

## Quantum Janis

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An immersive musical theater experience

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## CAST OF CHARACTERS

GUY, GUY 2 - a classic trickster, thirtysomething, he leads the AUDIENCE into the alternate universe, engages in discussions with the Audience ensuring that they understand the unfolding of the story and the philosophical implications. Another version of him GUY2 presents himself as a nerdy, self effacing, would-be poet searching for his self esteem. In reality, he knows everything and attempts to manipulate the evening's proceedings. TENOR

ART, an experimental artist around 40 years old, handsome, sexy who has recently been exploring the mysteries of quantum physics as an inspiration for his art. He's a restless, enthusiastic dreamer, optimistic and excited by new ideas. He's a kind of wizard in a world that to him is full of magic and he is capable of creating astounding events and objects. At the same time, he has a long string of failures behind him. Though considered brilliant academically as a young man, he was unable to make the transition to university faculty and his venture into the high tech entrepreneurial world resulted in total loss and disillusionment. Having left the conventional world behind, he has embraced the ethos of "Burning Man" having been an attendee many times as well as a presenting artist. He also pretends to be a starving artist but is actually quite wealthy from trust funds and inheritance. BARITONE

JANIS- Janis Joplin in an alternate universe where she quit the music business after making her first and not so successful recording and then purchased an old Victorian hotel on Haight Street in San Francisco hoping to create a hippie utopia. She's an older, fifty something year old woman and has watched the changing times and the slow death of her ideals. At the beginning of the play, she is depressed, disillusioned, struggling financially, and is regretting her long ago decision to leave the music biz. She is the same hard drinking, bluesy, tough minded, vulnerable, "little girl blue" legendary rock singer Janis Joplin of this universe. She is also African American. Gestures, expressions and musical performance style of the "real" Janis Joplin should be evident in playing the role. ALTO

SANDY, an old friend and fellow musician of Janis who is around the same age except she is most ways the opposite of Janis. She is the tall, northern hippie goddess, extremely feminine, with a lovely, sweet voice and demeanor and a performance style that is somewhat aloof, cool and folky. Her trajectory is different than Janis in that she never achieved much notoriety and the recording industry passed her by. She accepted her fate and then moved onto a more conventional life. She has retained her beauty and femininity but often regrets the choices she's made. MEZZO SOPRANO

VENUE ASSISTANTS. They should be younger, hip, San Francisco citizens who probably attend Burning Man as often as possible. They are progressive politically and culturally and optimistic about their future. They should dress in neo-hippie, Burning Man costumes. They work for the venue and as assistants to the artist and should be good singers.

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## QUANTUM JANIS

## SYNOPSIS

You are attending an interactive art and performance event that is inspired by quantum physics in a funky hotel in San Francisco. When you arrive, you are invited to go through a portal that transports you to an alternate universe where you discover that Janis Joplin is the owner of the venue. In this universe, Janis who is African American is realizing that it is no longer economically feasible to continue her life as it is. Overcome with regret about her past decision to turn her back on fame and fortune and mourning the loss of the peace and love utopian values of her generation, she contemplates suicide as a reasonable way out of her dilemma.

After the opening performance piece create by Art and inspired by quantum physics (“What You Don’t Know”), Janis is cajoled into singing (“Nothing’s Gonna Be The Same”) in exchange for an old album cover. The recording is by a caucasian rock singer also named Janis Joplin. Janis is dumbfounded and believes it is a hoax.

The young “wanna be” poet Guy2 whom Janis believes gave her the album, suddenly rushes into the room. He claims that he saw himself from outside and insists to Janis that he is not the person that gave her the album. Janis doesn’t believe him. Guy2 rushes off in search of himself followed by Janis.

A folk singer named Sandy arrives looking for Janis. After 30 years of no contact, Janis is Suspicious of Sandy’s motives. Janis introduces Sandy to Art and Art tells Sandy about his artwork and vision (“Circle Round The Sun”) followed by Sandy singing (“Into The Maze”) to express her own view of life.

Sandy reveals that her husband is contemplating divorce and Sandy came to Janis out of confused desperation. Janis, unable to sympathize, hands her off to Art (“The Storm”). Janis demands the truth about the album. Guy answers that there must be two of him (“When You’re A Poet”). Janis agrees to sing another song (“Scatched Beneath The Surface”) and finds herself on the Dick Cavett show. At the end of the interview, Janis sings (“Try”) and is transported back. Art attempts to demonstrate to the Audience an example of quantum physics’ “many worlds theory” (“Deja Vu”).

Convinced that she had entered an alternative universe, Janis sings a song (“Take It To The Sky”) and finds herself in an alternate universe - at Woodstock. Afterwards, she leaves in a helicopter, snorting heroin with her manager followed by Guy commenting (“The Keeper Of The Flame”).

Janis, despondent, admits to Claire that she obtained a suicide kit and is about to lose her hotel. But Janis realizes that she may be able to leave her world and go to the better alternate world behind forever by singing (“I Gotta Know”). She finds herself in a room with the mysterious album and drug paraphernalia. Magically, she knows how to prepare and administer the heroin and she faints listening to the record playing “A Piece of My Heart.” Claire follows Janis into the alternate world, wakes her up, saving her life and leading her back to her own world (“Safe”). Janis tells Claire that she realizes that the road she didn’t take would have killed her. Claire offers to buy half of the hotel, to move in and become a business partner. Janis accepts (“Into The Blue”). The stage transforms into early morning desert suggesting Burning Man (“The Story Has No Ending”).

## SHORTER SYNOPSIS

Imagine an alternate universe where Janis Joplin tried to navigate the music business in the psychedelic 60s as a black woman eventually quitting and buying an old hotel where she aspired to create a hippie utopia. Set in 1999, the Audience, attending the evening's performance art happening event, follows Janis as she comes face to face with the famous rock version of herself, her choices in life, her regrets and a world that abandoned her "summer of love" long ago. Can she rekindle her ideals and move forward as she enters the autumn years of her life?

### **The author would like share the following quotes:**

"Thoroughly unprepared, we take the step into the afternoon of life. Worse still, we take this step with the false presupposition that our truths and our ideals will serve us as hitherto. But we cannot live the afternoon of life according to the program of life's morning, for what was great in the morning will be little at evening and what in the morning was true, at evening will have become a lie."

-- ***Carl Gustav Jung***

"For, after all, you do grow up, you do outgrow your ideals, which turn to dust and ashes, which are shattered into fragments; and if you have no other life, you just have to build one up out of these fragments. And all the time your soul is craving and longing for something else. And in vain does the dreamer rummage about in his old dreams, raking them over as though they were a heap of cinders, looking in these cinders for some spark, however tiny, to fan it into a flame so as to warm his chilled blood by it and revive in it all that he held so dear before, all that touched his heart, that made his blood course through his veins, that drew tears from his eyes, and that so splendidly deceived him!"

-- ***Fyodor Dostoyevsky, White Nights and Other Stories***

"If a coin comes down heads, that means that the possibility of its coming down tails has collapsed. Until that moment the two possibilities were equal. But on another world, it does come down tails. And when that happens, the two worlds split apart." -- ***Philip Pullman, The Golden Compass***

"We are all wired into a survival trip now. No more of the speed that fueled the 60's. That was the fatal flaw in Tim Leary's trip. He crashed around America selling "consciousness expansion" without ever giving a thought to the grim meat-hook realities that were lying in wait for all the people who took him seriously... All those pathetically eager acid freaks who thought they could buy Peace and Understanding for three bucks a hit. But their loss and failure is ours too. What Leary took down with him was the central illusion of a whole life-style that he helped create... a generation of permanent cripples, failed seekers, who never understood the essential old-mystic fallacy of the Acid Culture: the desperate assumption that somebody... or at least some force - is tending the light at the end of the tunnel."

-- ***Hunter S. Thompson, Fear And Loathing In Las Vegas***

**PRODUCTION NOTE:**

There is flexibility in how this musical can be produced.

It was originally envisioned as an immersive musical where it can be produced in club that can be transformed in a hippie hangout - part coffee shop, part art gallery, part alcohol bar - a messy hodgepodge of bright colors, Indian prints, furniture found on the street. In this venue, the Venue Assistants will mingle with the crowd encouraging Audience participation by interacting with the Audience in an improvisational manner. There would also be a live band and stage area where all the songs would be performed for the Audience in the club.

It can also be produced in proscenium. In this case, the actors can use the entire theater entering and exiting up the aisles, with the Venue Assistants sitting in the Audience and coming up on the stage as needed as well as interacting with the Audience as needed.

There are scenes and moments that take place in magical space where the Audience sees fragments of the past or "eavesdrop" on the character's private scenes. These moments should be delineated by lighting and perhaps sound effects on the voices of the actors from the action that takes place in real time in the room where the actors are aware that of the Audience.

## PROLOGUE

*GUY stands at the entrance, passing out hippie beads and programs as the AUDIENCE enters the performance space. Mysterious music playing over the sound system fills the theater and can be heard from the lobby. When it's time for the show to begin, Guy enters from the lobby and stands in the aisle in order to make a curtain speech. He is holding the album cover of Janis Joplin's "Pearl."*

GUY

(indicating the album)

You all know who this is, right? Just in case, this is Janis Joplin, the legendary psychedelic rock and blues singer from the 60s. She died in 1970 at the age of 27 alone in a hotel room in Los Angeles from a heroin overdose.

(He starts to leave but then remembers something he was supposed say.)

Oh. I forgot to say, we're about to go through a kind of portal.

(He makes a gesture upward as if signaling to someone.)

This part's always really frightening. To me, anyway. Hang onto your beads.

(Dramatic, spectacular lighting and sound in the theater inspired by psychedelic rock concerts from the 60s rattles through the performance space climaxing in a black out. When the lights come back up, GUY is not where he was but has moved to an unseen place in the room.)

## SCENE 1

*The room can be arranged with different types of seating including tables with chairs, chairs in rows, couches, raked audience seating arranged in a haphazard fashion. The space should feel chaotic and funky as if the seating and tables were found on the street or in second hand junk shops. At the same time, the art installation that inhabits the space along with the slow, undulating music <<TRACK #1 Underscoring for AUDIENCE entrance>> creates a feeling of mystery as if anything could happen. It's a mixture of high tech modern in a venue with a 1960's psychedelic, hippie vibe.*

*The VENUE ASSISTANTS are moving about helping out as needed improvising when they speak to any AUDIENCE member. There should be a bar or some kind of concessions area where alcohol and food can be purchased by the Audience.*

*ART, a handsome, youthful looking 40 year old man dressed to appear as a hungry artist/hipster/Burning Man type is the creator of the environmental installation. He is fiddling with the equipment that is part of the upcoming performance piece that is part of the event.*

*GUY has mingled and disappeared in the crowd. Eventually, JANIS, mid-50s African American woman dressed in a hippie inspired outfit enters carrying a plastic cup with whisky and sits at a table near the small stage area by the musicians. The VENUE ASSISTANTS attend to the Audience helping them settle. At some point, Art gets everyone's attention to starts the show.*

#### ART

Most of us assume that when we close our eyes, the world around us is still there while our eyes are closed. When we open our eyes, we conclude reality stayed the same even when we were not looking at it. Quantum physics has theorized that the reality we think we know may not exist without an observer. What if reality is something we spin from a web of energy? We simply don't know. How can we know? As the famous physicist Niels Bohr said "If quantum mechanics hasn't profoundly shocked you, you haven't understood it yet." Could you dim the lights?

(As the music transitions to the song, lights fade and the VENUE ASSISTANTS from different parts of the room turn on thrower flashlights and lasers and shine them toward the ceiling in a dazzling array of color with beams of light crisscrossing. The Venue Assistants members wave the flashlights rhythmically around the room as they sing.)

#### VENUE ASSISTANTS

(singing #2 "What You Don't Know")

NOTE: the repetitious, circular music already described segues into the song)

<<TRACK 2>>

MOVING TOO FAST  
WHAT CAN YOU SEE?  
NOTHING WILL LAST  
BUT SOMETHING WILL BE

FOLLOWING THE LIGHT  
SOMETHING APPEARS  
BUT WAS IT THERE BEFORE?

IF IT'S NOT THERE  
WHERE DID IT GO?  
HOW CAN YOU TELL?  
HOW WILL YOU KNOW?

WALLOWING IN LIGHT  
SOMETHING IMPLIED  
WAITING BEHIND THE DOOR

WHEN YOU LOOK  
DOES THE WAVE COLLAPSE?  
THEN DOES THE WORLD REAPPEAR  
PERHAPS A MEMORY LAPSE  
(lights flash on and off in the light dance)

TWO WAYS TO GO  
TWO WAYS TO BE  
MAYBE YOU KNOW  
WHAT YOU WILL SEE

GROWING ON A BRANCH  
MADE BY A CHOICE  
BUT YOU WON'T SEE THE TREE

DOES IS IT EXIST  
BEFORE YOU LOOK?  
WILL IT PERSIST?  
THE PATH YOU NEVER TOOK?

SO MANY ROADS  
WHICH WAY TO GO?  
HOW CAN YOU KNOW?  
WHAT YOU DON'T KNOW

VENUE ASSISTANTS 1	VENUE ASSISTANTS 2	VENUE ASSISTANTS 3
CHURNING THE WAVE FREEING SO MUCH TURNING THE LIGHT INTO A WORLD YOU CAN TOUCH HEAR, SEE AND SUCH HERE IN THE PAST THE FUTURE'S BEGUN IT'S NOT DONE	TURNING THE LIGHT INTO A WORLD YOU CAN TOUCH KNOWING THAT TIME IS ON THE RUN IT'S NOT DONE	QUANTUM MATTER CHANGES WHAT YOU'RE SEEING WASN'T BEING WAITING TIL YOU ACT

#### VENUE ASSISTANTS

THE OTHER CHOICE YOU DID NOT MAKE  
WHERE DID IT LEAD  
THE PATH YOU DIDN'T TAKE?

AFTER SOWING THE SEED  
WHAT WILL IT GROW?  
HOW CAN YOU KNOW?  
WHAT YOU DON'T KNOW

(At the end of the song, the lights in the room come back up cued by ART. JANIS takes the stage and starts to pitch for contributions. She's a bit tipsy from drinking.)

#### JANIS

Thank you for that. Whatever the hell it was. I sure don't know. I don't expect any of these folks get it either. But -- I'd like to thank you all for coming to The Old Victorian hotel. I bought this place in 1967. It's 1999 and I'm still here. Amazing, but true. You know, it's really hard to keep a place like this opened now. I'm not used to asking for charity but times have changed so -- back in the old days- you kids wouldn't know about this- but man, the Haight was a different scene. All I had to do was get a keg, maybe some whisky, charge a bit of money at the door and sing a few songs. The place would be packed with freaks and hippies, strung out stoners, runaways all dancing and just letting it all hang out. Those days are gone. Like all I had to do was sing for my supper.

#### GUY

Why don't you sing for us now!

(The rest of the AUDIENCE ACTORS agree and randomly shout out encouragement.)

JANIS

No, no. I haven't sung in public for a lot of years now. Man, I don't know if I can.

(The VENUE ASSISTANTS continue to push for JANIS to perform. ART moves toward Janis.)

JANIS

Listen, everyone. Accept it. I don't want to.

ART

(handing her the wireless microphone)

You just need one of these.

(JANIS takes the mic.)

You remember how that feels? Your mouth up close to the mic.

JANIS

I don't like this idea that there's no cable. That cable was really useful. Something to hold onto, get down with.

(frustrated, putting the mic down and turning away.)

Forget it. I'm not singing.

GUY

Wait, wait. Here's something you should see.

(GUY stands and holds up the old, LP album cover of the *other* Janis Joplin. Janis takes the album from Guy and examines it.)

JANIS

Is this some kinda trick, man?

GUY

What isn't a trick?

JANIS

This chick stole my act. That's my name but that's not me. Columbia records was *my* label. There wasn't another Janis. And she's a skinny white woman. Where did you get this? What are you up to?

GUY

You can keep it if you sing for us. Deal?

(JANIS looks inside the cardboard cover and it's empty- no vinyl. She contemplates.)

She doesn't want to sing but this is something strange and enticing.)

JANIS

I want to know where you got this.

GUY

Sing and I might just tell you.

JANIS

No. First, tell me.

GUY

Let's just say someplace where you are *not* who you think you are.

JANIS

What's that supposed to mean? Man, you're messing with my head.

(GUY urges the AUDIENCE to get JANIS to sing and the VENUE ASSISTANTS chant "Janis, Janis." Janis holds out until she can't take the pressure.)

JANIS

Alright, alright. I'll tell you what. I'll make the deal. I'll sing but- like he just said, maybe none of you are really here. Are you?

(She cackles then indicates the BAND)

Okay. Band? Tonight's band are known as The Pythagoreans and they rock. Besides being able to play the music of the spheres, I think they know things the rest of us don't know. Right?

(There are water bottles near each BAND MEMBER. Theses water bottles are dosed with LSD but because they are micro doses, they don't bring an overly strong experience. The Band Members taking sips of the bottles can be orchestrated to punctuate moments in the play.)

BAND LEADER

(taking a hit off the bottle)

We've been everywhere.

BAND MEMBER

(taking a hit off the bottle)

We've done everything.

JANIS

Everyone close your eyes and then none of us will be here. You're going to get what you asked for. But keep your eyes closed.

(she cackles)

I'm not responsible for what's about to happen.

JANIS

(singing #3 "Nothing's Gonna Be The Same") << TRACK 3 >>

YOU WANDER THIS LONELY WORLD  
 ALL ALONE WITH YOUR SHAME  
 IF YOU COULD GO BACK AND FIX THE FACTS  
 THEN COME FORWARD TO CLAIM  
 THAT YOU WERE NOT THE ONE TO HURT ME  
 NOT THE ONE TO DESERT ME

WELL, HONEY  
 YOU CAN NEVER UNDO WHAT YOU HAVE DONE  
 OR FIGURE OUT WHAT BECAME  
 OF ALL THE BROKEN HEARTS YOU KNOW YOU WON  
 BY RIGGING THE GAME  
 YOU'RE PLAYING WITH LOADED DICE  
 BUT YOU CAN'T FOOL ME TWICE

CUZ HONEY  
 YOU GOT YOUR FORTUNE, YOU GOT YOUR FAME  
 SO GO BACK FROM WHERE YOU CAME  
 DOES IT MATTER WHO'S TO BLAME?  
 CUZ NOTHIN'S GONNA BE THE SAME|  
 NO, NOTHING'S GONNA BE THE SAME  
 THAT'S RIGHT  
 NOTHIN'S GONNA BE THE SAME

HONEY, YOU CAN FIGHT IT  
 BUT HONEY, YOU CAN'T RIGHT IT  
 SO LOAD YOUR GUN AND TAKE AIM  
 CUZ NOTHIN'S GONNA BE THE SAME  
 (instrumental break)

YOU GOT YOUR FORTUNE YOU GOT YOUR FAME  
 SO GO BACK FROM WHERE YOU CAME  
 DOES IT MATTER WHO'S TO BLAME?  
 CUZ NOTHIN'S GONNA BE THE SAME

(After the song ends, the AUDIENCE applauds  
 JANIS.

GUY gets up and leaves the room with Janis noticing his departure. Janis leaves the stage, waving at the Audience indicating “enough” as the applause dies down. Janis turns away, then picks up the album and slowly opens it. Light magically coming from inside the album cover shines brightly on Janis’ face. She quickly closes the album looking around wondering if anyone noticed. She quickly turns her attention back to ART but she wants to know where Guy went and quickly leaves the room in search of Guy. Art notices her fast exit.

GUY2 enters the from the outside, wearing clothing that he was not wearing before. Guy2 is from the local universe and is not the same person that ushered the AUDIENCE into the space from the lobby. With much excitement, he quickly moves toward the table that he was just sitting at. GUY2 speaks to various members of the Audience.)

GUY2

Did you see that? I was just sitting there. Really. I saw myself sitting there and then I got up and went that way and -- disappeared.

(pointing to the area)

It was me! Did you see me?

(GUY spots ART moving toward him.)

GUY2

Did you see me?

ART

Uh. yeah. What are you talking about?

GUY2

I just got here.

ART

No, no. I saw you sitting there.

(JANIS enters the room. She’s been looking for GUY and here he is! Except that it’s GUY2.)

JANIS

I saw you man. You were there, drinking. And then you gave me that fake record jacket.

(GUY2 shrugs. Doesn’t understand.)

We made a deal? To get me to sing? I want to know where you got it. There's some shit going down here. What are you guys up to?

GUY2

Wait. I heard you singing when I was in the lobby. So you definitely saw me there?

JANIS

Yeah. You got up from the table and went that way. But don't peddle your crap. You working some kind of game? Another trick, man?

GUY2

No. I truly, really wasn't sitting there. I never gave you anything. Haven't even met you before. Unless I've gone crazy and I don't remember. Nice to meet you by the way.

JANIS

Get out of here, man. You're lying.

(to ART)

You must be in on this. How did you do it?

ART

(to GUY2)

I'm wondering about this myself. Where did you get it? Why would you bring that with you? It's like you planned it.

GUY2

(exasperated with questions that he has no answers to)

Which way did I go?

JANIS

I already told you. There. But you need to tell me--

(GUY2 ignores JANIS and he runs off in direction she pointed. JANIS turns to ART but he's off.)

ART

(to GUY2)

Hey wait a minute.

(ART exits the same direction as GUY2 as JANIS watches them and then takes the bottle of Southern Comfort and exits following them. The other GUY enters the space again from the opposite direction. He indicates dark area of the room.

Lights shifts in space rising tightly on that area that has a desk and chair that represents a fragment of Janis' private office while the rest of the room darkens as if the office was magically floating in space. JANIS enters this area, she sits at her desk putting the album she received safely in a drawer that she locks. Then she takes a pair of scissors to cut open a package sitting on the desk. She takes items out of the box and examines them.)

GUY

It's a small helium tank. Used for filling balloons at parties.

(JANIS takes out a heavy duty plastic breathing tent with a hose attached to it.)

GUY

I don't know what that thing is for.

(JANIS studies the items then looks away, sighs, and then puts everything back in the box. Janis rises as lights go down in the office area.)

GUY

Here she comes. Don't say anything. She doesn't know we were watching.

(GUY retreats quickly as JANIS enters the room, holding a bottle of Southern Comfort and a glass. She walks to and then sits at her table, pours herself a drink. She notices the AUDIENCE watching her.)

## SCENE 2

*Lights up on SANDY entering the performance space. Sandy is a woman of Northern European descent, is dressed conservatively and somewhat matronly, but it's obvious that she was very beautiful when she was younger.. She is hesitant, being unfamiliar with the hotel and feeling somewhat out of place. She is carrying a rolled up paper with a rubber band around it. As she peruses the room, lights should subtly dim as they brighten and focus on Sandy then follow her across the room to JANIS' table.*

*The lights change dramatically as the table area seems to float in darkness indicating that the scene is something intimate, private and not aware that the AUDIENCE is watching.*

SANDY

You must be very surprised to see me?

JANIS

Sandy? Sandy. What're you doing here?

SANDY

I was ah -- You don't want me to be here?

JANIS

No, no. I'm just- wow. This isn't a good day, man. Actually, it's turning into more like an insane day.

SANDY

Oh. Well, then I suppose I'm just adding to the day- walking in here out of nowhere?

JANIS

Well, yeah. I don't, I don't understand. Can you tell me why you're here?

SANDY

I'm not sure why I came. I wanted to see you again.

JANIS

So, I just sang and I haven't sung in front of an audience for I don't know how long. Man, it's weirding me out to see you right now. So much happening tonight. There's a guy that was here but says he wasn't here and now he's looking for himself.

SANDY

That is strange. Somebody you know?

JANIS

Never saw him before but he played an amazing trick on me. Brought me an old record album by another Janis. A white Janis.

SANDY

What? Who is this guy?

JANIS

His name's Guy.

(She cackles.)

He's the friend of the artist putting on the show here tonight.

SANDY

(looking around)

There's a show going on? So I want to see this record.

JANIS

I put it away. But there's no album inside, nothing to listen to. Just the jacket. That's why I think it's a fake. I can't figure out why he did it.

SANDY

Guess we're both thinking about the past today.

(JANIS looks - what does she mean?)

You know, making records, singing. The music biz.

JANIS

Yeah, man. The past is a fucked up place.

(SANDY hides the rolled up paper. JANIS notices.)

SANDY

But look at you. You look great.

JANIS

No I don't. But look at you - a suburban lady of leisure.

SANDY

How did I become this -thing? I look like my mother.

JANIS

Yeah. Well, how?

SANDY

You know, I grew old and I found myself marrying that guy who was one of those high school "straights" we all hated. You know who I mean. The super clean, white athletic types with the v-neck sweaters?

JANIS

The guys who chased the pretty, you could say lovely girls. Exclusively. Too bad for you.

SANDY

You have no idea. It's so great to see you.

JANIS

It's unreal. So, you sing anymore? Write songs?

SANDY

No. I shop. I hire and fire cleaning people. I pick up clothes at the dry cleaners. I get a new car every 3 years. I grow tomatoes and eat artisan bread with locally sourced organic cheese made from locally sourced organic milk. Then I put on my jewelry and attend cocktail and wine parties. This is what is known as life in Marin county. I think I hate it.

JANIS

This here is all getting to be too much for me now. I only wanted to make something good and happening, you know? And now it's all bills and taxes and liability and-- let's be honest, the Haight is now a place for tourists and transients. These kids here. Hanging around. They've got nothing. Living a false, American dream. The old five dollars a hit for peace and enlightenment but now costs fifty.

SANDY

See that's exactly what I wanted to find out. You've kept the dream alive. Just what I expected. You know, *you* had all the talent. You had a big record contract. You could've had a million fans. Millions of dollars. But you turned your back on it.

JANIS

Well, truth is I doubt there was a real chance for me in the biz. Not sure I was right but-I made a choice. And I landed here. Where else would I be?

(JANIS leans forward and indicates the rolled up paper that SANDY is trying to hide.)

What is that?

SANDY

Nothing.

JANIS

Come on, man. You've been hiding it from me. What is it?

SANDY

It's an old poster. I can't believe I still had it. I thought I threw all that out. It was so strange. But there it was. You know - the poster.

JANIS

Let's see it.

SANDY

It's silly.

(JANIS takes it from SANDY and unrolls it.)

JANIS

So crude. Look how foolish we were. Should've ended right then and there.

SANDY

(looking at the poster)

It's a gig we did together, 1966. Not far from here. Look at the hair, the clothes.

JANIS

What happened to that person? That person was me? Surreal. You want something to drink? Come on, have something to drink. Southern Comfort? Just what mama prescribes.

(JANIS invites SANDY to sit with her then takes a plastic cup and pours a good amount of liquor into it. She offers it to Sandy who accepts it and takes a big gulp. They smile at each other.)

SANDY

Just what this mama needs.

JANIS

So are you?

(SANDY doesn't understand.)

A momma?

SANDY

Children? Yes. But all grown up and gone now. I don't see them much anymore. I like the quiet but it gets lonely sometimes.

JANIS

Loneliness. I'm an expert in that, man.

SANDY

With all this around you?

JANIS

Yeah. You know, I still go home alone even though home is just upstairs. For a lot of years now. "Can't Always Get What You Want" as the song goes.

SANDY

Or "I Beg Your Pardon, I Never Promised You A Rose Garden."

JANIS

That was a really stupid song. Remember that song you wrote? We used to sing it? "The Joker"?

SANDY

You mean “Jester In The Rain.” I wrote that song after a really weird trip. Remember orange sunshine?

JANIS

Yeah.

SANDY

It’s kind of a bad song, you know? Stupid really. But it's got its good parts. Acid induced. Something to do with King Lear’s fool.

(JANIS has no idea what she means.)

What happened to him, you know. I mean the fool.

(JANIS gestures complete confusion.)

After the storm he disappears? I was a totally different person when I wrote it.

JANIS

People really liked that song. Didn’t they? Wanna sing it again?

SANDY

I haven't sung for an audience in 25 years!

JANIS

If I can do it, you can do it.

(JANIS & SANDY head over to the stage.)

SANDY

(referring to the BAND)

Will they know it?

JANIS

They know everything.

BAND LEADER

We've been everywhere.

JANIS & SANDY

(singing #4 "Jester In The Rain")

<< TRACK 4 >>

WHEN THE HINT OF WINTER’S COMING  
PLAYS ACROSS THE MORNING SKY  
YOU CAN HEAR A DISTANT DRUMMING  
WHERE SUMMER BIRDS DO FLY

NOW THE KING HAS LEFT THE THRONE  
TO ESCAPE THIS COLD DOMAIN

SO HE'S LEFT HERE ALL ALONE  
ON HIS OWN AGAIN

JESTER IN THE RAIN  
NEVER DID COMPLAIN  
HE GAINED WHAT HE RETURNED  
AND AS FAR AS HE'S CONCERNED  
EVERYTHING YOU LEARNED WAS WRONG

SANDY

THEN HE'LL TELL THIS IN A SONG

JANIS

IN A POEM

JANIS & SANDY

BUT HE CAN'T FIND HIS WAY HOME  
NO, HE CAN'T FIND HIS WAY HOME  
JESTER IN THE RAIN

AUTUMN LEAVES LIKE DREAMS ARE FALLING  
IN THE CORNERS OF HIS MIND  
HE IGNORED THE WIZARD'S CALLING  
AND SO WAS LEFT BEHIND

HE REMEMBERS ALL THE LAUGHTER  
IN THE COURT HE ENTERTAINED  
BUT WHERE'S HIS HAPPY EVER AFTER?  
THEY ARE GONE BUT HE'S REMAINED

JESTER IN THE RAIN  
NEVER DID COMPLAIN  
HE GAINED WHAT HE RETURNED  
AND AS FAR AS HE'S CONCERNED  
EVERYTHING YOU LEARNED WAS WRONG

SANDY

HE WILL TELL THIS IN A SONG

JANIS

IN A POEM

JANIS & SANDY

BUT HE CAN'T FIND HIS WAY HOME  
NO HE CAN'T FIND HIS WAY HOME  
JESTER IN THE RAIN

(BREAK)

AS HIS MEMORIES GROW DIM  
WANDERING DOWN HIS LONELY LANE  
NOW HE SEES THE JOKE'S ON HIM  
AS HE SINGS THE LAST REFRAIN

JESTER IN THE RAIN  
NEVER DID COMPLAIN  
HE GAINED WHAT HE RETURNED  
AND AS FAR AS HE'S CONCERNED  
WHAT YOU SAY YOU LEARNED IS WRONG

SANDY

THEN HE'LL THIS IN A SONG

JANIS

IN A POEM

JANIS & SANDY

BUT HE CAN'T FIND HIS WAY HOME  
NO HE CAN'T FIND HIS WAY HOME  
JESTER IN THE RAIN

(SANDY toasts JANIS and they down their glasses  
as ART comes over to their table.)

JANIS

Hey I think you should meet my old friend Sandy. We used to sing together. Well you know that. Also you can probably tell that she was the pretty one with the angelic voice.

ART

Would I know you?

SANDY

I doubt it. You're way too young. I never really went anywhere.

ART

I can certainly see that you were the pretty one. Don't know about your voice. Does it match the rest of you?

JANIS

(perturbed by ART, looking at him)

Sandy, you're coming here? Reminds me how we were supposed to bring love and understanding to the world. Where did it go?

ART

It's a lie of the mind to think we're separated. Quantum entanglement proves that this is not the case. It's an illusion that one object ends and another begins.

JANIS

(to SANDY)

You know this place is going bankrupt. Why? Cuz the only folks around here are a bunch of penniless, lost souls who hang onto this fantasy that they were born at the wrong time. How long can they keep it up until they collapse under the pressure of corporate America that controls everything?

(JANIS gets up from the table ready to leave. She leaves the poster on the table.)

JANIS

Sandy- why did you come here? Man, I just don't see the point.

(indicating Art)

He's the artist by the way. Aren't you baby? He's fascinating. Just ask him. He'll tell you.

ART

(to JANIS)

Hey, why did you stop singing? It doesn't make any sense to me.

JANIS

What do you mean?

ART

We all just heard it. Your extraordinary talent. A true, a unique voice. Why d'you stop?

JANIS

You really want to know?

(ART & SANDY indicate they do enthusiastically.)

I'll tell you why. Man, it was MTV.

ART

MTV?

JANIS

It was when I was watching MTV. You know when it first started. If you were a singer, you suddenly had to make these stupid videos. You couldn't just sing anymore. And I remember "Girls Just Want To Have Fun" and thinking what is that chick singing about? What the hell happened to us? So, years later- along comes Madonna. There she is prancing around on TV and looking like some old Hollywood glamor goddess sex kitten. So I stopped singing, man.

SANDY

You stopped singing because of Madonna?

JANIS

Remember the material girl, you know, living in a material world? I thought, "that's what they want?" I can't do that. It was like something had died.

ART

Times change. Nothing new about that. But what? You couldn't handle it? So? Anyway, doesn't matter. You know with me, I'm so out of my own time, it's not even funny. But I've never been one to chase the zeitgeist.

JANIS

The what? No one knows what you're talking about most of the time, man. Speak English, wouldya?

SANDY

Madonna's like the all time, best selling female recording artist ever. Isn't she?

ART

Is she?

(to JANIS)

You know, you're reasoning is all mixed up but you don't see it. You're either a seeker - chasing something - or you're just wasting away. What are you looking for? What're you after?

JANIS

Me? What're you after? Man, you're one of *those* people. You think you know more than the rest of us, dontcha?

(ART moves toward the stage area, says something to the BAND who start the intro to a song.)

ART  
(singing #5 "Circle Round The Sun")  
<<TRACK 5>>

YOU THINK YOU KNOW  
BUT YOU DON'T KNOW ME  
I'VE GOT THINGS TO SHOW YOU  
THAT WILL BLOW YOUR MIND

AND YOU WILL FIND THAT  
THERE'S MUCH MORE TO SEE  
THAN YOU THOUGHT COULD BE  
AND YOU ARE BLIND

THIS MOMENT NOW  
IT IS GETTING AWAY  
THOUGH SPACE AND TIME  
THEY DON'T WORK THAT WAY

IT'S YOURS TO OWN  
BUT WE'RE ALONE ANYWAY  
WE MUST FACE THE DAY  
AND FIND A WAY  
TO UNITE

LIGHT STREAKS THE SKY  
I WONDER WHY  
I WAVE GOODBYE  
I'VE COME UNDONE  
AND THOUGH I TRY  
I KNOW I'VE ONLY JUST BEGUN  
TO REACH THE CIRCLE ROUND THE SUN

(The VENUE ASSISTANTS appear behind ART  
and join him during the next part of the song.)

THAT RAINBOW RING  
IT IS SOMETHING TO SEE  
A COSMIC THING  
A NEW REALITY

COME WITH ME NOW  
PUT YOUR ARMS AROUND ME  
AND TOGETHER WE'LL BE  
A COMMUNITY  
BURNING BRIGHT

LIGHT STREAKS THE SKY  
 WE WONDER WHY  
 WE WAVE GOODBYE  
 WE'RE ON THE RUN  
 AND THOUGH WE TRY  
 WE KNOW WE'VE ONLY JUST BEGUN  
 TO REACH THE CIRCLE ROUND THE SUN

WE HAVE A PLAN  
 WE WILL IGNITE  
 A BURNING MAN  
 TO LIGHT THE NIGHT  
 SO PUT YOUR ARMS AROUND ME  
 AND SEE WHAT WE HAVE DONE  
 WE PUT A CIRCLE ROUND THE SUN

(The AUDIENCE claps for the song as lights fade. JANIS leaves the room as lights rise on area that shows events from the past. Again, it should feel like an isolated fragment floating in dark space. It's the inside of a walk-in closet with some clothes hanging and boxes. SANDY is in the closet and looking at her old tie dye dresses and beaded skirts. She suddenly breaks down and starts to cry quietly as she flops down on a big box. She gets up from the box, starts opening some of the smaller boxes looking for something specific and still sobbing. She pulls out the poster she already gave to Janis, looks at it and rolls up. The lights go down on the area and Sandy disappears.)

### SCENE 3

*ART enters the room with SANDY following and they head back to the table. Another private scene is indicated by lighting.*

SANDY

Have you known her very long?

ART

You mean Janis?

(SANDY nods.)

It's been a few years now. She's been okay to me. Mostly. Not always. Letting me put on these shows whenever I ask which is more than I can say for the rest of the art world in San Francisco. But no one actually sells any art here. No one's got any money to buy.

SANDY

So you're some kind of a free spirit?

ART

Free's the word all right. I'm open to all possibilities. Chasing what's real wherever. Now -- on the quantum scale. It's spooky stuff. Like Einstein said about entanglement.

SANDY

I don't know what that means. Entanglement?

ART

When particles become entangled, they will always behave predictably usually the opposite of each other no matter how far apart they are. Einstein called it "spooky action."

SANDY

Entangled-- like certain people.

ART

Right. If I go this way, you'll got that way.

SANDY

I'll go along with you on that.

(ART puts his hand on top of SANDY's palm turned up.)

ART

So if I do this. You have to take the opposite hand like this.

(ART takes SANDY's other hand places it palm down on his upturned palm.)

SANDY

What if I do this?

(SANDY leans forward and draws an imaginary clockwise circle around ART's face letting her finger lightly brush his forehead and cheeks.)

ART

(demonstrating)

Then I do the same but counterclockwise.

(ART moves closer. SANDY allows it.)

ART

There's a theory about particle entanglement that I think is mind blowing. So remember that once two particles become entangled, the action of one particle predicts the action of the other particle. But how does this happen?

SANDY

Go on. I'm interested.

ART

They must communicate somehow. The problem is how can they communicate faster than the speed of light? Well, they can't. So, this theory is that both particles travel backward in time and alter their behavior.

SANDY

That's too far out there for me to understand. But, tell me more.

ART

Okay. So maybe when Janis sang, you went back in time and found the old poster. Or, when you decided to come and find Janis earlier today, Janis' fate was sealed and she had to sing tonight even though she fought against it, didn't want to.

SANDY

So really, we - me and Janis, that is - had no choice. We had to do what we had to do? But then there's still gotta be choices somewhere in all this.

ART

Yes and no. Choices lead you down a certain path. That's how you experience it. Continuously moving forward. But we don't understand time. By coming here tonight, you changed Janis' path. By singing, she changed yours. But the other path- where you don't come here and Janis refuses to sing also exists. See? Theoretically, it created another universe.

SANDY

Mind candy.

(SANDY and ART pull back from each other and relax into their chairs.)

SANDY

I probably shouldn't have come here. I should've called or something. I think I've upset her.

ART

I don't think it's you. Just a lot of things piling up. She needs something but I don't know what it is.

SANDY

You seem to be a very perceptive -- youngish man.

ART

I have a knack for knowing what people need. I get entangled all the time. So, what does Sandy need?

SANDY

Something inspiring. I'm getting stale where I am and I need a big change. So. So? Tell you what, I'd like to sing something. What's that saying? "Being a human being is a complicated gig?" Right?

ART

That's Nietzsche. The rest of it is "so give that ol' dark night of the soul a hug. Howl the eternal yes!"

(SANDY studies ART for a moment.  
Makes a decision and then downs her  
drink, gets up from the table and heads  
over the band, speaks with the band  
leader and grabs a mic.)

SANDY

Do you know "Into The Maze?"

BAND LEADER

We've been everywhere.

BAND MEMBER

We've done everything.

SANDY

If you say so.

(singing "Song #6 Into The Maze"  
<<TRACK 6>>)

YOUNGER DAYS  
MARKED BY DREAMS  
AND IT SEEMS  
I'VE BEEN LOST  
IN THAT LAND MADE OF SAND  
WHERE COLD WINDS BLOW

I CAN'T SEE VERY WELL  
BUT I HEAR A DISTANT BELL  
A FACELESS MAN YELLS OUT:

“THIS YOU MUST KNOW  
THROUGHOUT YOUR DAYS  
INTO THE MAZE YOU GO”

HE SAYS:

“RIGHT TURN, LEFT TURN  
THAT IS HOW WE PLAY  
STUCK IN CORNERS  
THERE IS WHERE YOU STAY  
FORWARD, BACKWARD  
TURN THE OTHER WAY”

ANOTHER DAY  
FADES AWAY  
PICK AND CHOOSE  
WIN OR LOOSE  
THERE ARE SO MANY WAYS  
INTO THE MAZE

(JANIS enters the room and moves closer to the stage intrigued as she remembers SANDY's song from the past. Sandy notices Janis moving toward her. Three of the VENUE ASSISTANTS get up on the stage and become backup singers.)

SANDY

WHICH WAY TO GO?  
THE MAN DOESN'T KNOW  
BUT HE SEES THE CHOICE  
THAT I MADE LONG AGO

I HAD NEVER MEANT  
TO GO SO FAR AWAY  
FROM THAT PLACE  
I LONG TO BE  
TO KNOW  
THROUGH ALL OUR DAYS  
INTO THE MAZE WE GO

SO IT'S RIGHT TURN, LEFT TURN  
THAT IS HOW WE PLAY  
STUCK IN CORNERS  
THERE IS WHERE YOU STAY  
FORWARD, BACKWARD  
TURN THE OTHER WAY

ANOTHER DAY  
 FADES AWAY  
 PICK AND CHOOSE  
 WIN OR LOOSE  
 THERE ARE SO MANY WAYS  
 TO GET THROUGH THE MAZE

CHOICES BRING CHANGES  
 A LIFE REARRANGES  
 BUT WHO CAN SHOW ME THE WAY  
 OUT OF THE MAZE

(JANIS claps enthusiastically with the AUDIENCE as SANDY bows and leaves the performance area. Janis takes her arm and leads her toward the table with ART following from behind. Janis puts Sandy down in a chair and sits down across from Sandy. ART stands behind listening. Lights change to indicate a private scene.)

JANIS

Sandy - I want to know what's going on here.

SANDY

I don't know what you mean.

JANIS

You do. Man, there's gotta be a huge reason for you to come here. Big enough to make you just show up out of nowhere. What is it?

SANDY

My husband came home early from work today and told me he's in love with a younger woman. But he was all weepy, you know? Apologetic and all the crap about not wanting to hurt me. And he was crying. I thought what am I gonna do? Then - do I care? I dunno. I dunno if I care. What do I want? I dunno what I want, you know? That's when it hit me. I've been living in a kind of cushy cliché. So then I had to go rummaging around in things of the past. Before I was married. Then I couldn't think of what to do, I needed to go somewhere, you know? But that old funky poster. That's what I found. It's like it told me to come here. You know, the poster.

ART

Contact. The energy of time unleashed.

(SANDY starts to sob.)

JANIS  
(to ART)

Shut up.

SANDY  
I don't know who I am right now. Lost and wandering and lost and - what to do?

JANIS  
Honey, here's the thing. Life goes on. That was a fucking stupid thing to say. This is so crazy. Here. Drink. Okay. Ah- Art say something.

(JANIS quickly leaves the room.)

ART  
(to SANDY)  
I want to show you something. Come with me. It's important.

(ART takes SANDY's hand, pulls her off the chair and they walk off together, Art leading Sandy and they exit the room.)

#### SCENE 4

*Lights in the room dim as lights rise on the area that shows a floating fragment of the past. JANIS is there wearing a hat, a colorful moomoo and love beads. A projection can show an image of young hippies passing out flowers to cops and strangers that evokes the year 1967, Summer of Love in San Francisco. Janis drags a big box in, places it on table and opens it. It's full of flowers. All kinds of flowers that makes her smile. She's giddy and she's high. She takes off her hat and weaves some of the flowers into her hair. She gathers up the rest of the flowers and places them in different colorful woven baskets with handles. She smells the flowers, then takes the bags and heads out the back of the area.*

*Simultaneously, ART and SANDY appear up higher. Art is taking Sandy on a tour of the second floor of the hotel, showing her some of the guest rooms. He opens a door, lighting reinforces the door opening. Sandy looks into the suggested room, enjoying the quiriness of the decor. Music changes to the intro of a song.*

*Lights go down on Janis as Art turns away from Sandy and looks out toward the AUDIENCE.*

ART  
(singing Song #7 "The Storm"  
<<TRACK 7>>)

CAN YOU FEEL IT THERE?  
THE ELECTRIC AIR  
AND THE LIGHT IS GROWING DIM  
WIND IN YOUR HAIR  
ARE YOU GETTING SOMEWHERE?  
CLIMBING OUT ON A LIMB

WILL IT APPEAR?  
I KNOW IT'S GETTING NEAR  
BOILING COOL, FREEZING WARM  
THEN A LIGHTNING FLASH AND THE VIEW IS CLEAR  
ALL AT ONCE I SEE THE FORM  
IT'S WAY OUTSIDE THE NORM  
CHASING THE STORM

(JANIS appears elsewhere in isolated light.)

JANIS

TEQUILA AND WINE  
USED TO WORK JUST FINE  
MADE ME BRAVE, MADE ME NUMB  
SOMEWHERE ALONG THE LINE  
TOOK AWAY WHAT WAS MINE  
NOW I HEAR A DISTANT DRUM

WILL IT APPEAR?  
I KNOW IT'S GETTING NEAR  
BOILING COOL, FREEZING WARM  
THEN A LIGHTNING FLASH AND I KNOW IT'S HERE  
AND IT CAN'T BE DESTROYED  
NO WAY TO AVOID  
FACING THE STORM

(SANDY turns away from looking at the room and moves into isolated light.)

SANDY

WHAT'S GONE IS GONE

CAN I MOVE ON?  
CAN I BUILD A LIFE APART?

(GUY2 appears in isolated light.)

GUY2

WHERE IT BEGINS?  
LIKE THE WHEEL THAT SPINS  
NOT KNOWING HOW TO START

SANDY  
AND I'M TOO GOOD  
AT EVERYDAY THINGS  
AND KNOWING WHAT IS ALLOWED  
CAN I SAY IT OUT LOUD?

GUY2  
AND I'M NO GOOD  
AT EVERYDAY THINGS  
UP HERE IN A CLOUD

JANIS  
AND I DON'T CARE  
ABOUT EVERYDAY THINGS  
ALONE IN A CROWD

ART  
AND I CAN'T HANDLE  
EVERYDAY THINGS  
DON'T ASK CUZ I'M NOT PROUD

ALL  
GROWING NEAR  
FREEZING WARM  
ALMOST HERE

JANIS & SANDY  
FACING THE STORM

ART & GUY2  
CHASING THE STORM

SCENE 5

*Lights up in the room. ART, JANIS and SANDY are not there. GUY2 enters the room and addresses members of the AUDIENCE.*

GUY2  
I looked everywhere but no go. Did I hallucinate the whole thing? Is there another me here? Anyone?

(GUY2 engages in a conversation with some of the AUDIENCE members as JANIS enters and hears the end of the conversation. She is carrying the record album and she makes her way quickly over to GUY2.)

JANIS

I've been looking for you.

GUY2

Me?

JANIS

You're pretending like you don't know anything.

GUY2

There's a man I think looks exactly like me running around here. It isn't me. But you saw him too?

JANIS

Yeah I saw "him" alright.

(Janis goes to the table and sits.)

Comere. I need to talk to you.

(They move toward the table. Lights change indicating a private scene. JANIS sits down.)

JANIS

Where did you get this record?

GUY2

Record?

JANIS

This album cover -- you gave it to me.

GUY2

I have no idea what you're talking about. I did not give anything to you.

JANIS

After I sang that song.

GUY2

So that proves there must be another me running around here tonight.

JANIS

How's that?

GUY2

I heard you singing before I came in the room, wasn't inside until after the applause died down.

JANIS

And another thing about this, when you open it up, there's weird light coming out from inside.

GUY2

Really? Show me.

(JANIS opens the album cover but nothing happens.  
GUY2 takes it from her and looks at the photos on  
the inside cover.)

GUY2

That's not you. But it's your name.

JANIS

That's really obvious. And you changed your clothes.

GUY2

I didn't. Why would I change my clothes?

JANIS

I dunno. But you gave this to me and I want to know why.

GUY2

I told you. There's another me here tonight.

(JANIS scrutinizes him and sees he may not be  
exactly the same person that gave her the album.)

JANIS

Where were you before you came here?

GUY2

Well, just coming from home. I was hurrying to get here because I was late. Art had asked me to maybe do a poetry performance. I was about to leave when I had an inspiration. Robert Frost of all people. I had to go back and find this poem.

JANIS

Poem? What's the poem?

(GUY2 takes a folded up piece of paper from this  
coat pocket. JANIS takes back the album cover,  
studies the photos on the inside cover.)

GUY2

"The Road Not Taken." Do you know it?

JANIS

Yeah. I remember that poem. I had to memorize it when I was in high school. “I shall be telling this with a sigh. Somewhere ages and ages hence-” I can’t remember the next part.

(JANIS looks to GUY2 for help. GUY2 looks at the paper and reads from it.)

GUY2

“Two roads diverged in a wood, and I— I took the one less traveled by, and that has made all the difference.”

JANIS

Yeah.

(she takes a big swig of whiskey)

But what would a young poet want with that old thing?

GUY2

See, I’m experimenting with this idea. You remember jazz poetry- Langston Hughes? Jayne Cortez? They recited poetry while the jazz musicians improvised music.

(JANIS nods.)

So I’m exploring the idea of taking a classic poem, reading it aloud and then improvising with the words. Effortless and-- actually it takes a lot of effort and I’m lousy at it.

JANIS

(inviting GUY2 to sit down)

Have a drink. If you worry about it, you’ll never get it. So, this mystery we have on our hands here tonight: You- Are there two of you?

(picking up the album cover)

And this? Where did you get it?

GUY2

(toasting)

To the two mysteries and to not worrying.

(JANIS and GUY down their drinks. Janis cackles.)

GUY2

Really, I don’t know what’s going on. Ever since I got here, I’ve been looking for myself. That sounds poetic, don’t you think?

JANIS

You know, I’ve been on a downer all day but I’m starting to feel a lot better. You’re making me feel better. But don’t think I’m giving up. I’m figuring it out, man.

GUY2

I am with you. Completely. I've heard a lot about you and always wanted to meet you. I hear you sponsor artists. Even give them a free place to stay.

JANIS

Not no more, man. And I'll tell you- this is the last hurrah for the Old Victorian Hotel. Won't be another show after tonight.

GUY2

Really?

JANIS

Probably have to go bankrupt. This place is first mortgaged, 2nd mortgaged, loaned out and loaned through with every thing in between. All be gone by the end of the month.

GUY2

Bankrupt? Wow. Art didn't mention that.

JANIS

He wouldn't know. So you're friends with Art? Known him a long time?

GUY2

A few years. He's been a good friend. A miracle man and half the time I don't know what he's talking about. He's been bugging me to put something together for Burning Man with him this year.

JANIS

I know a lot of Burners but I never been.

GUY2

Me neither. Too expensive.

JANIS

I don't think I could take the heat and I hear when the sand blows it gets in every hole it can find. Man, what's the point? I'll stick with the fog.

GUY2

It's the spirit of the thing. You spend months creating some work of art, haul it to the desert then abandon it. Anyway, Art's got a big idea and I think very expensive to pull off. But then again, he's got the money. And he's got the time.

JANIS

I don't know about him having money.

GUY2

He doesn't let a lot of people know this, but he's a trust-funder from a wealthy family.

JANIS

I had no idea. Well that explains a lot. So, is he in on it?

(GUY2 shrugs.)

The trick, the gag, whatever it is. Are the two of you up to something I should know about?

GUY2

No. You've got it all wrong. I truly know nothing.

(JANIS looks at him suspiciously.)

So, looking around here, the road less travelled?

JANIS

The end of the road, man. And nowhere to go.

GUY2

Maybe that's where my double is. On the other road -- more travelled?

JANIS

Hey man, I'll tell you what, if he really exists, I hope you find your other you someday and that you both write great poetry.

GUY2

Well then I hope he's a better poet than I am. He's gotta be.

(GUY2 leaves the table with JANIS following as the lights go down on the platform and heads toward the band area.)

GUY2

(singing Song #8 "When You're A Poet"

<<TRACK 8>>)

WHEN YOU'RE A POET  
YOU'VE GOT TO KNOW IT'S TRUE  
YOU'VE GOT TO SHOW IT TOO  
IT ALL COMES DOWN TO YOU

WHEN YOU'RE A POET  
YOU'VE GOT TO GO IT ALONE  
NEVER SHOWN WHAT YOU SHOULD DO  
TO GET ON THE ROAD LESS TRAVELLED BY  
IS IT EVEN WORTH A TRY?

WHEN YOU'RE A POET

YOU BETTER KNOW IT WILL BE  
 A HARD ROW TO HOE  
 MAYBE NOTHING WILL GROW FOR YOU  
 THEY TELL YOU GO AND GET A JOB  
 QUIT DRESSING LIKE A SLOB

BUT WHEN ANOTHER NIGHT IS GONE  
 HOW DO YOU GREET THE DAWN?  
 DOWN IN THE STREET WHERE YOU MEET  
 YOURSELF YOU DEFEAT YOURSELF  
 WHAT CAN YOU DO?  
 WHEN YOU'VE BEEN SPLIT IN TWO

WHEN YOU'RE A POET  
 YOU HEAR THE SONG IN A WORD  
 THE SUBLIME, THE ABSURD  
 AND YOU ALWAYS WONDER WHY  
 THEY ARE SO QUICK TO SAY  
 THAT'S AN OLD CLICHÉ  
 SO JUST GO AWAY AND DIE  
 CUZ WE'VE HEARD IT ALL BEFORE  
 WE DON'T LIKE YOUR USE OF METAPHOR

SO YOU TRY TO FIND A NEW FORM  
 THAT WILL TAKE THE WORLD BY STORM  
 BUT THE BEST YOU CAN DO  
 IS TO FIND SOMETHING TRUE  
 IN THE TURN OF A PHRASE  
 TIL THE END OF YOUR DAYS  
 WITH SO MANY WAYS TO GET THROUGH  
 TO SOMETHING DIVINE  
 SOMETHING THAT'S MINE  
 THIS IS SOMETHING THAT I'M GONNA DO

BECAUSE I'M A POET  
 I HOPE I DON'T BLOW IT

(GUY2 acknowledges the applause and quickly disappears behind the band. Music and lights change as JANIS looks all around the room as if she were saying goodbye and she wants to get lasting picture in her mind. She hesitates a moment then exits.)

SCENE 6

*GUY enters from another part of the room and speaks to the AUDIENCE.)*

GUY

So much going on here tonight. What's next? More entanglement? Chance? Fate? Choice? Time jumping around?

(GUY gestures toward the area that represents the fragment of JANIS' office. Lights change focussing on Janis in her office while the room darkens.)

JANIS

A man leaves you, you fall apart. Another guy looks at you. Flirts. He's cute. Sexy. You feel better. A nasty ride on a roller coaster that we can't get off even though the ride is really slowing down now.

SANDY

Yeah. Well. That wasn't just another man. He's my husband. For a lot of years and we built a life together. It's all blown to pieces. Now what?

JANIS

Honey, take the money and run.

SANDY

Then it's going to be all about lawyers, arguments, agreements, who gets what, when and where and - forget it.

JANIS

Man, all you can do is stick to it. Get through it.

SANDY

I could do nothing. What do you think?

JANIS

Just go back to where you were?

SANDY

Well - we can never go back to where we were. Can we?

JANIS

Sorry I wasn't ah, ah-- nicer to you before. I've got a short fuse tonight.

(SANDY notices the helium container.)

SANDY

What's that for? Balloons? A party?

JANIS

It's ah, nothing. Forget about it.

SANDY

No really.

JANIS

Drop it.

SANDY

Do you ever get the feeling that there are certain people in your life and there's some unfinished business? Almost as if you knew them before - you know, like in a past life - and you'll keep meeting them again and again.

JANIS

I couldn't say.

SANDY

It's like certain people that seem to pop up in your dreams a lot. You know? Some kind of connection for better or worse? That's you and me.

JANIS

For better or worse you say? Which is it, man? We said goodbye a long time ago.

SANDY

Well you said goodbye anyway.

JANIS

Yeah. I did. I thought that story ended. But, hey, I'm sorry that you have to deal with this mess in your life. I know what it's like.

SANDY

Do you?

JANIS

Yeah. I do. You know, I always wondered, when did you stop taking all those drugs? You always seemed to be the one with the stash.

SANDY

Me?

JANIS

Yeah, you. Like that old saying, you had a hollow leg. Or was it a vein?

SANDY

You're not remembering this right.

JANIS

Maybe? Maybe not.

SANDY

You know, we all did stupid things. ALL of us. We survived it.

JANIS

Yeah. Stupid things but, man, I drew a line when the needles came out. I remember watching everyone. Thinking this is going too far. I have to get away from this.

SANDY

Don't you remember? It was you that said you wanted to live the life.

JANIS

The life?

SANDY

The freewheeling, soul burning life of a lady blues singer.

(JANIS stares at SANDY but then looks down at her hands, lost in thought.)

JANIS

I did say that. But didn't really know what it meant. But *I* stopped before it went too far.

SANDY

You know, it's simple. Those were the times. And like they say, we lived them. They're over. We're still here. And anyway, I only snorted it.

JANIS

Let's go get a drink. You wanna drink?

(Lights fade on the office area as ART and GUY2 enter the room together.)

ART

So. Do you want to collaborate for Burning Man this year? What do you think?

GUY2

I dunno. I don't think I fit in. And anyway, I doubt I can pull it off.

ART

That's the point. There's nothing to pull off. Radical inclusion.

(JANIS and SANDY enter the room together and head toward ART and GUY2.)

JANIS

(to ART referring to GUY2)

Where have you been hiding this guy? I like him. He makes me laugh.

(JANIS pours shots of Southern Comfort for her guests.)

ART

He makes a lot of people laugh.

GUY2

I can't tell if you guys are making fun of me.

SANDY

(to GUY)

I'm Sandy by the way.

GUY2

Hi Sandy. I'm the bad poet that makes everyone laugh.

SANDY

You know, if you're really bad, why not just quit? Get out of the way, you know leave room for the *good* poets?

JANIS

It doesn't make any difference. Nothing makes any kind of difference. Pick and choose, win or lose. Can one of you tell me what makes a difference in this world?

ART

Art.

JANIS

It ain't art honey.

GUY2

Poetry?

ART

Being a poet is like getting out of prison after being locked up for a long time.

SANDY

What do you mean?

ART

You try to look at things with a deeper insight. Something fresh and new about the ordinary. Like something that tastes so good after being denied it for a long, long time.

JANIS

More like windshield wipers on rose colored glasses. You still can't see clearly. Swish, swish. And the world - it conspires to knock you off your high horse. Get it? No one gives a damn really. You all just skim along the surface. So easy to bolt away to a bluer sky whenever it suits you. But man, even the sky has an ending.

ART

I don't know what you mean.

SANDY

I know what you mean.

GUY

I think I know what you mean.

(JANIS looks at each of them and sighs and stares down into her drink.)

JANIS

So what do you do? What can you do? How do you get back?

GUY

Sing a song. Will you?

JANIS

Sing a song. That's an idea. A song. Beautiful, but not true.

SANDY

Yes - sing a song. I really need to hear you sing some more.

ART

I'm thinking because Sandy is here, a kind of alteration is going on. So, it's important.

(ART hands her the radio mic. Lights up in the room as JANIS climbs off the platform and moves toward the band and stage area.)

JANIS

Well, I don't get it but- Sandy, this one's to you. A song I think you *need* to hear tonight.  
(to the BAND)

You guys know this one.

BAND MEMBER

We know everything.

BAND MEMBER

We've been...

BAND LEADER

What is it?

JANIS

Slow 12/8 blues in G. Like this. 1, 2, 1, 2, 3, 4

(singing Song #9 "Scratch Beneath The  
Surface" <<TRACK 9>>)

THERE'S SOME KIND OF PEOPLE OUT THERE  
THEY ARE SO PRETTY SO LEAN SO CLEAN  
THOSE KIND OF PEOPLE OUT THERE  
YOU CAN SEE THEM ON YOUR TV SCREEN  
SO WHEN OF THEM TELLS YOU THAT HE LOVES YOU  
YOU'LL NEVER KNOW WHAT HE REALLY MEANS

NOW I KNOW SOME PEOPLE OUT THERE  
THEY LIVE THERE LIVES IN BETWEEN  
IN BETWEEN THE MIRROR AND THE BAR STOOL  
LIVING LIFE THROUGH A MACHINE  
AND IF YOU DIG A LITTLE DEEPER  
THERE AIN'T NOTHING TO BE SEEN

BECAUSE A LIE'S A LIE'S A LIE  
MAKE YOU CRY, CRY AND CRY  
YOU SHOULD SAY GOODBYE, GOODBYE  
IT CAN'T BE PATCHED UP ANYMORE

YOU CAN'T GET BY, YOU CAN'T DENY  
THOUGH YOU TRY, TRY AND TRY  
YOU WONDER WHY, OH WHY  
YOU NEVER SCRATCHED BENEATH THE SURFACE  
BEFORE

YOU CAN'T FORGET A MAN LIKE THAT  
SO PRETTY, SO LEAN, SO CLEAN  
HE'S A MAN THAT'S GOT A LOOK ABOUT HIM  
MAKES YOU FEEL LIKE YOU HAD TOO MUCH  
CAFFEINE  
BUT HIS IDEA OF LOVING  
IS LIKE A PERFUME AD IN LADY'S MAGAZINE

THEY SELL US A LIE, A LIE, A LIE

MAKE YOU CRY, CRY AND CRY  
 YOU SHOULD SAY GOODBYE, GOODBYE  
 IT CAN'T BE PATCHED UP ANYMORE

YOU CAN'T GET BY, YOU CAN'T DENY  
 THOUGH YOU TRY, TRY AND TRY  
 YOU WONDER WHY, OH WHY  
 YOU NEVER SCRATCHED BENEATH THE SURFACE  
 BEFORE

YOU SHOULD'VE SCRATCHED BENEATH THE  
 SURFACE BEFORE

(By the end of the song ART and SANDY should leave the room. Two chairs and a small coffee table appear with colors and projections that invoke a 1970s TV talk show. As the lights rise during the applause, seated in one of the chairs is a slender INTERVIEWER with longish hair and sideburns. He should suggest talk show host Dick Cavett. The part of the Interviewer should be played by GUY. JANIS now has colored feather boas in her hair and is wearing large, round colored glasses. She's out of breath, standing on the stage a bit confused about where she is. ART and SANDY are not in the room.)

INTERVIEWER

Come over here my little nightingale. This is the part where we chat.

(JANIS looks at him, still confused about who he is and where she is. She moves toward the chair near him.)

JANIS

Hey, I know who you are.

INTERVIEWER

Well I should hope so. This is your 4th time on the show. We're friends already.

JANIS

How did I get here?

INTERVIEWER

In a stretch limo. With the band.

JANIS

(looking at the band)

I know these guys. How did they get here?

BAND LEADER

We've been everywhere.

BAND MEMBER

We've done everything.

INTERVIEWER

It works like this. You come on my show and sing and then we talk. There's probably a few million people watching. Your current fans, your future fans. You don't remember?

(JANIS takes a cup off the table and sips.)

See all those nice people out there? And those cameras up there?

JANIS

Man. All these people came to hear me sing?

(she notices her hands)

I'm a white woman.

(The INTERVIEWER urges the audience to clap for JANIS.)

INTERVIEWER

What's in that drink? I hope it's not what I think it might be.

JANIS

Good god. I'm a white woman. This part of the trick?

INTERVIEWER

Trick? Only if our makeup department is better than I thought they were.

(audience laughter)

Maybe you'd better let me have that cup.

JANIS

I was at my hotel in the Haight, at an art show, wondering how I could pay my bills.

INTERVIEWER

That's incredible. You actually pay your own bills?

JANIS

Don't you?

INTERVIEWER

You've sold a million records already. I can't imagine you keeping track of bills. Doesn't your manager do that? You must have someone.

JANIS

That would be nice. A million records? You know, there was this guy who gave me an old album cover of a white chick that was using my name.

INTERVIEWER

Well that certainly is very strange. You sure are full of surprises tonight. And balancing a checkbook is not something I'd expect you could do. There's very few like you. I mean major superstars ladies of rock. Why is that?

JANIS

Superstar? Who're you kiddin'? Not true. And no chick becomes a star if she sings like me. That's probably because the way I sing is not that feminine. Plus I'm black or at least I used to be.

(The AUDIENCE laughs.)

INTERVIEWER

You're playing with us. But, is that the difference? I can think of some lady rockers. Blues singers?

JANIS

Well, Bessie Smith did pretty good for awhile but was buried in an unmarked grave. But that's not what they want. You know what they want?

(DICK shakes his head.)

That pretty, lightly staying above the music thing that makes chick singers popular. You see, you've got to get underneath the music. You have to go to the root of it. You've got to really feel it, man.

INTERVIEWER

I've always wondered what it must be like to do what you do. I've seen you and you go into some other realm. Joy and pain, misery and euphoria at the same time. It's extraordinary to witness. How do you do it?

JANIS

Well it's like- right now, you're trying to be charming. You don't get down. You just skim the surface. You don't go to the bottom. You know what I'm trying to tell you? Singing is the best thing that ever happened to me.

INTERVIEWER

Why is that?

JANIS

Because I can have all my feelings, everything can come out of me and I can try to take all of you along. Maybe I can't say it with words because it's not polite and you would just look at me and nod your head and smile even though you think I'm crazy. But, when I sing I can take you down there and I can be there.

INTERVIEWER

How about singing us another one?

JANIS

This whole thing here is some weird trip. You've got me talking about things I haven't thought about in a lot of years. Too many years. And I'm white!

INTERVIEWER

Come on audience, tell her how much you love her. Maybe she'll sing for us then.

(He gestures to the audience and they clap enthusiastically eventually breaking out into a chant: "Janis, Janis, Janis" as Janis, still flustered, goes back to the stage area and takes the mic and signals the band to begin the intro.)

JANIS

This a bit of a different kind of song than I usually sing but I guess this is the right song for right now. Okay?

(singing song #10 "TRY"  
<<TRACK 10>>)

TRY  
I WILL TRY  
I WILL TRY TO HOLD ON  
AFTER YOU'VE GONE AWAY

I WILL TRY  
DON'T KNOW WHY  
WHO CAN SAY  
THIS WAS THE WAY  
TO GET BY  
LIVING IN A LIE  
BUT I WILL TRY

TRY  
I WILL TRY  
WHEN YOU SAID  
YOU HAD TO GO AWAY FOR A WHILE  
THAT'S YOUR STYLE  
IT'S HELLO, GOODBYE  
BUT I WILL TRY

I WILL TRY  
I WILL TRY TO BELIEVE  
WHAT I KNOW IS RIGHT

I WILL TRY TO ACHIEVE  
 AND CONTINUE THE FIGHT  
 OR GIVE IN  
 NEVER WIN  
 NO, I WILL TRY

I WILL TRY  
 I WILL TRY  
 TRY  
 I WILL TRY  
 TRY  
 I WILL TRY  
 I WILL TRY  
 TRY  
 TRY  
 TRY  
 I WILL TRY

(Near the end of the song, JANIS closes her eyes and the room dims as the set pieces disappear from the area along with the INTERVIEWER. As the lights slowly rise back in the room, Janis looks around stunned at what has happened.)

GUY enters the room from the lobby. He addresses the AUDIENCE.)

GUY

Do you know what just happened? Well, ladies and gentlemen, you just saw yet another parallel universe. Or maybe you just witnessed our Janis in another universe other than her own. Maybe? To tell you the truth, I don't know. Could be that she entered our universe but in an earlier time. The same way we entered hers tonight. A paradox. Another mystery. I don't know about you but I could use a drink. And a bathroom break.

(GUY heads off to the bar/food area, gets a drink. )

## ACT II

*Near the end of the intermission, ART should get up on the stage area and sing the following song to bring the audience back into the room.*

ART

(singing song #11 "Deja Vu"  
<<TRACK 11>>)

YOU  
THERE ARE SO MANY YOUS  
AND ME  
THERE ARE SO MANY MES  
AND WE  
WE MAY HAVE BEEN HERE BEFORE  
WITH SO MUCH IN STORE  
THINKING THERE'S MORE THIS WAY  
THERE ARE SO MANY WAYS  
GOING BACK TO THE END  
CAN YOU SEND YOURSELF  
DOWN THAT ROAD

THE PAST  
WE CANNOT CHANGE THE PAST  
BUT KNOW  
THAT EVERYTHING LASTS  
IN TIME  
WE DON'T UNDERSTAND TIME  
EVERY POSSIBLE CHOICE  
IS GIVEN A VOICE  
BUT WHERE?  
IS THERE A WAY TO GET THERE?  
OR ARE WE AWARE  
OF THE CHANGE IN THE AIR  
CAN'T KNOW  
THAT ROAD

IMAGINE THAT WE  
ARE GOING TO BE FAR AWAY  
IN ANOTHER PLACE THAT WE  
MIGHT HAVE BEEN ON THAT DAY  
THAT WE CHOSE A DIFFERENT WAY

IF YOU FOLLOW THE MATH  
AND SUPPOSE THAT THIS PATH

MIGHT LEAD YOU TO GET  
 PAST ALL THE REGRET  
 AND GIVE YOU THE THINGS  
 THAT ANOTHER LIFE BRINGS  
 CUZ THE PLAN OF ATTACK  
 IS TO BRING THEM BACK  
 CAN YOU BRING THEM BACK?

DEJA VU  
 IS THE CLUE THAT MIGHT HELP EXPLAIN  
 THAT REALITY CAN CONTAIN  
 EVERY POSSIBLE DOOR  
 DID IT HAPPEN BEFORE?  
 IS IT HAPPENING NOW  
 AND HOW?  
 DID YOU REACH IT SOMEHOW?  
 DEJA VU  
 DID IT HAPPEN TO YOU?  
 DEJA VU  
 YES IT HAPPENS TO YOU

SCENE 7

*Lights shift in the room indicating a private scene. SANDY is standing near JANIS. Sandy notices that Janis seems confused and distracted. ART somewhere nearby, listens to them talking.*

SANDY

Are you okay?

JANIS

I was just singing on TV. Then I did an interview. There was a huge audience. And - I was a white woman. What the hell?

SANDY

What the hell is right.

ART

(moving in closer)

You must have gone through some kind of portal.

JANIS

What?

ART

To an alternate universe. You decide to turn right- that's the new universe you go into. But the other universe where you go straight ahead also continues. But with another version of you.

SANDY

“I am he as you are he--”

JANIS

(to ART)

Tell me more.

ART

The idea is that there a lot of versions of you but some of them have moved so far away, you wouldn't recognize them.

JANIS

How does that happen?

ART

You may have completely broken your continuity and entered an alternate universe of a different version of you which is theoretically possible or theoretically impossible depending who you ask. Now, some folks think it can be very subtle in a way you may not notice.

SANDY

Such as?

ART

They say that all your lost keys and socks are spread around in different universes.

SANDY

Well that explains a lot.

ART

Then there's also well known phenomena that I think most people have experienced. Deja Vu.

JANIS

Man, it wasn't deja vu, I was actually in another time, another world. I was a white woman and I was young.

(to the AUDIENCE)

They saw it.

(GUY2 should enter the room. )

SANDY

Now this is something to talk about. But how does it happen? If there are many alternate universes, then how do we get there? Seems random, uncontrollable. What good is it?

JANIS

Yeah. Man, how could this be happening?

ART

Here's an idea. When you sing, it opens the door between the worlds.

JANIS

Huh? What're you saying?

ART

Think about it. Tonight. Every time you got up and sang, there was some kind of trigger. And it's like it opened up a kind of tunnel to a nearby universe. Possible?

JANIS

Get me the mic.

(JANIS moves to the stage area. ART hands her the mic.)

JANIS

Let's see what happens.

(singing song #12 "Take It To The Sky"  
 <<TRACK 12>>)

(During the song, lights change focussing tight and bright on JANIS. Sounds of a huge crowd filter in and grow louder. The VENUE ASSISTANTS take out cigarette lighters and wave the flames in the air in time to the music. This is a evocation of Woodstock, August, 1969. )

FLY

WE'RE GONNA FLY NOW

GONNA GET HIGH NOW

WE'RE GONNA TAKE IT TO THE SKY

GOT TO GET MOVIN'

MUSIC'S FOR GROOVIN

SING ME A SONG

AND COME ALONG

WAVE GOODBYE

FLYING SO HIGH  
WE'RE GONNA TAKE IT TO THE SKY

(During a break in the song, JANIS improvises repeating phrases.)

NO REASON TO STOP NOW  
WE'RE OVER THE TOP NOW  
WE'RE GONNA POP IT IN THE EYE

LOOKING DOWN ON THE TOWN NOW  
NEVER GONNA COME DOWN NOW  
HERE'S YOU AND ME  
FLYING SO FREE  
GETTIN' SO HIGH  
NEVER ASK WHY  
WE ALWAYS TAKE IT TO THE SKY

(After the song ends, A helicopter is heard in the distance coming closer. After JANIS finishes the song, all 500,000 audience members cheer wildly and Janis is ecstatic and she bows. As she leaves the spotlight, she is met by her MANAGER played by GUY. The manager takes her by the arm and leads her to an area that shows scenes from the alternate universe toward a bright light suggesting a nearby helicopter. As they walk toward the light, the sound effect should suggest the opening of the door to the helicopter followed by the sound of the door closing. Background video inside the area can suggest a helicopter. Janis and the Manager should appear in tightly focussed light side by side in chairs as if they are inside the helicopter. The Manager is holding a small mirror with lines of white powder. He puts it down on a briefcase. He snorts a line of the powder and hands the mirror to Janis, who snorts two lines as her Manager hands her a bottle of Jack Daniels. The Manager fades from the scene leaving Janis in an abstract space alone as the lights begin to swirl and shimmer on her face. Music rises, light becomes very bright then abruptly fades. Janis disappears.)

## SCENE 8

*Lights rise in the room as GUY enters and addresses the AUDIENCE.*

GUY

What do you think? Amazing, incredible. But, where were we? Woodstock. Half a million people gathered together for 3 days of peace and love and music. But our Janis here in this universe, I don't think she got to go.

(Lights dim in the room as the area from the past lights up. JANIS is dressed like a hippie with feather boas in her hair. A projection in the background suggesting a hotel room with a door is seen. Janis is packing a suitcase while SANDY watches. Sandy is also in full hippie dress and they are both much younger. It's 1969. During the scene GUY should exit.)

SANDY

So you're just going to pack up and leave?

JANIS

Man, this is not working out for me. I just got to get away.

SANDY

Alright so you didn't get invited to Woodstock. There's other festivals, other gigs.

JANIS

You don't understand. I made a vow to myself. That I would always live by my values. No matter what.

SANDY

Yeah? Well you have what the rest of us didn't get. A record contract with a record out, a booking agent, a manager, a publicist.

JANIS

You know, the album is not selling that great. And all those guys you mentioned, well they don't say it but I can feel it. I'm not making enough money for them, like it's my fault. And they keep coming up with new ideas to "market" me that includes fake stories for the press. These are not my values.

SANDY

It's a business. That's how it works. I'd trade places with you any day.

JANIS

Truth is - turns out there isn't much chance for a black woman for the kind of music I make. If I was white, it would be a different story.

SANDY

This is fucking crazy. You can't just leave. How can you walk away, break your commitments?

JANIS

I can't break my vow either, man.

(JANIS closes the suitcase and picks it up by the handle.)

SANDY

Where are you gonna go?

JANIS

Not sure yet. But I gotta get out of here.

SANDY

Will I ever see you again?

JANIS

Don't ask me.

(As JANIS turns her back to SANDY to leave, the lights fade on the area from the past and rise in the room. ART enters and looks around the room for Sandy. Sandy enters the room. Art spots her and calls out to her.)

ART

Sandy.

(SANDY looks at ART and they walk toward each other. Art takes Sandy tenderly by the arm.)

SANDY

So, lost socks aside, if all this is really true, can I, you know, follow her into the other universe?

ART

I don't know. I can't help thinking that you're coming here tonight has triggered something. But that could just be wishful thinking. I don't know if Janis really entered another universe. But, if anyone here could follow her there, it might be you. It's impossible to sort out all the cause and effect.

(ART leads her out of the room. GUY2 enters and looks around the room. JANIS enters behind him smiling and high. She leans against GUY2 in order not to lose her balance.)

JANIS

Hey baby.

(JANIS smiles at GUY2 and puts her arms around his neck but GUY2 not wanting the kind of intimacy suggested, moves her away and steadies her.)

JANIS

Take me over there, wouldya baby?

(As GUY2 helps JANIS to the table, the lights change to focus on the table. Janis leans back in her chair, then sits up and takes a swig from the bottle on the table. As the scene progresses, even though we see GUY2, it's as if GUY is emerging, as if GUY2 is a disguise for GUY.)

GUY2

Are you alright?

JANIS

(leaning back comfortably into her chair)

What does it look like?

GUY2

Like you've had too much.

JANIS

Too much of a good thing?

GUY2

Well, yes.

JANIS

I haven't felt this good in a lot of years. Seeing the life that should've been mine. Damn.

GUY2

Who gets that? Nobody.

JANIS

Somebody does. You know, there's something keeping me here. Like I'm forced to live with the could've beens or never wasses. You? My old pal Sandy? I dunno. Here. Have a drink and -- some of this?

(JANIS searches for the remnants of the heroin she snorted but she can't find it. She laughs realizing that it didn't come back with her from the other universe.)

GUY2

What's so funny?

JANIS

Sorry, I guess that stuff ain't here. It's in that other world. You know in the helicopter.

GUY2

The helicopter? Hmm. The helicopter.

JANIS

Don't ask me. But man, I was just in a helicopter. After my Woodstock gig. You know about the helicopter?

GUY2

Yes. But that's not what matters.

JANIS

Yeah? Well what does matter?

GUY2

That bitter pill. The one you swallowed. You don't need it. You need more. . . helicopters.

JANIS

What the hell are you talking about? Who are you?

GUY2

Just a guy, named Guy. But who are you? Just a collection of choices, memories, things you can't control? What's that saying about hiding your light under a bushel?

JANIS

All I know is I was just too stupid to figure it out. What I had, what I walked out on, what a total idiot I was. Am. So fuck off, wouldya? I'm starting to get a headache.

(SANDY and ART enter the room together and move closer to JANIS.)

JANIS

Hey Sandy. Comere.

(SANDY followed by ART joining JANIS at the table. During this next exchange, GUY2 having purposefully stirred things up, watches intently checking to make sure everything is going according to plan and eventually exits.)

JANIS

(to Sandy)

I know you're hurting tonight but I have nothing for you. We were never really friends. More like jealous lovers. Keeping an eye on each other so we could keep score.

(to ART)

And you, you've been eyeballing her ever since she walked in.

ART

I'm not sure what you're talking about here.

JANIS

She's too old to play the hippie goddess. And you're a phony.

ART

I don't think that's a really fair thing to say.

JANIS

I hear that you're a rich guy with a big trust fund. Why are you hiding, man? Afraid you aren't the real thing? Enjoy getting the attention cuz you can get things done when no one else can? Slumming it, huh? I could've used your help. I need money. I need it badly.

ART

I didn't know.

JANIS

Bullshit. You know. You knew. But you're a liar. Community, man, community. Right?

ART

Well . . . the thing is, you gotta understand, I don't give people money because it always messes everything up. So when a friend finds out that I'm wealthy, there's this kinda new dynamic in the relationship I really hate. Something dishonest, a kind of pressure - we're not equal anymore.

JANIS

That's crap. You just don't trust anyone. And then you do exactly what you want to do, making art just for yourself. Man, you got it made. But I don't know why you bother.

ART

I'm chasing something. But what is it? Call it God or truth or the root of it all if you want. Connecting the dots?

JANIS

You're clueless, man. You hurt people and you don't even know it.

(ART looks at her, what does she mean?)

What was that shit you said before? You could see she was the pretty one? Get lost, wouldya?

SANDY

You know it's crazy of you to say that about me. Honestly, I was always jealous of you because you had some quality that I couldn't get to. I know I was the "pretty" one. But there's something cold inside me. You were a flame. And, you know the rest of us, we were like moths trying not to get burned.

JANIS

The problem with you- you were too caught up in trying to "make it." You couldn't just get out there and sing anymore, man. You got so caught up in that rich and famous game and that game? It's a real soul killer.

SANDY

Yeah? Well it killed my soul when it passed me by.

JANIS

You know where I was? Just before? Where I should've been. High in sky. I mean "high" like I never felt before. You understand? And all those people down there. I could feel them and I could take them in and give something back to them and we're joined in some weird way. You know what I mean? There's nothing like that feeling, man. That should've been my life.

SANDY

What are you talking about?

JANIS

I was at like Woodstock, man. Just now. I was singing.

SANDY

You know, I've been listening to you all night about your travels to another universe but I don't believe it. I think there's something wrong with you. You're hallucinating. If there is a way to go to an alternate universe, I'd be the first to go, to live through all the scenes that I wanted to have, to take back the choices I made. Tell me how you do it? How do you do it?

JANIS

That's not the point. Don't you see what happened to us? It's not just you. Our whole fucking generation failed. And we were turned into the biggest bunch of selfish consumers that ever lived in the USA. We turned on, burned out and gave up. How did the Woodstock nation become a nation so paranoid, so angry? We made a mess and we can't figure out how to clean it up.

(Guy enters and moves toward the mic)

GUY

Heed the message, shoot the. . . No, start the music.

(GUY cues the band to start playing then cues the room. Lights should change invoking a 1960 psychedelic trip surrounding the AUDIENCE.)

GUY

(singing song #13 "The Keeper Of The Flame" <<TRACK 13>>)

WE KNOW  
SHE'S BEEN WATCHING, WATCHING  
ALL THESE YEARS  
SHE HEARS THE COLD WINDS BLOW  
THEN SHE LOOKS TO THE SKY AGAIN  
ANOTHER FRIEND SAYS GOODBYE

WE CHANGE  
WE REARRANGE OUR POINT OF VIEW  
TRADE IN THE OLD FOR SOMETHING NEW  
BUT WE NEVER ASK WHY WE DO  
IN THIS GAME WE MUST TRY  
TO GET BY

BUT THE KEEPER OF THE FLAME MUST DIE  
THE KEEPER OF THE FLAME IS HOLDING ON  
HOLDING ONTO IDEALS THAT ARE GONE  
NOT KNOWING SHE MUST MOVE ON

THE KEEPER OF THE FLAME  
THE KEEPER OF THE FLAME MUST DIE  
THE KEEPER OF THE FLAME MUST DIE  
SHE MAY WANT TO KNOW WHY  
SHE'S BEEN CHASING A LIE  
BUT IF SHE DOESN'T FLY  
SHE WILL DIE

WE SAID IT BEFORE  
 TURN AWAY FROM THE DOOR  
 BE THE KEEPER NO MORE

(JANIS looks at GUY distraught. She also sees that he is not GUY2. He's the first GUY that gave her the album jacket.)

JANIS

You!

(JANIS puzzles it out - maybe there are two GUYs - and then turns to leave. ART and SANDY look over at Guy following Janis' cue. Realizing that Janis is leaving, they follow.)

GUY

(to the AUDIENCE)

I'm sorry that I had to do that but you see, she's still guarding the ideals, trying to keep them safe somehow. She's a savior in her own way. But she can't save herself.

(GUY turns away and disappears from view. As he's leaving, lights change to focus on the area that represents the office. JANIS enters with SANDY closely behind.)

JANIS

Do you know anything about the Hemlock Society?

(SANDY shakes her head.)

I got the recipe book they sell. You know what kind of recipes are there in that book? Man, it's all kinds of ways you can kill yourself. But the best way that is supposed to be painless, easy? You buy a kit with everything you need delivered in a box. Here it is. Got it today, in fact. Attach the hose to the helium tank, put the mask over your face, turn on the helium and you drift away. Forever.

SANDY

Have you really thought this through? To the end?

JANIS

No. Man, it's just something swirling around in my head. But, here's the secret. I've got nothing. Just debt. Totally, completely broke. I'll have to sell the place to the man. THE MAN. But, turns out, it's worth a lot of bread. This is San Francisco, right? But then what do I do? Where do I go? Out of debt but that's about it. Life in the USA is all about debt. Not about love. We never had a chance. So I end up selling my Victorian back to The Man. My goddamn hotel. And then, The Man wins after all. So, getting out forever looks like a real option.

SANDY

You know I'm not going to let you go through with this.

JANIS

Yeah. Well, I gotta say having all the equipment? Surprise! It has made me feel better.

SANDY

Really?

JANIS

Something about having it here waiting for me. Takes the pressure off, man. I can walk in here anytime and in a few short minutes, it'll all be over.

SANDY

Forever. And you don't know what's on the other side. And you can't go backwards.

JANIS

Problem is, I've run out of chances. Feels like rock bottom. You wouldn't know about that.

SANDY

We all hit rock bottom. Sometime.

JANIS

Question is when? Maybe some folks never get there. But, you know, you might be right. Yeah, it *does* happen to everyone. Maybe it's the moment of death.

(JANIS stares at SANDY and then opens her desk drawer and takes out the album. She opens it up and studies the photos of the other Janis.)

JANIS

Who is this other person? That other me? She's really gotten under my skin. How can I catch her?

SANDY

You can't. She doesn't exist.

JANIS

Are you sure?

SANDY

Well, why not just dive head first into that other world? If that's where you want think you want to be. Not stuck here with the rest of us.

JANIS

I know that's where I want to be.

SANDY

How do you come back?

JANIS

What?

SANDY

I mean, if you have gotten to another universe, why do you come back?

JANIS

I don't know. Maybe I have to find her and switch places or something? She's not around when I'm there. It's like I'm her when I'm there.

(As JANIS rises to leave, lights fade and rise in another part of the room focussed on ART isolated in light.)

ART

So, if a tree fell in the forest and nobody was around to hear it, did it make a sound? Probably not. I think everything is just energy before it's observed. So no sound and that means that our consciousness is changing, making reality. Moment by moment. Like rowing a boat, moving forward but looking backwards. We're only able to see what just happened. But this is all theoretical. Right now.

(JANIS enters the room as lights shift and she goes up onto the stage, holding a bottle of Southern Comfort, says something to the Band and takes the mic. SANDY follows Janis but stays to the side to observe.)

JANIS

Everybody, I have another song I want to sing. And I'm hoping something really super weird might happen while I'm singing. If I'm right, I may never come back. So, just in case, goodbye everyone.

(to the BAND)

Here's one place you ain't never been.

JANIS

(singing song #14 "I GOT TO KNOW"  
<<TRACK 14>>)

I, I GOTTA KNOW  
SOMEBODY SHOW ME THE WAY  
TO GO

WHY, I GOTTA KNOW WHY  
 HOW CAN YOU TELL  
 THE TRUTH FROM A LIE?

TELL ME THINGS THAT  
 I CAN HOLD ONTO  
 TAKE IT NICE AND SLOW  
 I UNDERSTAND  
 NO MATTER WHAT I PLANNED  
 I SHOULD GO WITH THE FLOW  
 BUT I GOTTA KNOW  
 I GOTTA KNOW  
 I GOT TO KNOW

WHERE, WHERE DID IT START?  
 HOW DO I TAKE IT APART?  
 GET TO THE HEART  
 AND SEE, WHAT I'VE BECOME  
 MAKING A CHOICE SO DUMB  
 DID I SUCCUMB?

TO THINKING I WAS RIGHT  
 WHEN I WAS LOSING  
 SCARED TO SAY IT'S SO  
 CAN I GET THE CHANCE  
 TO SEE WHAT I MIGHT BE  
 AND WHERE I COULD GO  
 I GOTTA KNOW  
 I GOTTA KNOW  
 I GOTTA KNOW  
 I GOT TO KNOW

(Near the end of the song, lights fade in the room as lights rise tightly on GUY. Guy waves his hand and lights rise on another area that shows an alternate universe. It's a hotel room where there's a coffee table with a plastic bag of white powder. Next to the bag is *the* record album. Music continues as JANIS steps away and enters the alternate universe but she doesn't see Guy. At the same time, lights come up on SANDY and ART who turn toward the hotel room area and are astonished. They are glued to watching the goings-on. As Janis enters the room, she picks up a feather boa from a chair puts it in her hair and wraps herself in a gypsy shawl also taken from the back of the chair.

She picks up the record album and is amazed to find the vinyl record inside. She looks around the room and sees a record player and places the record on the turntable, turns it on and listens to the record. It's a song she doesn't know ("Piece Of My Heart") and she doesn't recognize the voice but something about it makes her feel faint and she sits down on a cushy chair by the coffee table. She picks up the bag and examines it then puts it back on the table and she ponders the cigarette lighter, spoon, bottle and syringes left on the table and beckoning her. Though she believes she has never done what she's about to do, she has seen others do it a hundred time and she remembers. To her surprise, she suddenly knows exactly what to do and puts some powder in the spoon and adds some solution, lights the lighter and holds it under the spoon watching the powder melt. After it melts, she takes a syringe and puts the needle in the liquid on the spoon siphoning it up into the syringe. She takes a belt, wraps it around her arm near the shoulder, looks for a vein and puts the needle of the syringe into a vein on her arm. Afterward, she removes the belt, throws it on the floor and leans back into the chair and starts to drift off finally passing into unconsciousness, not moving. Suddenly, she sits up as if something has hit her. Her mouth starts to move and she sings fragments of songs that she does not know. Her voice changes, mimicking the real Janis Joplin as much as possible. As she sings, she slowly falls back into the chair and eventually the singing becomes nothing more than muttering.)

JANIS

TAKE ANOTHER LITTLE PIECE  
 ANOTHER LITTLE PIECE  
 OH LORD, OH LORD, WON'T YOU, WON'T YOU  
 YOU KNOW YOU'VE GOT IT, YOU'VE GOT IT

(JANIS' voice trails off as she falls into a stupor.  
 SANDY watches and then looks back at ART.)

SANDY

How can this be happening?

(ART attempts to move toward JANIS but is stopped by a mysterious force. GUY moves closer to SANDY and ART. He smiles then gestures with his arm causing a path of light across the space starting at Sandy's feet. He invites Sandy to walk the path. Sandy carefully follows the path moving closer to Janis until she comes to a threshold indicated by light. She looks back toward Art.)

ART

Don't you see what this means?

SANDY

What?

(JANIS makes a last gasp and suddenly stops moving, relaxes completely as if she has just died. SANDY turns and quickly crosses the threshold and pulls Janis to her feet and shakes her.)

SANDY

You've got to wake up.

(JANIS opens her eyes and looks groggily at SANDY.)

SANDY

Come with me.

(SANDY takes JANIS by the arm and leads her backward until they disappear. Lights fade on the alternate universe area as ART moves quickly toward it trying to figure out where Janis and Sandy have gone. Art looks around at GUY.)

ART

What do you know about this?

GUY

What do you want to know?

ART

Why couldn't I go in?

GUY

There's no version of you in that universe.

ART  
But there's a version of Sandy?

GUY  
Yes. That's all I know.

ART  
Where are they?

GUY  
They've come back.

(ART looks upward, contemplating then suddenly he realizes something. GUY watches him.)

ART  
Hope is pain. Isn't it?

(GUY smiles and quickly walks into the darkness. ART chases him as SANDY suddenly appears standing bathed in a strange, otherworldly light as the BAND begins the introduction to her song.)

SANDY  
(singing song #15 "Safe"  
<<TRACK 15>>)

NO BLAME  
WHEN EVERY MORNING IS JUST THE SAME  
WITH A FEELING THAT HAS NO NAME  
GETTING OUT JUST IN TIME  
COMMITTING NO CRIME  
SO YOU CLAIM

NO SIGN  
AND THE STARS THEY DO NOT ALIGN  
COMBINE THE TIMES OF YOUR LIFE AND FORGET  
REGRET YOUR ESCAPE  
WIPE THE SWEAT FROM THE NAPE OF YOUR NECK  
YOU'RE A WRECK

NEVER SAFE IN THE CHOICES THAT YOU MADE  
WATCHING YOUR LIFE UNWIND  
SAFE? AS THE LIGHT BEGINS TO FADE  
ON THE THINGS YOU LEFT BEHIND  
YOU TRY TO HIT REWIND

NEVER SAFE  
WHAT WERE YOU HOPING TO FIND?

AS FOR ME?  
I COULD SEE WHAT WOULD BE ALL ALONG  
I WAS WRONG AND I CAN'T ABIDE  
THAT I WENT TO HIDE  
AND I LIED TO MYSELF AND YOU  
WHAT TO DO?

CHOOSING SAFE  
BUT THERE'S A LOCK ON MY DOOR  
AND I'M SEARCHING FOR THE KEY I WON'T FIND  
SAFE, JUST THE SAME AS BEFORE  
SO FREE AND YET CONFINED  
HOW COULD I BE SO BLIND?  
BEING SAFE  
IS IT A LIE OF THE MIND?  
BEING SAFE  
IT'S JUST A LIE OF THE MIND

(During the final lines of the song, the lights fade.)

SCENE 9

*(Lights rise on the office area. SANDY helps  
JANIS onto a chair.)*

	SANDY
You okay now?	
	JANIS
I died in there.	
	SANDY
Almost.	
	JANIS
I was dead. You brought me back.	
	SANDY
It wasn't easy.	
	JANIS
But I was dead.	

SANDY

What was it like?

JANIS

Like falling into a dream. That other universe? I died there. I was alone, I injected it . . . I . . .died. Somehow, I knew exactly what to do with dope, with the syringe and I did it. That other road.

SANDY

But you're back and you're alive.

JANIS

Yeah. Well. It sort of clears up a lot of things, you know?

SANDY

Like?

JANIS

It's true what they say- your whole life flashes in front of you. But weirdness - it was flashes of that other life. And that vow I made to myself -- I made that same vow in that other life, to live by a set of values I believed in.

(JANIS opens her desk drawer and takes out the old album cover she received from GUY and studies it.)

JANIS

I couldn't catch her but I know who she is now.

SANDY

The suicide thing - it's over?

JANIS

It's over.

SANDY

That part about living by your values, you said that before.

JANIS

Then now I've said it again. And I'll probably say it again. And again. But the deeper truth?

(SANDY nods.)

The day I left you? What I was really feeling was terror. Terrified of all the drug taking. Terrified of everyone around me, pushing me. Terrified of being eaten alive on stage. Giving too much away. I was never going to use that suicide kit. Wouldn't have had the guts to do it.

SANDY

Now. You're not afraid?

(JANIS says nothing and SANDY doesn't insist that she answer the question.)

SANDY

Does it bother you? That you missed out on all the great things in that other life? The rock and roll legend that never was?

JANIS

That's a trap. Messed me up so bad, I stopped singing. Then left me sitting on the fence for too long, you know? But you, you wanted it more than I ever did. Man, it messed you up too. Maybe even more than me.

(SANDY doesn't like where this is going.)

You gotta understand this cuz in the end, it messed *us* up.

SANDY

Yeah, it's true. I never got over the disappointment. I gave in to defeat. I've never been able to see my way out of this, you know? And somehow, it was all tied up with you.

JANIS

Well, I gotta say how glad I am that you came to see me tonight. So, what are you thinking now?

SANDY

I think I figured something out. What I should do. So, I'm going ahead, get a divorce and right now, it feels like, like a relief. You know a house in Marin is worth a lot of money. It will be sold and I own half.

JANIS

Funny. You taking advantage of "the man" this time.

SANDY

Yeah. This time the man is my asshole husband. So, you know, what if I bought half of this place from you with that money? We could be partners and I could help you run it.

JANIS

That's an idea. Why would you want to?

SANDY

You see, it's like you said-- about the vow to live your life by your own values. It looks like you've managed to do it. You just can't figure out why the rest of the world gave up, you know? So, now, this is my chance.

JANIS

Well, just in case you didn't know-the Haight is just a tourist area now.

SANDY

So, let's take it and run with it. We can wear outrageous outfits and saunter around the nabe together like a couple of old psycho-hippies. We should start singing again. Won't matter if we're any good. But we are good, right?

JANIS

Yeah, right. But who the fuck cares?

SANDY

Don't you get it?

JANIS

Yes and, well, no. Sounds crazy.

SANDY

You are crazy. I'm crazy. Okay? So if they're tourists, what are they looking for? They want to come here to see where it all started. An impossible, American utopia. And why do they want to come? Because while they're here, they'll get a glimpse of a way of life that sort of never happened but is still part of the American psyche. And it will open them up, ever so slightly. They may laugh at us, they may shake their heads in wonder that anyone can live this way or that and only a lunatic would hold on after all these years. But when they leave, they'll carry it with them back to the midwest or wherever they came from and they'll smile when they think of us. And, well -- marvel that we're still here. And the kids who come here? With all their illusions, like you said and get caught up in it? If they want to join us, let 'em. You know? Let's give it to 'em. Howl the eternal yes?

JANIS

Yeah, keep on trucking.

(JANIS moves away as SANDY fades out of view.  
The lights change, leaving Janis isolated standing in  
a bright column of light isolated. Music begins.)

JANIS

But to another universe. Keeping the vow, changing the world. Finding the source,  
tending the little seedlings. Man, I love it.

(singing song #16 "Into The Blue.")

<<TRACK 16>>

MEMORIES OF A LIFE  
THAT WASN'T MINE  
WONDERING WILL I DARE  
TO CROSS THE LINE

EVERYTHING IS CHANGED  
 BUT THERE'S NOTHING NEW  
 WHAT'S THE ANSWER TO  
 WHERE, WHEN AND WHO?

MAYBE IT'S NOT BEEN PLANNED  
 SOMETHING I CAN'T SEE THROUGH  
 I ACCEPT THAT I WON'T UNDERSTAND  
 OR WILL KNOW  
 AND SO I GO  
 INTO THE BLUE

SIFTING THROUGH THE ASH  
 OF THE FIRE BURNED OUT  
 LOOKING FOR A SPARK  
 AN IDEAL OR A DOUBT  
 ALWAYS DIGGING DEEPER DOWN  
 TO FIND THE CLUE  
 WHERE'S THE WAY TO  
 A MUCH HIGHER VIEW?

THERE'S TOO MANY HILLS TO CLIMB  
 AND I'M DRAINED AND I'M OVERDUE  
 I CRAWL UP ON THE WALL  
 AND IT'S ALL I CAN DO  
 AND THEN I FALL  
 INTO THE BLUE

(The space goes through an extraordinary transformation, turning into early morning, the desert. A square of light appears, growing brighter as JANIS moves toward it. A dry wind softly brushes her hair. She looks to the far horizon.)

JANIS

LOOKING OUT OVER THE EDGE  
 AND ALL ALONE  
 NOT A CLOUD IN THE SKY  
 I STARE INTO THE UNKNOWN  
 THOUGH THE DEVIL HAS SWORN  
 TO LET ME THROUGH  
 ONLY I CAN DECIDE  
 WHAT TO DO

WHILE TRYING TO HOLD ON TIGHT

TO SOMETHING THAT CAN'T BE TRUE  
 THERE'S A CRACK IN THE DOOR  
 WITH THE LIGHT SEEPING THROUGH  
 AND SO I LEAP  
 INTO THE BLUE  
 THE BLUE  
 INTO THE BLUE  
 THE BLUE  
 INTO THE BLUE

(Near the end of the song, SANDY, ART and GUY  
 move into the space intently watching JANIS taking  
 positions in the other three unoccupied corners.)

JANIS

So, it's like there's me, the me I know, that I have lived with for a lot of years. Then there's the me that walks into another universe where another me has lived.

GUY

Almost. We - all of us here -

(indicating the AUDIENCE)

We're not from *this* universe. We know that other Janis I showed you because she's from our universe. She *was* a rock superstar. She *was* at Woodstock. And she died many years ago of a drug overdose. At a young age. That record I gave you? That was a mega hit record in our world.

JANIS

Hey you know, there are two you after all. Man, I've seen both of you.

SANDY

And you did something to me before, didn't you? You made that path. Let me in. Who are you?

GUY

Who am I? Well, let's say maybe there are two of me or - maybe just one after all. But that's not what matters.

(GUY gestures to ART, wanting Art to explain it.  
 But Art just shrugs.)

EPILOGUE

*During the song, VENUE ASSISTANT MEMBERS move in a formation around JANIS, ART, GUY2 & SANDY. As the song progresses, Venue Assistants join in singing.*

ART  
 (singing song #17 "The Story Has No  
 Ending" <<TRACK 17>>)

SO YOU THINK THE STORY'S DONE  
 BUT THERE'S NO ENDING  
 AND ALL THE THINGS YOU WISH YOU'D WON?  
 YOU'LL WIN DEPENDING  
 ON A TIME AND A PLACE UP IN THE AIR  
 WHEN YOU DARE TO CHASE A DREAM  
 THEN YOU'LL KNOW WHERE  
 BUT THERE'S NO ENDING  
 THE STORY HAS NO ENDING

GUY

THERE'S A PATH YOU HAVE TO CLIMB  
 WITH CHUTES AND LADDERS  
 EVERY STEP ONE AT A TIME  
 AS IF IT MATTERS  
 THAT YOU FIND THE BETTER WAY  
 OR MAYBE NO  
 IT'S FAIR TO SAY THAT WHEN YOU CARE  
 YOU MAKE IT SO  
 AND THERE'S NO ENDING  
 THE STORY HAS NO ENDING

JANIS, ART, SANDY, GUY

THERE  
 YOU WERE ALWAYS THERE AND THEN  
 YOU WERE NEVER THERE MY FRIEND  
 BUT YOU WILL BE THERE AGAIN  
 THE STORY HAS NO ENDING  
 THE STORY HAS NO ENDING

ENTIRE CAST

AS THE YEARS GO BY YOU THINK  
 YOU SEE IT CLEARLY  
 FROM THIS TO THAT, THE LINK  
 WAS ONLY MERELY  
 ALL YOUR REASONS AND YOUR RHYMES  
 CAUGHT IN MIDAIR  
 WHILE THE BEST AND WORST OF TIMES  
 WILL SEND YOU WHERE

THERE IS NO ENDING  
THE STORY HAS NO ENDING  
THE STORY HAS NO ENDING  
THE STORY HAS NO ENDING

(The lights change as the entire cast freezes in place  
and then fades into darkness disappearing except for  
GUY who moves forward into a tightly focussed  
light.)

GUY

Thank you all you for coming. Safe journeys home.

THE END