

NAMT Festival

BIG RED SUN

Submission Script Sample

CHARACTERS:

5 men / 2 women

Man 1

... HARRY DAIMLER, a suburban teenager

Man 2

... EDDIE DAIMLER, Harry's father at 30 and 45

Man 3

... JAMES HILL, black jazz vocalist at 25 and 40

Man 4

... RABBI ZARA, at ages 35 and 50

... AMERICAN SOLIDER

Man 5

... MURRAY, a friend of Eddie's

... HEDLEY WOODHOUSE, a society bandleader

... CITY MAGISTRATE

Woman 1

... HELEN RYAN DAIMLER, Harry's mother at 20 and 35

Woman 2

... ROSE, Eddie's Polish aunt, 50

... FRENCH CHANTEUSE

TIME & ACTION:

The 1960s, the PRESENT

The 1940s, the PAST

The action takes place in two distinct time periods; the PRESENT (the early 1960's) and the PAST (the period around World War II). Changes in time will be indicated in stage directions, but also but MARGINS will also be our guides:

The PRESENT (the 60s) in WIDE margins

The PAST (the 40s) in NARROW margins

At the discretion of the director, Harry can remain a "presence" throughout the play.

SONG LISTING**Act One**

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|------|----------------------------------|------------------------------|
| 1. | The Night Belongs to You | Eddie & Harry |
| 2. | Now You Are a Man | Eddie & Murray |
| 3. | Swing Schmuell Swing | Eddie & Murray |
| 4. | Iroquois Stomp | (Instrumental) |
| 5. | Hometown Girl | Helen |
| 6. | Caught My Attention | Eddie & Helen |
| 7. | To the Top | Hedley, Helen, Eddie & James |
| 8. | Vantasia I | Harry |
| 8a. | Vantasia II | Harry |
| 9. | The Ballad of Arthur | Hedley & Eddie |
| 10. | Aunt Rose's Intro | Rose |
| 10a. | Sh'Ma | Helen |
| 11. | Fly Home | Company |
| 12. | Hello Hello | French Chanteuse |
| 12a. | Caught My Attention (reprise) | Men & Helen |
| 13. | Mister Blue | James |
| 14. | Light of the World | Harry |
| 15. | Hello Hello (reprise) | French Chanteuse |
| 15a. | Fly Home | Eddie & Company |

Act Two

- | | | |
|-----|---|------------------------|
| 16. | Swim in the Light | Eddie, Helen & Company |
| 17. | Web of Lies | Harry |
| 18. | Paris, My Paris | Eddie |
| 19. | Light of the World / Walk a Mile in My Shoes | Harry & Eddie |
| 20. | Strolling Home | Women |
| 21. | Piece of America | Helen, Eddie & Harry |
| 22. | Gey Scholfn | Rose & Helen |
| 23. | Aunt Rose's Song | Rose |
| 24. | Windemere Lane | Eddie |
| 25. | My Life Belongs to Me | Harry, Helen, Eddie |
| 26. | Big Red Sun | Harry & Company |

CD TRACK LISTING

1. The Night Belongs to You
2. Now You Are a Man
3. Swing Schmuell Swing
4. Hometown Girl
5. Vantasia I
6. Vantasia II
7. Mister Blue
8. Light of the World
9. Swim In The Light
10. Paris
11. Big Red Sun (Finale)

SYNOPSIS

"Big Red Sun" is the story of a family fractured by the Second World War. A son searches for his father through the bewildering landscape of post-war America, where the simple melodies of Kern and Berlin have been replaced by the dizzying energy of jazz and the budding of rock-and-roll.

AUTHOR'S NOTE

The lyrics in this script and the lyrics on the demo recording may vary. When there is a discrepancy, please follow the script's lyrics. Also the casting breakdown is only a suggestion from the authors.

ACT ONE

(In a spotlight, a MAN in white tie and tails sings and dances extravagantly. He is studied intently by a TEENAGE BOY in modern dress.)

(MUSIC: #1 THE NIGHT BELONGS TO YOU) << Track 1 >>

EDDIE

IN THE WORLD THAT YOUR FATHER KNEW
EVERYBODY KNEW WHAT TO DO
SWING YOUR BABY TIL HALF PAST TWO
THE NIGHT BELONGS TO YOU

NO ONE CARES IF IT'S DARK AND COLD
MUSIC'S HOT AND YOU'RE FEELIN' BOLD
MOONBEAMS TUMBLE SILVER GOLD
THE NIGHT BELONGS TO YOU

YES YES, PAIN AND SORROW WILL WALK IN
SO WHAT? SHOW THOSE SUCKERS THE DOOR!

AND
BURN THE FLOOR OF THE RAINBOW ROOM
SMELL THE GIN AND THE FRENCH PERFUME
SHINE YOUR LIGHT RIGHT THROUGH THE GLOOM
THE NIGHT BELONGS TO YOU

WHEN THE STARS START TO FADE
AND THE LAST SONG HAS PLAYED
AND YOU'RE GROWING AFRAID
OF THE SHADOWS IN THE NIGHT

HEAR MY VOICE DEEP INSIDE
WHEN THE MUSIC HAS DIED
LET ME BE THE ONE
LIKE A BIG RED SUN
LET ME FILL YOU WITH WITH LIGHT!

(the boy, HARRY, begins to chatter as he tries to keep up with the nimbly dancing EDDIE)

HARRY

I can't believe it's you!! ...*Is* it you? ... My God you're so...so....I don't know *what* you are... Wait...how did you do *that*...? And where did you get that *suit*?! Wait!!

EDDIE

GOT NO TIME FOR YOUR DOUBTS AND FEARS
 BATHE IN BUBBLES; DON'T DROWN IN TEARS
 SKOAL, SALUT, L'CHAYIM, CHEERS
 THE NIGHT BELONGS TO YOU

HARRY

I HAVE DREAMED YOU BEFORE
 WATCHED YOU DANCE ON THIS FLOOR
 WHEN I BEG YOU FOR MORE
 YOU SAY "ONLY PASSING THROUGH"

EDDIE

I'M NEVER FAR FROM YOU
 CLOSE YOUR EYES, GO INSIDE

HARRY

IF I DO WILL YOU LEAVE?

EDDIE

LET MY SONG BE YOUR GUIDE

HARRY

YES I WANT TO BELIEVE

EDDIE

SO THEN BE THE ONE
 YOUR OWN BIG RED SUN

HARRY

WILL I COME SHINING THROUGH?

EDDIE

SON YOU'RE LONG OVERDUE!
 SO DON'T GIVE IN TO THAT DEEP DARK NIGHT
 (*EDDIE does a little step*)
 MOVE YOUR FEET AND BEGIN TO FIGHT

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(HARRY finally follows it)

EDDIE (cont'd)

YES!

BOTH

AND DANCE YOUR WAY INTO THE LIGHT
THE NIGHT BELONGS TO YOU!!
THE NIGHT BELONGS TO YOU!!

(Blinding light floods the stage-----and suddenly goes dark. The man in top hat and tails is gone, and a woman in a waitress' uniform holds a needle above a spinning phonograph record in THE PRESENT)

HELEN

What are you doing?

HARRY

That's him, isn't it? That's dad's voice.

HELEN

I have no idea. Where did you find this?

(she holds up the record)

HARRY

In the basement. A lot of them.

(indicates a pile of more dusty records on the floor)

HELEN

What were you doing down there?

HARRY

Looking for tulip bulbs.

HELEN

Why?

HARRY

Because you told me to! It's spring.

HELEN

Let me have them.

HARRY

I thought you said there were no records.

HELEN

I have no idea what's in the goddamn basement, Harry. It's like a crypt down there. Give them to me.

(he hands her the tulip bulbs)

The records!

(he reluctantly surrenders the records. She starts off with them)

HARRY

..What are you doing?

HELEN

This isn't healthy Harry. The man has been dead a long time. It's hemophilia.

HARRY

What...? NECROphilia. And it isn't because I was only *dancing to a record*. With my own FATHER!!
(still chasing her)
Where are you going with those?

HELEN

I don't know. Somewhere. I'll bring them back when you're older.

HARRY

Older?! Wait...

HELEN

Why don't you listen to something modern? Elvis Presley or something?

HARRY

Because he makes me very uncomfortable!! Wait!!!

(but she is gone. As she sweeps out, she drops one of the records. HARRY picks it up, almost calls after her, thinks better of it. He takes the record out of its sleeve, blows the dust off it, examines it curiously. Finally he plays it. It's a scratchy recording with sounds of Yiddish klezmer music. As a clarinet on the record wails from long ago, an old synagogue comes to life. A bar mitzvah band materializes, led by HARRY's father EDDIE, now in much more modest clothes than in the opening number. He and another man play on a makeshift bandstand that proclaims them to be the Orchard Street Originals.)

THE PAST

(MUSIC: #2 NOW YOU ARE A MAN) << Track 2 >>

EDDIE and MURRAY
TITELBAUM THE DAY IS HERE
AUTUMN OF YOUR THIRTEENTH YEAR
NOW YOU SAY FAREWELL TO TOYS,
CRADLES, DREIDLS LITTLE BOYS
NOW YOU ARE A MAN.

(HARRY is pulled into the action; comforted and flattered and coddled as if he himself were a bar mitzvah boy. The two older men wink and nod at each other. Clearly this is a well-established routine, a gig they have done many times.)

MURRAY
TITELBAUM NOW TAKE A SEAT
HAVE A LITTLE BITE TO EAT
YOUR FATHER PAID FOR LEAN ROAST BEEF
YOUR SPEECH, THANK GOD, WAS VERY BRIEF
NOW YOU ARE A MAN.

(EDDIE pulls HARRY to his chest for the for the lachrymose bridge)