

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 a child she carries in her womb she feels something sacred She gonna be a mammy soon.
Friend:	When your mama come home Don't tell her till alone
Wife:	When your daddy gets back 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 all the clouds will go drifting by so sing your lullabying tune every word is in your eyes as you sit and softly croon.
	Little girl in bloom your love it fills the air with the scent of the sweetest sweet perfume you feel so good you just don't care 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

these words I have to say

Now I'm headed for the border
You see this song it ends right at the start
I swore when I was younger
no one would win my heart

And far away hills look greener still
but soon they'll all slip away
it's then I'll be returning
and I'll be coming home to stay

Here, Phil falls into a coma and Philomena panics. She finishes the song, and then breaks down.

Philomena: You are my life, my everything
 You're all I have
 You are my hopes, my dreams
 My world come true
 You're all I have
 Please heed me now,
 These words I have to say

SCENE X

At the hospital, Phil is on the brink of death. Philomena believes the hospital will save her son and refuses all visitors, defiantly staying by his bedside. His kidneys fail, and pneumonia sets in. Caroline asks "Do you realize that Phil could die?" A Priest arrives on Philip's request, and Philomena begs him not to go into the room. A last touching New Year's scene occurs as they share a final lucid moment as Philomena lets a few drops of champagne fall on Phil's tongue. The nurses, Caroline, and a few band members/friends sing to her as she mourns.

THE SUN GOES DOWN

Friends: There is a demon among us
 And its soul belongs in hell
 If he can't fight it he will perish
 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

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.

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