

MY ONE AND ONLY
BY KEN CAMERON

THE MOVIES

Scout is watching a movie. The light plays across his face, flickering. The sound of scenes from the film, *The River of No Return*, can be heard indistinctly. Scout begins to sing the theme music softly.

SCOUT

(singing)

I lost my love on the river
And forever my heart will yearn
Gone, gone forever
Down the River of No Return

An old battered pocketwatch dangles from Scout's hand.

SCOUT

It's 1945 and a watch is stopping.

It's 1953 and she's on my bike.

It's 1945 and a bomb is dropping.

It's 1962 and I'm speeding down the highway.

A Man enters shining his flashlight; he might look like an usher, or a night watchman.

SCOUT

One minute I'm fifteen, the two of us, warm skin in the
Cave and Basin.

And the next, it's 1962 and I'm stopped for speeding
outside of Los Angeles.

A tear stains Scout's cheek. He holds his head in his hands. The Policeman shines the light in Scout's face.

MAN

Well, this is a depressing start.

LOS ANGELES, 1962

Scout has been stopped at the side of the road. The Man, a Policeman, shines the light in his eyes.

POLICEMAN

I said: "Well, this is a depressing start."

Scout sits up. He stares straight ahead, stone-faced, saying nothing. Silence.

POLICEMAN

That's supposed to be a joke.

(silence)

A conversation starter.

(silence)

An ice-breaker.

(silence)

Speaking of ice-breakers, I see you're from Canada. Got that off the plates.

(silence)

Any idea how fast you were goin', son?

SCOUT

Uh ... not really.

POLICEMAN

A hunret. Miles. An hour. Know what the speed limit is?

SCOUT

Um ... Fifty-five?

POLICEMAN

It's a residential street.

SCOUT

Thirty-five?

POLICEMAN

And a school zone.

Scout shakes his head, nervous.

POLICEMAN

You know, when my Grandad was a kid they built the first train that could go near a hunret miles an hour. Doctors were afraid that people would get hurt from going so fast. They thought people's brains would get squashed against the back of the cranial cavity from the excessive speed.

(pause)

The speed limit in a school zone is twenty-five miles an hour. That puts you how far over the speed limit?

SCOUT

I'm not sure.

POLICEMAN

A hunret minus twenty-five is ...?

SCOUT

Seventy-five.

POLICEMAN

Seventy-five miles an hour over the speed limit. Enough to squash your brain. Can I see your license, son?

Scout hands over his license. The Policeman looks at it angrily.

POLICEMAN

You are aware this ain't a laughin' matter?

SCOUT

Yes sir.

POLICEMAN

A hunret miles an hour, that's a serious violation of the California Highway Safety Code. You do know that, don't you?

SCOUT

Yes sir.

POLICEMAN

So, keeping yer serious violation of the California Highway Safety Code in the forefront of yer mind, you wouldn't be pullin' my prick, would ya ...

(checks the name on the license)

would ya, Scout?

SCOUT

I would not be pulling your prick, sir.

POLICEMAN
 (holding up the driver's license)
 Banf...f...f?

SCOUT
 It's where I live. It's a real town.

POLICEMAN
 Huh. What brings you to Hollywood in such a rush, Scout?

Scout leans forward in his chair, holding his head in his hands, as before.

COMING TO TOWN

Scout stands. He is holding a copy of Life Magazine, with Marilyn on the cover. Mom has a glass of whiskey in her hand.

MOM
 What are you doing?

SCOUT
 Nothing.

MOM
 What are you doing with my magazine?

SCOUT
 Just looking.

MOM
 At pictures of girls?
 (snatches the magazine)
 Of that Marilyn Monroe? Huh?

SCOUT
 Yeah. She's pretty. She reminds me of you.

MOM
 Me?

Mom looks at the picture.

SCOUT
 Kind of.

MOM
 Well. That's a nice thing to say to your old Mom.

SCOUT

You're not old.

She tousles his hair. He instinctively smooths it.

MOM

What would you say if your old Mom told you she'd take you to see Marilyn Monroe?

SCOUT

Are we going to the movies?

MOM

Better than that. How'd you like to see Marilyn Monroe in person?

SCOUT

Golly! Are we going to Hollywood?

MOM

We don't have to. Hollywood is coming to us. Right here, in Banff. Reverend Clark says they're making a movie here next month.

SCOUT

Here in town? Wow!

MOM

And if you're a good boy, maybe your Old Mom will take you to the station when the train comes in. Maybe if you take a bath and dress up real nice, your Old Mom will introduce you to the stars. Robert Mitchum and Marilyn Monroe.

SCOUT

Marilyn Monroe? She's so pretty.

MOM

But you have to be good.

SCOUT

I'll be good, I promise!

MOM

Now leave Mommy alone for a bit.

Mom pours herself another drink from the whiskey bottle under her chair.

SCOUT
OK. Geez. Marilyn Monroe.

MUD PUDDLES

Scout and The Policeman.

POLICEMAN
Do you want to step out of the car please, son?

SCOUT
Is there anything wrong Officer?

POLICEMAN
Just step out of the car, son.

SCOUT
It's a real town. I know the name sounds a little funny.

POLICEMAN
Out of the car.

Scout steps out of the car. The Policeman shines the flashlight on his legs. They are muddy.

POLICEMAN
Been playing in the mud puddles?

SCOUT
I was taking a walk in the park. I strayed off the path.
Couldn't find my way back. I followed a creek. Slipped on
the bank and fell in.

POLICEMAN
Funny it's just your legs.

SCOUT
I rinsed my hands off in the water.

POLICEMAN
Which park?

SCOUT
I don't remember.

POLICEMAN

There's not a lot of parks around here, Scout. We got cities in America. Pavement. Steel girders. Glass. Maybe the odd tree. Not many parks.

SCOUT

Guess I found the only one.

POLICEMAN

We got a lot of big estates in America. Could be mistaken for a park - if you was an idiot. But they're private property. You sure you weren't trespassing?

SCOUT

It was a park.

POLICEMAN

You climb over a fence to get to that park, Scout?

SCOUT

No.

POLICEMAN

Maybe squeeze through a gate?

SCOUT

It was a park.

POLICEMAN

You didn't see any dogs, did ya? Sometimes these parks, the private ones, they're guarded by dogs. Vicious things. They'll chase you. Known folks to fall down when they're chased by dogs. Sometimes they get muddy. Like you.

SCOUT

I went for a walk. In a public park. I didn't see any signs that said it was private.

POLICEMAN

You wouldn't mind if I took a look in your car, would ya?

SCOUT

I'd rather you didn't.

POLICEMAN

Why's that? Ain't got nuthin' to hide, do ya?

SCOUT

Look, unless you have probable cause-

POLICEMAN

Why don't you just stand over there. Just over there.

Scout sighs and steps aside. The Policeman sits down inside the car and begins to poke around.

POLICEMAN

Lots of folk I stop, they think they can get away with saying nothing. Never works. Sooner or later, everyone feels the need to speak. It's a primal urge. Goes back to the campfire. Flames flickering. Rough stone walls. Shadows. Talking keeps the evil spirits at bay. Did you know that?

The Policeman shines the light on Scout's face. He shifts his feet uncomfortably.

POLICEMAN

I'll just bet you got a few evil spirits, don't you Scout?

SPIN THE BOTTLE

Mom knocks over the bottle. It rolls to a stop at Scout's feet. He picks it up.

SCOUT

It's 1953 and I'm fifteen, right before she became My One And Only. The tourists go to the Big Cave and Basin, but we kids, we got another place, The Secret Cave and Basin, up the hill a-ways. It's fed by the same hot springs, but it's condemned, so no one comes here. The girls want it that way. They ain't gonna do nothing, they say, unless it's in the Secret Cave and Basin, one at a time.

Scout spins the bottle on the ground. It comes to a rest before he continues.

SCOUT

We used the bottle to pick partners. I got Lilly Clark, the preacher's daughter.

Lilly appears in a spot. They are in a cave, damp and dripping, womblike; their voices echo strangely.

SCOUT

So?

LILLY

So?

SCOUT
So take your top off.

LILLY
No.

SCOUT
You have to. We're partners.

LILLY
So? Doesn't mean I have to show you my boobs.

SCOUT
You show me all the time.

LILLY
No I don't.

SCOUT
Do too.

LILLY
I show Bobby. You're eavesdropping.

SCOUT
You can't eavesdrop with your eyes.

LILLY
You're sneaking a peek.

Scout gets a nickel from his pocket.

SCOUT
Give you a nickel.

LILLY
I'm not going to show you my boobs for a nickel.

SCOUT
The Mercer twins show Bobby their boobs. Four for a nickel. Besides, you have to. There's a competition.

LILLY
What competition?

SCOUT
To see who makes the earth move.

LILLY

What are you talkin' about?

SCOUT

If the girl's reaction is big, then the guy who's doing it, he's made the earth move. Because the girl is hollerin'.

LILLY

What do you mean hollerin'?

SCOUT

You know. Hollerin'. "Oh baby". "Hello Daddy". All that.

LILLY

Is that what they do?

SCOUT

Yeah.

LILLY

Bobby doesn't.

SCOUT

Does so. With Jenny Mercer. He says she's a real hollerer.

LILLY

You're makin' it up.

SCOUT

I ain't.

Scout reaches into his pocket.

SCOUT

I'll give you two.

LILLY

Ten cents!?

SCOUT

It's all I got. My Mom doesn't give me an allowance.

Lily sighs and flashes her boobs, real quick.

SCOUT

That's not enough.

LILLY
That's all you get.

SCOUT
You gotta make the noise.

LILLY
No.

SCOUT
You have to. Or it doesn't count.

LILLY
Oh Baby.

SCOUT
They gotta be able to hear it.

LILLY
Oh Baby!

She reaches for the nickels. Scout holds them back.

SCOUT
Now the other one.

LILLY
Hello Daddy! There. Happy?

She reaches for the nickels. Scout holds them back.

SCOUT
Show me your boobs again.

LILLY
You can't buy my boobs. They aren't real estate.

SCOUT
I just want to look.

LILLY
Just cause your Mom's a whore doesn't mean every girl on earth is.

Silence. Scout turns this thought over in his mind, fuming.

SCOUT
(to himself)
Mom's not a whore.

LILLY

I don't need your stupid ten cents.

SCOUT

My Mom's not a whore.

LILLY

Like the whore of Babylon. That's what my Dad says.

Lily starts to walk away.

SCOUT

Your Dad comes to my house.

Lilly comes back slowly, uncertain.

LILLY

Does not.

SCOUT

Tuesday nights, at the end of the month. After he visits
The Shut-ins.

LILLY

My Dad's a preacher.

SCOUT

Why do you think it takes him five hours to visit four old
ladies? An hour each, and then an hour at my house. I'm
supposed to be asleep, but sometimes I peek through the
hole where the stovepipe used to be.

LILLY

You're a liar.

SCOUT

Your Dad has a birthmark on his bum. Looks like a ... a ...
mushroom.

Lily crosses her arms, covering her breasts.

SCOUT

(shouting)

"That's it! Oh Baby! Hallelujah!" That's what your Dad
says the last Tuesday night of the month.

He tosses the nickels at her feet.

SCOUT
I've seen your tits.

DIRTY LITTLE BOYS

Scout stands, guiltily. Mom is as shocked as she is furious.

MOM
Lilly Clark? The preacher's daughter? You asked the preacher's daughter ... to show you her ... dirties?

SCOUT
She started it.

MOM
Lilly Clark is a nice girl. I've served tea with her in the church basement.

SCOUT
She did.

MOM
Girls don't start things like that. Girls don't have dirty minds.

SCOUT
Lilly Clark does. She's -

Mom smacks him.

MOM
Girls don't have dirty minds. Boys do. Dirty little boys who can't keep their filthy minds off their nasty little bits and who lead nice girls astray. I won't have Lilly Clark lead astray, not by a boy of mine.

SCOUT
I wasn't.

MOM
Did you stick it in her?

SCOUT
Mom!

MOM
Did you stick your thing in her?

SCOUT
No!

MOM
Good.

Pause. Mom is frightened by her own reaction. She tries to be more reasonable, but only succeeds in appearing unpredictable.

MOM
You don't know what you're getting into, Scout. It's dangerous territory down there. It's led more than one person in this family astray.
(pause)
You have your father's nose, did I ever tell you that?

SCOUT
Yes.

MOM
And his eyes. You have his eyes.

SCOUT
I have your eyes. You always said.

MOM
Not if you want to be looking at Lilly Clark's bits they're not. They're his eyes now. Oh, Scout. It seems like fun now. Makes you tingle all over. Makes you feel all grown up. But you're not a grown up. And if you start acting like one, who do you think is going to have to clean up the mess, huh?

SCOUT
We was just foolin'.

MOM
Do you want to take care of a baby? Huh? Do you? Because that's what happens when you start fooling around with little girls bits. It's like an atom bomb that thing there, and when it goes off ... If you make a baby, there's no way I'm letting you keep it, not like I did, I should have –

Mom stops short. She's horrified at what she's said.

SCOUT
We didn't mean anything.

MOM

We never do sweetie. We never do.

Silence. Mom seems exhausted, spent.

MOM

I don't want you thinking any more about your little fellow ...
Not until you're married. You keep your atom bomb in your
pants until after you have said your vows in a church of
God.

The doorbell rings.

MOM

You are not allowed to touch it. And no one else is either.

SCOUT

What if I have to pee?

MOM

(almost tenderly)

Don't you talk back to me. You know what I mean. Now
go to your room.

SCOUT

Mom ...

The doorbell rings again.

MOM

Go to your room. You're being punished. That's Reverend
Clark, I'm sure. I'm going to have to make it up to him.

Mom opens the door. The Reverend Clark stands in the door. He is gravely concerned.

REV. CLARK

Where is he?

MOM

Awful sorry about all this Ernie.

REV. CLARK

How many times do I have to come over to talk to that boy
of yours Flo?

MOM

Yes, I know –

REV. CLARK
And now this? My own daughter?

MOM
I've already spoken to him.

Rev Clark marches over to Scout.

REV. CLARK
What did you say to her?

MOM
Ernie, stop -

REV. CLARK
What did you tell her?

MOM
Ernie!
(to Scout)
Go to your room, I said.
(to Rev. Clark)
You're just making it worse Ernie.

SCOUT
I wasn't -

MOM
You're not leavin' this house until you learn to stay away from that filthy cave. And from now on you can leave the door open when you pee.

SCOUT
Does this mean I can't go see Marilyn Monroe?

MOM
No you can not. You can go to school and you can come right home again, Marilyn Monroe or no Marilyn Monroe. Now, go to your room.

Scout starts off.

REV. CLARK
Just a minute. Scout ... You are at an age, when a boy's body is changing ... those changes can sometimes influence a boy's imagination with ... impure thoughts ... I don't know what you think you may have seen on Tuesday nights. But I'm a family man, son. A family man.

SCOUT

Yes sir.

REV. CLARK

There's a good lad.

MOM

Go to your room.

Scout crosses to a separate spot, his room. After a moment he can hear Mom and Rev. Clark downstairs.

REV. CLARK

It's not going to be any easier for you if word of this gets out.

MOM

Now Ernie ... sweetie ... It's not going to get out. We can keep this ... thing ... just between us ... Can't we, sweetie?

SCOUT

If I close my eyes ...

MOM

Nobody else needs to know, do they Ernie ...?

SCOUT

If I close my eyes and remember the future ...

MOM

You know I can make it worth your while.

SCOUT

... if I remember Marilyn ...

MOM

It won't happen again. I'll take care of him.

SCOUT

... then none of this matters ...

MOM

I'll take care of him.

The mournful sound of a train whistle is heard in the distance.

SCOUT

... none of this matters ...

TRAIN ARRIVES

Scout opens his eyes. He stands on his tip-toes.

SCOUT

The whole town crowds the platform, the day she comes to town. 'Cept me. I'm in my room.

Distant applause. Scout strains to see.

SCOUT

Stupid Lilly Clark and her stupid boobs. Now I'll never get to see Marilyn.

He comes down off his tiptoes. He's missed it all.

NICE BIKE

Marilyn appears in a spot, wearing a scarf over her hair and dark sunglasses. Scout is holding a bicycle. In the basket on the front of the bike, is a paper bag of groceries and a bottle of whiskey. Marilyn looks at him. Scout stares back open-mouthed.

MARILYN

Nice bike.

SCOUT

Thanks.

MARILYN

Is that a ... Raleigh?

SCOUT

No.

MARILYN

What is it then?

SCOUT

A hand-me-down.

MARILYN

Can I go for a ride?

SCOUT

Aren't you Marilyn Monroe?

MARILYN

Shh. Don't tell anyone. I'm incognito.

SCOUT

Everyone in town knows who you are.

MARILYN

Oh.

Marilyn starts to remove her glasses, then thinks better of it.

MARILYN

Still. You gonna give me a ride?

SCOUT

Sure.

Marilyn climbs on the bike. She is unsteady.

SCOUT

You want me to hold you?

MARILYN

My ... aren't you the gentleman.

Scout blushes. He holds the bike for her. She squeals with delight.

PHONE RINGING -1

A phone rings in the blackout. Several times.

SCOUT

Hello?

HOMES OF THE HOLLYWOOD STARS

Scout stands off to the side. The Policeman is going through the front seat of the car:

POLICEMAN

When I say California, you think Hollywood. Don't you?
Well, I live in Los Angeles.

The Policeman pulls a map from the front seat.

POLICEMAN

That's why you won't find my house on one of these here maps to the "Homes of the Hollywood Stars".

(indicates the map)

Me, I live way over here, about three feet off the side of the map. Found this in your glove box. Do you mind?

(stares at the map)

James Cagney's house. Did you see that one? Big pink house? Who'd of thought James Cagney would live in a pink house? Huh? Next to it is William Holden's. It's white. And down here, around the corner is Rock Hudson's house.

He leans in closely, conspiratorially.

POLICEMAN

Hudson's a fudge-packer. His house is blue. You'd think he'd have the pink one. Is that what you were doin' with the map? Lookin' to pack fudge with Hollywood Royalty? You know every single person that's ever become a star has had to pack fudge to get there? Especially the girls. Marilyn Monroe - she took all of the Warner brothers at the same time ... all four of 'em up the poop shoot.

SCOUT

She did not.

POLICEMAN

You got to do it. The only way to the top is through the bottom.

SCOUT

You take that back.

The policeman puts his hand on his gun.

POLICEMAN

Or you'll what?

Scout forces himself to relax. After a beat, the Policeman relaxes also and looks at the map again.

POLICEMAN

Oh. Lookee. You got Miss Monroe's house circled on this here map. That's a coincidence, ain't it?

SCOUT

Why's that?

POLICEMAN

We was just talking about how she got ahead in the movie business. That's what got you all riled up.

SCOUT

I guess it was.

POLICEMAN

You got any ... special feelings for Miss Monroe?

SCOUT

She's a star.

POLICEMAN

Sure is. Lots of people, they like stars. Do you like stars?

SCOUT

Who doesn't?

POLICEMAN

Me for one. In this town, stars get away with murder. I stopped a speeder last week - I won't mention any names seein' as how that seems to upset you so much - but I pull this fellah over because he is receiving oral sex while driving. Didn't seem to see how getting sucked off while operating a moving vehicle was a violation of the California Highway Safety Code. Next day, the sergeant comes up to me with the ticket in his hand and tears it up. Right in front of all the other guys. Seems some folk, just cause they're stars they can do no wrong.

(pause.)

What was I just saying?

SCOUT

I don't remember.

POLICEMAN

Stars... Starlets... houses... That's right. You got Marilyn Monroe's house circled on this map.

SCOUT

It's just a map.

POLICEMAN

Did you come down here for the big Marilyn Monroe funeral on Sunday?

SCOUT

Not exactly.

POLICEMAN

Ever since she died, a lot of people they been coming down here just to gawk at her house. You been there?

SCOUT

Nope.

POLICEMAN

Didn't go for a walk on her property?

SCOUT

Nope.

POLICEMAN

Didn't climb over the fence thinking it was a park?

SCOUT

Nope.

The Policeman holds out the map to Scout.

POLICEMAN

You see the thing is, it's the only house you got circled. You ain't even got James Cagney's house circled. Out of all the places on this map, it's Marilyn Monroe's house what's marked out special. And yet you tell me you ain't even been there.

SCOUT

Thought I'd go tomorrow, when the weather's better.

POLICEMAN

The thing is ... Marilyn Monroe's house was broken into tonight.

SCOUT

Really?

POLICEMAN

Seems someone stole one of them costumes she kept from all those movies.

SCOUT

People these days.

POLICEMAN

It's kind of sad, really. These people who feel compelled to collect bits of their favourite stars. As if some clothing they've worn is the same thing as the star herself. Normally they steal something kinky - like underwear. That's what's so strange about this case, don't you think?

SCOUT

I don't know what you mean.

POLICEMAN

They didn't steal anything kinky. Just an old pair of red shoes.

EVERYONE KNEW HER

Scout sits in a chair. The flickering light plays on his face.

SCOUT

When the movie came out, the studio donated this special cinemascope print to the library - as a memento for the whole town. But nobody's got a projector. Except me. I got it from the old Capital Theatre in Silverton for a song. Then I signed the film out from the library. It's years overdue. Every Saturday night I plug the projector into the wall, thread the film into the machine, hang the sheet from the ceiling. It's just you and me tonight, Marilyn.

The film plays on the screen:

BOY

(on screen)

"How do you know when you fall in love?"

MARILYN

(on screen)

"I don't know. You can't eat or sleep."

BOY

(on screen)

"Like an ache in the stomach?"

MARILYN

(on screen)

"Same thing. Only in the heart."

SCOUT

Here in Banff everyone feels as if they knew her. everyone claims they shook her hand, or talked to her, or were her friend. But it's a lie. She had no friends.

DEFECTIVE BIKE

Marilyn lies on the floor, the bicycle upturned beside her. The groceries are scattered across the ground. The bottle of whiskey is broken. Scout kneels, holding her ankle.

MARILYN

Oooooow!

SCOUT

Sorry.

MARILYN

You gave me a defective bike.

SCOUT

It's not defective.

MARILYN

Is so. And it broke my ankle.

SCOUT

It's just a sprain. Put some ice on it. It'll be fine in a few days.

MARILYN

A few days! They're going to kill me. I'm not supposed to do anything risky. Why did you let go of the bike?

SCOUT

I thought you'd know how to ride a bike.

MARILYN

I never had parents to teach me.

SCOUT

Oh.

Scout starts gathering the groceries.

MARILYN

Say ... are you an orphan? I can spot an orphan right away. It's a ... gift.

He picks up the broken bottle of whiskey and stares at it.

SCOUT

I've got a Mom.

MARILYN

Is that who the whiskey's for?

Scout nods.

MARILYN

I'll pay for it.

SCOUT

It's OK. I can get another. She's on credit.

MARILYN

I've got a mother too. But I'm still an orphan.

SCOUT

You can't be an orphan if you have a Mom.

MARILYN

You can so. Believe me. My Mother never kissed me. Not once. Never held me close, or gave me a hug. Not even a pat on the back. Even when she was OK. And then, one time - it was the middle of the night and I woke up from a deep, deep sleep - and there was my Mother with her hands around my neck. She was going to strangle me. I just know it. She was in and out of institutions for years after that. So was I, orphanages or foster homes. I'm that kind of an orphan.

SCOUT

I guess I'm that kind of orphan too. Sort of.

MARILYN

(smiling)

I knew it.

MODEL T

The Policeman walks around the car suspiciously. Scout watches nervously.

POLICEMAN

This is a nice car. You like it?

SCOUT

It's OK.

POLICEMAN

Better than when I was your age. The first car I ever had?
A Model T Ford. Remember those? Model T? Probably
not. It was my Dad's before he gave it to me. Your Dad
give you this car?

Scout does not answer.

POLICEMAN

This your Dad's car?

SCOUT

No.

Pause.

POLICEMAN

So. What'd'ya think?

SCOUT

About the Model T?

POLICEMAN

About someone goes to all that trouble to break into a
house full of stuff and all they take is a pair of red shoes?
You think that's all they stole?

SCOUT

I wouldn't know.

POLICEMAN

No?

(Pause.)

What'd'ya figure is so special about a pair of red shoes?

(Pause.)

The thing about the Model T was, it didn't have a trunk.
The whole family'd go for a drive on Sundays, to the
beach, but we'd have to keep all the picnic stuff on our
laps - blanket, basket, bottle of ginger beer. Knowing there
was a fresh-baked peach pie right there on my lap... When
I was a kid, I used to look at all the other cars on the road
and I used think "why can't we have a trunk?"

The Policeman stops at the rear of the car. He looks at Scout.

POLICEMAN
You want to open the trunk, Scout?

KEEP YOUR OLD MOM COMPANY

Night. Mom is sitting in a chair, her whiskey bottle is empty. She is half asleep. SCOUT enters with a fresh bottle. He tries to sneak past without waking her. Mom opens her eyes.

MOM
Did you bring it? You said you'd bring it by six.

SCOUT
I got held up.

Scout gives her the bottle.

MOM
Where you been?

SCOUT
Out.

MOM
Out where?

SCOUT
Just out.

MOM
Come 'ere.
(pause)
Come 'ere.

Scout steps towards her. Mom fondles his damp hair, gently. SCOUT tries to pull away. Mom tightens her grip on his hair.

MOM
You were out in that cave. Weren't you? Weren't you?

Scout wrenches himself free.

MOM
You know you're not supposed to go there. Don't you?
Don't you know that?

SCOUT
Yeah.

MOM

Then why'd you do it for? Were you with a girl?

Long silence.

MOM

Get your cup.

SCOUT

Mom ...

MOM

Get it.

Scout gets an old tin cup. Mom beckons him towards her. Scout sits beside her. Mom pours a splash of whiskey into his cup.

MOM

Keep your old Mom company fer a while.

They sit in silence. Mom drinks from her cup. Scout doesn't touch his.

MOM

Your Father used to drink with me, on nights like this.
Quiet and cool summer nights. Back when you were just a
little baby crying in your crib.

Mom tousles Scout's hair. She draws his head into her lap and continues stroking his hair gently.

MOM

He made me leave you in your room. Your Father said it
wasn't right for babies to be around liquor. I don't know
why, since he told me to rub it on your gums to stop you
from cryin' when you were teething. But he wouldn't have
you in the same room as an open bottle. So you'd cry
yourself to sleep. I guess it doesn't matter much - you
being around liquor - since you're not a little baby
anymore.

Silence. Mom begins to sing a lullaby.

MOM

(singing)

Old lady Blackbird flirts with the Scarecrow,
Scarecrow is waving at the moon,
Old Mister Moon makes hearts everywhere go
bump, bump ... with the magic of June

SCOUT

Mom was always waiting for my Dad. She never admitted it, but I *know* that's what she was doing, secretly, when she sat on the porch, drinking her whiskey, staring down the road. The house was falling apart, but she refused to even consider moving.

MOM

What's the difference?

SCOUT

He'd never know where to find her. It didn't make any sense to me for years, but I figured it out eventually. This is where she lived when he left -

MOM

(bitterly)

What's the difference?

SCOUT

So it was where she hoped - expected - he would return.

Silence. Scout is warm, contented and safe in her bosom.

SCOUT

Why did Dad leave?

MOM

He just did. The earth moved that night, the night he left.

SCOUT

What's that mean, the earth moved?

MOM

Nothing.

SCOUT

Does it mean you loved him?

Mom emerges from her reverie and sets her mouth. She forces Scout from her lap.

MOM

No. Must have been some geological thing. They dropped the bomb on Japan right about then. Maybe it was that.

SCOUT

Do you remember, Dad gave me this watch to hold onto that night? It broke. Maybe that was the Atom Bomb too, cause ever since, it's run wonky - sometimes it skips forwards, sometimes back.

MOM

Drink up. It's time you got to bed. Mommy's got company coming.

Scout sniffs his cup and grimaces. But he takes a sip anyway. Rev Clark enters. He is backlit so that we can't see his face. Mom sits up hopefully.

SCOUT

It happened most nights around 9:15. Someone would come off the main road, down our little street, lit from behind by the streetlights. You couldn't see their face at first, just this man coming up to the house. Maybe ... maybe ...

REV. CLARK

Isn't it a bit late for a lad his age to be up?

Mom sits back in her chair.

MOM

Time for bed Scout.

SCOUT

It bugged me that Mom was always waiting for my Dad.

MOM

Go on.

SCOUT

I realized, long before Mom ever did, that he was never going to come home, and there wasn't any point in being lonely.

MOM

(tired, disinterested)

How much you got Ernie? Enough for a Shut-in?

Rev. Clark laughs coarsely.

SCOUT

It would bug me that these men, the preachers and doctors that called her names around their own dinner tables in front of their own children, names that would make their way to my ears in the schoolyards and caves, would take advantage of her loneliness.

Rev. Clark hands Mom a few bills.

MOM

Yeah. That'll do.

SCOUT

They were just there to fill the time, while she waited for her One And Only. For the one that made the earth move. One thing I've noticed, living my life in atomic time - sometimes forward, sometimes back - is that waiting for the past to come back to you ain't all it's cracked up to be. But then ... every once in a while ...

ON THE SIDE OF ROCKY MOUNTAIN 1

Marilyn lies on the ground her head up on one arm. Scout is shoveling. Scout flips some dirt her way. She laughs. They smile together.

MARILYN

Leave that.

SCOUT

Can't. They want it done before first light tomorrow. How's your ankle?

MARILYN

Better. I'm still taking those pills though.

SCOUT

Sorry about that.

MARILYN

You'll just have to make it up to me.

She smiles. Scout blushes. She stares up at the mountain.

MARILYN

Our mountain. It's got a ... special place in my heart. Like it knows who I am. Like it's been waiting its whole life, for me to come here and make my movie. It'd be a shame to leave it, and never see it again. Someday, I want to be buried here. On the side of Rocky Mountain.

Pause.

SCOUT

Am I ... your One And Only?

MARILYN

Oh Scout ... you're so young.

SCOUT

Never mind that. Am I?

She sighs. A whistle offstage. Marilyn sits up.

MARILYN

That'll be the crew. They must be ready for me.

She stands. She reaches over and gives him a peck on the cheek. Scout stares after. He starts to sing the theme music to himself.

SCOUT

(singing)

There is a river called the River of No Return
 Sometimes it's peaceful and sometimes wild and free
 Love is a traveler on the River of No Return
 Swept on forever to be lost in the stormy seas
 Well the riiiiiv, I can hear the river call
 Where the roarin' waters fall

Scout throws up his arms dramatically, standing on the edge of the mountain. Perhaps the rest of the cast joins him from the shadows.

ALL

Well, the riiiiiv... I can hear my lover call, come to me
 I lost my love on the river and forever my heart will yearn

Gone, gone forever down the River of No Return

HOW OLD ARE YOU

Scout in a spot. Marilyn in another spot.

SCOUT

The River of No Return. That was the movie Marilyn shot in Banff that summer we met.

The spots merge. Scout stares at Marilyn, transfixed.

MARILYN

I play Kay, the most beautiful woman in the whole wild west, but also, the loneliest. I'm married to Rory Calhoun, a gambler who wins a claim in a card game. When there are no horses and the river proves to be impassable, Rory does the unthinkable ... He deserts Kay - the most beautiful woman in the whole wild west, but also, the loneliest. She flees down the river, taking Robert Mitchum and his young son with him ... Scout are you listening?

SCOUT

How old are you?

MARILYN

How do you expect to be able to help me with my lines if you don't know the plot of the film?

SCOUT

I dunno. How old are you?

MARILYN

What kind of question is that?

SCOUT

In the movies you're all grown-up. But in person, you don't seem grown-up. It's like you're two ages at the same time. It's weird.

MARILYN

Celluloid bleaches the skin and the transformative power of the lens magnifies even the tiniest features of the human face. This is a fact. Jack Palance isn't really ugly. The Three Stooges are quite ordinary-looking. Jean Harlow didn't even have a good side.

I was married by the time I was your age, Scout. My Aunt Grace - she wasn't really my Aunt, just a friend of my Mother's who took me in. But I thought of her as my Aunt - for a while at least. Until she told me I either had to marry the boy next door or go back to the orphanage. And I

MARILYN (Cont'd.)

wasn't going back there for love nor money. Boy was I a sight! An ugly little duckling with a big nose and small boobs, marrying a boy I'd barely even spoken to -

SCOUT

You don't have small boobs. Lilly Clark, she has really small boobs -

Scout stops speaking, blushing.

MARILYN

Have you seen Lily Clark's boobs?

SCOUT

No.

MARILYN

Yes you have.

SCOUT

She showed Bobby. I eavesdropped.

MARILYN

You can't eavesdrop with your eyes.

SCOUT

I snuck a peek.

MARILYN

And Lilly Clark has small boobs?

SCOUT

They're ok.

MARILYN

Are they bigger than mine?

SCOUT

I haven't seen yours.

MARILYN

Well ... maybe you will someday.

Silence.

MARILYN

Why don't you be my adopted son?

SCOUT
 (startled)
 What?

Marilyn tosses him the script. She produces a pair of red shoes from her bag.

MARILYN
 Kay has just been rescued from the raging river. She's
 polishing her shoes.

SCOUT
 Uh ... OK.

MARILYN
 Everything she owns has just been swept downstream. All
 that she has left to her name are her guitar and her
 treasured pair of red shoes.

Marilyn breathes a few times, to prepare herself. With a deep breath she assumes the
 position: she begins polishing a pair of shoes.

MARILYN
 "I've got to take care of them, they're all I got left."

SCOUT
 "Why did you get married?"

MARILYN
 "I fell in love."

SCOUT
 "How do you know when you fall in love?"

MARILYN
 "I don't know. You can't eat or sleep."

SCOUT
 "Like an ache in the stomach?"

MARILYN
 "Same thing. Only in the heart. You'll find out when you
 get older."

(Pause.)
 "When did you lose your mother?"

Marilyn doesn't like the way that line sounds. She repeats it, trying to get it right. Scout
 stares transfixed as the lights fade.

MARILYN (Cont'd)

"When did you lose your mother? When did you lose your mother? When did you lose your mother?"

Mom is sitting in her chair, her bottle at her feet. She is barely conscious, but she manages to lock eyes with Scout. He looks at her for a moment as Marilyn's voice continues:

MARILYN

When did you lose your mother?

MEMENTOES

Scout and the Policeman. The Policeman holds out his hand.

POLICEMAN

What about it Scout? Got the keys?

Scout gives him the keys. The Policeman starts off towards the rear of the car.

SCOUT

Sometimes you want a memento.

The Policeman stops.

SCOUT

Something to remember a person by. That's what those hand prints in the cement are all about. The ones at the Walk of Fame - outside that theatre - what's it called ...

POLICEMAN

Graumann's Chinese Theatre.

SCOUT

Right. You can put your hand in the cement and pretend you're holding hands with Rita Hayworth.

POLICEMAN

Or Marilyn Monroe?

The Policeman starts off towards the rear of the car again.

SCOUT

Ok, you got me.

The Policeman stops.

SCOUT

I wanted to find a memento. Some part of her that I could hang onto. When I was a kid, they had that saying carved into the - what do you call it? - the alter in the church. "This do in remembrance of me". Even the apostles needed a memento. It's almost holy. The need. To remember.

The Policeman starts off.

SCOUT

Wait! It's not just me collecting. It's not sad. And it's not kinky. It's personal. Me and Marilyn.

POLICEMAN

Personal?

SCOUT

Real personal.

HOLLYWOOD PREMIERES

Marilyn in a spot.

MARILYN

A Hollywood premiere is like the end of the world: when all of the stars in the expanding galaxy change direction, rush to the centre of the universe - otherwise known as Graumann's Chinese Theatre - and collide in a dense constellation leaving behind them nothing but gas. I carry a tiny black handbag, containing a delicate silver flask filled with expensive scotch. I get a new gown covered with more sequins than the Sumarian zodiac has stars -

SCOUT (interrupting)

You sure know a lot of big words.

MARILYN

I never finished high school. I feel that my mind is beginning to atrophy. So I read science textbooks to improve my mental acuity.

Marilyn puts a pill in her mouth and washes it down with a glass of water.

MARILYN

I'd love to have some whiskey near me even now, just a titch, for running my lines. But I'm not supposed to have whiskey with these damn pills. Thanks to you and your defective bike.

SCOUT

Sorry about that.

MARILYN

You'll just have to make it up to me.

(chewing her lip)

I don't see how it can be such a big deal. I asked one of the boys to run downstairs and get me some, but he says Otto - Otto's the director - Otto gave the bell staff strict instructions that I'm not to touch the stuff. How old are you?

SCOUT

Seventeen.

MARILYN

I wish you were. I'd send you down to the bar for me. How old are you really? You can tell me.

SCOUT

Fifteen.

MARILYN

You can't be.

SCOUT

Am too.

MARILYN

A fifteen-year-old has chest hair.

SCOUT

I've got one.

MARILYN

Let's see.

Scout pulls up his shirt. He searches for a chest hair.

MARILYN

Take it off.

Preoccupied with searching for his missing chest hair, Scout doesn't think to be embarrassed. He removes his shirt. He finds it.

SCOUT

There.

MARILYN

Where?

SCOUT

(pointing)

Right here.

MARILYN

I can't see it.

SCOUT

It's blonde. It's hard to see.

Marilyn moves closer.

MARILYN

Oh, there it is.

She touches his chest hair, over his heart, with her fingertip. The lights suddenly change. Marilyn freezes.

SCOUT

The first time she ever touched me it was like a surge of electricity. Not a shock. More like ... an electromagnetic pulse. Marilyn? Can you hear me? I'll tell you a secret Marilyn: I've been practicing. Trying to learn to control time. If I close my eyes and concentrate then I can slip in between the seconds. I can make time stop. Look: we can stay here as long as we choose.

Scout closes his eyes, blissfully. He sways. Marilyn is alive in the moment too - still, but not frozen. He opens his eyes and gazes at her. He smiles.

SCOUT

See?

Lights change. The scene resumes. Marilyn rubs her hand across his chest.

MARILYN

Mmmm.... You are a big boy. I'll bet a big boy like you knows where a body can get a little splash of whiskey around here. Don't you?

SCOUT STEALS A DRINK

Mom is sitting in her chair, her bottle at her feet. She is barely conscious, but she manages to lock eyes with Scout. He looks at her for a moment. He crosses and grabs the bottle. He exits with it. Mom stirs.

MOM

What's the difference?

THE SECRET CAVE AND BASIN

The Cave and Basin Hot Springs. It's warm and moist. Water drips and echoes. Marilyn and Scout enter quietly, almost reverently. Marilyn has the bottle, which she sips from often.

MARILYN

It smells ... I don't know what. It reminds me of something ... Oooh, the air it's ... moist. It's like being by the ocean. Humid. The air's so dry in the mountains, I feel like my skin is cracking apart in the sun. But this ... it's glorious. I can feel my skin healing. See?

She holds out her arm. Scout touches it.

SCOUT

It's soft.

Marilyn checks the water.

MARILYN

It's warm!

SCOUT

The water goes down through the cracks, so slowly you don't even notice. Down, down, down to the heart. And down there, at the heart, there's so much pressure that it gets really hot right, and it builds up pressure, until it explodes in a big spray of scalding water.

Marilyn steps back startled.

MARILYN

Oh!

She bumps against Scout. He holds her gently.

SCOUT

But sometimes, if there isn't the pressure - then it's gentle. And beneficial. And that's how we get hot springs, like this.

MARILYN

How do you know all that?

SCOUT

It was my Science Fair project last year. The Indians thought the smelly water could cure them. Maybe it was all in their minds. But maybe, just maybe, it really does cure people.

MARILYN

Then, let's get in. Let's cure ourselves.

SCOUT

We didn't bring swimsuits.

MARILYN

So?

Marilyn starts taking her clothes off. Scout looks away.

MARILYN

What's the matter? Are you shy?

SCOUT

You're changing.

MARILYN

So? Haven't you ever seen a naked woman before?

SCOUT

No.

MARILYN

Not even your Mother?

SCOUT

... No.

MARILYN

Sure you have. Doesn't every little boy sneak a peek when their Mother's changing her clothes?

SCOUT

No.

MARILYN
Well, then, sneak a peek.

Marilyn stands naked. Scout peeks, then looks away.

MARILYN
Is that it? Don't you want to take a longer look?

Scout looks again. Silence. Marilyn gets into the water. She stares at him.

MARILYN
Take your clothes off.

SCOUT
I'd best keep an eye out ...

MARILYN
I don't want to be in here all alone.

SCOUT
... in case anyone comes ...

MARILYN
Take your clothes off.

Scout stares at her. He takes his clothes off.

MARILYN
Get in.

Scout enters the pool.

MARILYN
Come closer. Closer. Have you ever brought anyone else here?

SCOUT
I come with Bobby sometimes.

MARILYN
Ever brought one of the girls from town?

SCOUT
No.

MARILYN
So I'm your first?

SCOUT

Uh-huh.

MARILYN

Ooooh. It's so warm. It gets in your bones.

SCOUT

Uh-huh.

Marilyn begins to sing softly to herself the same lullaby that Mom sang earlier on the porch.

MARILYN

(singing)

Old lady Blackbird flirts with the Scarecrow,

Scout is surprised to hear Marilyn singing this song. He joins in:

SCOUT & MARILYN

Scarecrow is waving at the moon,
Old Mister Moon makes hearts everywhere go
bump, bump ...with the magic of June!

They laugh.

SCOUT

Where'd you learn that song?

MARILYN

I don't remember.

Pause. They stare at each other. Marilyn inhales deeply.

MARILYN

Epsom salts.

SCOUT

Huh?

MARILYN

That's what the smell reminds me of. Once, when I was about your age, I was living in a foster home and they had Epsom Salts under the sink. I put them in my bath. I must have put in too much, it was so salty. The husband came in. Said he thought the pipes burst, it smelled so bad. He

MARILYN (Cont'd.)

stayed. Dipped his hand in the water to make sure it wasn't too hot. He taught me things. I wasn't sure I wanted to learn them, but...

(Pause.)

It's different for boys, isn't it?

SCOUT

Which?

MARILYN

Learning things. Boys like to learn things don't they?

SCOUT

I'm not real good in school ...

MARILYN

I'm not talking about school.

Marilyn reaches out and touches his penis, under the water. Scout closes his eyes. Lights.

SCOUT

This is the moment I *wish* I could stop. I keep trying, but ... I don't get here very often and whenever I do, it goes by so fast.

(to Marilyn)

It only lasts a few minutes, from the time you touch my Little Fellow until the time we leave the Cave for fear of getting caught.

I always want it to last just a little longer. I try to think of something else. I think of 1962 and the policeman. I think of the phone call. I even try to think of Mom on the porch ... but ... every time my Little Fellow with a mind of his own ... realizes he has found his ... One ... and ... Only.

Scout tenses ... then relaxes. He has had his first sexual experience. Marilyn smiles and kisses him. They get out of the pool furtively, dressing quickly, stealing quick, childish glances at each other as he speaks.

SCOUT

Maybe I should give up and just be thankful. After all the awful times that I have to visit over and over, for every late night on the porch with Mom, for every time the policeman stops me, I get to be here, with you - My One And Only. I guess it makes re-living time in atomic order worth it.

They have finished dressing.

MARILYN
See you again?

SCOUT
Again. And again. And again.

They go separate ways, eyeing each other like young lovers.

ON THE SET

Scout is digging. Marilyn enters distractedly, crossing the stage. She doesn't see Scout.

SCOUT
Hi Marilyn.

MARILYN
Oh! Scout. What are you doing?

SCOUT
I've got a job on the set.

MARILYN
(nervously)
A job?

SCOUT
They've got me digging a ditch. More like a hole really.
For you.

MARILYN
For me?

SCOUT
I guess. For the movie anyway. How's your ankle?

MARILYN
Fine. Well, sore. I'm still taking the pills, just so I can walk on it.

SCOUT
Oh. Sorry about that. I guess I'll just have to make it up to you. Want me to run lines with you?

MARILYN

(lying)

Uh ... Otto doesn't want me learning any more lines. He says they sound practiced. Stilted. I'm just supposed to "be" in the moment.

SCOUT

Oh. Well, maybe I can help you "be".

MARILYN

I've got to go.

Marilyn starts off.

SCOUT

Miss Monroe?

Marilyn stops.

SCOUT

Did I do something wrong?

MARILYN

What? No.

SCOUT

Then why are you ...?

MARILYN

Scout, you didn't do anything wrong. There's nothing wrong with sex. Sex is a natural thing, and what could be wrong with a natural thing? It's something two people do when they like each other. Don't ever think you did anything wrong. OK?

She smiles at him gently.

MARILYN

You're a very sweet boy.

Marilyn exits. Scout is alone.

SCOUT

But a boy.

ATOM BOMB

Scout stands on the front porch, holding the pocketwatch. Laughter from inside the house, from both a man and a woman. Scout looks around, confused about where and when he is.

SCOUT

I'm a boy ... eight years old ... It's 1945 and I'm on the porch with Mom. Mom? Mom? Mom!

Mom emerges from the house, unkempt.

MOM

Scout, shh, shh, you'll wake up the whole neighbourhood.

SCOUT

Mom, I'm bored.

MOM

Now, what did we just say Scout? Mommy and Daddy need to be alone for a little while.

DADDY

(offstage)

Hey! Flo!

MOM

Just a minute sweetie. Now what did Daddy say about that watch?

SCOUT

He said I should hang onto it. He said I should sit out here and not go inside. And he said that I could keep the watch.

MOM

(smiling)

He did not say you could keep it, you little scamp.

SCOUT

He said I could hold onto the watch.

MOM

Not forever. Just until Daddy comes back out. And how long did Daddy say that would be?

SCOUT

Until the little hand is at the ...

MOM

Yes? Until the little hand is at the what?

SCOUT

Until the little hand is at the ten.

DADDY

(offstage)

Flo! What's the hold up?

MOM

That's right Scout. When the little hand reaches the ten, then you can knock on the door.

SCOUT

OK.

Mom exits. Scout sits on the porch bored. He tosses the watch in the air a few times.

SCOUT

I didn't know it, but a bomb was dropping right about then. At 9:15, in Tokyo time, they dropped the first Atom Bomb. I saw pictures in Life Magazine. There was the crystal-clear shape of a man burnt into the wall by the force of the blast, his hands trying to hide his face, kind of. In Honolulu stop lights went crazy. In San Francisco radios emitted nothing but static. And in a small town nestled in the Rocky Mountains ... Right now, the electromagnetic pulse from the very first atomic bomb is changing everything. We will never think of time the same way again. Ever.

Scout looks up into the sky, expectantly.

SCOUT

In Honolulu, in San Francisco and in a small town in the Rocky Mountains, it's all the same time ...

Tense pause.

SCOUT

Here it comes ...

A flash of bright white light illuminates the sky, accompanied by the sound of wind.

DADDY

Oh baby! Hallelujah!

MOM
 (offstage)
 Oh Baby ... It's like you make the earth move.

Scout gasps, even though he's seen it a thousand times before. He drops the watch in surprise. Scout bends down to pick up the watch.

SCOUT
 It's broke. I think ... That's it! That's why time is so screwed up for me. Because ... of the bomb, because the pulse - the electromagnetic pulse ... atomic time is all crazy and out of step with itself, like this watch that couldn't start up proper again.

That's why sometimes I skip forwards, sometimes back. I'm like this watch. But I nearly forgot ... every time, I nearly forget... I've got a secret ... I've been practicing. I figure, if I can squeeze in between those seconds, then maybe things can be -

WHAT ARE YOU UP TO TONIGHT?

The phone rings many times. Scout goes to the phone.

SCOUT
 Hello?

MARILYN
 Scout?

SCOUT
 Marilyn?

MARILYN
 Scout, sweetie, I'm so sorry about the other day. I was so distracted the film and all ... You're not mad at me, are you?

SCOUT
 No.

MARILYN
 Scout, sweetie, do you think you can ... What are you up to tonight?

SCOUT
 (almost inaudible)
 Nothing.

MARILYN
 Are you there, Scout?

SCOUT
 (whispering)
 I'm here Marilyn. I don't want my Mom to hear.

MARILYN
 (whispering)
 Why don't you come visit me Scout?
 (Pause - then, whispering)
 Otto's cut me off again, Scout.

BLACKMAIL

Marilyn starts to take a sip. But her glass is empty. Scout is watching her. He holds up the bottle and waves it in the air. She changes gears suddenly, and slinks over to him. Scout holds the bottle aside. She put her arms around him.

She kisses him full on the mouth. He pours her a glass.

BEAUTY BAZOOMBAS

Scout is digging with a shovel. The shovel scrapes the ground, regularly scooping out dirt and piling it next to him. A Townie enters and stares him.

TOWNIE
 Aren't you done yet?

SCOUT
 No.

TOWNIE
 Better hurry up, Scout. They want that done by tomorrow. First Light. If you're still diggin' when all them people are sittin' on their asses paid to do nuthin', there'll be hell to pay.

SCOUT
 I'm going as fast as I can, Mr. Palmer.

The Townie sits down to catch his breath.

TOWNIE

Ah, they're still shootin' that river thing. They'll be hours yet. What was that Marilyn Monroe doin' up here all alone with you?

SCOUT

Nuthin'

TOWNIE

Nuthin' huh? I had to whistle for her half a dozen times before she came down the hill for the shoot. Did you get a look at the big ones on that little girl?

SCOUT

No.

TOWNIE

I did.

Scout stops shoveling.

TOWNIE

You should see her down there. They got her on the falls, on that raft. No pretend there; the water's rushin' over the sides with that current so strong even a grown man would be runnin' the risk of bein' swept away, let alone a little slip of a thing like her. I told that German director guy he should put some sorta safety rope 'round her, but that Director, he says "it's all about zee fear in her eyes". I think he was trying to show off for all those photographers who came up from Hollywood today. Shouldn't've opened my big mouth, he wouldn't've sent me up here. Anyhow, the point is, she's soaking wet, white blouse clinging to them beauty bazoombas, red nips big as cherry-tomatoes, standin' at attention out to here. Might as well be starkers.

Scout grips his shovel.

TOWNIE

All them photographers were crowded as close to the shore as they can without bein' in the shot, just so they can get a good picture.

(he winks)

Tell the truth, I think she likes it. A big swell pulled her top down to her waist once. She didn't even pull it up until the

TOWNIE (Cont'd.)
 scene was over. And get this - when they called out "cut", I
 swear - she was smilin' at me.
 (he chuckles)
 Some little whore.

Scout leaps forward, with the shovel raised.

SCOUT
 You shut up!

TOWNIE
 Scout! What's wrong with you?

SCOUT
 She's not. Hear me?

TOWNIE
 What?

SCOUT
 She's no whore.

TOWNIE
 Haven't you read the papers?

Scout takes a swing at the Townie. He misses, drops the shovel and takes off.

TOWNIE
 Crazy son of a bitch. Just like his mother.

Lights. The sound of the river can be heard in the darkness. It grows and swells,
 irresistibly, like the forces of passion itself. It builds until -

YOU HAVE TO SHARE

A forest path. Scout prowls, waiting. Marilyn enters; Scout surprises her.

SCOUT
 You don't give a fat rat's ass who sees your boobs! Just
 let your top fall down and show everybody your goods,
 don't you?

MARILYN
 I was holding on for dear life. With both hands.

MARILYN

I was soaking wet and that stupid wig – What did you want me to do? Let go? Protect my modesty and get swept down river?

SCOUT

They all saw! The whole town!

MARILYN

Right into the rapids, both hands holding up that stupid top, never mind my head banging against the rocks.

SCOUT

You liked it.

MARILYN

(sarcastically, angrily)

I loved it. I love being stuck on a raft in a freezing cold river for five hours. I love hypothermia. I get hot when creepy old men leer at my boobs while I'm fighting for my life.

SCOUT

Then why'd you do it for?

MARILYN

Because I was told to.

SCOUT

You're the star.

MARILYN

And the star does as she's told. You have to dig a ditch. I have to get soaking wet to titillate America.

SCOUT

Those photographers! Mr. Palmer told me they were taking pictures.

MARILYN

I'm in fucking Canada! And right this second Betty Grable or Dianna Dors, or - or - or some other blonde is down there in Los Angeles doing "the business". But do you want to know where I'm going to be tomorrow? I'm going to be back in business. Because those pictures are going to be in every living room in America.

SCOUT

So! It was on purpose.

MARILYN

My body is my business. If it generates a little interest, a little "business", then that's just part of the job.

(suddenly exhausted)

It isn't easy. You have to be two people at once. They turn the camera on, and you have to be Marilyn Monroe, but with real feelings at the same time. It drives you nuts. But the illusion of my glamour is important to the business. And so I pretend to a certain reputation.

SCOUT

Pretend?

Marilyn opens her coat, suddenly seductive.

MARILYN

They're just boobs. Inflated globes. Rich with blood and milk.

SCOUT

They're mine.

Marilyn takes him inside and holds him.

MARILYN

You have to share honey. I know it's hard. But you have to share.

She kisses him.

SCOUT

(whispering)

Am I your only one?

Marilyn breaks away with a frustrated sigh.

MARILYN

Ahh! Why do you always have to go and ruin it?

SCOUT

Am I your One And Only?

MARILYN

Stop talking like that.

SCOUT

Am I?

MARILYN

I don't belong to one person. I belong to the world. And the world belongs to me.

SCOUT

So ... that's it then ...

MARILYN

No ... Scout, I didn't mean - You don't even know when you're in love.

SCOUT

Then tell me: How do you know when you fall in love?

Marilyn throws up her arms and starts to walk away.

SCOUT

How do you know? Tell me!

Marilyn turns.

MARILYN

(frankly)

I don't know.

STUCK IN THE GATE

Scout sits in a chair, just as he did at the top of the show. He is watching a movie in a movie theatre. The light plays across his face, flickering.

BOY

(on screen)

"How do you know when you fall in love"?

MARILYN

(on screen)

I don't know. You can't eat or sleep.

BOY

(on screen)

Like an ache in the stomach?

MARILYN

(on screen)

Same thing. Only in the heart. You'll find out when you get older.

The film gets caught in the gate, skipping like a record.

MARILYN (CONT'D)
 You'll find out when you get older.
 You'll find out when you get older.
 You'll find out when you get older.

The Policeman enters shining his flashlight; he might look like an usher, or a night watchman. A tear stains Scout's cheek. He holds his head in his hands. The Policeman shines the light in Scout's face.

LOVE SICK

The Man, now the Policeman, arrives at Scout's row and shines the light in his face, as at the top of the show. Scout sits up.

POLICEMAN
 Personal, was it?

SCOUT
 She was my One and Only.

POLICEMAN
 She was a lot of people's one and only.

SCOUT
 You take that back.

POLICEMAN
 Just calm down there, son.

SCOUT
 I'm telling you, it was -

POLICEMAN
 Yeah, yeah, I know. It was "personal."

SCOUT
 It was! Marilyn and I - in Banff - in 1953 - she was shooting The River of No Return and we ... she was ... she was my one and only.

POLICEMAN
 You're one ...? Oh, you mean ... personal.

Scout nods.

POLICEMAN

Marilyn Monroe, huh? Sheesh. You must have been pretty young.

SCOUT

What do you know.

POLICEMAN

I know. Believe me, I know. Mitzi-Mitzi. Stripper. Blonde, beautiful. I stopped her on the side of the road, same as you. I guess she figured I was less trouble than the ticket. She was my first, even though I was twenty-one. She liked that - being my first. She said it made her feel like she could "start over". And me, well, I was just glad to be starting. I got all sorts of ideas into my head. A house with a little yard white picket fence, the whole works... stupid ideas. Then one day, out of the blue, she wouldn't answer the phone, wouldn't talk to me. The only way I could see her was if I went and watched her dance... And I did ... I watched her dance, night after night until it got me right here -

(pounds his chest, pauses, frowns)

- or here -

(rubs his stomach, frowns)

- kinda both. Like I had an ache in the stomach, and indigestion at the same time. If you know what I mean.

SCOUT

Yeah. I do.

POLICEMAN

I got a memento of my own.

The Policeman reaches inside his pocket, hesitates; then looks at Scout and decides to share with him after all. He pulls two small red disks out of his pocket and shows them to Scout, shamefaced. Scout looks at them blankly.

SCOUT

What are those?

POLICEMAN

Pasties. The kind strippers wear.

The Policeman puts them over his chest, where his nipples might be. He dances, a little too sensuously.

POLICEMAN

I wanted something to ... well, like you said, a memento ... We used to ...

Lost in thought for a moment he holds them out in front of him, one on each side. He fondles the ends of the pasties and is about to ... when he pulls back.

POLICEMAN

You want to know what I think, Scout? I think you're sick. Love-sick. Or sick of love, which amounts to the same thing.

SCOUT

She was my One and Only.

Silence.

POLICEMAN

Have you ever slept with anybody but Marilyn Monroe, Scout?

(long silence)

Like the virgin Mary. Are you going to want to kiss some carpenter after you've kissed God?

(even longer silence)

There's a difference between being in love and being love-sick. You do know that, don't you Scout? We folk who've been made love-sick, we don't know any other kind, do we? I'll tell you why you drove a couple thousand miles. You needed to get rid of that ache in your stomach. You thought maybe if you had something of hers then you'd have something to hang onto. But lemme tell you something ...

He holds up the pasties.

POLICEMAN

I've carried these things in my uniform every shift for God knows how many years, I've got three kids, and still, when I wake up in the middle of the night I'm not thinking about their Mother. If you hang onto it now, you ain't never gonna be able to get rid of it. Look.

The Policeman weighs the pasties in his hands, like they were lead bullets. He throws them with all of his might into the audience. But it is like throwing feathers - or dreams - they are too insubstantial to catch the wind and leave him. They flutter to earth at his feet. He stares at where they fell. Pause.

POLICEMAN

See?

They stare at the pasties.

POLICEMAN

Seems to me like you're stuck, Scout. Seems to me your memento is a part of it. Is that about right?

SCOUT

That's about right.

A long silence. The Policeman pulls the car keys from his pocket.

POLICEMAN

Might as well get it over with.

He starts off towards the back of the car. Scout follows him, anxious.

SCOUT

Wait - Don't make me -

POLICEMAN

Don't give me that hang-dog look. I'll tell you what I'll do - I'll give you a choice - if you give me your memento, I'll knock fifty miles an hour off the speeding ticket. Fifty miles an hour. You give me any more trouble - and I'll give you something else.

SCOUT

Don't make me.

The Policeman tosses the keys in the air and deftly catches them in his hand.

POLICEMAN

You've got a choice, Scout.

The Policeman opens the trunk.

PHONE RINGING -3

A phone rings in the black. Several times. Scout answers with great trepidation.

SCOUT

Hello?

MARILYN

(tired, drugged)

Scout?

SCOUT

Marilyn?

MARILYN
Scout, is that you?

Pause.

MARILYN
Are you there, Scout?

SCOUT
I'm here Marilyn.

MARILYN
You sound all grown up, Scout.

SCOUT
It's been ... a long time.

MARILYN
Why didn't you ever come visit me, Scout? Don't you miss me?

SCOUT
Where are you?

MARILYN
The City of Angels ... I'm so ... tired ... of all the bull - "hic"
... oopsy. Shouldn't have had - "hic" - so much to drink ...
not with all those ...

Pause.

SCOUT
Marilyn?

MARILYN
Scout ... there's something I never ... never told you ...

Pause.

SCOUT
What is it, Marilyn?

Silence.

SCOUT
Marilyn? Marilyn? Marilyn?

Scout sets down the phone.

SOMETIMES BACK

Scout stares at the Policeman. The Policeman tosses the keys in the air and deftly catches them in his hand.

POLICEMAN
You've got a choice, Scout.

Scout closes his eyes and concentrates.

SCOUT
(chanting to himself)
...between the time it's running forward and the time it
starts running back ... squeeze in between those seconds
... squeeze in between those seconds ...

The Policeman opens the trunk.

POLICEMAN
What the sweet Jesus is this?

SCOUT
make it stop! ... make it change.

The Policeman starts to move backwards, like a film moving in reverse. He retraces his blocking in reverse up to the point that he gets the license from Scout. The Policeman stands still, frozen, holding the license out in mid-air beside the car. Scout opens his eyes. When he does ...

ON THE SIDE OF ROCKY MOUNTAIN 2

... Marilyn lies on the ground. Scout is shoveling. She props her head up on one arm.

MARILYN
Kinda sexy the way you sweat in the sun.

SCOUT
I stink.

MARILYN
It's kinda sexy.

SCOUT
What's sexy about sweat?

MARILYN
Reminds me. Of the times we sweat together.

Scout flips some dirt her way. She laughs. They smile together.

MARILYN

Leave that.

SCOUT

Can't. They want it done before first light tomorrow. How's your ankle?

MARILYN

Better. I'm still taking those pills.

SCOUT

Sorry about that.

MARILYN

You'll just have to make it up to me.

She smiles. Scout blushes. She stares up at the mountain.

MARILYN

Our mountain. It's got a ... special place in my heart. Like it knows who I am. Like it's been waiting its whole life, for me to come here and make my movie. It'd be a shame to leave it, and never see it again. Someday, I want to be buried here. On the side of Rocky Mountain. Come here.

SCOUT

Can't.

Marilyn unbuttons her blouse. Scout doesn't notice until she brings it to his attention.

MARILYN

I'll make it worth your while.

Scout sees her. He starts towards her, as if to make love to her. He stops himself, suddenly aware.

SCOUT

I can't.

MARILYN

(pouting)
Why not?

SCOUT

I can't do this again.

MARILYN

It was only this morning. I think you're a better lover than you know.

SCOUT

Not again.

MARILYN

(reaching for his belt)

I'll help.

SCOUT

You're going to die.

MARILYN

Don't say that.

SCOUT

It's true.

MARILYN

We all have to die sometime, Scout -

SCOUT

I know when. I do. I've been there.

MARILYN

Now you're being silly.

SCOUT

I wish I could change things from the way they are to the way I want them to be. I know what's going to happen, but I get so caught up in things and then before I know it, it's happening again, the exact same way as before.

Pause. Marilyn laughs uncomfortably.

SCOUT

I'm telling you. I've been here before.

MARILYN

We all get deja vu sometimes.

SCOUT

We haven't got much time. They'll be ready for you in a second.

Marilyn peers over his shoulder and stands on tip-toe.

MARILYN

How can you tell? I can't see anything from here.

SCOUT

Mr. Palmer's going to whistle for you in a second. Then he's going to take you down to the river ... then he's going to come back and tell me what happened.

MARILYN

He is, is he?

SCOUT

He's been sent up here to get you, because he's always shooting off his mouth. But he's too lazy to climb the hill; that's why he whistles.

Pause. They wait. A whistle.

SCOUT

See?

MARILYN

You saw him. You must have.

SCOUT

Am I your One And Only?

MARILYN

Oh, for Christ's sake.

Another whistle.

SCOUT

You never answer the question. All the times I ever ask it. I don't care what the answer is. I just need to know how you feel -

MARILYN

Scout, do you have to ask -?

SCOUT

How you really feel? Without all the sex?

MARILYN

Scout ...

SCOUT

Tell me now. Before it's too late.

Another whistle.

MARILYN
I've got to go.

SCOUT
You die.

MARILYN
Scout!

SCOUT
You die before you can tell me. And I do what you asked me to. About this mountain.

MARILYN
That's a horrible thing to say.

SCOUT
But if we can both remember - at the same time - then maybe it can be different. You have to promise me, the next time we're together - promise me you'll try to make a different choice.

MARILYN
I ... I have to go.

Marilyn goes. Scout shouts after her.

SCOUT
Try! Promise? Just try!

BOTTLE DANCE

Scout searches for the bottle. He sees Mom standing with it, watching him. She waves the bottle in the air. He crosses to her and they stare at one another. He reaches for it. She holds the bottle aside. They stare. She shrugs and hands it to him.

THE TALK

Marilyn stands wearing her coat, scarf and glasses, with suitcases piled beside her, fidgeting. She takes her glasses off and wipes her eyes - and we realize that she hasn't been fidgeting, she's been crying. Scout enters.

MARILYN
Did you bring it?

Scout holds up a bottle. Marilyn holds out her hand, but Scout refuses to bring it to her. Marilyn sighs and limps towards him. She twists her ankle on the walk.

MARILYN
Ow!

She snatches the bottle from him.

MARILYN
You said you'd bring it by six.

SCOUT
I got held up.

MARILYN
I'll say.

Marilyn shakes a few pills into her hand and swallows them.

SCOUT
Are you sure you should -

MARILYN
What?

SCOUT
I don't think you're supposed to take so many of those -

MARILYN
Maybe I wouldn't need to if someone hadn't given me a defective bike.

SCOUT
What am I supposed to do to make it up to you?

Marilyn drops some pills on the ground.

MARILYN
Shit!

She gets down on her hands and knees and tries to retrieve the pills before they roll away. She stops, defeated, and hangs her head, still on her knees.

MARILYN
What's the difference?

SCOUT

You sound like my Mother.

MARILYN

(exploding, irrational)

I'm not going to be a mother. I'm not.

SCOUT

What?

MARILYN

I'm going away for a few days Scout. I'm going to have a little operation. It's a simple procedure. I've had it before. When I was in foster care, after the ... Epsom Salts.

SCOUT

Are you sick?

MARILYN

I'm having an abortion, Scout.

Pause.

SCOUT

What's an abortion?

MARILYN

Oh, Scout ...

(under her breath)

Oh my God, what have I done?

(to Scout)

Scout, darling ... I'm pregnant.

SCOUT

Oh.

(pause.)

I know I'm not supposed to, not until after the wedding, but I think I should stay at your house. It'll be better, what with the baby coming and all.

MARILYN

Are you having me on ...?

SCOUT

Do you have an apartment or a house? A little yard would be better, for the baby, wouldn't it?

MARILYN

There's not going to be a baby! I'm taking the train into the city, and I'm going to have an operation to get rid of the baby. It's not going to be born.

SCOUT

Oh.

MARILYN

And then I'm coming back here just for the last few days of shooting, and then ... and then the film is going to be over, Scout.

SCOUT

Over?

MARILYN

Yes. Over. All things come to an end. Jesus, you're not even old enough to drive me to the station.

SCOUT

You were old enough.

MARILYN

What?

SCOUT

You were married when you were my age. You said. So ... we could ... couldn't we?

MARILYN

Scout, that's ... it's different for boys. Boys should marry someone ... their own age.

SCOUT

Why?

MARILYN

They just should.

SCOUT

I don't want to marry someone else, I want-

MARILYN

I know what you want, Scout ... but you can't have it, so you might as well not want it. Sometimes, we don't have a choice -

The penny drops for Scout.

SCOUT

Yes. Yes, we do. You do. Do you remember when we were on our mountain? I told you, you can make a different choice? This time we're going to do it different - Marilyn, try to remember - try to do it different this time.

The train whistle goes.

MARILYN

I guess that's my train.

SCOUT

Let's try to do it different this time. Can you hear me, Marilyn?

MARILYN

Don't say that Scout. Maybe we will see each other some day.

She is clearly hearing something different come out of Scout's mouth than we are.

SCOUT

You can hear me, I know you can. I'm not saying the same thing I always I say. I'm saying something different.

MARILYN

Well, I might want to see you again.

SCOUT

Listen. Listen to me. I'm saying something different. You can too.

MARILYN

Don't say you hate me Scout. I don't know if I could bear that.

SCOUT

We can change things from the way they really happened to the way we want them to be. We can have that other life. You and me, and the house and the baby ... we'll be together and you'll stop drinking and you won't die from those pills. And you'll live. With me. On the side of our mountain.

She slaps him.

MARILYN

Don't you ever, ever call me a whore.

The train whistle again.

MARILYN

My body might be my business, but no one calls me a
whore. No one.

Marilyn grabs her things and crosses to the door.

SCOUT

We have a choice.

MARILYN

I don't care if I ever see you again as long as I live either.

SCOUT

We have a choice!

Marilyn is gone. The train whistles in the distance like a mournful howl.

OLD LADY BLACKBIRD

Mom is waiting on the porch. Scout slowly goes and gets his cup. He sits down and holds it out to Mom. She pours him a glass.

MOM

You gonna keep your old Mom company for a while?

SCOUT

For a while.

Mom tousles Scout's hair. She draws his head into her lap and continues stroking his hair gently. She sings her lullaby softly.

MOM

(singing)

Old lady Blackbird flirts with the Scarecrow,
Scarecrow is waving at the moon,
Old Mister Moon makes hearts everywhere go
bump, bump ...with the magic of June ...

Silence.

SCOUT

The earth moved Mom.

MOM

What's that mean, the earth moved?

SCOUT
What's the difference?

Mom's hand gradually moves from his hair down his body.

SCOUT
Mom ...

MOM
A lot of people can make the earth move.

Silence. Mom gives Scout a sloppy, creepy kiss. Scout doesn't stop her. Pause. Then:

MOM
What's in the trunk, Scout?

SCOUT
What did you say?

MOM
I'm not going to show you my boobs for a nickel.

SCOUT
Mom ...?

Marilyn emerges from the shadows.

MARILYN
What would you say if your old Mom told you she'd take you to see Marilyn Monroe?

SCOUT
Marilyn ...?

MOM
I play Kay, the most beautiful woman in the whole wild west, but also, the loneliest.

SCOUT
Who are you?

The Policeman takes back the license and looks at it. The Policeman starts moving forward again, without dialogue, repeating his movements in fast motion.

SCOUT
NO ... NO ...

MARILYN

Do you want to step out of the car please, son?

MOM

I'll just bet you got a few evil spirits, don't you Scout?

SCOUT

Stop it.

MOM

Haven't you ever seen a naked woman before? Not even your Mother?

MARILYN

Red nipples big as cherry-tomatoes, standing at attention out to here. Might as well be starkers.

MOM

Are you an orphan? I can spot an orphan right away.

SCOUT

Just stop it.

Scout holds his ears. He sinks to the floor.

MOM

Oh Baby! Hello Daddy!

MARILYN

Boys like to learn things don't they?

MOM

I'll bet a big boy like you knows where a body can get a little splash of whiskey around here.

MARILYN

Marilyn Monroe - she took all of the Warner brothers at the same time ... all four of 'em up the poop shoot.

MOM

They dropped the bomb on Japan right about then.

The Policeman stops upstage, beside the car. He pulls the car keys from his pocket. He tosses the keys in the air and deftly catches them in his hand.

POLICEMAN

You've got a choice, Scout.

MARILYN

Scout?
Scout?
Scout?

Scout looks up. Marilyn takes him by the hand and helps him to his feet. She gently places the shovel into his hands.

MARILYN

Someday, I want to be buried here. On the side of Rocky Mountain.

Marilyn nods towards the Policeman. The Policeman opens the trunk.

POLICEMAN

What the sweet Jesus is this?

Scout hits the Policeman with the shovel. He goes down.

SCOUT

I guess that'll teach me to watch my speed. There's a lot of cops between here and that mountain.

He looks in the trunk.

SCOUT

I'll be a minute, Marilyn.

Scout closes the trunk. He starts shoveling a hole for the Policeman, humming softly to himself.

ON THE SIDE OF ROCKY MOUNTAIN 3

Marilyn lies on the ground. Scout is shoveling and singing. Marilyn props her head up on one arm.

MARILYN

Kinda sexy the way you sweat in the sun.

SCOUT

I stink.

MARILYN

It's kinda sexy.

SCOUT

What's sexy about sweat?

MARILYN

Reminds me. Of the times we sweat together.

Scout flips some dirt her way. She laughs. They smile together.

MARILYN

Leave that.

SCOUT

Can't. They want it done before first light tomorrow.

She stares up at the mountain.

MARILYN

Our mountain. It's got a ... special place in my heart. Like it knows who I am. Like it's been waiting its whole life, for me to come here and make my movie. It would be a shame to leave it, and never see it again. Someday, I want to be buried here. On the side of Rocky Mountain. Come here.

SCOUT

Can't.

Marilyn unbuttons her blouse. Scout doesn't notice until she brings it to his attention.

MARILYN

I'll make it worth your while.

Scout sets down his shovel and leaps down beside her. They kiss passionately, inexpertly. Like children. They pause.

SCOUT

I can't bury you here. It's too shallow. The bears'll get you. Dig you up and eat you.

MARILYN

Better than being eaten by worms.
(she shudders at the thought)
It's just a body. I don't care.

SCOUT

Then why do you care where you'll be buried?

MARILYN

For you. So you can come up here and stand by my grave and cry because I'm dead.

SCOUT

I can visit the graveyard.

MARILYN

Too easy. I want you to have to make an effort.

(Pause.)

Promise me.

SCOUT

What? That I'll leave you buried on some mountain where you'll get eaten by bears?

MARILYN

Promise?

SCOUT

Sure. I promise.

Scout resumes digging. A whistle is heard from offstage. Marilyn frowns. Scout notices.

SCOUT

What's the matter?

MARILYN

I just got the strangest sense of déjà vu.

SCOUT

And?

MARILYN

I don't know.

Scout waits, hopefully. The whistle again. Marilyn stands, still frowning, troubled by a half-remembered thought.

SCOUT

Marilyn? Is there something ...?

Marilyn is about to speak. Scout waits, afraid to even breathe. The whistle again.

MARILYN

I am buried here. Already. Aren't I?

Scout nods. Marilyn silently gathers her things and begins to head off, while Scout watches. She stops and turns.

MARILYN

Scout ...

SCOUT

Yes.

MARILYN

You're my ...

She catches herself. She looks at her feet.

SCOUT

It's okay Marilyn. You don't have to -

MARILYN

You're very important to me. I don't think I've ever felt this way about anyone.

Marilyn smiles at him. She leaves. Scout stares after her. He shrugs.

SCOUT

(to himself)

Close enough.

Scout resumes digging. He begins to sing the theme music to himself softly.

SCOUT (Cont'd.)

(singing)

There is a river called the River of No Return
Sometimes it's peaceful and sometimes wild and free

The shape of Marilyn is in the shadows. She joins him. They sing together, about lost love; they sing about yearning; they sing until the lights fade ...

SCOUT & MARILYN

(singing)

Love is a traveler on the River of No Return
Swept on forever to be lost in the stormy seas
Well, the riiiv... I can hear my lover call, come to me
I lost my love on the river and forever my heart will yearn
Gone, gone forever down the River of No Return ...

THE END

Performance rights must be secured before production. For contact information, please see the *My One and Only* information page (click on your browser's "Back" button, or visit <http://www.singlelane.com/proplay/oneandonly.html>).