

## MY BOY-- THE MUSICAL

### PROLOGUE

#### FLASH ON THE BIG SCREEN: LEGEND OF THE VAGABOND

Narrator (Voice of Philo):

According to the Ancient Legends, of the Mythological Cycle, they tell us of a Celtic Otherworld to the West. A place where happiness reigns. There is no age, sickness, or death, and a hundred years are as one day.

One day, a rider approached from this Western World. A maiden, most beautiful to behold, dressed in a gown of gleaming gossamer, her steed, pure white with golden hooves.

"I have come for your son," she said to the Ruler of the Land, in a soft silver tone; "to carry him away with me to the Western World."

Now, when the Ruler's son saw the maiden he fell deeply in love with her, and in that moment's weakness, he bade his father farewell taking the 'Sacred Vows' never to return.

On the journey she told him of a vision, where she was to be his wife, but his first born would be by another, and he would break the 'Sacred Vows'.

But when they reached the Western World he was so overcome by its beauty that he quickly forgot her words of warning.

In the time that passed they were wed and lived in great joy and happiness, till his heart grew heavy with a longing to see his homeland once more.

After much pleading she consented to let him go, with the great white steed, on condition, that he return before a day had passed, or he would grow old and die.

Returning to his homeland, he found things greatly changed, for many hundreds of years had passed, while he had been away.

In the guise of a vagabond he took to the road, to see his world one final time.

On his travels through the world, he beheld many strange and wondrous sights, winning the hearts of all the fairest maidens.

Now when the time for his return to the Western World was nearing, he met a gypsy girl, her eyes were of clearest blue and with dark magic and her charms she captured his soul.

In the Spring of his last year she told him that she was to bear his child. He knew then, that he must return for the child would be cursed. It was the night this child was born that he left.

It is written from that day to this, all male descendants of the fatherless child are blessed in the art of love, to win the heart of any, but cursed never to be in love, or they will grow old and wither.

## ACT I SCENE 1

Scene opens on the streets of Dublin, 1948: two young lovers walk hand in hand through the squalor. One is Philomena Lynott, a white Irish Catholic girl of 18. As they walk, they encounter one atrocity after another (poverty, crime, joblessness, abuse) and it soon becomes apparent that they must part. Nothing will grow in Ireland.

FLASH ON THE BIG SCREEN: THINGS AIN'T WORKIN' OUT DOWN AT  
THE FARM

## DUBLIN

Philomena:           After our affair  
                          I swore that I would leave Dublin  
                          and in that line  
                          I'd left behind the years,  
                          the tears, the memories and you  
                          in Dublin.

                          At the quays  
                          friends come and say farewell  
                          we'd laugh and joke, and smoke  
                          and later on the boat  
                          I'd cry over you.

                          How can I leave the town  
                          that brings me down  
                          that has no jobs  
                          is blessed by God  
                          and makes me cry, Dublin



like the lonely man  
who stands on the seashore sand  
I am afraid  
as weary as I am  
I try  
I seem to think that  
things look O.K.

Run boy run in your skin  
Look what the wind just blew in.

Many lovely ladies  
I have felt, touched  
I was not afraid  
I took them out dancing  
midnight moonlight romancing  
I was not afraid  
then somewhere from the north  
this Gale I knew just blew in  
and I am afraid.

Run boy run in your skin  
Look what the wind just blew in.

As Cecil sings this, Philomena joins in lovingly on the "Look What The Wind Just Blew In" trading off with everyone in the room as they all whisper and hiss at the latest development. The Polish guys, Annie, and various onlookers sing the chorus, some leaving with disgust.

Everyone                      Run boy run in your skin  
  Look what the wind just blew in

The Polish guy gets in Philomena's face and starts pushing her against the wall, hurling racial epithets. Cecil knocks him out.

FLASH ON THE BIG SCREEN:    THE HERO AND THE MADMAN

SCENE III

The streets of England. An evening sometime later after a romantic date. Cecil and Philomena talk as they walk along. Cecil is handsome and captivating, and Philomena is positively charmed. He begins a song and dance with her with a snap and tap step to go with the beat, expressing their infatuation. In the chorus they are joined by a group of dancers with canes, top hats and tails, who sing along.

## DANCIN' IN THE MOONLIGHT

Cecil:                               When I passed you in the doorway  
You took me with a glance  
    I should have took that last bus home  
But I asked you for a dance  
    Now we go steady to the pictures  
    I always get chocolate stains on my pants  
My sarge he's going crazy  
Says I'm living in a trance.

    But I'm dancing in the moonlight  
    It's caught me in it's spotlight  
Dancing in the moonlight  
On this long hot summer night

Philomena:                       It's three o'clock in the morning  
And I'm on the streets again  
I disobeyed another warning  
I should have been in by ten  
Now I won't get out until Sunday  
I'll have to say I stayed with friends  
But it's a habit worth forming  
If it means to justify the end

Cecil &  
Philomena:                       But I'm dancing in the moonlight  
It's caught me in it's spotlight  
Dancing in the moonlight  
On this long hot summer night

A saxophone player dressed in Cotton Club attire steps out of the mist, and accompanies Cecil's soliloquy.

Cecil:                               And I'm walkin' home  
The last bus is long gone



|                  |  |
|------------------|--|
| Landlord's       | Little girl in bloom   |
| Wife:            | carries a secret<br>a child she carries in her womb<br>she feels something sacred<br>She gonna be a mammy soon.  |
| Friend:          | When your mama come home<br>Don't tell her till alone  |
| Wife:            | When your daddy gets back<br>Go tell him the facts   |
| Wife & Friend:   | Just relax   |
| Friend:          | And see how she's gonna react  |
| Wife: (together) | And see how he's gonna react   |
| Neighborhood:    | Little girl in bloom<br>all the clouds will go drifting by<br>so sing your lullabying tune<br>every word is in your eyes<br>as you sit and softly croon.                   |
|                  | Little girl in bloom<br>your love it fills the air<br>with the scent of the sweetest sweet perfume<br>you feel so good you just don't care<br>you're gonna be a mammy soon |
|                  | (repeat chorus)  |

As the lights go down, the entire stage becomes the center of frenetic energy created by an onrush of numerous dancers swirling and moving through each other to a Celtic dance number (BIRTH) which builds in intensity. The lights also become more intense, building to a laser strobe effect which begins at the center of the dancers and parts them. An explosion occurs to orchestral fanfare and out of the light emerges Phil, dressed in his cowboy garb and guitar. Phil is born. He begins to sing:

**BUFFALO GAL**

Phil:

Buffalo Gal

you've had your fun  
your buttons undone  
the time's right for slaughter

Buffalo Gal

you're thirsty and there's no water  
left like the lamb upon the altar.

And it's sad

to see you looking down and feeling blue  
try your best, to get on up  
see it through,  
in a while  
you might smile and see the sun  
The day has begun.

Buffalo Gal

they're closing down the old dance hall

Buffalo Gal

What we gonna do now?

Buffalo Gal

due to these circumstances  
there's no more dances

Buffalo Gal

all your chances of future romances  
will have to be nil  
till I can sing the song, still.

(repeat chorus)

## SCENE V

Scene opens in the hospital. Philomena awakens to find that all her belongings are in the room, the "tolerant landlord" having seen that she had a black baby. A nurse comes in and Philomena asks her what's going on. The nurse acts perplexed as if Philomena is an idiot and replies that no one would stand for having such a tenant. Philomena then asks for her baby, and is again greeted with stunned reproach. "Your baby?" says the nurse. "You mean you want it?" Philomena begins to cry, completely mystified/stunned at the lack of humanity and dignity shown her. A sequence of events begins with

her leaving the hospital. She is spit upon, refused housing, and a bus driver slams the door in her face, all because she has a black child. She falls to her knees in the street.

DEAR LORD

Philomena:

Dear Lord this is a prayer  
Just let me know if you're really there  
Dear Lord come gain control  
Oh Lord come save my soul  
Give me dignity  
Restore my sanity  
Oh Lord come rescue me  
Dear Lord my vanity is killing me  
Oh Lord it's killing me, it's killing me

If you give your soul to heaven  
And your soul begins to bleed  
Remember all the sevens  
Don't turn up when you need  
If you do believe in glory  
Then please believe in fact  
If you give your soul to heaven  
You won't get it back

I'm down deep and I need your help  
But there's no one to turn to  
And I can't help myself  
Dear Lord hear this call  
Oh Lord save my fall  
I'm scared, I doubt  
Dear Lord, help me out  
I despair my Lord, my prayer my Lord,  
Care my Lord.

Dear Lord take the time  
I believed your story now you believe mine  
Oh Lord I'm on my knees  
Oh Lord please please beware  
My Lord Oh care my Lord  
Give me dignity  
Restore my sanity



Turn yourself around

The nuns threaten to blackmail her into giving the baby up for adoption by telling her family about her situation. Philomena adamantly refuses. When the nuns try to take baby Philip away, she locks herself in her room and packs, singing.

GET OUT OF HERE

Philomena:

Pack up, I've had enough, that's it, I quit  
Give up, you win, I lose, you win  
You choose, you stay, I'll go, I stay

I lose

I used to be a dreamer but I realize that  
It's not my style at all

In fact it becomes clearer that a dreamer  
Doesn't stand a chance at all

Get out of here, get out of here, get out  
Do I make myself clear?

(picks up picture  
of Cecil, throws  
in trash)

No way, I must go, can't stay, must run  
No chance, I can't give a second chance  
No hope, there's no hope for you now  
No romance, no more romance  
No how, now how could we stay together  
No need, I have no need for you now  
No fear, no fear of you

No more

Get out of here, get out of here  
Do I make it clear

I've got to pack up, give in, go home, get out

I used to be a dreamer

But I realized that it's just not my style at all  
In fact it becomes clearer

That a dreamer doesn't stand a chance at all  
And I've become bitter

For I believe that this is better

No matter, whatever, whenever,  
We can never ever stay together

I've got to get out of here, go

Do I make myself plain  
I don't ever want to see you again  
Get out of here  
Pack up, give in, get out of here  
Get up, go away, get out of here  
Give in, go home, right away, get to  
Pack up, give in, give up, get up  
Go away...out!

The nuns tell her family.

## SCENE VII

Cecil luckily reappears having heard of her plight through friends.  
Amidst severe racial hatred and a sub-zero winter he finds her  
lodging, singing this song.

## HONESTY IS NO EXCUSE

Cecil:

Up till now I used to pass the time  
drinking beer so slowly  
sometimes wine  
no God, air, water or sunshine  
and honesty was my only excuse  
I took your love and I used it.

Up till now my youthful stage  
was a useless rage  
a torn out page  
a worn out gauge  
a dirty shade  
a big charade  
a has been made  
and honesty was my only excuse  
I took your love and I used it.

Up till now my love-life  
a few sweet kisses  
a little missus  
a fork and knife  
a happy home

a land to roam  
and honesty was my only excuse  
I took my life in my own hands  
and I abused it.

Up till now I used to tap dance  
take a girl by the hand  
saying I need  
I need your romance  
oh I had so many chances  
and honesty was my only excuse  
I took their love and abused it.

Up till now the path of life  
was fair enough  
enough was fair  
all was right  
but now I know, I see the light  
and honesty was my only excuse.

Cecil takes Philomena in his arms and swears that he didn't know that she was pregnant when he left and that he will take care of her and the child. Everything starts to look better than ever, with him finding work and her getting back on her feet. But before long, a chance encounter splits them apart.

#### SCENE VIII

The scene changes to a women's bathroom at a restaurant a short time later. One night while Philomena and Cecil are out to dinner, Philomena goes to the restroom. While she is in a stall, Philomena overhears two women talking about Cecil. One tells the other that she has had her heart broken by Cecil, as have a number of her other friends. Philomena emerges from the stall in tears and relates her tale to the women. They are shocked that she overheard what they were saying and break into song.

#### THAT MAN'S GONNA BREAK YOUR HEART

Woman #1: Lonesome woman, that man will lead to  
heartbreaks

Take the word of one who played  
and lost in love

I played it cool, I dealt the heartaches  
I broke the rules but that devil he cut me up

Woman #1                   That man is gonna break your heart  
    & #2:                    That man is gonna tear your soul apart  
                                That man is gonna wreck your head  
                                That man is gonna leave you sad so sad

Woman #1:                If your life depends on what you are losing  
                                You're still refusing to believe in fate or chance  
                                You don't know now  
                                but it's the wrong card you're choosing  
                                That deck you're using is stacked against romance

Woman #1                   That man is gonna break your heart  
    & #2:                    That man is gonna tear your soul apart  
                                That man is gonna wreck your head  
                                That man is gonna leave you sad so sad

Appalled, Philomena resolves never to marry him and wants out of the relationship immediately, although still deeply in love. She tearfully bursts out of the restroom.

## SCENE IX

At home, Philomena tells Cecil what she has heard and asks him to leave. Shocked, but not surprised, Cecil agrees. He admits his real feelings in this song.

## NEW DAY

Cecil:                        I could wait and watch you  
                                see it all unwind  
                                I could wait and look at you  
                                see you change your mind  
                                I could even look into your eyes  
                                see them hypnotize  
                                well, even though I'd enjoyed it  
                                the truth to tell  
                                kid I've got to leave those scenes behind  
                                here I go into a new day  
                                here I go in a new way

When you stood in that shady doorway  
You winked your lovely eye  
I looked at you in wide eyed wonder  
smiled and said "Hi"  
the way you did woman  
I just couldn't pass you by  
well, even though I adored you  
the truth to tell  
kid I've got to leave those scenes behind  
Here I go into a new day  
Here I'll go in a new way...

Outrageous dance routine. Exit Cecil.

#### SCENEX

Scene opens in a darkened nightclub. Dancers and smoke part again as Philip makes his second entrance. This time he is "Dapper Dan/Valentino/Fats" the slick, cool cat. He is dressed in a tux and accompanied by a ravishing woman with lipstick which matches the carnation on his lapel. The nightclub crowd snap their fingers as they describe this hip character in song.

#### FATS

Partygoer 1:                   Check out Fats  
                                  He's a real cool cat  
                                  He's got a black and white tux  
                                  With lots of class  
                                  He says: "I love that jazz  
                                  I love that razzmatazz  
I love to swing  
I just go crazy  
                                  When you give me room to do my thing..."  
That's Fats

Partygoer 2:                   Well check out Fats  
                                  He's a real cool cat  
                                  He's got bright white spats  
                                  And a sharp dark droopy hat  
                                  He's got a chick that's slick  
                                  And I like her looks

And I like the way her lipstick  
It matches the carnation on his tux

Female clubber  
to date:

I love his jazz  
I love his style  
Makes me feel so nice  
Oh Fats won't you play with me awhile  
That's Fats...

Piano solo accompanied by tap sequence: twenty-four tappers doing triplets working off the lead dancer. Two rows of twelve split in half.

At the end of the song the dance troupe points at Philip/Fats, cuing him with the last line: "That's Fats". Philip/Fats steps up to the nightclub mike. He tells the audience that there is a tale he would like to relate. The story is enacted there on-stage in mime/stop action by the players.

#### THE INHERITANCE OF DIDI LEVINE

Phil:

In the later forties  
when Didi Levine lived with Eunis King  
he gave her the ring  
that she wore  
Janice, the smiling daughter  
had come from a marriage way before  
but Eunis was the father that she always saw  
though they never ever told her  
she always knew the score  
you see kids were so much wiser  
after the war

but Didi Levine didn't have enough  
she had to have something more  
on a ration piece of paper  
she wrote...Eunis, I'm not sure...  
and with a child in her arms  
she went looking for a fling  
Besides she didn't like the name Mrs. King

The first time she heard Dapper Dan  
he was on the radio

crooning at a volume  
that was way, way down low  
Didi was surprised to hear  
Dapper's name was Dan  
Soon after he came a calling  
and he asked and begged and pleaded  
for her hand

Dapper's heart was dampened  
when Didi answered "No"  
but if she changed her mind  
she said "Dan, I'll let you know."

So with a child in her arms  
she went looking for another man  
Besides she didn't like the name Dapper Dan.

Janice, the smiling daughter  
grew up to be a teenage queen  
and through all her mother's lovers  
she kept the name Levine  
behind a picture house  
she made her first love scene  
with a boy called Alister  
who was dating a friend called Celine.

And Celine wasn't mad  
when Janice came in between  
but Alister got scared  
and he joined the U.S.A. Marines.

with his child in her arms  
Janice went looking for another man.

Inheritance, you see  
it runs through every family  
but who is to say  
what is to be  
is any better?

The message within the tale gives a glimpse into how Phil felt about his mother's situation (and his own) as does the opening narrative & Buffalo Gal. Stage fades as he bows.

## INTERMISSION

### ACT II SCENE I

Set in Ireland. Philomena is forced to leave Phil as a young boy with her mother and father in Dublin. Although they are not pleased with the situation, they welcome him with open arms. Re-introduction of the family as they are now as compared to Scene I, and the tearful departure of Philomena, who is grief-stricken for having to leave her son behind. Her pride stripped from her once again, she resolves to succeed in a big way upon her return to England. As she leaves, the stage darkens, and Philip is left standing alone in the middle of the stage, a majestic, sweeping panorama of Ireland behind him. A breeze slowly stirs as the dancers fill the stage dressed in Celtic garb and ceremonial armor. Thus begins (INITIATION) the second dance piece of the trilogy. As the gods make their selection, Philip is introduced to all the characters of which he will sing: The Friendly Ranger At Clontarf Castle, Diddy Levine, Buffalo Gal, Johnny the Fox, Jimmy the Weed, Rocky, The Rocker, Rosalie, The Soldier of Fortune, all are here. As the characters of his personal mythology introduce themselves the orchestral music ceases and is replaced with a tribal ritualistic drumbeat. The stage is surrounded by Irish percussion instruments and the ceremony is officiated by traditional Celtic dance (ala Riverdance).

### SITIMOIA

(vocals/lyrics optional depending on production)

Full stage dance troupe--24 tappers. Choreography includes four sets of percussion instruments, Celtic tap dancers, and two guitarists.

### SCENE II

Philomena returns to England and attempts many a relationship, only to find that no one will accept her. We witness suitor after suitor's reaction upon learning that she has a black child--everything from scorn to pity, even an attempted rape, but all rejections. Enter Dennis Keeley, a positive, open-hearted Englishman who loves Philomena unconditionally. They decide to open a hotel together with Dennis giving her a rousing pep talk.

### DO ANYTHING YOU WANT TO DO

Dennis:

There are people that will investigate you  
Insinuate, intimidate and complicate you  
Don't ever wait or hesitate to  
State the fate that awaits those who  
Try to shake or take you  
Don't let them break you

You can do anything you want to do  
It's not wrong what I sing is true  
You can do anything you want to do  
Do what you want to!

People that despise you  
Will analyze and criticize you  
They'll tell lies, scandalize  
Until they realize you are somebody  
They should have apologized to  
Don't let these people compromise you  
Be wise too.

You can do anything you want to do  
It's not wrong what I sing is true  
You can do anything you want to do  
Do what you want to!  
Hey you, you're not their puppet  
On a string  
You can do everything  
It's true, if you really want to  
You can do anything you want.

Just like I do.

Dennis laughs and Philomena is relieved to have found a soul mate after so long. Dennis is smart and a hard worker so things look bright for once...

### SCENE III

The business thrives because of Dennis' help and Philomena becomes a well-known hostess. The hotel "The Clifton Grange" specializes in clients in the entertainment business and Phil comes to visit from time to time. He is enthralled by the people he meets



## BLACK BOYS ON THE CORNER

Phil: One of the black boys said  
"I need none of your pity,  
it's your mama that don't like you loose  
in the city  
but stick about  
take a note, take a tip, take no back lip  
Come stand a little closer  
Let me see you snap your finger tip  
because standing on the corner  
just might suit you  
or maybe baby there's something else  
that you wanna do  
like rolling dice, nice  
like shooting pool, hey that's cool  
I'm a little black boy  
and I don't know my place,  
I'm a little black boy  
and I just threw my ace  
I'm a little black boy  
Recognize the face."

One of the black boys said  
"I'm a givin' a warnin'  
People been puttin' me down  
I'm so tired I'm yawnin'  
a new suit, pretty boots to boot  
and I'm feeling slick  
gonna go to town look around  
and pull a chick."

"Of course standin' on the corner  
just might suit you  
or maybe baby there's somethin' else  
that you wanna do  
like playing poker, joker  
like to back a race, ace  
I'm a little black boy  
And I don't know my proper place  
I'm a little black boy  
get my head in its space  
I'm a little black boy

I just play my bass  
I'm a little black boy  
it's no disgrace."

The crowd goes wild, and Phil seems relieved. All of a sudden the fearful young boy becomes the bold, daring, hip cat. He looks into the audience to see his mother wildly applauding, and laughs at her audacity. He smiles smirkingly to her as he soaks up the adulation.

#### SCENE V

The band Philip is in, the Black Eagles, has a guitarist named Brush Shiels. Brush, jealous at all the attention Philip has been getting as their new frontman, announces that Philip can't sing and he wants him out of the band. Perplexed, Phil decides to form his own band, Thin Lizzy, with Black Eagles drummer Brian Downey, and guitarist Eric Bell. They do and are an instant success going to #1 with a re-make of an Irish standard "Whisky In The Jar." Here, Philip performs his hit as a '70's band as his proud mother stands by.

#### WHISKY IN THE JAR

Phil:

As I was going over  
The Western Kerry mountains  
I saw Capt. Farrell  
And his money he was counting  
I first produced my pistol  
And then produced my rapier  
I said, stand or deliver  
Or the devil he may take you

Put my ring on the do do ma da  
Waitin' for my daddy o  
Waitin' for my daddy o  
There's whisky in the jar o

I took all of his money  
And it was a pretty penny  
I took all of his money  
And I brought it home to Molly  
She swore that she'd love me  
Never would she leave me

Oh the devil take that woman  
For you know she tricked me easy

Being in drunken revelry  
I went to Molly's chamber  
Taking my Molly with me  
And I never knew the danger  
For five, six, or maybe seven  
In walked Capt. Farrell  
I jumped up, fired off both pistols  
And I shot him with both barrels

Now some men like the fishin'  
And some men like the fightin'  
And some men like to hear  
The cannonball a rollin'  
Me, I like sleepin'  
Especially in my Molly's chamber  
Well here I am in prison  
Here I am with a ball and chain

And I got drunk on whisky  
And I love that woman  
I love my Molly

## SCENE VI

The crowds are getting bigger and stardom has arrived. They are on TV, in the magazines. Groupies abound and Philip breaks up with his fiancée of five years. Suddenly Philomena is having a hard time keeping up. She joins Phil on the road where he meets many celebrities. Among them, Bruce Springsteen is a specific fan of Phil's. He tells Philip that he feels he is a true talent. This empowers Philip and Philomena greatly. Philip has arrived--he is:

## THE ROCKER

Phil: I am your main man  
If you're looking for trouble  
I'll take no lip  
No one's tougher than me  
If I kicked your face

You'd soon be seein' double  
hey little girl keep your hands off me  
Cause I'm a Rocker.

I love to Rock and Roll  
I get my records at the Rock On Stall  
sweet rock and roll  
Teddy Boy, he's got them all

Down at the juke joint  
Me and the boys were stompin'  
Bippin' and boppin'  
And tellin' a dirty joke or two  
In walked this chick  
And I knew she was up to something  
So I kissed her right there out of the blue  
I said "Hey baby meet me I'm a tough guy  
got my cycle outside you wanna try?"  
she just looked at me  
and rolled them big eyes  
and said "Ooh I'd do anything for you  
cause you're a Rocker"  
That's right!

I love to rock and roll  
I get my records at the rock on stall  
Sweet Rock and Roll  
Teddy Boy, he's got them all

After the song, Phil steps off the stage and greets his mother and they head into the dressing room. Philomena innocently asks them if they need anything and Philip and the boys send her off on some meaningless task so they can do drugs. This is the beginning of Philip deceiving her about his drug use and her inability to cope with that possibility. She comes back and Philip is obviously completely whacked out and gives her some absurd excuse which she eagerly accepts. A demonstration of a path of total denial by them both.

## SCENE VII

Enter Caroline, the woman Philip falls in love with and eventually marries. Philomena is wary. She doesn't hit it off with Caroline and had wished Philip would marry his former girlfriend. However, she

makes the most of it, extending a hand of welcome. Philip releases "Jailbreak" which becomes their most popular album, and pretty soon, they hardly see him. They move in together at Glen Corr, a beautiful mansion which Philip buys Philomena in Ireland, because Caroline is lonely. They sing of old times and what looks like a wrong turn in their lives with Phil.

## WILD ONE

Caroline  
& Philomena:

Wild One  
Won't you please come home  
You've been away too long, will you?  
We need you home  
We need you near  
Come back wild one, will you?  
How can we live without your love  
You know that could kill you  
How can we carry on  
When you are gone my wild one?

Caroline:

So you go your way  
Wild One I'll try and follow  
And if you change your mind  
I will be waiting here for you tomorrow  
For I would beg for you  
I would steal and I would borrow  
I'd do anything at all  
Anything at all  
To end this sorrow.

Wild One  
the gypsies warned of the danger  
You can laugh and joke with friends  
But don't you talk to strangers  
Although their offers may be sweet  
I'd bet and I would wager  
Away you'll stray and never come back  
To those who love and made you.

## SCENE XIII

Phil gets busted for possession of narcotics and is showing the first signs of major addiction. He barely escapes prison, and makes the

band members swear that they will not tell Philomena. He starts to gain weight, buys Philomena a hotel in Ireland to distract her, and has wild parties at his house in England. By this point he has become estranged from his wife and kids. He and his band mates become hardcore into heroin. Phil tries and tries, but he can't escape it.

## GOT TO GIVE IT UP

Phil:

I've got to give it up  
I've got to give it up, that stuff  
I've got to give it up  
I've got to give it up, that stuff  
Tell my mama and tell my pa  
That their fine young son didn't get far  
He made it to the end of a bottle  
Sitting in a sleazy bar  
He tried hard but his spirit broke  
He tried until he nearly choked  
In the end he lost his battle  
Drinking alcohol

(repeat chorus)

Tell my brother I tried to write  
I put pen to paper  
But I was frightened  
I couldn't seem to get the words out  
Right, right, quite right

Tell my sister I'm sinking slow  
Now and then I powder my nose  
But in the end I lost my bottle  
It smashed in a casbah  
I've got to give it up  
Got to give it up, that stuff

(repeat chorus)

Now I've been messing  
with the heavy stuff  
And for a time I couldn't get enough  
But I'm waking up and it's wearing off  
Junk don't take you far





He comes and goes  
She knows it all too well  
But when all is said and done  
The sun goes down  
The sun goes down  
The sun goes down

Friends:  
& Philomena

The son goes down...

Friends:

She tries her best to soothe him  
But he is still captured by its spell  
She knows now, he'll never make it  
She knows it all too well...

He comes and goes  
He comes and goes  
She knows it all too well  
But when all is said and done  
The sun goes down  
The sun goes down  
The sun goes down

Philomena:

The son goes down...

The lights fade as Philomena collapses into a sobbing heap. The ghost of Phil rises above them both. He is bloated Elvis style (appropriate as Elvis was his hero) and a sad mockery of his former self. The voice of Philo booms out:

"Don't you worry about me, ma. Everything's going to be alright."

The body rises out of view and the smoke and lights return, as the hospital room disappears and the dancers envelope the stage once again. This time it's a death dance. As the music somberly moves the dancers they fall away, pestilence style, dropping like leaves. The scene changes to a foggy, open field, which looks like the gate to the underworld/River Styx. Philomena awakens in a dream, which she has fallen into on the hospital floor. In it, she and Philip say good-bye in a more dignified manner. Philip looks great, as he did at the peak of his career, and they begin to sing about the end. As they sing, they are able to see the actions in the hospital room: Phil is

pronounced dead of heart, liver, and kidney failure, the orderlies pull the covers over Philip's head, bag the body, and pick Philomena up, placing her on a bed.

## DEAR HEART

Philomena (begging):

Dear Heart  
I wish that you could see  
that dear heart  
you mean the world to me

Phil (resolute):

Man with the broken heart  
Filled with lead  
Suffered and fought  
For what he believed  
The fighting is over now  
The man is dead  
A martyr for the cause

Man with the golden arm  
His face gone pale  
Taken too much junk  
He's gone over the rail  
Breathes out a sigh  
and his body wails  
He's gonna land in trouble  
Gonna land in jail  
He'd give his life  
He'd give his everything  
To reach that goal  
And take that last and final fling  
But I guess it's just another story  
In the greatest story ever told

Philomena & Phil:

Dear Heart  
I wish that you could see  
That dear heart  
You mean the world to me

Philomena can see there is no sense in arguing, and they embrace. As they part, Phil walks into the mist, disappearing in a haze. The lights go down on Philomena.

## FLASH ON THE BIG SCREEN: SUICIDE

As the lights fade the final dance of the trilogy is enacted (REQUIEM). A choir with strings accompanies her mourning, and as the sequence ends, the choir metamorphoses into the cast of characters who sing the final ensemble song.

## KING'S CALL

Smiley:

It was a rainy night  
The night the King went down  
Everybody was cryin'  
It seemed like sadness had  
surrounded the town...

Jim:

Me, I went to the liquor store  
And I bought a bottle of wine  
And a bottle of gin  
I played his records all night  
Drinkin' with a close close friend

Ensemble:

Now some people say that  
That ain't right  
And some people say nothin' at all  
But even in the darkest of night  
You can always hear the King's Call

Dennis:

Well they put him away in Sutton  
Six feet beneath the clay  
Everybody was cryin'  
Everybody said  
It was a plain gray day

Brian:

Me, I went to the liquor store  
And I bought another bottle of wine  
And another bottle of gin  
I played our records all night long  
And got drunk all over again...

Ensemble:

CHORUS

Philomena:

And now the stage is bare  
And I'm standin' here...

Ensemble:

I cried the night the King died....

## SCENE XI

It takes Philomena years to recover from her heartbreak, and she is close to death herself from grief. She is nursed back to health by Dennis, and Graham, her housekeeper. She is maliciously kicked out of the mansion Phil bought for her by Caroline after a nasty court battle, and moves to Sutton where she passes the time tending to Philip's grave in the nearby cemetery. The final scene takes place at the ten year anniversary of his death, a concert in Dublin at the Point Depot. Fans pack a sold out tribute show in memory of Philip. (You can hear the real Thin Lizzy playing the guitar solo from "The Boys Are Back In Town". Thousands sing and cry in unison, as she weeps joyously this time, realizing the impact Philip has made, and feels the love the people of the world have for her beautiful, illegitimate, black Irish boy. As the people sing out "Phil Lynott, Phil Lynott" the lighting fades and shifts to another part of the stage where a solo Philip Lynott is looking down on the scene, pleased, from some other plane. He sings the final song, seated on a stool, like in his "Sarah" video:

## PHILOMENA

Philip:

I've been a wild wild rover  
Sailed all over the sea  
But this thing that makes me wander  
Has made a fool of me  
For it took me from my childhood  
Underneath the stars and skies  
And I still hear the wind whistling  
Through the wildwood  
Whispering good-bye.

It's home boys home  
She's home boys home  
No matter where I roam.

If you see my mother  
Please give her all of my love  
For she has a heart of gold there

As good as God above  
If you see my mother  
Tell her I'm keeping fine  
Tell her that I love her  
And I'll try and write sometime...

Philip stands up and takes a bow. Stage fades.

THE END