoke.

ROSCOE TRUELOCK

I didn't ask.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

*(Removing her hand.)* Do you like watching me?

ROSCOE TRUELOCK

Do I like watching you or do I like looking at you?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Is there a difference?

ROSCOE TRUELOCK

Why are you asking questions like these?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Because I like asking them, and I would like an answer.

ROSCOE TRUELOCK

Do you like it when I watch you?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I like it when you pay me. But you never do.

ROSCOE TRUELOCK

Is that all? Is that all you like about me? When I come in here, when I come in here with my buddies and we pay you to dance and sing?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

And fuck. Your buddies pay me to fuck. But you never do. You never want to screw. You just want to talk.

ROSCOE TRUELOCK

I like talking. Talking is underrated.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

And making love to me is overrated?

ROSCOE TRUELOCK

I never said that. I would never say that in a hundred years.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You never talk to me. You just ask questions and listen. Why do you talk to me?

ROSCOE TRUELOCK

Do you remember the first time we sat here? We sat down and talked?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Yes.

ROSCOE TRUELOCK

Then what did I say to you?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You said many things.

ROSCOE TRUELOCK.

What. Did. I. Say?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You told me how much you liked it here. How drunk you were getting.

ROSCOE TRUELOCK

I never said any of those things to you.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I don't recall any of the words you said to me the first time you were here. But I can tell you what you wore.

ROSCOE TRUELOCK

What was I wearing?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Black and white wingtip shoes. Faded blue jeans with spots of blood on the right knee. A black button down shirt, the first two buttons were missing. You said the buttons were ripped off in parking lot fight at the DMV. And you wore a baseball hat that said New Orleans Saints across the front in black and gold letters. You told me your father gave you the hat from a business trip of his. (*She touches a scrape on his cheek.*) You told me you got this scrape from that fight at the DMV and it has never healed. And it bleeds every time you drink.

ROSCOE TRUELOCK

You seem to remember a lot of what I said that night.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

(*Softly putting her hand on his knee.*) I remember every word you spoke to me. It plays in my head like a broken record.

ROSCOE TRUELOCK

Do you remember what I called myself?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

(*Removing her hand.*) You told me your name was Herbert, and it would be Herbert until I told you my real name.

ROSCOE TRUELOCK

But you know my real name.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Yes.

ROSCOE TRUELOCK

Tell me your name.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I can't tell you that, Herbert.

ROSCOE TRUELOCK

Don't call me Herbert.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Then what should I call you?

ROSCOE TRUELOCK

Call me Roscoe.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Don't. Don't you do that. Don't you tell me to call you that. Not your real name.

ROSCOE TRUELOCK

What makes you think that is my real name?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Because it is. Everyone knows who you are. Everyone knows who your father is. Everyone knows who your buddies are. You're in the papers more than a rock star.

ROSCOE TRUELOCK

That's only because of who my father is. Call me Roscoe.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

No. And please stop asking me to.

ROSCOE TRUELOCK

I'll pay you. I've never paid you before, but I'll pay you to call me Roscoe.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

No. I won't do it.

ROSCOE TRUELOCK

Tell me your name.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Stop this. Stop this right now.

ROSCOE TRUELOCK

How much do you get paid per client? How much do you get paid per hour?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You're hurting my feelings.

ROSCOE TRUELOCK

I'll top it.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Stop.

ROSCOE TRUELOCK

What the Hell, I'll even triple it. I'll give you my credit card. It can be yours. You can pay your rent for five months with it. Tell me your name.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I can't.

ROSCOE TRUELOCK

Why not?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

It'll break the illusion.

ROSCOE TRUELOCK

What illusion. We both know your name is not Shotgun Betty.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

It is when I am working.

ROSCOE TRUELOCK

Then stop working.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I'm not telling you my name.

ROSCOE TRUELOCK

Do I have to be mean? Do you want me to be mean to you? How many times have we had sex?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

We've never made love.

ROSCOE TRUELOCK

How many times have you wanted to have sex with me?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Every night since you kissed me. You know that.

ROSOCE TRUELOCK

When was that?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Your third visit here. I sang a Cyndi Lauper song, and Daddy Shine told me a boy was waiting for me in room 42. I walked in and you were sitting on the floor, smoking. You licked the back of ten twenty-dollar bills and stuck them to the television screen. You said they could all be mine if I did seven cheerleading routines. I did three. You stopped me, told me to stop chewing my gum, and kissed me on the mouth until the sun came up. The next time you came here, I sang you a song.

ROSCOE TRUELOCK

You sang a Traffic song. Badly, I might add.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

*(Softly putting her hand on his knee.)* Dear Mr. Fantasy Man.

ROSCOE TRUELOCK

*(Pointing his finger at an audience member.)* Tell me your real name, or I'll fuck that chick in the corner right in front of you. I'll do it. I'll do it if you don't tell me your real name.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

*(Removing her hand.)* You're lying to me.

ROSCOE TRUELOCK

Tell me or I'll kiss her. On the mouth. In room 42.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Oh. I hate you. I hate you for talking that way.

ROSCOE TRUELOCK

I want to know your real name.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I don't see why.

ROSCOE TRUELOCK

Then you're an idiot.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

If you are trying to make me cry, I won't do it. I never cry. I haven't cried since I was seven.

ROSCOE TRUELOCK

I want to take you to dinner. Some place nice. Quiet. Where you can meet my father. And I don't want to introduce you to him as Shotgun Betty.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I don't think that would be right.

ROSCOE TRUELOCK

And I think that is the God damned stupidest thing I have ever heard.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Do you? Do you know that your friend Rex, your buddy Rex came in here last Wednesday? Do you know that your buddy Rex had sex with me? He stuffed four hundred dollars in my mouth, like a horse bit, and did me from behind. He fucked me so hard, I couldn't walk or twenty-four hours. Now, am I really the kind of person you want to introduce to your father?

ROSCOE TRUELOCK

What room?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I didn't take him to our room. I would never take anyone else to our room. The room where you talk to me. I took him to room 41. I'm sorry, Herbert, am I hurting your feelings? Do you still want to sleep with that girl in the corner? Rex was rough with me. I thought I was gonna need a doctor. I bled a little. But I let him do me rough because he is your buddy. The roughest thing you have ever done to me was threaten to fly me to Puerto Rico for to see my grandfather when he broke his hip. You do love to sit in room 42 and ask me about my family. In fact, the night you offered to fly me out to him, that was the night you did that dumb magic trick. Remember? When you pulled the Puerto Rican flag out of your mouth. I still have that flag. I clipped it to my refrigerator door. And I still have no idea how you did that trick. What would happen if I told you my real name?

ROSCOE TRUELOCK

You know what would happen.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

No. I don't. I want you to tell me. I want you to tell me what would change.

ROSOCE TRUELOCK

Nothing. Nothing would change between us.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I would still be a whore. I would still be a singing, dancing whore. Who sleeps with your buddies because they are your buddies.

ROSCOE TRUELOCK

You've never been that.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

What would happen if I had dinner with your father? If I was seen in public with your father? We would be all over the tabloids and it would be the end of your father's life.

ROSCOE TRUELOCK

I want you to meet him because I am leaving. And I want my father to see your face before I go.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Where are you going?

ROSCOE TRUELOCK

My father has outgrown California. He is running...to be President next fall. It will look very nice if my father's only son is part of the American fighting military in the Middle East.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

*(Softly putting her hand on his knee.)* Do you want to go?

ROSCOE TRUELOCK

That question has not been asked. Tell me your real name.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

*(Removing her hand.)* I don't want to break the illusion.

ROSCOE TRUELOCK

What do you think of when you think of me?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I think of New Mexico. I think of having a vineyard. And there are rabbits. Desert rabbits eating our garden when we are at the movies or at the grocery store, or whatever. Our neighbor is in the witness relocation program and calls me doll. You insist on having a ceramic pig at the front door, because it represents Irish hospitality. And we are poor. And you stop smoking. And you wake me up every morning whispering my name in my ear.

*(ROSOCE TRUELOCK stops smoking and pulls a New Mexican flag out of his mouth and gives it to her.)*

ROSOCOE TRUELOCK

Sorry. It's a little wet.

*(The two laugh. Then silence is heard for 4:47. Roscoe Truelock goes back to smoking his cigarette.)*

KARAOKE ANGEL #1 (SHOTGUN BETTY)

*(Holding the flag to her face.)* Never tell me how you do this. What if you are killed?

ROSCOE TRUELOCK

Then I will be dead. I won't be killed. I'm rich and I went to college. I will automatically become an officer. All I will have to do is tell the poor kids to go die. That's how the military is. This will be the last time I come here.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Can we please make love? Just this once?

ROSOCE TRUELOCK

It would break the illusion.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I knew you were going to say that. I have to get ready for the funeral anyways. *(Looking to the audience.)* And they all paid to see me perform.

*(KARAOKE ANGEL #1 (SHOTGUN BETTY) runs off stage, as ROSCOE TRUELOCK takes a seat in one of the cabaret chairs. THE VERY LARGE MAN enters leading the stagehands, The Costumer, and the technicians to seats around the stage. All of these people should be seated in front of the audience. As he does this, he sings O' Death with no musical accompaniment and sets a microphone on stage. The lyrics of the song begin to appear on the television screens. Towards the end of the song, a large piano crate descends from the ceiling on wires with the words "Willem Dasheill Mouse 1975-2006" painted across the front.)*

THE VERY LARGE MAN

*(Singing.)*

O, Death

O, Death

Won't you spare me over til another year

Well what is this that I can't see

With ice cold hands takin' hold of me

Well I am death, none can excel

I'll open the door to heaven or hell

Whoa, death someone would pray

Could you wait to call me another day

(THE VERY LARGE MAN *Cont.*)

The children prayed, the preacher preached  
Time and mercy is out of your reach  
I'll fix your feet til you can't walk  
I'll lock your jaw til you can't talk  
I'll close your eyes so you can't see  
This very air, come and go with me  
I'm death I come to take the soul  
Leave the body and leave it cold  
To draw up the flesh off of the frame  
Dirt and worm both have a claim

O, Death

O, Death

Won't you spare me over til another year  
My mother came to my bed  
Placed a cold towel upon my head  
My head is warm my feet are cold  
Death is a-movin upon my soul  
Oh, death how you're treatin' me  
You've close my eyes so I can't see  
Well you're hurtin' my body  
You make me cold  
You run my life right outta my soul  
Oh death please consider my age  
Please don't take me at this stage  
My wealth is all at your command  
If you will move your icy hand  
Oh the young, the rich or poor  
Hunger like me you know  
No wealth, no ruin, no silver no gold  
Nothing satisfies me but your soul

O, death

O, death

Won't you spare me over til another year  
Won't you spare me over til another year  
Won't you spare me over til another year

(DADDY SHINE: THE BROKEN LIZARD *takes the stage. He is the MC and Holy Man of The Big Malibu and should be dressed appropriately. Perhaps in a velvet tuxedo. Perhaps in nothing but a fur coat and socks. Perhaps he is the spitting image of Gram Parsons. Perhaps he is Death, dressed as a beekeeper. Regardless of his appearance, he has a bible with him. He takes the microphone and addresses the audience.*)

DADDY SHINE: THE BROKEN LIZARD

There's a radio god that lives in the sky. That radio god transmits illusions of good times and happiness from his radio friendly land. He transmits illusions that all people are real; that people are not just shadows that splash from one song to the next. That radio god has built a wall in the sky so our souls won't escape until we die. I'd like to believe in that radio god, but I don't. And I won't. Not when men die at a young age. Not when good men like Billy Mouse die in youth.

*(Red smoke begins to rise from the stage.)*

DADDY SHINE: THE BROKEN LIZARD

It's nice to see you all here today. It's nice to see that you all paid full admission. It's nice to get out of your chair, it's nice to get out of your bed, it's nice to get out of your bungalow and come to this fine and clean establishment and look out upon the pretty people and say good bye to one of our closest and dear patrons, a patriot of men, a patriot of the human soul. It's nice to have a place you can go to, a place where you can have a drink, a nice cold beverage on a hot-hot day, and sing a few songs, speak The Good Lords words, and eat fried clams for \$7.99. It's nice to come here and get a moderately priced hand jobs, or rim jobs, or blowjobs, or a rusty trombone. It's nice to come here and get a dirty Sanchez, or a Roman war helmet, or Pearl Harbor, or a Bismarck, if that is what you prefer, or my personal favorite the Cleveland steamer, and worship God under the same roof. It's nice to wake every morning and feel safe and comfortable in the fact that we have The Big Malibu to take away our blues. Billy Mouse knew of what I speak. Billy Mouse was a mountain of a man. Stood eight foot three and weighed in at 527 pounds of sculpted man meat. No fat on them bones of Billy Mouse, no sir. And he had a shock of red hair that could burn a hole in the sun. Monday to Friday he labored a 9 to 5 schedule at the butter factory just up the road, blending the finest creams to make the most delicious butters on the Pacific Coast. If known for only one thing, Billy Mouse could churn butter. Every night when he punched that time clock, and he punched it good, Billy Mouse hopped into his Escalade and drove on down to pray and drink and smoke and thank The Good Lord for another fine day. Billy Mouse would sit in that very chair, that chair right there and eat forty-two clams, drink twenty-one Tecates, and sing one gentle song just to grace the world with his tender tenor. Billy Mouse was a man you could believe in. It's been a hard goin' of late. Botched elections, hurricanes, mad cow disease, the Rev. Fred Phelps and his filthy fag fearin' fuckers, Big Bad Bush and his killin' kin shootin' guns with a cock full of cum and fire in his eyes after the big bang came down upon New York City on that very special Tuesday. And we said "Golly, will this be the death of us all?" Koby Bryant! Koby Bryant raped a teenage lass and broke-up the Lakers. Sent Shaq to South Beach. What kind of man sends Shaq to South Beach? How many championship rings went down the drain the day they sent Shaq to South Beach? It makes me sad. I know not what to do with my sorrow. All I want to do is drink and screw and sing and eat baked clams, just like Billy Mouse. Today we have a new special. I am sad to say it has been dubbed the Billy Mouse special. All that I have said and more for \$12.99 from five o'clock to seven o'clock. Just ask your waitress for assistance, they'll help you out, that is what they are here for. Buy what you will, take what you want, take the leftovers home to your cats. The way Billy Mouse did.

(DADDY SHINE: THE BROKEN LIZARD *Cont.*)

Gadzooks. Will Big Bad Bush kill us all with his big-big guns that turn sand into glass at the blink of an eyelash? Will the tsunamis come and wash us all away? When I eat at Taco Bell, or Pizza Hut, or Burger King I ask myself “What is this meat? Is it cow? Is it elk? Is it something more human? When Billy Mouse was with us, these questions didn’t haunt me so. When Billy Mouse was with us I knew that no matter who was elected to office, no matter what wars were fought, no matter what stars exploded in the sky, there was one man on The Good Lord’s green earth with integrity, with scruples, with gumption. There was at least a man with both hands on his steering wheel, obeying The Good Lords traffic laws. Billy Mouse was at that very door you all came through this evening not more than two weeks ago and told me he had to leave the grocery store. He had to leave the grocery store because a Phil Colins song came over the loud speaker. Billy Mouse left his groceries in aisle 6 because a Phil Colins song came crashing down upon him and the fine citizens at the QVC and he wouldn’t tolerate it. That was the kind of man Billy Mouse was, and the kind o’ man I hope my young boy, Griffin, grows to become. Billy Mouse believed in the radio god that lives in the sky. I hope that our children grow to be tall and mighty. I hope that our children of this world follow in the footsteps of our dearly departed amigo, Billy Mouse. Let us pray.

*(The stagehands and technicians all exit.)*

DADDY SHINE: THE BROKEN LIZARD

*(Reading from a bible.)*

Our Father who art in heaven,  
Hallowed be thy name.  
Thy kingdom come.  
Thy will be done in earth,  
as it is in heaven.  
Give us this day our daily bread.  
And forgive us our trespasses,  
as we forgive those  
who trespass against us.  
And lead us not into temptation,  
but deliver us from evil:  
For thine is the kingdom,  
and the power, and the glory,  
forever and ever.  
Amen.

*(The Costumer goes to DADDY SHINE: THE BROKEN LIZARD and gives him a simple piece of paper.)*

DADDY SHINE: THE BROKEN LIZARD

Billy Mouse had his favorite songs, and he would sing them with glee. And I would like to sing one of those songs for you now. But first, the owner of a powder blue Ford

(DADDY SHINE: THE BROKEN LIZARD *Cont.*)

Taurus, your lights are on. Owner of a powder blue Ford Taurus with Idaho plates, your lights are on.

*(Two planted audience members leave as the music of Silver Tongued Devil and I by Kris Kristofferson begins to play. The lyrics of the song can be seen on the television screens.)*

DADDY SHINE: THE BROKEN LIZARD

Ladies and gentlemen, let us all have a good time tonight in the name of Billy Mouse, and do what ye will. I know you won't break the rules. At The Big Malibu, there aren't any. Here's an oldie, but a goodie. Sing along, if you'd like.

*(Singing.)*

I took myself down to the Tally Ho Tavern,  
To buy me a bottle of beer.  
And I sat me down by a tender young maiden,  
Who's eyes were as dark as her hair.  
And as I was searching from bottle to bottle,  
For something un-foolish to say.  
That silver tongued devil just slipped from the shadows,  
And smilingly stole her away.

I said: "Hey, little girl, don't you know he's the devil.  
"He's everything that I ain't.  
"Hiding intentions of evil,  
"Under the smile of a saint.  
"All he's good for is getting in trouble,  
"And shiftin' his share of the blame.  
"And some people swear he's my double:  
"And some even say we're the same.  
"But the silver-tongued devil's got nothing to lose,  
"I'll only live 'til I die.  
"We take our own chances and pay our own dues,  
"The silver tongued devil and I."

(KARAOKE ANGEL #1 (SHOTGUN BETTY), KARAOKE ANGEL #2 (THE BROKEN COWGIRL), and KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) slowly drop from the ceiling on wires. They are dressed in exotic outfits and lavish make-up. From their backs flutter giant wings that guide them to the ground. These wings are made of wax. Perhaps feathers. Perhaps car parts. Perhaps musical notes. They join the MC with his song.)

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Like all the fair maidens who've laid down beside him,  
She knew in her heart that he'd lied.

KARAOKE ANGEL#2 (THE BROKEN COWGIRL)

Nothin' that I could have said could have saved her,  
No matter how hard that she tried.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

'Cos she'll offer her charms to the darkness and danger,  
Of somethin' that she's never known.

DADDY SHINE THE BROKEN LIZARD

And open her arms at the smile of a stranger,  
Who'll love her and leave her alone.

*(The music abruptly stops as JOHNNY, THE GHOST OF SALLY SINGER, and TRAVIS MCNULTY (THE SUBLIMINAL BOY) enter. Johnny has no shoes.)*

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Oh. My. That's him, isn't it? The church burner.

JOHNNY

Please. Don't stop.

DADDY SHINE THE BROKEN LIZARD

*(Lip-syncing to a recording of him singing without music.)*

And you know, he's the devil.  
He's everything that I ain't.  
Hiding intentions of evil,  
Under the smile of a saint.  
All he's good for is getting in trouble,  
And shiftin' his share of the blame.  
And some people swear he's my double:  
And some even say we're the same.  
*(He stops the lip-syncing, but the music still plays.)*  
But the silver-tongued devil's got nothing to lose,  
I'll only live 'til I die.  
We take our own chances and pay our own dues,

*(The technicians and stagehands return, dressed as exotic dancers in various costumes. Perhaps police officers. Perhaps firefighters. Perhaps Indian Chiefs. Perhaps Rodeo Stars. They become waiters and waitresses and servers for the audience.)*

DADDY SHINE: THE BROKEN LIZARD

The silver tongued devil and I.

JOHNNY

*(To an audience member.)* Enjoying this garbage? Good.

DADDY SHINE: THE BROKEN LIZARD

We knew you were going to come. I didn't think you would be getting here so quickly.

JOHNNY

I've been in a hurry.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

We've been in a hurry.

HA!

DADDY SHINE: THE BROKEN LIZARD

Should I trust we won't have issues with you?

JOHNNY

Are you asking am I gonna burn this building to the ground?

DADDY SHINE: THE BROKEN LIZARD

If I was asking that I would ask it.

JOHNNY

*(Flicking his lighter.)* If I came all this way to burn this fucker down, I would have done by now. But, no. The answer to your question is that you shouldn't trust me at all.

DADDY SHINE: THE BROKEN LIZARD

What about the boy?

JOHNNY

What about him?

DADDY SHINE: THE BROKEN LIZARD

He is under age.

JOHNNY

So are half the people in here.

DADDY SHINE: THE BROKEN LIZARD

We don't allow firearms in these doors.

JOHNNY

The kid hasn't shot anybody in a week. And he only has one bullet left. He will be on his best behavior while we are here. Isn't that right, Travis.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I will be on my best behavior.

AGH!

DADDY SHINE: THE BROKEN LIZARD

Jim Dandy, then. You can drink. You can smoke. You can screw, and pray, but I don't imagine you will be doing any praying. Just don't do anything The Good Lord wouldn't do. You want to see her, don't you?

JOHNNY

She is why we are here.

DADDY SHINE: THE BROKEN LIZARD

I'll tell her you have arrived. She's been waiting for you.

*(Red smoke engulfs the playing space and DADDY SHINE: THE BROKEN LIZARD fades away.)*

KARAOKE ANGEL #1 (SHOTGUN BETTY)

He is fine.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

He is exceptional.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

His eyes are a dirty brown color, like mud only dirtier.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Which one are we talking about?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

The dude.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

The man or the boy?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Does it matter?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I just don't want to get in your way.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

My way? What is my way?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

You can be very aggressive.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Can we please not have this discussion on the floor?

KARAOKE ANGEL# 3 (THE TEENAGE JESUS FREAK)

What I am attempting to communicate here is that we have had conflicts in the past on which guy each of us is going to approach, which has created competition.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Can't handle a little competition, "Teenage Jesus *FREAK?*"

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Great.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Is this part of the show?

THE GHOST OF SALLY SINGER

I have no clue.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

You have a mean streak in you. You know damn well that I didn't get to pick my name.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Clearly not. Otherwise you wouldn't be a Teenage Jesus Freak.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

That's it. I am not playing anymore.

(KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) *removes her wings and sits on the end of the stage.*)

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

See what you have done.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Maybe we should call you Teenage Drama Queen. Get off your butt. We have work to do.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

No. I am not playing.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

*(Sigh.)*

KARAOKE ANGEL # 3 (THE TEENAGE JESUS FREAK)

You always get aggressive when someone important walks in and I always end up with his brother or his assistant or the Vice President, or Ben Affleck. It wouldn't bother me so much if you would just say "You take him, I will take him." And we all knew what our roles are.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Would you just do it so we can get some work done?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Fine. Whatever. You take the boy. Cowgirl take the man. I'll take the girl. It's been awhile since I've seduced a girl anyways.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I get the boy?

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Yes. The boy.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Good. He's the one I wanted to begin with.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

And now I am completely out of character. Can we have some music, please?

*(KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) puts her wings back on.)  
(The sounds of Kelly Clarkson begin to play.)  
(Perhaps Justin Timberlake.)  
(Perhaps Hilary Duff.)  
(Perhaps Michelle Branch.)  
(Perhaps The Flies.)*

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

No, no. Not that shit. Something more introspective. Come on, we are trying to work here.

*(The sounds of Massive Attack begin to play.)  
(Perhaps Portishead)  
(Perhaps Sigar Ros.)  
(Perhaps Mogwai.)*

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

That's much better.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Thank you. It's important to have the right kind of music.

JOHNNY

We've been here for five minutes and I am about to fall asleep.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

I am sorry. Are we boring you?

JOHNNY

No. You are annoying me.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

What's your name?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Travis.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

You're telling me the truth, aren't you?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Why wouldn't I?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Because you are a man.

JOHNNY

Not all men lie.

THE GHOST OF SALLY SINGER

Yes they do. It just depends on their tone of voice.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Such sharp words from such a pretty young girl.

THE GHOST OF SALLY SINGER

I'm not young. I just look young.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Come here. I want you to sit on my lap.

THE GHOST OF SALLY SINGER

No.

KARAOKE ANGEL#1 (SHOTGUN BETTY)

Please.

THE GHOST OF SALLY SINGER

I said no.

KARAOKE ANGEL#1 (SHOTGUN BETTY)

Pretty please with whip cream and a cherry on top.

THE GHOST OF SALLY SINGER

I don't trust you.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I bet you don't trust many.

THE GHOST OF SALLY SINGER

I used to. When I was young.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

When you were younger. You are still young, good lookin'. And you are a remarkably average woman. Come sit on me. I will make you feel special. That's my job. I make everyone feel special.

THE GHOST OF SALLY SINGER

Is that what whores do?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

We are not whores. We are angels. Come. Sit. I will smell your hair. I bet you like it when people smell your hair.

*(THE GHOST OF SALLY SINGER comes to the stage and sits in the chair with the Angel. She is interviewed with a microphone. The Costumer comes out and begins to measure Johnny.)*

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Don't you feel safe and secure now?

THE GHOST OF SALLY SINGER

No.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Why not? Nothing can hurt you here. You are in the house of The Good Lord.

THE GHOST OF SALLY SINGER

*(Looking to Johnny.)* He can hurt me.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Has he hurt you before?

THE GHOST OF SALLY SINGER

Yes.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Did he hit you?

THE GHOST OF SALLY SINGER

No. He would never do that. He would just kiss me. He kissed me on the neck, But he wouldn't kiss me on the mouth. He never kisses me on the mouth.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Was he drunk?

THE GHOST OF SALLY SINGER

He's always drunk.

JOHNNY

I am not always drunk.

*(TRAVIS MCNULTY (THE SUBLIMINAL BOY) sits on the edge of the stage. He takes his gun and places it next to him. He takes off one shoe and sock and begins to rub his foot.)*

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Do we need to air dirty laundry in front of all these people?

GOD!

KARAOKE ANGEL #3 (THE TEENEAGE JESUS FREAK)

Taking off your shoes in church? I do like confidence. Would you like a drink?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I'm not a drinker. I'm too young.

GUT!

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

What's wrong with him?

JOHNNY

Tourets. You will get used to it.

KARAOKEANGEL #2 (THE BROKEN COWGIRL)

You do know you are all over the news. On the cover of every paper?

*(The Costumer gives Johnny a newspaper.)*

JOHNNY

“F.B.I. , Vigilantes Hot On Trail of Arsonist, School Gunman.”

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

What are you reading?

JOHNNY

USA Today.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Let me se it. *(Reading from the paper.)* “Authorities and bounty hunters contracted by the Rev. Fred Phelps have confirmed that an unknown arsonist is traveling with Travis McNulty, the suspected gunmen in the Columbia High School shootings in Denver, CO earlier this month that left 41 students and one teacher dead. Witnesses in Utah and Nevada claim they have seen McNulty (pictured) with a tall, cool, drink of water.” That’s what it says. Tall, cool, drink of water. “Authorities believe that the two are headed westward towards California. Several eyewitnesses also claim that a third party is with said wanted group, a young pale girl. That’s what it says a young pale girl. My picture is in the paper. Can I keep this?”

KARAOKE ANGEL#2 (THE BROKEN COWGIRL)

Of course you can, sweetie.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

A extraordinary killing machine in our very midst. You deserve a spicy drink.

JOHNNY

He is too young for that. Don’t make me say it again.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

How old are you?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Why?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I was fifteen when I had my first drink. Alcohol is good for you. It makes the ugly appealing.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I need to stay clean.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Gosh. I was hoping you would get dirty.

JOHNNY

She needs you liquored, to vampire you.

THE GHOST OF SALLY SINGER

Sit down, Johnny, before you fall down.

JOHNNY

I'm not drunk.

(KARAOKE ANGEL #2 (THE BROKEN COWGIRL) *rubs Johnny's shoulders.*)

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Would you like to be? The night is young. I bet you like this, don't you?

JOHNNY

Yes.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

He kisses you when he is drunk?

THE GHOST OF SALLY SINGER

It's the only time any man ever kisses me.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I know. Hurts. Doesn't it?

THE GHOST OF SALLY SINGER

Not the way it used to.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Ha! Honey, you and I should go bowling.

(KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) *takes off Travis McNulty (The Subliminal Boy's) other shoe, then sits in his lap.*)

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Clean is boring, Travis. How about neat? I could bring you a cocktail that is straight and neat.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

You like saying that, don't you? You like saying cocktail.

HA!

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Now that statement showed promise.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Has a man ever kissed you on the mouth?

THE GHOST OF SALLY SINGER

No. Have you ever had that?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Yes.

THE GHOST OF SALLY SINGER

Was it wonderful?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

*(Looking to Roscoe Truelock in the audience.)* It was none of your business. He's a Senator's boy to most people. But not to me. It's much more interesting talking about you.

THE GHOST OF SALLY SINGER

I'm not interesting.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You're sitting on my lap. That is interesting to me.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

*(Lifting her shirt.)* Travis, do me a favor and rub my stomach.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

What's wrong with your stomach?

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

How cute.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Travis I like it when a man rubs my stomach. Put your hand here.

*(The boy places his hand on her stomach.)*

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Oh. Travis. You take instruction like a professional.

*(The Costumer brings a nice suit for Johnny. He strips completely nude of his old clothes and puts on the suit as he speaks. The suit is similar to that of The Very Tall Man.)*

JOHNNY

You do understand we have no money?

KARAOKE ANGEL #2 (THE BROEKN COWGIRL)

A man with no shoes has no money? Well, stop the presses, butternut! Better yet, tell me what you would like to drink.

JOHNNY

I told you, we don't have any money.

KARAOKE ANGEL#2 (THE BROKEN COWGIRL)

It's on the house.

JOHNNY

I didn't see that coming.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

We've been preparing for your arrival.

JOHNNY

How thoughtful. I'll take a glass of Jameson.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Not Maker's Mark?

JOHNNY

No. I'm not a Maker's man anymore.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Damn. Our research was all wrong.

JOHNNY

Jameson. In a clean glass. Sally, what do you want to drink?

THE GHOST OF SALLY SINGER

You know what I drink.

JOHNNY

Vodka. Warm.

THE GHOST OF SALLY SINGER

Room temperature. Not warm.

JOHNNY

Room temperature.

THE GHOST OF SALLY SINGER

Bring the bottle, please.

JOHNNY

Bring the bottle. And the kid will have a Coke.

TRAVIS MCNULTY (THE SUBLIMINALBOY)

Can I have sunflower seeds.

BANG!

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Sunflower seeds.

JOHNNY

He likes sunflower seeds.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Sunflower seeds. Coke. Jameson.

THE GHOST OF SALLY SINGER

Vodka. Warm, The whole bottle.

KARAOKE ANGEL #2 (THE BROEKN COWGIRL)

What kind of Vodka?

THE GHOST OF SALLY SINGER

What kind do you have?

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

How about Cold River?

THE GHOST OF SALLY SINGER

Never heard of it.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

It's fancy.

THE GHOST OF SALLY SINGER

I don't like fancy. I like simple.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

How about Absolut?

THE GHOST OF SALLY SINGER

Gordon's?

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

We aren't that kind of establishment.

JOHNNY

What's the well vodka?

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Absolut is the well vodka.

JOHNNY

A bottle of Absolute then.

THE GHOST OF SALLY SINGER

Thank you for thinking of me, Johnny.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Will you be partaking in anything else this evening?

JOHNNY

I am assuming you are assigned to seduce me.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Not until I get permission. But perhaps I should bring condoms. Or handcuffs. Or nipple clamps.

JOHNNY

I'm just here to see the lady of the house.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

We are all ladies.

JOHNNY

I mean the chick who runs this joint.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Dorothy Margarita. You are here to see Dorothy Margarita.

JOHNNY

Is she the madam?

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

We don't use that word around here.

JOHNNY

Well, what word do you use?

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

We just use Dorothy Margarita. Daddy Shine has gone to fetch her.

JOHNNY

Good.

THE GHOST OF SALLY SINGER

John. You look very kind in that suit.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Take a load off, Johnny. I'll get your Jameson. And maybe some condoms just in case.

*(KARAOKE ANGEL #2 (THE BROKEN COWGIRL) flies away as Johnny takes a seat next Roscoe Truelock.)*

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You're name is Sally. What are you looking for? Sally.

THE GHOST OF SALLY SINGER

"What are you looking for?" What do you mean?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You're sitting in my lap. You must be looking for something.

THE GHOST OF SALLY SINGER

I was looking for him, but he refuses to let me find anything.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Then why stay with him?

THE GHOST OF SALLY SINGER

Because I have nowhere else to go. And he used to excite me.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

But he doesn't anymore.

THE GHOST OF SALLY SINGER

I've tried to be excited by him. I've tried too hard.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

What excites you now?

THE GHOST OF SALLY SINGER

Nothing. I'm lost and confused.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Do I excite you?

THE GHOST OF SALLY SINGER

You're paying attention to me.

KARAOKE ANGEL #1(SHOTGUN BETTY)

Is that a yes?

THE GHOST OF SALLY SINGER

It's whatever you want it to be.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Your hand excites me, Travis. My. You're breathing hard, Travis. I can feel your breath on my neck. Are you okay?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I...

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Do not talk. Just look at my mouth and listen to the words that are sliding off my red lips. The words that are bouncing off my tongue. Mm. Travis. You're very good at turning me on.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Oh. I'm dizzy.

OH!

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Travis. Your pants have become all wet. Perhaps we should take them off.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I'm sorry.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Don't be sorry. You're not clean any more, Travis. Do you know what we call that? At The Big Malibu, we call that a free cum.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

You're lonely, aren't you?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

You are sweet. Your mud colored eyes are very sweet.

(KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) *stands up and takes off her wings.*)

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I'm not doing this anymore.

KARAOKE ANGEL#1 (SHOTGUN BETTY)

Sit back down. You are breaking the illusion.

*(Silence.)*

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I need a minute to get back into character. Forgive me. Your honesty makes me think of better times. Um. My. I like your accent, Travis. Texas? Oklahoma?

JOHNNY

He's from Colorado. You know that.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I'm not talking to you. God. This gets harder and harder every fucking night.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Stay in character.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

DON'T TELL ME HOW TO ACT!

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I am not telling you how to act. I am reminding you to maintain an even strength.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Of course. I was wrong. I apologize.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Apology accepted.

KARAOKE ANGEL#3 (THE TEENAGE JESUS FREAK)

Apology accepted. Right. Nice. Travis, where were we? If memory serves, you were getting dizzy. Do you feel ill? Should I take your temperature?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I feel faint.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Would you like painkillers?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Yes, please.

(KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) *removes a bottle from her cleavage and produces two pills for the young lad. KARAOKE ANGEL #2 (THE BROKEN COWGIRL) returns with the drinks and sunflower seeds.*)

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)  
(*To The Ghost of Sally Singer.*) Vodka.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)  
I can't swallow pills.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)  
(*To Johnny.*) Devil juice.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)  
Then I will turn them into powder.

(KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) *crushes the pills between her finger and feeds them to Travis McNulty (The Subliminal Boy).*)

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)  
Eat. Me. Travis. I like your name. My favorite rock and roll band is called Travis.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)  
(*Giving the Coke to Travis McNulty (The Subliminal Boy)*) Wash it down with this, honey.

JOHNNY  
What was that?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)  
I said it was a painkiller, didn't I? You need to clean them ears out, Johnny.

(KARAOKE ANGEL #2 (THE BROKEN COWGIRL) *gives the sunflower seeds to KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK). She in turn feeds them to Travis McNulty (The Subliminal Boy).*)

THE GHOST OF SALLY SINGER  
This is bothering me. All of these people are watching us.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)  
We can blindfold them, if you like. (*To the audience.*) Ladies and gentleman you have blindfolds tied to the leg of each seat. Would you please remove them from the leg and place them over your eyes. Our guests of honor are getting rather nervous with your watchful eyes peeping down upon them. Does anyone need assistance? Who needs help? Just raise your hand.

*(Audience members should take the blindfolds from their chairs and place them over their eyes. Stagehands should assist, if assistance is need. If audience members decide not to blindfold themselves, KARAOKE ANGEL #2 (THE BROKEN COWGIRL) should respond with “None for you? I like your style. See me after the extravaganza.”)*

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Are we comfortable now, Sally?

THE GHOST OF SALLY SINGER

No.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Then what would make you relax?

THE GHOST OF SALLY SINGER

I don't think I can relax with people like you.

KARAOKE ANGEL#3 (THE TEENAGE JESUS FREAK)

People like us? Whatever, I like feeding you, Travis.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Why can't you relax around us, Sally?

THE GHOST OF SALLY SINGER

I know people like you.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

And who are people like us?

THE GHOST SALLY SINGER

Monsters in picture shows. You are vampires. Sirens, calling to young sailors. You prey on people for money.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Vampires. What a pointed thing to say.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Don't get leeching confused with capitalism, Sally. We are businesswomen. Look at my lips. They can make you my very good friend for an hour at a time.

THE GHOST OF SALLY SINGER

For money.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

We are angels, Sally. We will love you regardless of your skin color. And we can make you happy. We can make anyone happy.

THE GHOST OF SALLY SINGER

You can't make people happy.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I bet you are the kind of girl that relaxes when she is kissed on the mouth. Not on the neck, on the mouth. I would like to kiss you on the mouth.

JOHNNY

Kissing on the mouth doesn't relax a woman.

THE GHOST OF SALLY SINGER

Fuck you, John.

*(THE GHOST OF SALLY SINGER goes to the end of the stage with the vodka and turns her back on the rest.)*

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

You're gun is very big and hard, Travis. How many people did you kill in Colorado?

TRAVIS MCNULTY (THE SUBLIMINALBOY)

I only shot one person.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

That is not what the television told me. Was it exciting?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

The time of my life. Do you want to hear more?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

You bet. Do you think of killing people when you masturbate?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Not with a gun.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Then. How?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I hang them. With my belt. I hang them for laughing at me.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Oh. Would you like to hang me?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Never.

KARAOKE ANGEL #3 (THE SUBLIMINAL BOY)

You are so cute. Killing all those people, did it turn you on? Did it make you want to F.U. C. K?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I didn't kill all those people.  
AGH!

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Now, Travis, I can smell a lie like a fart in car.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I am not lying. I only shot one girl.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Then why do you have only one bullet left?

TARVIS MCNULTY (THE SUBLIMINAL BOY)

I wounded the others.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Travis, this is America. Everyone is wounded. But the girl, you'll admit to killing her, right?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

She was praying under the lunch table.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Did you get her blood on your clothes?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Her blood hit my shoulder.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Did it make you hard?

TRAVIS MCNULTY (THE TEENAGE JESUS FREAK)

Yes.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Do you know what the word aroused means, Travis?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

It means horny.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Good boy, Travis, Now tell me what makes you aroused?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

Why?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Because I am gonna make you aroused if it fuckin' kills me.

JOHNNY

You clearly already did.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I am having a conversation with Travis now. I'll play with you later. Travis, what else do you think of when you are aroused? It's okay. The audience isn't looking.

TRAVIS MCNULTY (THE SUBLIMINALBOY)

I can't tell you.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Of course you can. You can tell me anything.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I think of a man with black skin. He has a bald shaved head and large hands.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

And what about this man? Do you kill him? Do you lynch the black man with your belt?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

He has no shirt on and holds men from behind. He talks like Sally. Softly.

OH!

KARAOKE ANGEL#3 (THE TEENAGE JESUS FREAK)

And then you murder him.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

No. He holds me. And never says a word about the way I talk.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Are you a homosexual, Travis?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

No.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

But the thought of a man makes you hot.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

No it does not.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Do you imagine having sex with the black man?

TRAVIS MCNULTY (THE SUBLIMINALBOY)

No.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Then what do you think of when you think of the black bald man? Don't you murder him?

TRAVIS MCNULTY (THE SUBIMINAL BOY)

I told you. He holds me.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

And?

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I can feel his penis get hard against me leg.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

That is it. This is sick, and I am done. Take your blindfolds off. Everybody take their blindfolds off, I can't believe you put them on in the first place.

TRAVIS MCNULTY (THE SUBLIMINAL BOY)

I'm sorry.

JOHNNY

You've done nothing wrong, Travis.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

You are a gay. It's sick. It's all sick. This is all sick! You do know homosexuality is a illness, a disease. It's a curse. It's like being bitten by a werewolf. God, you came on me. You came on my leg. Haven't you read the bible? God doesn't want you to fuck black bald men. Homosexuals die in the gutter. Why do you think we have the AIDS virus?

JOHNNY

AIDS can infect straights too.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

But God gave us AIDS to kill the queers. It's in the bible somewhere, and the word of God is gold. That is why we have "in God we trust on our money." His word is gold!

KARAOKE ANGEL#1 (SHOTGUN BETTY)

Calm down.

JOHNNY

You have sex with women, don't you?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I have sex with women for money, motherfucker. It's not the same. I am a student at USC. I have to pay my tuition somehow. God understands that. This is the best job I can get. Do you know what they pay at Jack In The Box?

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

That is enough. You have broken the illusion and insulted the audience. You will win them back.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Oh, fuck that! I want to be normal. I want to have a normal life!

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

You will restore the illusion, or you will be removed.

*(Silence. THE VERY LARGE MAN takes the stage.)*

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Fine. But I am not doing it alone.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Fine.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Fine.

*(The song You Got It by Roy Orbison begins to play and the words are projected on the televisions. All three of the Karaoke Angels take the stage. KARAOKE ANGEL #1 (SHOTGUN BETTY) and KARAOKE ANGEL #2 (THE BROKEN COWGIRL) perform a choreographed piece to the song as KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) takes the microphone and sings, shaken and out of character. THE VERY LARGE MAN disappears.)*

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

*(Singing.)*

Every time I look into your lovely eyes  
I see a love that money just can't buy  
One look from you, I drift away  
I pray that you are here to stay

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Anything you want

ALL

You got it.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Anything you need

ALL

You got it.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Anything at all

ALL

You got it.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Baby!  
Every time I hold you I begin to understand  
Everything about you tells me I'm your (wo)man  
I live my life to be with you  
No one

ALL

No one.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Can do

ALL

Can do.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

The things

ALL

The things.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

You do. Anything you want

ALL

You got it.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Anything you need

ALL

You got it.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Anything at all

ALL

You got it.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Baby!

Anything you want

Anything you need

Anything at all

KARAOKE ANGEL #1 (SHOTGUN BETTY)/KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Do-do-do-do. Do-do-do.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

*(A primal scream.)* AAAAAAAGGGGGGGGGGHHHHHHHH!

KARAOKE ANGEL #1 (SHOTGUN BETTY)/KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Do-do-do-do. Do-do-do. You got it!

*(KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) snaps into character like a drugged robot in a fantasyland and joins the choreography with the others.)*

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I'm so glad to give my love to you.

KARAOKE ANGEL #1 (SHOTGUN BETTY)/KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

La-la-la

KARAOKE ANGEL#3 (THE TEENAGE JESUS FREAK)

I know you feel the way I do.

KARAOKE ANGEL #1 (SHOTGUN BETTY)/KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

La-la-la

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Anything you want, you got it.

KARAOKE ANGEL #1 (SHOTGUN BETTY)/KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

La-La-la

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Anything you need, you got it.

KARAOKE ANGEL #1 (SHOTGUN BETTY)/KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

La-la-la

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Anything at all, you got it.

KARAOKE ANGEL #1 (SHOTGUN BETTY)/KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

La-la-la

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Baby!

ALL

Anything you want, you got it

Anything you need, you got it

Anything at all, you got it

Baby

Anything at all

Baby

ALL

You got it

*(Silence. KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) throws the microphone to the ground.)*

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Come on, little boy. I'm gonna coach you into manhood.

(KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) *takes Travis McNulty (The Subliminal Boy) by the arm and exits.*)

KARAOKE ANGEL#1 (SHOTGUN BETTY)

Thank Christ. I thought she was never gonna take him to a room.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

She does like the drama. You know what it is? She thinks she is living in a Neil Young song.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

It's never about the group with her. It's never about the audience. It's always about her and how much attention she is getting. She doesn't even care how much money she makes. Oh, B.T.W...

KARAOKE ANGEL #2 (THE BROEKN COWGIRL)

B.T.W?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

BY-THE-WAY, do you mind if I take five minutes to recharge my batteries?

KARAOKEANGEL #2 (THE BROKEN COWGIRL)

I was about to ask you the same thing.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You and I are always on the same page.

KARAOKE ANGEL #2 (THE BROKEN COWGIRL)

Everybody wins.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You know, my wings are killing me tonight.

KARAOKE ANGEL # 2 (THE BROKEN COWGIRL)

That is because you don't do your 8 Minute Abs. If you did sit-ups you could support the weight better. I am getting a Bacardi. You want anything?

KARAOKE ANGEL#1 (SHOTGUN BETTY)

I'm fine. Thank You.

(KARAOKE ANGEL # 2 (THE BROKEN COWGIRL) *exits.* KARAOKE ANGEL #1 (SHOTGUN BETTY) *takes off her wings, goes to Roscoe Truelock in the audience and straddles his lap. She runs her fingers through his hair.*)

ROSCOE TRUELOCK

You made me very jealous with that girl sitting on you.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Good.

(JOHNNY *goes to* THE GHOST OF SALLY SINGER.)

JOHNNY

I wish you wouldn't be so mad at me.

THE GHOST OF SALLY SINGER

You're wishes are all used up with me. We are here. We have made it. We are in the church at the end of the world. Just leave me be.

JOHNNY

No. I'm not gonna leave you alone.

THE GHOST OF SALLY SINGER

You give things and then you take them away. You treat me like a coyote girl.

JOHNNY

A dog?

THE GHOST OF SALLY SINGER

No. A coyote girl. The girl you will bight your arm off rather than wake her up after a cloudy night of drinking. Like a coyote in a trap. I'm a girl you regret. A girl you changed your mind about. Admit it. Admit and let me go.

JOHNNY

When have I ever said that?

THE GHOST OF SALLY SINGER

You don't need to John. I'm not mad at you Johnny, I am mad at myself. I should have known, I should have known about you.

JOHNNY

I never said I didn't care about. Maybe you came on to strong.

THE GHOST OF SALLY SINGER

Now it is all my fault. I never came on strong until you kissed me.

JOHNNY

I had been drinking. And I take responsibility for that. I admit I was drunk.

THE GHOST OF SALLY SINGER

I know. I was there. But you clearly weren't.

JOHNNY

I'm the same guy then that I am now.

THE GHOST OF SALLY SINGER

No you're not. No you are not. You talk to me different. You say different words. You talk to me like a child.

JOHNNY

What do you want from me? You want me to say something sweet?

THE GHOST OF SALLY SINGER

I want you to admit that you don't like me. I want you to admit you made a mistake.

JOHNNY

I haven't made a mistake, Kid.

THE GHOST OF SALLY SINGER

Of course you haven't. I'm the one that has made the mistake. You never started calling me Kid until the mourning after I made it clear that I wanted you.

JOHNNY

And now you want me to admit that I am a mean motherfucker.

THE GHOST OF SALLY SINGER

I want you to admit the truth.

JOHNNY

What do you think would happen if I said those three big words to you? That is what you want, isn't it?

THE GHOST OF SALLY SINGER

I want to feel safe.

JOHNNY

You are safe. I promised your father to protect you from The Devil, and here we are. The church to end all churches. The Devil will never find us here.

THE GHOST OF SALLY SINGER

Well, I don't feel safe. And I don't feel loved. What are the three "big" words?

JOHNNY

One: I. Two: Love. Three...

THE GHOST OF SALLY SINGER

I don't want to hear it come out of your mouth.

JOHNNY

Is that what you think of? Is that what you think of when you think about me? Is that what you think of when you think of the time I kissed you? When I kissed you in Santa Fe.

THE GHOST OF SALLY SINGER

I don't think of that. I dream it.

JOHNNY

You fantasize about it.

THE GHOST OF SALLY SINGER

No. I dream it.

JOHNNY

What do you think could happen? We could get married? That I could bring you to this church and get married? Have children? You're a ghost, Sally. You defy all logic. How in the Hell could I get you pregnant?

THE GHOST OF SALLY SINGER

We could try. We could at least make an effort. But I never said that. You just jumped to that very-very painful conclusion.

JOHNNY

Then tell me. Show me the way. What is your conclusion if I said those three big words?

THE GHOST OF SALLY SINGER

We would open a tearoom.

JOHNNY

A tearoom.

THE GHOST OF SALLY SINGER

A tearoom. We would serve hundreds of teas and serve cucumber sandwiches.

JOHNNY

Where did you get this idea? I don't even drink tea.

*(Silence.)*

THE GHOST OF SALLY SINGER

When you kissed me, you said my hair smelled like green tea.

JOHNNY

Sally. I don't know what to say to you.

THE GHOST OF SALLY SINGER

At least you are talking to me. Would you like some of my vodka? I want very much to get you very-very drunk. That's why I ordered the bottle.

JOHNNY

Sally. I like you...

THE GHOST OF SALLY SINGER

You like me.

JOHNNY

I'm not ready to say much more than that right now. Not with the police and bounty hunters and The Devil looking for us. Not in front of all these people. And I am sorry I haven't been able to give you the attention you deserve.

THE GHOST OF SALLY SINGER

Don't confuse attention for affection.

JOHNNY

I don't want you to hate me.

THE GHOST OF SALLY SINGER

If I hated you, I wouldn't be talking to you right now. If I hated you, I wouldn't want to cut your hair. It's getting shaggy.

JOHNNY

I wish I could take all this back. I wish I could travel back in time and take all this back.

THE GHOST OF SALLY SINGER

Don't say that.

JOHNNY

People are dead. People are hurt. I should have just stayed in Ohio. I wish I had never burned any churches.

THE GHOST OF SALLY SINGER

Well, you can't. We've been running for days. We have no more ground to cover. We are at the ocean. We are at the end of the world. We have nowhere else to run. Do you know what the Mexicans say about the Pacific Ocean? They say it has no memory.

JOHNNY

Yeah. I know.

THE GHOST OF SALLY SINGER

Maybe we can go for a swim and forget about all of this. Johnny, what is your last name?

JOHNNY

Does it matter?

THE GHOST OF SALLY SINGER

I don't know. Does it?

JOHNNY

Sturgeon. My name last name is Sturgeon.

THE GHOST OF SALLY SINGER

You're named after a fish.

JOHNNY STURGEON

That's why most people just call me Johnny.

THE GHOST OF SALLY SINGER

Johnny and Sally Sturgeon. The Sturgeon Tea Room.

JOHNNY STURGEON

Do you like that?

THE GHOST OF SALLY SINGER

Yes. But I think I will just call you Johnny. You're thirty-one years old and you are still a boy.

JOHNNY

You are a good girl, Sally.

THE GHOST OF SALLY SINGER

Better than I should be.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You are going bald.

ROSCOE TRUELOCK

I'm doing it on purpose.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You are? There's a small patch of skin right here at the top of your skull. If I tell you my name, will you not join the army?

ROSCOE TRUELOCK

Why would I not join the army?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Because I asked kindly. Because you listen to the words I speak. Because you don't like it when I use the word "Please."

ROSCOE TRUELOCK

I saw a recipe in a magazine called fish in crazy water. I want to cook it for you.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I'm a vegetarian. If I tell you my name, will you please not join the army?

ROSOCE TRUELOCK

I have to go. You know that.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

What if I never let you leave here? No one will ever take you away and we can go to room 42 where they will never find us.

ROSCOE TRUELOCK

I said no.

THE GHOST OF SALLY SINGER

When it is all said and done. When you have burned all the churches down and killed all the people and the audience has gone home, will you go shopping for tea with me?

JOHNNY

Yes.

*(THE GHOST OF SALLY SINGER pours vodka in his mouth. Red smoke begins to rise from the stage.)*

THE GHOST OF SALLY SINGER

Don't lie to me.

JOHNNY

Not all men lie, Sally.

THE GHOST OF SALLY SINGER

Yes they do. And I feel if though I shouldn't be lied too. I love you because you are the only person I ever met who hated their father and admitted it. You hate your father as much as I hate my father. I love you. Those are the three big words. I thought the three big words were "Are You 18?"

*(The two laugh, and are then silent.)*

(DADDY SHINE: THE BROKEN LIZARD *comes up from the floor*. THE VERY LARGE MAN *begins to clean the stage*.)

DADDY SHINE: THE BROKEN LIZARD

Please, take a seat in the audience. Dorothy Margarita is ready for her entrance.

(JOHNNY *and* THE GHOST OF SALLY SINGER *go to the audience*.)

DADDY SHINE: THE BROKENLIZARD

Ladies and gentleman. Boys and girls. Twats and tots. Something special is in the air tonight. Can you hear it, can you taste it, can you smell it, can you see it coming at your nose at super sonic speed? We have the good fortune, no the great fortune that we have the femme fatale, a Cleopatra, the first lady of the western world taking the stage tonight. She's a Joan of Arc, an explosive bombastic babe that makes the Virgin Mary look like an unwashed bathmat. She knows if you have been naughty, she's knowing if you've been nice, she knows if you deserve a good rump spankin' or a tasty treat on your tongue. She's Mrs. Claus, bringing you holiday cheer twenty four-seven on the three sixty-five, she's the power rock on your FM dial, the talk smack on the AM. She's the HBO on the Cable box. She's a boxer with straight teeth. She's the Mary Anne on your Gilligan's Island, the Katie Couric of your daily news. She's the Devil's worse nightmare, and God's best pal! Rumor has it, she screws like car bomb. When you hear her sing you might say "Golly! Has an angel dropped from heaven?" And the answer is...Fuck. Yeah. Ladies and Gentleman. Please welcome to the stage, Dorothy Margarita!

*(Trumpets sound. The world cracks open and white light floods the playing space. Glitter drops from the sky. Emerging from the center of light is a team of brawny men dressed as Roman warriors. Perhaps cowboys. Perhaps samurais. Perhaps police officers. Perhaps Baywatch lifeguards. Perhaps firefighters. Perhaps construction workers. Perhaps wearing nothing but Viking helmets and cock rings. Their names are Salami Sunshine, Both Dakota's Dave, Lonnie Colada, and Rufus the Naughty. Not that it matters. On their shoulders is a bed made of silk, and on that bed is DOROTHY MARGARITA. She is dressed as Marie Antoinette. Perhaps a kung fu princess. Perhaps Joan of Arc. Perhaps Joan Jett. Her entourage stops before the microphone, delivers her from the bed softly, and disappear.)*

DOROTHY MARGARITA

*(Taking the microphone.)* My. What a modest introduction. Before we start, I've heard a few audience members have been bad mouthing the show. I insist those individuals leave before we continue.

*(Planted audience members exit.)*

DOROTHY MARGARITA

Good. But those weren't the people I was talking about. I will continue anyways. Because I am a lady.

*(The technicians and the stagehands applaud.)*

DOROTHY MARAGITA

Yes. Yes. I am the nice one. I understand that we've already had a Roy Orbison song tonight. Well, this is my house, and I say we shall have another.

*(The technicians and the stagehands applaud.)*

DOROTHY MARGARITA

Yes. Yes. I already said I am the nice one. We don't need to keep hearing those noises your hands make. Goodness. I would like to dedicate this song to our celebrity guest of honor. A very handsome man. The Jesus Christ of church burners. Maestro.

*(THE VERY LARGE MAN begins to play a mandolin. Perhaps an accordion. Perhaps a guitar. Perhaps a viola.)*

DOROTHY MARGARITA

I don't sing to those karaoke tapes. It's not my style.

*(Singing to Johnny.)*

A candy-colored clown they call the sandman  
Tiptoes to my room every night  
Just to sprinkle stardust and to whisper  
Go to sleep. Everything is all right.

I close my eyes, then I drift away  
Into the magic night. I softly say  
A silent prayer like dreamers do.  
Then I fall asleep to dream my dreams of you.

In dreams I walk with you. In dreams I talk to you.  
In dreams you're mine. All of the time we're together  
In dreams, in dreams.

But just before the dawn, I awake and find you gone.  
I can't help it, I can't help it, if I cry.  
I remember that you said goodbye.

It's too bad that all these things, can only happen in my dreams  
Only in dreams in beautiful dreams

*(Applause breaks out.)*

DOROTHY MARGARITA

Thank you. Thank you. Thank you. Please. Please. No applause. Now, I have decided to have some privacy with our guest of honor. Shotgun Betty, take the ghost girl and clean her up. The rest of you, go to the parking lot and take a smoke break.

ROSCOE TURELOCK

But we can smoke in here.

DOROTHY MARGARITA

Just leave, Roscoe.

ROSCOE TRUELOCK

I paid full admission.

DOROTHY MARGARITA

God. Damn. Alright. Alright. If you paid full admission you can stay. If not, please go to the parking lot.

DADDY SHINE: THE BROKEN LIZARD

What if you work here?

DOROTHY MARGARITA

I'll tell you what, just do whatever you want.

*(Some people leave. Some people stay. KARAOKE ANGEL #1 (SHOTGUN BETTY) takes The Ghost of Sally Singer by the hand.)*

KARAOKE ANGEL#1 (SHOTGUN BETTY)

Come with me. I'll make you clean.

THE GHOST OF SALLY SINGER

Do I have a choice?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

What do you think?

*(KARAOKE ANGEL#1 (SHOTGUN BETTY) flies The Ghost of Sally Singer into the sky.)*

DOROTHY MARGARITA

Do I have to ask you to sit next to me?

*(JOHNNY goes to her. He does not look at her. They sit in silence for four minutes and forty-seven seconds.)*

DOROTHY MARGARITA

You look healthy. I like your hair. It's longer than I remember.

JOHNNY

The last time you saw my hair you were shaving my head.

DOROTHY MARGARITA

That was to teach you a lesson.

JOHNNY

You always shaved my head when you caught me smoking.

DOROTHY MARGARITA

That is because smoking is a filthy habit. What was I supposed to do? Ground you? You would have sneaked away after I turned off the lights.

JOHNNY

You could have hit me.

DOROTHY MARGARITA

I don't do things that way. Now, have you been eating your vegetables?

JOHNNY

When I can.

DOROTHY MARGARITA

That is not an acceptable answer. Now, have you been eating your vegetables, John?

JOHNNY

When I can.

DOROTHY MARGARITA

Fine. Be that way. Would you at least tell me who has been taking care of you?

JOHNNY

I am the one who takes care of myself.

DOROTHY MARGARITA

You are a grown man now.

JOHNNY

I have been grown for 15 years. I've had a job. I've been married.

DOROTHY MARGARITA

You had a wedding?

JOHNNY

When I was 18.

DOROTHY MARGARITA

My invitation must have been lost in the mail.

JOHNNY

Yeah. Mother. You're invite must have been lost in the mail.

DOROTHY MARGARITA

Do you have pictures?

JOHNNY

No.

DOROTHY MARGARITA

Will you send some to me?

JOHNNY

No, Mom. I don't have pictures of my wedding at all.

DOROTHY MARGARITA

That is sad. You should have pictures of your wedding. Can you describe it for me? The wedding. Will you describe it for me? I can get you crayons and you can draw it for me. The way you used to draw your days at school for me.

JOHNNY

I'm not gonna draw you a picture of my wedding with Crayola crayons.

DOROTHY MARGARITA

It doesn't have to be Crayola crayons. We can get you K-Mart brand, you always liked those better anyways. Or you could draw a picture with your words. You were always so good at talking. Where was your wedding?

JOHNNY

Columbus.

DOROTHY MARGARITA

Which Columbus?

JOHNNY

What do you mean "Which Columbus?"

DOROTHY MARGARITA

There are many towns named Columbus. Columbus, IN. Columbus, NM.

JOHNNY

Ohio, Mother. We got married in Columbus, OH. We got married at the zoo and had Subway sandwiches do the catering. They made those six foot long party subs with all the fixin's, and potato chips and Doritos.

DOROTHY MARGARITA

That sounds cute. Did Subway make your cake?

JOHNNY

No, Mom. We didn't have a cake.

DOROTHY MARGARITA

Not every wedding has to have a cake. Does your wife work?

JOHNNY

She ain't my wife no more. We was only married for a week.

DOROTHY MARGARITA

She is *not* my wife *anymore*. We *were* only married for a week.

JOHNNY

Right, Mom.

DOROTHY MARGARITA

Do I know this girl?

JOHNNY

You know her. She was one of my girls when I was in high school.

DOROTHY MARGARITA

You had two girls in high school if I recall. Two at the same time.

JOHNNY

You recall correctly, Mother.

DOROTHY MARGARITA

And which one was your wife?

JOHNNY

Annie.

DOROTHY MARGARITA

Annie. And did we have intercourse with Annie?

JOHNNY

What do you think?

DOROTHY MARGARITA

I asked you a question. Did you have intercourse with Annie?

JOHNNY

Did I fuck her? Is that what you want know? Yeah, Mother. I fucked Annie. I fucked her in the bathroom of the zoo, right before she came walking down the aisle. And I could smell the semen on her dress as she walked towards me. Everyone could. Even the justice of the peace. But that wasn't the first fuck we had. The first time I fucked her was in your bed. When I was fourteen. When you were out on a date. I lost my virginity that night. In your bed.

DOROTHY MARGARITA

You will never speak to me this way again.

JOHNNY

I fucked her so hard you can still smell her on my skin.

DOROTHY MARGARITA

YOU will never speak to me this way again.

JOHNNY

*(Smelling his hands.)* Smells like a woman's soap. After that, whenever I wanted to masturbate, I would go to your bed. Back to the scene of the crime.

DOROTHY MARGARITA

STOP IT! YOU WILL NEVER SPEAK TO ME THAT WAY AGAIN! You will now say you are sorry.

JOHNNY

I'm sorry.

DOROTHY MARGARITA

I 'm sorry what?

JOHNNY

I am sorry, Mother.

DOROTHY MARGARITA

Do you know who I am? I am Dorothy Margarita. I am not your mommy anymore. I am a goddess! I am made of iron and silk! The wealthiest Japanese businessmen eat sushi off my stomach. The Prime Minister of England has licked sea salt off my neck. The President of the United States sends me a dress made of fresh cut flowers every year for Easter. They never raise their voice to me, they never curse at me, and they are never vulgar. I am the greatest woman to ever live. You are no one. You are a felon, and I could buy and sell you ten times in a minute. Say "I am sorry, Dorothy Margarita."

JOHNNY

I am sorry. Dorothy. Margarita.

DOROTHY MARGARITA

If it was anyone else, any other man, if it was the Pope, I would have you murdered and I would piss in your dead mouth. You will never be vulgar in this house. This is a house of worship, this is house of faith.

JOHNNY

Faith in what? Dorothy. Margarita.

DOROTHY MARGARITA

Do you like calling me that? Because I am not going to let you call me Mother again. Faith, John. Faith in the American Dream. I have the best bartenders on the Pacific coast. The best songs, the best chairs, the softest beds. I have the best girls. They can sing and dance and fly like angels, and they can make any man or woman feel like they are walking on the moon for an hour at a time. You can get high as a kite, sing a song, and say howdy to God all under one roof. This is the greatest church in the history of civilization. Hell, if I sold guns and stamps no one would every leave.

JOHNNY

This is a whorehouse, Mom. This isn't a church or club. You're the madam of the best time on earth. You're a madam of a whorehouse. Don't get me wrong, Mom, it's a nice whorehouse, the karaoke thing is cute. But people have to pay for salvation here.

DOROTHY MARGARITA

People pay for salvation everywhere. People put money in the collection plate of every church, just to feel a little better about themselves.

JOHNNY

That may be, but it won't change the fact that this is still a whorehouse. How did you get here?

DOROTHY MARGARITA

I was sad in Ohio.

JOHNNY

You were with me.

DOROTHY MARGARITA

I never felt like I was with you. I never felt like I was with anyone. Your father left when you were young, but that doesn't matter. He never mattered. Your half-brother was around, sometimes, but I never felt safe around him. I didn't like the way he smiled at me. And one night you were off with one of those girls, one of your two girlfriends. I think you were at the prom. And I was watching Cowboy Bob's Movie Round-Up on

(DOROTHY MARGARITA *Cont.*)

Channel 4. And I saw two people kissing on the beach, I saw Burt Lancaster kissing a girl on the beach. And I wanted that. I deserved that. I felt like I had put up with so much in life that I deserved to have Burt Lancaster kiss me on the beach. So I got in my car and drove. I didn't pack anything. I just drove. Did you notice I had left?

JOHNNY

Not 'til the next morning.

DOROTHY MARGARITA

You brought that girl home from the prom, didn't you?

JOHNNY

Yes.

DOROTHY MARGARITA

Was it Annie?

JOHNNY

No.

DOROTHY MARGARITA

The other one?

JOHNNY

Yeah.

DOROTHY MARGARITA

What was her name?

JOHNNY

Lynn.

DOROTHY MARGARITA

Lynn. That is the one I remember. Did you make love to her that night?

JOHNNY

Sort of.

DOROTHY MARGARITA

In my bed?

JOHNNY

Yes.

DOROTHY MARGARITA  
Had you been drinking?

JOHNNY  
Yes.

DOROTHY MARGARITA  
What? What were you drinking?

JOHNNY  
Mad Dog 20/20.

*(Silence.)*

DOROTHY MARGARITA  
And you didn't know I was gone until the morning.

JOHNNY  
No, Mom. I didn't realize.

DOROTHY MARGARITA  
And that is exactly why I left, John.

JOHNNY  
I was angry that you left. I was angry that you weren't home to see me in my rented tuxedo.

DOROTHY MARGARITA  
I wanted to see that. I really did. What has happened to your wife?

JOHNNY  
We were married for a week and then I cheated on her.

DOROTHY MARGARITA  
With Lynn?

JOHNNY  
With Lynn.

DOROTHY MARGARITA  
Weren't Annie and Lynn friends?

JOHNNY  
Lynn was the Maid of Honor.

DOROTHY MARGARITA

Oh, John. I thought I raised you better than that. I feel like a failure of a mother.

JOHNNY

You raised me just fine. I loved both of them. I just didn't know how to make it all work. I didn't know how to make everyone happy.

DOROTHY MARGARITA

You're father used to say that. He would say that before he left for the night.

JOHNNY

You've never spoke to me about dad before.

DOROTHY MARGARITA

Yes I did. You just didn't like to hear what I had to say. Like the time we met. I was alone and the neighbors were gone. All the lights were out, and back then people didn't lock doors in the country. We didn't even have locks to lock. You're grandparents were out at the drive-in to see a picture. And I stayed at home. It was too hot to go out. There were lightening bugs in the air. I took off my clothes and put my father's old high school football jersey on, that is what I slept in when I was a teenager. I heard a rush of wind, something moving by me. The next thing I knew I was thrown to my stomach and father's football jersey was pulled over my head and wrapped around my wrists. Do you remember me telling you this?

JOHNNY

You have never told me this.

DOROTHY MARGARITA

Yes. I have. A big hand, a hand the size of a truck tire wrapped around my waist from behind and pushed up on my stomach. And I felt a sensation in my rectum. It wasn't painful, but it wasn't pleasant. I didn't know to scream. I didn't know to say "no." It was all like dreaming. Until I could smell metal. Until I felt my rectum getting wet and I realized I was bleeding. I was pulled to my knees as he finished, and there I was. 16 years old. Naked. In my own bed. The same bed I had slept every night since I was 6, being sodomized by a stranger, with my father's high school football jersey holding my hands in place. And when that stranger was done, he cleaned himself with my pillow case and said "isn't this nice?" He thought he was doing something nice with me. Not to me, with me. And then he disappeared. That is what living in Ohio was like. That is what living in Ohio was like for 50 years. When your grandparents got home and saw my naked body, bleeding, my father screamed and yelled and got his hammer from his toolbox and called his brothers and they went looking for the man who had done this to my father's only child. But they couldn't find anyone so they smashed the window of the barbershop to calm down. My Mother sat down on the floor and just looked at me. She never helped. She never offered a blanket. She said I had to clean my father's football jersey and she never spoke of that night again. I don't know why but I knew she blamed me. She just kept saying "Your father's football jersey is ruined."

JOHNNY

I never knew this. Why are you telling me this?

DOROTHY MARGARITA

Because you are my son, John. Do you not want to hear me say these things?

JOHNNY

No, Mom. Tell me whatever you want.

DOROTHY MARGARITA

Two years later I graduated from high school and had a scholarship to attend Bowling Green University. I was going to be a cheerleader and study English. And be a schoolteacher. But on that summer, at the county fair, I met a tall man with large hands. He bought me an elephant ear and won the watermelon seed-spitting contest. He took me on the Ferris wheel, and we got to the top and the sun was setting and we got to the top and he whispered in my ear “Isn’t this nice?” And I knew it was him.

JOHNNY

Mom...

DOROTHY MARGARITA

Don’t interrupt me. When I was sodomized, I didn’t cry. I just vomited. I vomited all I ate and more. The tall man with the big hands took me on date after date after date. To the pictures and we went swimming and bowling. He stole a truck from my neighbor and took me to Columbus and I had my very first pizza. It had pepperoni on it and it was the hottest thing I had ever eaten in my life. And he got me drunk on yellow wine. He got me drunk and took me to the justice of the peace. He got a ring out of a gumball machine. A Green Lantern ring and slapped it on my finger. It was the only ring your father could afford. When we came home, your grandfather said he didn’t care what your father did for a living. He could be a ditch digger, as long as he was the best ditch digger in the world. My mother just looked at the ring and said not a word. And she made me drop out of college. I didn’t take a single class, or cheer a single cheer. I had to be a “wife” now. When I dropped out of Bowling Green, my mother said “You don’t feel so high and mighty now, do you?” Like she had gotten revenge.

JOHNNY

Why have you not told me this before?

DOROTHY MARGARITA

I have. You just never listened to me.

JOHNNY

No you haven’t. Not that last part.

DOROTHY MARGARITA

When I left you, you were 18. I've never thought you were old enough to hear that story. Not until now. Living with your father was difficult. He was older, more distant. He had your brother with another woman. Your father loved his pills and his music, and other women. Hm. He never wanted to listen to my music. He was a thief. A drinker. When we separated, I became a nun just to make him angry. We would get back together about twelve or thirteen times. I wasn't a very good nun. One night he came back, smelling of whiskey and women, and I was watching the television, and you were asleep, and he threw me on my stomach and separated my legs and wrapped his hands around my hips and whispered "Isn't this nice" into my left ear. He thought he was doing something nice with me. All the lights were on. The TV was on. Johnny Carson was on. That was the first time I was afraid of your father. And when he was finished, he cleaned himself with a throw pillow and passed out on the coffee table. I didn't cry. I vomited everything I ate and more, but your father never saw me cry. I crawled to my room and locked the door, we had locks then. In the morning your father was gone and that was the end of all that.

JOHNNY

How old was I in all this?

DOROTHY MARGARITA

Maybe a week old. Maybe two. It wasn't easy being a single mother. I did what I could for money.

JOHNNY

I remember you used to work the phones for AT&T.

DOROTHY MARGARITA

Your father would drop by every three months with cans of soup and some baseball cards for you. Maybe some cheap chocolates for me. But I never let him in the house.

JOHNNY

You are allergic to chocolate.

DOROTHY MARGARITA

Your father didn't care. He never took the time to remember that.

JOHNNY

Raul helped.

DOROTHY MARGARITA

Your brother helped some. He sent money when he became famous. But he was your brother and not my son, and I didn't want him bringing around his friends, all the rock stars and the Hell's Angels when he was working for Rolling Stone Magazine. When you went to the prom that night, when you went to the prom and I saw Burt Lancaster on the television, I thought it was my time. You were grown and going to dances. And it was fine for me to do things for myself. You didn't want me in your life anyways.

JOHNNY

That's not true. I never said anything like that.

DOROTHY MARGARITA

You never made me feel welcome.

JOHNNY

I was 18.

DOROTHY MARGARITA

I don't care. You never made me feel welcome. I never felt loved.

JOHNNY

I did. I just didn't know how to show it.

DOROTHY MARGARITA

You could show it to those other girls. You could show it to Lynn. And What's-her-name.

JOHNNY

Those were girls, Mom. You're my mother.

DOROTHY MARGARITA

I was your mother. I'm just your madam now. Do you still love me, John? Do you still love me after all these years?

JOHNNY

I don't know what to say to that.

DOROTHY MARGARITA

It's not a fair question, is it? Do you still love Lynn and what's-her-name?

JOHNNY

Annie. I don't know if I have been in love. When I was in high school I thought I had all the answers. I thought I was clever. Now, I don't know what the questions are anymore.

DOROTHY MARGARITA

Do you want to be in love?

JOHNNY

Why?

DOROTHY MARGARITA

I can do that for you. I have money. Girls. I can give you whatever you want. I can make you happy. Are you happy?

JOHNNY

No.

DOROTHY MARGARITA

Why?

JOHNNY

Because, I hate myself.

DOROTHY MARGARITA

That's because you don't feel loved. I can change all that. You've just never been with the right girl. Do you want a red head? An Asian? A Polish girl? I can make them look however you want. Malibu has the best plastic surgeons in the world. I can have a girl cut to look however you want. Jennifer Love Hewitt. Chelsea Clinton. I bet you're a big Chelsea Clinton fan. I bet you'd like to have Chelsea Clinton bring you breakfast in bed everyday or give you a hand job in a movie theatre.

JOHNNY

I don't want to wake up next to anyone.

DOROTHY MARGARITA

Yes you do. Everyone does. I've had 136 operations so men will still want to wake up next to me. Look at me. Look at me and tell me who I remind you of.

JOHNNY

No. I'm not playing this game with you.

DOROTHY MARGARITA

John, look at me and tell who I look like.

JOHNNY

You look like Lynn. You look like my ex-girlfriend.

DOROTHY MARGARITA

So. I do have the best plastic surgeons in the world. I knew you would be a church burner. When your father left, you just cursed God. And I built this place so you would come to me. I knew you would come find me some day. I knew you would come find me and I wanted to be appealing. When you were a child, you looked at the ground when you spoke with me. This is the first time you have looked at me when we talked.

JOHNNY

I didn't come all this way to talk with you.

DOROTHY MARGARITA

Don't tell me that.

JOHNNY

I came all this way to talk with you but not like this.

(JOHNNY *looks away*.)

JOHNNY

I need to have an honest conversation with you.

DOROTHY MARGARITA

Nothing is honest anymore. Nothing is real. Oh. God. You are dying aren't you?

JOHNNY

This is why I hate women so fuckin' much. You all make up crap in your head. No, Dorothy, I am not dying.

DOROTHY MARGARITA

What do you want to talk about?

JOHNNY

The girl that is with me...

DOROTHY MARGARITA

The ghost...

JOHNNY

Sally. I'm protecting her from The Devil. Have you met The Devil?

DOROTHY MARGARITA

Yes. The Devil still owes me \$200.

JOHNNY

I'm not gonna ask why.

DOROTHY MARGARITA

No you really shouldn't. Why protect this girl?

JOHNNY

Because I wanted to do something right before I die. I started burning churches because I thought I was right and I thought I was angry. And burning churches let me say good-bye to Dad, and Raul, and now you. I didn't know it at the time, but I know now. And when I realized I was wrong, I realized I should have done things differently, it was all too fuckin' late. And I realize saving Sally Singer from The Devil was maybe the best thing I could ever do.

DOROTHY MARGARITA

What do you want from me, John?

JOHNNY

I want you to make Sally Singer one of your angels, and hide her from the Devil.

DOROTHY MARGARITA

Tell me you love me.

JOHNNY

I can't do that.

DOROTHY MARGARITA

Then at least tell me you love yourself. You can lie, I just want to hear you say it.

JOHNNY

No.

DOROTHY MARGARITA

Have you had intercourse with this girl?

JOHNNY

Mother.

DOROTHY MARGARITA

Have you had intercourse with this girl?

JOHNNY

No, Mom. I haven't fucked her.

DOROTHY MARGARITA

Why not?

JOHNNY

Because I thought it would be wrong.

DOROTHY MARGARITA

Do you enjoy sex?

JOHNNY

No. I don't enjoy sex.

DOROTHY MARGARITA

Then why do it?

JOHNNY

Because. It makes others happy. I can make women happy.

DOROTHY MARGARITA

How do you feel when you orgasm?

JOHNNY

I don't think I should be telling my mother this.

DOROTHY MARGARITA

I am not your mother anymore. I am Dorothy Margarita. How do you feel when you have an orgasm?

JOHNNY

Ashamed.

DOROTHY MARGARITA

Why?

JOHNNY

I feel like I have let people down.

DOROTHY MARGARITA

When you burn churches, do you feel ashamed?

JOHNNY

Never.

DOROTHY MARGARITA

Good. I will consider taking your Sally, but promise nothing. I want you to do something for me.

(DOROTHY MARGARITA *snaps her fingers*. KARAOKE ANGEL #2 (THE BROKEN COWGIRL) *descends from the sky*.)

KARAOKE ANGEL#2 (THE BROKEN COWGIRL)

Yes, Dorothy Margarita?

DOROTHY MARGARITA

John, this is The Broken Cowgirl. Her real name is (*The first name of the actress playing KARAOKE ANGEL#2 (THE BROKEN COWGIRL.) (Name of actress...)*) this is my son. Take him to my bed. Allow him to call you by your real name. Don't use a condom. Let him ejaculate inside you. Take no money, and go as long as your hearts desire. If you can, take the next ten years. If he asks you to marry him, don't let him see you cry. And if he doesn't ask for your hand, you have done wrong. Am I understood (*Name of actress...?*)

KARAOKE ANGEL#2 (THE BROKEN COWGIRL)

Yes, Dorothy Margarita.

JOHNNY

I don't want this.

DOROTHY MARGARITA

Do her. Or I won't help your girl.

*(Silence.)*

DOROTHY MARGARITA

Doesn't he have nice hair?

KARAOKE ANGEL#2 (THE BROKEN COWGIRL)

It's lovely hair.

DOROTHY MARGARITA

It's longer than it used to be.

*(House lights come up. KARAOKE ANGEL#2 (THE BROKEN COWGIRL) takes Johnny by the hand and leads him through the audience, leaving the building. This is not theatrical. The house lights fade.)*

DOROTHY MARGARITA

What are you looking at, Roscoe?

ROSCOE TRUELOCK

Forgive me. I should have gone to the parking lot.

DOROTHY MARGARITA

Yes. You should have.

*(DOROTHY MARGARITA exits. A door opens in the floor of the stage. KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK) climbs out of the door, takes a velvet rope, ties it around her waist and throws the loose end into trapdoor. She then lights a cigar with blowtorch as TRAVIS MCNULTY (THE SUBLIMINAL BOY), KARAOKE ANGEL #1 (SHOTGUN BETTY), and THE GHOST OF SALLY SINGER climb the rope one by one out of the hole in the floor. Travis is now dressed similar to The Very Tall Man. He is no longer a subliminal boy. Sally is dressed like a Karaoke Angel.)*

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

The audience is still here. I thought they would vamoosed by now. Look at them all. Like crooked teeth. In the mouth of monster devouring us all.

TRAVIS MCNULTY

I don't like the audience. I don't like it when people look at me.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You'll get used to it. I did. People are always looking at you, Travis. It doesn't matter if they are in the audience or jogging down the sidewalk.

TRAVIS MCNULTY

They are judging me.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Of course they are.

TRAVIS MCNULTY

They think they are better than me. They are smug.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You will get used to it. It just takes time. It comes with the territory.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

The first time I realized people were looking at me, I sucked my thumb in the corner by the door.

THE GHOST OF SALLY SINGER

Did you cry?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I cry every night.

THE GHOST OF SALLY SINGER

Are you sad?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

I don't think I can answer that question honestly anymore. Are you sad?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I am not happy. But that all comes with the profession. Ms. Sally, do you like your new clothes?

THE GHOST OF SALLY SINGER

They are clean. And that feels different. It's nice to be in a new costume. I feel taller.

TRAVIS MCNULTY

This is no new costume. This is a new identity. I am a grown man.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

That is because you had your cherry smashed.

TRAVIS MCNULTY

I can see the audience in a different way. I started noticing them in Utah. I thought they were my friends, but now they look at me all wrong. They know my secrets, don't they?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Not all of our secrets. Just most. Travis, you aren't talking funny no more.

TRAVIS MCNULTY

I am a new man now. I am calm. How much do they know?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Only what they have seen.

TRAVIS MCNULTY

Stop looking at me. You don't know me the way I know me.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

They haven't seen enough of you, Travis. They only know you have a gun.

TRAVIS MCNULTY

The first time I ran away from home, I road my bike to Denver and slept behind a trash bin behind a Best Buy. I packed my lunch the night before. A meat loaf sandwich and a pack of M&M's. The M&M's melted and I had to lick them off the wrapper. Did you know that?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

They do know.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Travis, the audience doesn't know everything.

TRAVIS MCNULTY

Fine. Sally, you look lovely tonight. Like a girl in a magazine.

THE GHOST SALLY SINGER

Thank you, Travis. That was very kind of you. I ran away from home too, Travis. When I was ten. After my mother died. I got about a hundred feet out the door before my father shot his rifle in the air above my head. He tied me to the toilet bowl for three days as punishment. And fed me nothing but coffee and cucumbers.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I never ran away from home.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Would you?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

You know I would. If the right person asked me to runaway with him.

TRAVIS MCNULTY

“That was very kind of you?” What does that mean? “That was very kind of you.”

THE GHOST OF SALLY SINGER

It means that was very kind of you. What you said to me.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

If you could runaway with “him” where would you go?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I’ve always wanted to go to New Mexico. Land of Enchantment is on the New Mexican license plate.

THE GHOST OF SALLY SINGER

I am from New Mexico. You don’t want to go there.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

What’s wrong with the Land of Enchantment?

THE GHOST OF SALLY SINGER

The land is not enchanting. It’s nothing but sand covered with men who think they own the earth.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

All men act like they own the earth.

THE GHOST OF SALLY SINGER

These men actually think they do.

TRAVIS MCNULTY

We do own the earth. And if we didn’t, we would all be caves. Do you think I am not kind?

THE GHOST OF SALLY SINGER

I think you are very kind. Except for your last comment.

TRAVIS MCNULTY

So I am not kind. You don’t think I am good person.

THE GHOST OF SALLY SINGER

I think you are a nice person, Travis.

TRAVIS MCNULTY

A nice person but not a good person. Well, I think you are a nice piece of ass.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Why do you think men control the world, Travis?

TRAVIS MCNULTY

It's not that we do, it's that we should.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Then why "should" men control the world?

TRAVIS MCNULTY

Because we put up with too much shit. We say what we think, and we do what we say. We don't play games. We just do.

THE GHOST OF SALLY SINGER

You get laid for the first time, and talk like Johnny.

TRAVIS MCNULTY

I get laid for the first time and I talk like a man.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

You most certainly do.

TRAVIS MCNULTY

Sally, I want to sleep with you. How would you like that?

THE GHOST OF SALLY SINGER

I have never thought of it. And you are insulting.

TRAVIS MCNULTY

We just hiked across three states and you never looked at me and thought of sleeping with me? I'm very good in bed, aren't I?

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

A dynamo.

TRAVIS MCNULTY

Don't mock me. You never once thought of us. Together.

THE GHOST OF SALLY SINGER

Not once. And you are behaving like a child.

TRAVIS MCNULTY

Don't call me a child.

THE GHOST OF SALLY SINGER

Then stop acting like one.

(TRAVIS MCNULTY *raises his gun.*)

TRAVIS MCNULTY

You never look at me. You always look at Johnny, but you never look at me. But you are looking at me now. I demand respect. I have dignity. I have a gun. I have murdered people. What if I put my gun to your temple and make you have sex with me.

KARAOKE ANGEL #3 (THE TEENAGE AGE JESUS FREAK)

Travis, put the gun down.

THE GHOST OF SALLY SINGER

You are a God damned retard.

KARAOKE ANGLE #1 (SHOTGUN BETTY)

Sally, please...

THE GHOST OF SALLY SINGER

You child. Haven't you noticed I am already dead. I'm a ghost. An apparition. What are you gonna do to me, Travis? Shoot me? Go ahead. Impress yourself. Wow all the cute little things in the audience with how dangerous you are. Put a bullet between my lungs. Put that damn thing to my head and threaten to have sex with me. Why don't you shoot me in the leg, so I can be in pain and beg on my hands and knees for you to finish me off, for you to cut me down. Go to the kitchen, Travis. Go to the kitchen and get a knife and cut me from my cunt to my neck, gut me like a fish and my stomach can spill out all over the stage and you...and you can feel all manly. But make me beg first, Travis. Do whatever you want, but make me beg. That's what a "man" wants, isn't it? To hear women beg and plead for attention. I've seen this act everyday for as long as I can remember. You want to rape me, Travis? You wanna rape and hurt me? You wanna do me right here in front of the audience? Will that make you feel strong? Go ahead. Do me. Do whatever you want. Screw me and put your last bullet in me. If you're gonna do it, do it. Otherwise, stop wasting my time.

KARAOKE ANGEL#3 (THE TEENAGE JESUS FREAK)

The time of pointing guns at Sally has ended, Travis

TRAVIS MCNULTY

When I'm in the fuckin' room, it will always be the end. The end of laws, the end of anything I want it to be. The only person who is honest is me. I'm a straight, white, American man. I'm everyone's asshole and everyone will do as I tell them to. And I have

(TRAVIS MCNULTY *Cont.*)

the right to murder anyone I wish, anyone I choose. It's my place on God's green earth to kill what I want, take what I will. I killed 41 classmates and one geometry teacher in less than twenty minutes. Harris and Klebald were pussies compared to me and my buddy Nicky. And Nicky did nothing. He just cried. I shot his brains out in the library. And who is getting the credit? Not me, no sir. I'm a death dealer, a supernatural being, and I can snap souls with a pull of my finger. I like murdering people, Sally. It's a good time. When I murdered all my classmates, I couldn't feel the audience looking down on me, like the smug fucks they are. But I can feel them now. (*Yelling at the audience.*) I'm a cowboy. A gangster. I demand respect.

KARAOKE ANGEL#3 (THE TEENAGE JESUS FREAK)

I respect you, Travis. Please put the gun down.

THE GHOST OF SALLY SINGER

Don't say "please" to him.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Where is the security? Where is The Very Tall Man?

TRAVIS MCNULTY

I am the security now. I'm the Tall Man.

THE GHOST OF SALLY SINGER

You told me you only killed one person in your school. You told me your partner did all the mass killings. You told me your partner killed the geometry teacher. You told me the only person you shot was the girl praying under the table in the cafeteria.

TRAVIS MCNULTY

I say a lot of things. You could say, Sally, that I am man who lies. And it's my right to say whatever I want. I only have one bullet left in this thing. And I think it is high time I use it.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

Travis...

THE GHOST OF SALLY SINGER

There was no girl, was there? There was no girl under the table.

TRAVIS MCNULTY

How would I know? I was too busy killing my geometry teacher.

THE GHOST OF SALLY SINGER

I would like for you to leave me alone now. You're very sick.

TRAVIS MCNULTY

Most people just talk about killing their geometry teacher. I act. You always look at Johnny. You never look at me. Fuck Johnny. All he does is burn buildings. I am one bad ass. I am the one who can show people Christ. All the kids at school made fun of the way I talked. I'm talkin' normal now. I demand to be respected.

KARAOKE ANGEL#3 (THE TENAGE JESUS FREAK)

I respect you, Travis. Put the gun down.

TRAVIS MCNULTY

The archangels Michael and Gabriel told me I was to protect you. That it was my new job. They said I was an angel now. They made me an angel because they knew I could dish out justice. What do I get for protecting you? Nothing! Nothing. Not even a good morning, Travis. All you do is drool over the drunk. When I sneeze you never say "God bless you." I just want to be loved. I have love to give. But you don't care. I've lost my virginity to a whore when it should have been you. It was supposed to be you. I know it. And now the audience is just looking at me. Like a child.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

No they aren't. They are just waiting for the next song. Put the gun down, we will go to our bedroom, remember our bedroom? And Sally will sing them a song. Maybe a song about you. And they don't have to look at you.

TRAVIS MCNULTY

I'm the one with the gun, Sally. Not him. I wonder, do dead girls bleed?

THE GHOST OF SALLY SINGER

There's only one way to find out.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Travis...

TRAVIS MCNULTY

I want to gun somebody down. I want respect.

THE GHOST OF SALLY SINGER

Give me your best shot, Travis.

TRAVIS MCNULTY

No. You are just a dumb girl. I'll give you one more chance. I will murder an audience member. I will show them to look at me.

KARAOKE ANGEL#1 (SHOTGUN BETTY)

No one in the audience is worth killing, Travis. Despite that fact, you are clearly a very intelligent and clever man. I am certain that if you wanted revenge on the audience that

(KARAOKE ANGEL #1 (SHOTGUN BETTY) *Cont.*)

you could stalk them after the performance and you could strangle them in their own beds.

KARAOKEANGEL #3 (THE TEENAGE JESUS FREAK)

You could hang them with your belt.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Seeing as you only have one bullet left. That is probably the best option.

KARAOKE ANGEL #3 (THE TEENAGE JESUS FREAK)

The best option.

TRAVIS MCNULTY

No. I need to set an example. I need to set an example for all these fuckers. The audience didn't...hasn't seen me kill. I am an artist, and they need to understand that. I think I will off a person in the first row. That way, they all have to walk over the dead body on their way to the bathroom. DID YOU HEAR ME!

*(Travis points the gun at Roscoe Truelock.)*

KARAOKE ANGEL #1 (SHOTGUN BETTY)

I heard you. I am very impressed with you, Travis. Use the bullet on me.

TRAVIS MCNULTY

Kill you instead of an audience member? But they won't have to walkover you.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Look at me, not them. Do you want me to beg? Kill me if you have to kill someone, but please don't kill an audience member. I think being shot by you would be nice. I respect you so much. Promise me you won't hurt the audience. Or, at the very least, the men in the audience.

TRAVIS MCNULTY

I've never killed someone as beautiful as you before.

KARAOKEANGEL #1 (SHOTGUN BETTY)

Which is a very good reason to kill me and let the audience go. After all, they paid to be here.

TRAVIS MCNULTY

You have a good point. You have a very good point. They all paid. Where do you want my bullet?

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Anywhere but my eyes. Let me keep my eyes.

TRAVIS MCNULTY

Beg.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Please.

THE GHOST OF SALLY SINGER

Don't.

TRAVIS MCNULTY

Beg.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Please.

THE GHOST OF SALLY SINGER

Stop.

KARAOKE ANGEL#3 (THE TEENAGE JESUS FREAK)

God, don't do this.

TRAVIS MCNULTY

Again.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Please. Travis.

TRAVIS MCNULTY

I am going to shot you in the heart. I'm gonna plug you into the clouds. I'm shaking. I've never had to think about killing before. I just did it.

ROSCOE TRUELOCK

This isn't part of the show!

TRAVIS MCNULTY

It is now!

(JOHNNY *enters with* KARAOKE ANGEL #2 (THE BROKEN COWGIRL))

JOHNNY

What's going on here?

TRAVIS MCNULTY

Johnny. A gift from heaven. Why kill the whore, when I can make an example out of you. The church burner the ghost of Sally Singer always looks at? I demand respect.

THE GHOST OF SALLY SINGER

DON'T!

*(TRAVIS MCNULTY points the gun at Johnny and shoots his one bullet. Nothing happens. The main doors to the performance space opens with a boom as light floods the audience, the playing space, and everyone in it. Enter THE DEVIL, and his sidekick, THE GHOST OF ROBERTO JENKINS. The Devil is a small pretty girl in a pink dress. Perhaps a tall thin man in a black tux. Perhaps a Zulu warrior. Perhaps a Tibetan monk. Perhaps an Army General. Perhaps an Egyptian prince. Perhaps an astronaut. Perhaps an anti-Semitic skin head wearing a t-shirt that reads "God Hates Fags." Perhaps a very, very, simple man. The Ghost of Roberto Jenkins is dressed in suit similar to the one Travis is wearing. In the first Big Malibu play, The Ghost of Roberto Jenkins had numerous body parts removed. He is now whole again.)*

THE GHOST OF ROBERTO JENKINS

That's enough of this.

*(The Costumer goes to the two newcomers and begins to measure them for new costumes. But is stopped by The Ghost of Roberto Jenkins.)*

THE GHOST OF ROBERTO JENKINS

That won't be necessary. Travis put that weapon to the ground. It's filled with blanks anyways.

THE GHOST OF SALLY SINGER

Roberto Jenkins?

THE GHOST OF ROBERTO JENKINS

Good evening, Sally. You look appetizing.

TRAVIS MCNULTY

Who are these people?

*(DOROTHY MARGARITA enters via the hatch in the floor. One by one, each member of the cast and crew takes the stage.)*

DOROTHY MARGARITA

The talkative one is Roberto Jenkins. The master of disaster. The Devil's herald. We all know who the other is. Would you like a Sanka?

THE DEVIL

Not tonight.

THE GHOST OF ROBERTO JENKINS

It is nice to see you again Dorothy. And you Sally, you've lost weight. But you still look fine. How do you like my new jaw? When last we gazed upon one another, your boyfriend, Danny, had removed it with a soup spoon, I think it was.

THE GHOST SALLY SINGER

He cut your jaw off with a ladle. And Danny is not my boyfriend.

THE GHOST OF ROBERTO JENKINS

Right, just as Johnny is not your boyfriend. You must admit, the jaw is impressive. Malibu has the plastic surgeons in the world. Now then, Travis, put the gun to the floor. I will not repeat myself.

*(TRAVIS MCNULTY places the gun on the floor.)*

THE GHOST OF ROBERTO JENKINS

*(To The Devil.)* You were right. He is good at taking instructions. *(To The Costumer.)* I like his costume, but I want it to look a little more like mine. Hop to it.

*(The Costumer begins to alter Travis McNulty's suit.)*

THE GHOST OF ROBERTO JENKINS

Now this is a mess and you know how The Devil feels about a mess. Everyone go to the utility closet and grab a broom, a few sponges and chemicals. Angels you take the ceiling. Everyone else, I want to be able to eat off this floor.

JOHNNY

Wait! I should be dead.

THE GHOST OF ROBERTO JENKINS

Should be or wanna be? Johnny, you can't die. Not now. Look at the audience. You know how to put on one big fat show. People love that.

JOHNNY

But the gun went off.

THE GHOST OF ROBERTO JENKINS

The gun was full of blanks. The gun was always full of blanks.

TRAVIS MCNULTY

What about all the people I killed. Nicky? My geometry teacher.

THE GHOST OF ROBERTO JENKINS

They are all dead. If you really want them to be. At least their contracts were up. Or if you would like...terminated.

JOHNNY

You mean this, this is all a lie?

THE GHOST OF ROBERTO JENKINS

Now those are tough words Johnny. Life is state of mind. How else would you explain Sally still being here? Gazeboes, Guy, how would you explain me? Life is all about tricking yourself into believing what you wanna believe. For the most part.

JOHNNY

I don't understand?

THE GHOST OF ROBERTO JENKINS

You did okay, Johnny. But you also did a lousy job. People need their illusions. Without illusions, people get violent and hurtful, and we can't have that. Do you honestly think people believe every word of the bible? Do you think people believe women were constructed from a dude's rib cage? The one thing that I could never figure out about you is why didn't you burn any synagogues? Or temples? Why not any television stations? You seem so eager to lay down truth and wisdom and kick the hell out of bullshit, and yet you only burned down churches. Do you realize that the Hindu's hold cattle sacred? An animal that stands around and eats grass. Johnny, religion is just stories, stories to help people get through the day. Be nice to your neighbor, don't kill anybody, don't hump your best friends wife. And when you take those stories away, when you kill the delusion, we lose the fourth wall. When we lose our faith, we can see the audience looking down upon us. These poor people left their houses today to escape the real, and all you have done is shown them sex and violence. I think you owe them an apology.

DOROTHY MARGARITA

No he doesn't. My son may have been misguided, but he has a good heart and means well. And if you had any guts, you would have stopped him when he started.

THE GHOST OF ROBERTO JENKINS

If I had stopped him when he started, you never would have had the chance to say good-bye to him. I have allowed all of this to happen for one reason, the burnings, the death, the destruction, the pain, all so you could hear your son say he loves you. And then you can say good-bye to the brat. And watch him go up the river. The audience, they just caught in the middle. Sorry about that. There are no refunds.

THE DEVIL

You mean, I allowed it. I allowed the destruction so Dorothy could hear her son say I love you. Not you.

THE GHOST OF ROBERTO JENKINS

Forgive me.

DOROTHY MARGARITA

I am not saying good-bye to my son. I have worked too hard to be with him again.

THE DEVIL

You can and you will. This will not be good-bye, but John has to pay for what he has done to the fourth wall. He will go on trial. He will go to jail. He must consider what he has done to the illusion. You know this is true.

THE GHOST OF SALLY SINGER

But, it's all a lie. All of this. It's a lie.

THE GHOST OF ROBERTO JENKINS

Not everything is a lie, Sally. Many things are real. But not most of this.

THE GHOST OF SALLY SINGER

Is heaven real?

THE GHOST OF ROBERTO JENKINS

No. There is no heaven. Just the street outside those doors.

THE GHOST OF SALLY SINGER

Then where is my mother?

THE GHOST OF ROBERTO JENKINS

We don't know anymore. When her contract was up, she disappeared.

JOHNNY

Devil, is there a God?

THE GHOST OF ROBERTO JENKINS

What makes you think you've earned the right to learn that?

JOHNNY

I've made it this far. I made it to the end of the world. I need to know.

THE DEVIL

Do you need to know the truth or do you need to be right?

JOHNNY

I need to know.

THE DEVIL

There is no God, Johnny. But there ain't no Devil either. Didn't your mother tell you that?

DOROTHY MARGARITA

I thought you already knew. I thought that was why you were burning churches. I didn't realize you didn't know until you got here.

THE GHOST OF SALLY SINGER

But, when we were in New Mexico, you said you ate breakfast with God. You said you had eggs and God had pancakes.

THE DEVIL

I said I had an omelet, and God had flapjacks. And that was fiction. I just like telling stories of my imaginary friend.

JOHNNY

If there is no God. If there is no Devil. Then who are you?

THE DEVIL

I'm just a dude. Waiting for the Colts to win another Super Bowl. *(To the audience.)* We would all do so much better, if we didn't take every little thing seriously. Not one of us is bad. But, no one is innocent either. It's time to go home.

JOHNNY

But it's all a lie.

THE DEVIL

It's not a lie. It's the best I could do.

*(The sounds of police cars can be heard in the distance.)*

THE GHOST OF SALLY SINGER

What now?

THE DEVIL

We leave. I will take Sally with me.

DOROTHY MARARITA

A decision has been made. Sally will stay with me.

THE DEVIL

The decision has been made. Sally will go home to her father. She has no contract to be on this stage anyways.

THE GHOST OF SALLY SINGER

No. I am making the decisions. I don't care if there is a contract.

THE DEVIL

Equity will burn you alive. Have you dealt with the slants at AEA? They don't give two shits what you want, they just like looking good and you staying with no contract will make them look rotten as a dead dog.

THE GHOST OF SALLY SINGER

I don't care about any of that. I never started any of this for a new contract. I will stay here. Without your precious contracts. I'm gonna stay here with Dorothy. Until Johnny comes home and I get what I want from him.

THE DEVIL

Is this what you want?

DOROTHY MARAGRITA

Let her stay.

THE DEVIL

Very well. I will tell your father you live at The Big Malibu. The church at the end of the world. With all the other ghosts. But she must never leave.

DOROTHY MARGARITA

No one ever does.

THE GHOST OF ROBERTO JENKINS

What are you gonna call her? How about Karaoke Angel #4 (The Mexican Trumpet)?

DOROTHY MARAGRITA

No. We are going to call her Sally.

THE DEVIL

There's hope for you yet, Dorothy.

THE GHOST OF ROBERTO JENKINS

Travis, you will come with us. We need to leave before the police get here. If the cops see you this is gonna get messy. Cops like things to be black and white. This is getting grey.

TRAVIS MCNULTY

What about the archangels? Michael. Gabriel. The ones who saved me. The ones who came down from heaven.

THE DEVIL

Michael is an artist. Actually, he's a Red Sox fan. He lives in Brooklyn. Gabriel? Gabe is a storyteller. I used to drink with them on the beaches of Montauk. I wanted to get you out of Denver before you really started hurting people, and I knew you would respond to those two. I thought giving you more responsibility would do you some good. You got a great deal to offer, Travis. Anyone with guts like you does. But you still have much to learn. Which is why you are coming with us. Killing and fucking doesn't make you manly, regardless of what you have seen on FOX NEWS. One can't demand respect. You earn it. Now let's make like a tree and leave before the S.W.A.T. team gets here.

TRAVIS MCNULTY

You mean they weren't angels.

THE DEVIL

Mike and Gabe? They're angels to me.

DOROTHY MARAGITA

What about the performance space? And the audience?

THE DEVIL

These people are just killing time before the next rerun of Seinfeld. That is all audiences do now a days. And that is why we have to restore the fourth wall. We need to show them a good time.

*(A large thud comes from the roof.)*

THE DEVIL

Shit, here comes the S.W.A.T. team.

*(The sounds of the police banging on the doors can be heard.)*

JOHNNY

Take me with you. Please.

THE DEVIL

Tell your mother you love her. Tell your mother you love her, and I will make all of this go away. Tell your mother you love her, or you will go to San Quinton, Johnny.

DOROTHY MARGARITA

Don't. Don't give him the satisfaction.

THE DEVIL

Say "I love you, Mom." Say it and I will take you outside the theatre and into the world.

JOHNNY

Mom...

THE GHOST OF ROBERTO JENKINS

It ain't easy to say, is it Johnny? It's a lot easier burning churches.

JOHNNY

Mom...

DOROTHY MARGARITA

Don't say it. Not in front of him. Just don't.

THE DEVIL

Listen to your mother, John. You need to think about what you have done. You may not like bullshit, Johnny, but most people do. And most people need it. Think about how wrong you have been. I know many lawyers. I'll make certain you get the best. But you need to think. Maybe I'll think too. Maybe I'll write all this down and give it a cool title and act like I know more than I do. I like you, Johnny. When I watch you, I see a boy falling to his knees and not even knowing it. And I know that boy is me.

*(THE DEVIL snaps his fingers. THE DEVIL, THE GHOST OF ROBERTO JENKINS, and TRAVIS MCNULTY all disappear. At that moment, hundreds of LAPD S.W.A.T. team members come crashing down from the roof, in from the doorways, up from the hatch in the floor. They smash televisions, knock people to the ground, overturn tables and take control of the scene.)*

S.W.A.T. MOTHER FUCKER #1

Secure!

S.W.A.T. MOTHER FUCKER #2

Secure over here!

S.W.A.T. MOTHER FUCKER #3

Nobody fuckin' move'!

S.W.A.T. MOTHER FUCKER #4

He's here, I got him.

*(JOHNNY is thrown to the floor and handcuffed.)*

DOROTHY MARAGRITA

Stop. I said Stop! Who's the captain here?

*(Everything stops. Silence. A police officer sheepishly puts his hand in the air.)*

DOROTHY MARAGRITA

Dwayne. Dwayne Tisdale. Dwayne, it's been a full 17 hours since I last saw you. Now, Captain Tisdale, you've wrecked my place and pissed me off. I am certain that you will treat my boy very well as you take him away. Because I would hate for your wife to hear of all those kinky things you like to do with my angels, or even see those kinky acts on my security tapes. I think that would break her heart, don't you...Captain...Tisdale?

CAPTAIN DWAYNE TISDALE

I don't see this man resisting arrest in the future, Dorothy.

DOROTHY MARAGRITA

Excuse me?

CAPTAIN DWAYNE TISDALE

I don't see this man resisting arrest in the future, Dorothy Margarita.

DOROTHY MARAGARITA

You've always been ever so good at taking instructions Dwayne. Now let me see my boy one last time before you take him away.

(DOROTHY MARGARITA *goes to her son and kisses him.*)

JOHNNY

Mom...

DOROTHY MARGARITA

Shhhhhh. Go. I'll be waiting here for you. By the ocean. That has no memory. Take him away.

(*The police exit with Johnny. Silence for 4:47.*)

DOROTHY MARAGRITA

Sally, you will be staying in room 42. And you will wait for my son there.

THE GHOST OF SALLY SINGER

Thank you, Dorothy Margarita.

DOROTHY MARAGARITA

You can call me Dorothy. If you would like, you can call me Mom.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

What about me? 42 is my room.

DOROTHYMARAGRITA

Not anymore.

KARAOKE ANGEL #1 (SHOTGUN BETTY)

But I live in room 42.

DOROTHY MARGARITA

No, Betty. Not anymore. It's time to close this place down for the night. Betty, I want you to put us all to bed with a pretty song. I think we've all earned it. And tomorrow we will wake up and look out onto the water and try to forget this all happened.

(DADDY SHINE: THE BROKEN LIZARD *takes the stage and addresses the audience as all the characters slip away, like characters in Federico Fellini flick... except for Karaoke Angel #1 (Shotgun Betty).*)

DADDY SHINE: THE BROKEN LIZARD

It's getting harder and harder to tell what came first. The audience or the stage. There's a radio god that lives in the sky. That radio god transmits illusions of good times and happiness. He transmits illusions that all people are real, that people are not just shadows that splash from one song to the next. That radio god has built a wall in the sky so our souls won't escape even when we die. I'd like to believe in that radio god, but I don't. I don't believe in nothin' no more. We all live in an age where the videos go boom in our minds and tell us how to walk. We all live in a world of happy time fun delusion. Where love cost \$4.99 a minute, where we change our names, we change our identities, where we change what we know to be real at the push of a button, a dial of a telephone, a click of mouse, a change of a costume. Or the price of full admission. We all live in a world where the innocent are killed and eaten, where church burners are sinners, where killer boys are misunderstood. Where the Devil has no enemies. We all live in a world where the only thing real, is ambiguity. We live in a world where you can die, but your never dead. We live in a world of contracts and cocksuckers. We all live in a world where we push westward to find truth, but all we get are plastic surgeons and imposters, and an ocean that doesn't even know our names. I'd say a prayer, but I don't see the point. We are at the end of the earth, at the end of time, at the end of everything. When I look out into the world, I see red waters and flames of blue. I see a world caught in the mouth of a sidewinder. I see a world stuck in a spider web. I haven't slept since I woke up. But it doesn't matter, not when you have The Big Malibu to strip away your sad times!

It was nice to have you all come out tonight, it was nice to see you, it was nice to sing a few songs and drink, and dance and screw. It was nice to say the Good Lord's prayers. If this is your first or second or third visit to The Big Malibu, I just want to say we appreciate you from the bottom of our hearts. It's been a good time. We've laughed, we've cried, and most of you paid full admission, which is what The Good Lord wants you to do. But I'm afraid it is time to saddle up them ponies and ride off into that purple sunset beyond the sea. Now, y'all don't have to go home, but you can't stay at here. Before we send you off into the cold and lonesome night, we're gonna send you out right with one last song to warm the cockles of your heart. Please welcome to the stage our very own Karaoke Angel, Ms. Shotgun Betty.

*(KARAOKE ANGEL #1 (SHOTGUN BETTY) takes the microphone and sings Stay (Faraway, So Close!) while the lyrics of the song are seen on the televisions. Even the broken ones. As she sings, she takes off her costume and her wings and cleans the make up form her face. She sings to Roscoe Truelock in the audience. THE VERY LARGE MAN cleans the stage as she sings.)*

KARAOKE ANGEL #1 (SHOTGUN BETTY)

Green light, Seven Eleven  
You stop in for a pack of cigarettes  
You don't smoke, don't even want to  
Hey now, check your change  
Dressed up like a car crash  
Your wheels are turning but you're upside down  
You say when he hits you, you don't mind

(KARAOKE ANGEL #1 (SHOTGUN BETTY) *Cont.*)

Because when he hurts you, you feel alive  
Hey babe, is that what it is

Red lights, gray morning  
You stumble out of a hole in the ground  
You're a vampire or a victim  
It depends on who's around  
You used to stay in to watch the adverts  
You could lip synch to the talk shows

And if you look, you look through me  
And when you talk, you talk at me  
And when I touch you, you don't feel a thing

If I could stay...  
Then the night would give you up  
Stay...and the day would keep its trust  
Stay...and the night would be enough

Faraway, so close  
Up with the static and the radio  
With satellite television  
You can go anywhere  
Miami, New Orleans  
London, Belfast and Berlin

And if you listen I can't call  
And if you jump, you just might fall  
And if you shout, I'll only hear you

*(The words begin to fade from the televisions as they go black, and THE VERY LARGE MAN exits leaving only the Karaoke Angel for the audience to see.)*

If I could stay...  
Then the night would give you up  
Stay...then the day would keep its trust  
Stay...with the demons you drowned  
Stay...with the spirit I found  
Stay...and the night would be enough

Three o'clock in the morning  
It's quiet and there's no one around  
Just the bang and the clatter  
As an angel runs to ground

Just the bang  
And the clatter  
As an angel...

*(Silence.)*

*(ROSCOE TRUELOCK leaves the audience and goes to the stage. They sit.)*

KARAOKE ANGEL #1 (SHOTGUN BETTY)

*(Softly putting her hand on his knee. Then touches his face.)* Your scrape is bleeding. My name is *(the first name of the actress playing this character.)*

ROSCOE TRUELOCK

Thank you.

*(The two attempt to kiss each other on the mouth, but just before they touch, the lights cut to black. The sounds of the ocean can be heard. Then they fade.)*

*(Silence.)*

*(The fourth wall is restored.)*

THE END OF THE BIG MALIBU