

YORGO'S CAFE

by
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Cast of characters

<u>YORGO</u>	A man in his 40s
<u>CHRISTINA</u>	A woman in her late 20's; Yorgo's daughter
<u>CHRISTOS (CHRIS)</u>	A man in his early 20's; Yorgo's son
<u>DAVITA</u>	A beautiful transvestite in her late 20's
<u>CASSIE</u>	A girl age 7; Christina's daughter
<u>SAUL</u>	A man of about 30; Jewish
<u>INVESTORS 1,2</u>	Two men, any age, dressed in similar suits
<u>NIKO</u>	An Greek man, middle aged, waiter
	<i>need to add line about Davita replacing him</i>

Songs

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ACT I

SCENE 1 -- MEET YORGO, CHRISTINA, CASSIE, DAVITA: ON THE CAFE'S PORCH

Present day in a large American city.

As the ensemble and patrons enter the stage, the MUSIC ALONE to **"WORKING TOGETHER"** plays while the stage is being setup:

A tiny cafe on the ground floor of a three story corner building has 10 sidewalk tables (ON THE CAFE'S PORCH) is nearly filled by long winded and longer sitting Greek immigrant patrons. CASSIE, a girl of about 7, is playing right in front of a group of the seated patron. Her mom, CHRISTINA, a woman in her late 20's who is working the reception podium, becomes aware of her disturbance while her smiling and jovial grandfather, YORGO (Christina's father and patriarch of the family and their cafe), appears oblivious. The MUSIC stops as the action begins.

CHRISTINA

Cassie! Stay away from those tables...Cassie... get away from those tables. Good girl. Go play with your toys over there.

CASSIE, moves to the open area in the rear of the cafe's porch. CHRISTINA again begins to greet regular customers by the hostess stand again and then exits to the interior of the cafe as YORGO calls CASSIE with a wide grin.

YORGO

Cassie - ella-thought-kook-la-moo, come.

CASSIE joins her grandpa YORGO (who she refers to as 'papou' PA-POO). He kisses both her cheeks enthusiastically.

YORGO (CONT'D)

Sweetheart why you go corner? So pretty girl in the corner is like a glass on a tray.

CASSIE

What Papou?

YORGO

Oh never mind. Why you go corner?
Papou told you to go by those
tables.

CASSIE

Papou, mamma said ____

YORGO

(interrupting)
Never mind that. Cassiemoo, you go
over by those tables there. Papou
told you what to do - remember?

CASSIE

(interrupting)
Papou, mamma_____

YORGO

Kookla, you go to tables we don't
know the faces. You play there -
too close, I give you sign, you
steal their menus and bring to
papou - remember? I come to get you
away. I make new friend to them.
New friends is new customers. You
go that table there, new faces, my
little pethaikimou.

CASSIE approaches a table of people appearing different then most other patrons. She watches YORGO who gives her a sign by STICKING HIS CHIN HIGH INTO THE AIR UP AND DOWN. Cassie takes the COFFEE LIST MENUS from the customer's hand and starts playing with like a fan. YORGO runs to the table.

YORGO (CONT'D)

(to Cassie)

Oh sweetheart you no do that.

(to the offended customer
table, smiling widely)

Forgive little girl - no papa and
thinks it game - she so pretty no?
I'm Yorgo - Yorgo make it better by
paying your coffee and dessert! You
come again we treat you better you
beautiful people!

(to waiter)

Niko, you set up my new friends
with Bakalava and whatever they
want! Your name is?

YORGO reaches for the menus from CASSIE as CHRISTINA comes out from the cafe interior.

CASSIE

Cassie! I Told you to get away from those tables!

Cassie shrugs her shoulders and returns to the corner.

YORGO

(to the table patrons)

I'm so sorry for this. She spends the whole day with mamma and gets bored. No happen again. Your name is?

CHRISTINA approaches YORGO pulling him away from his plan.

CHRISTINA

Daddy, she keeps going by the new customers and I cant seem to get her to listen to me. You need to enforce that when I'm not out here - its like you__

YORGO

(interrupting)

Never mind sweet little flower. Seeing you mad is like seeing a plant in window.

CHRISTINA

What?

CHRISTINA tends to new but homogeneous patrons. When she goes to the interior to get their coffee, YORGO motions to CASSIE behind his daughter's back for Cassie to approach the newcomer's table again. She interrupts them with her toys. YORGO arrives there quickly.

YORGO

(to disrupted patrons)

Oh the little doll doesn't listen - she's lonely poor thing. I bring you some of our baklava to show my sorrow.

(to waiter NIKO)

Niko, you bring my new friends

(to the table head)

I'm YORGO...my cafe!

And your name is?

MR. GREGORY

Sherman Gregory, and my wife Noel.

YORGO
 (to the wife)
 Oh, just gorgeous this woman.
 (to NIKO)
 Niko you bring my friends the
 Gregorys some baklava and bring me
 their bill.

SCENE 2- MEET DAVITA / SON CHRIS IS COMING HOME: ON THE
 CAFE'S PORCH

CHRISTINA appears with a very beautiful woman. YORGO fawns.

YORGO
 Oh my! Another angel from heaven!
 What is your lovely friend's name
 Christie-moo?

CHRISTINA
 Dad, this is Davita.

YORGO
 Oh Davita, Davita... I seen no
 prettier woman ever. Like statue in
 river.

DAVITA
 (in her sexy somewhat
 deeper, smoky voice)
 Oh Yorgo. You are a very handsome,
 distinguished gentleman.

YORGO
 Oh and a voice of a movie star too!

YORGO gets diverted by a customer looking for a waiter and
 rushes to the table leaving DAVITA and CHRISTINA alone.

DAVITA
 He doesn't seem to know. Should I
 tell him my birth name is actually
 'David'?

CHRISTINA
 No. It'll serve him right. You play
 along and be your gorgeous self.

YORGO returns to them.

DAVITA
Where were we? I think you said
something about movie star?

Davita begins stroking YORGO'S hair gently and he like a baby
puts his chin on her bare arm.

YORGO
You smell like heaven.

DAVITA
Oh Yorgo, you flatter a simple
girl.

YORGO
You...you no simple, and no 'girl'.

CHRISTINA
You can say that again.

YORGO
Okay - you no girl.

DAVITA
I'll say - kinda.

YORGO
You want a job.

DAVITA
I have one.

YORGO
What? Being angel in heaven?

DAVITA
Don't look good in white.

YORGO
You'd look good in... or ... out of
anything.

CHRISTINA
You'd be surprised.

YORGO
You bet I would!

DAVITA
You bet you would...
(looking at watch, then to
Christina)
(MORE)

DAVITA (CONT'D)

Oh how the time flies when you're
being adored.

DAVITA kisses YORGO'S forehead, he swoons. She leaves. He begins gently touching his forehead and smelling his fingertips in ecstasy. Christina hands him a cup of coffee from the waitress stand. DAVITA walks away towards Cassie and begins playing with her.

CHRISTINA

I'd give you a bourbon but all we
have is coffee...

YORGO

(not drinking the coffee)
No, I don't want to dull senses...
or the smell of the most gorgeous
creature ever...ah since mama.

CHRISTINA

More like Uncle Pete.

YORGO

(smelling his fingers)
Huh? - He smell like taco meat -
not an angel.

CHRISTINA

Daddy, Davita is a cross dresser.

YORGO

(oblivious)
I knew angel would take job in
church and fiz up crucifix...Her
smell no last forever.
(starts gently coffee)
Nothing good lasts forever. Very
boiling... this coffee.

CHRISTINA

Like his life as David. Daddy,
Davita is a man dressing in women's
clothes!

YORGO spits a mouthful of coffee on his hand and wipes it frantically on his forehead then plunges the hand into the hot coffee cup and yells in pain.

YORGO

Scata! The devil woman - man...
man/woman - devil women from hell!
Keep her...him, away from Cassie!

CHRISTINA

You sure liked her a minute ago.

YORGO

Him!

CHRISTINA

You sure like HIM a minute ago.

YORGO

Ah!!!!!! She, He's Fired!!

CHRISTINA

Oh stop it you big fool. She
doesn't work here and you can't
fire someone just because they're
not like you.

YORGO

This is my cafe! We do things here
the old way and we like women!

CHRISTINA

You're acting like a woman.

YORGO

That's funny after your friend come
and really act like woman! Your
generation ruining everything. What
they teaching you in school!
(considering - serious -
scared))

Oh my god. CHRIS! My only son!!
What if my Christos come back from
the uni-ver-ity as woman!! He is
YORGO'S CAFE future when I'm gone -
tradition - no call this Chrissy
Girl's Cafe - Petheemoo!!!!

CHRISTINA

Well you see him today - man or
woman- he's coming today.

YORGO

He come today? So soon? We have
talk he and I - today?

CHRISTINA

Yes! Remember? He said he has learned new things at school - I mean - SHE says she is coming today and wants to give you a big kiss!

YORGO

Ahhh!!!! Another devil woman!! My poor son, daughter, son daughter - Ah!!!!!! Chrissy's Girlie Cafe! Ah!!!!

A WOMAN PROSPECTIVE CUSTOMER notices the disturbance and gawks.

CHRISTINA

Daddy be quiet you baby. You're scaring our new customer away!

YORGO smiles at the PROSPECTIVE CUSTOMER who sneers back at him before continuing on instead of entering.

CHRISTINA (CONT'D)

Good going dad. Hey, what's so bad about "Chrissy's Cafe" anyhow - it sounds like "Christina's Cafe"

YORGO

(oblivious to hurting her)
Not how it works. You woman. Chris eldest greek son - that's how it works. It works.

CHRISTINA

Oh really. I work pretty good - everyday - I work everyday here - and I love it. I love you too you big old fool - what if Chris doesn't want to make his life "Chris's Cafe"?

YORGO

No choice.

CHRISTINA

There's always choices.

YORGO

Yes, like you getting married. Cassie need father. I beg you to bring man here and get married pethimo. That's how it works - it works.

CHRISTINA

For whom?

YORGO

For you, for Cassie, for... me.

CHRISTINA

I don't trust men after what happened - and you aren't helping.

YORGO

Oh no. Yorgo is lover.

CHRISTINA

Yeah, I just saw - a lover of a man named Davita.

YORGO

He, she, he tricked me! Yorgo like women!

CHRISTINA

Why?

YORGO

Because they...smell good... not like Pete - he smell like taco meat.

CHRISTINA

So that's what women are dad? Something to smell??

YORGO

(smiling)

Well there's more.

CHRISTINA

Yes, much more.

YORGO

Pethimo...

(kissing her cheek)

I love you so much.

CHRISTINA

Sure dad.

YORGO

I do. I love you all my world.

CHRISTINA

What?

YORGO
 Never mind. No like this language.
 Too "E" sounding.

CHRISTINA
 What??

YORGO
 Everything all "EE" sound:
 "pretty", "baby", "doggy"... or
 "AY" sound": Saturday", "say",
 "Okay".

CHRISTINA
 (sarcastic, annoyed)
 Oh I see, like "Go away...dummy."

YORGO
 Yes. Hey?
 (considering)
 See- there it is again "A" sound -
 'hey'.

CHRISTINA
 You should though... and take your
 language school with you.

YORGO
 Oh Petheemoo. You angry. You need
 husband. I beg you to bring man and
 you bring that devil woman.

CHRISTINA
 Now I'm really angry! You stop
 that! Davita is a wonderful person
 but you don't see anything but your
 silly traditions and ways of doing
 things! I love this place... and
 try to love you.

YORGO
 My little cherry. I do. I love you.

YORGO kisses her cheek.

CHRISTINA
 You do that to everyone! That's not
 love. You do that to your taco meat
 cousin!

YORGO
 Not because I want to.

CHRISTINA

Why?

YORGO

Because that's how we do it.

CHRISTINA

Who's 'we'?

YORGO

We - the Greeks - the starters of everything - the ones with the manly language with the "AH" sounds and "OH" sounds: "Bak-LAH-va"... "Christ-OHS".

CHRISTINA

Never mind. You're never going to understand. Baklava? I make the best Baklava in the world. I can make so many wonderful things. Why don't you let me and we can sell them!

YORGO

Greek cafe sells Baklava only. Your Baklava! They all love it!

CHRISTINA

They'd love my others. I can make things daddy - let me.

YORGO

I do let you - Baklava...Pettheemo, I bring nice Greek men to see you many times now...why you no make husband and make me grandson?

CHRISTINA

Because of you! I don't need another man to tell me what to do like you... or to say he love's me, because you 'traditional' men don't know how. You think of me as a...as a..Baklava-son-maker. I'm a woman!

YORGO

I know.

CHRISTINA

How do you know!

YORGO

Because you smell good.

CHRISTINA storms away from him and returns to the podium and picks up a stack of the coffee list menus. SAUL(a handsome Jewish man her age is passing by the cafe but stops while still at a distance. He becomes enamored with Christina and stops to stare at her overhearing her words.

CHRISTINA

(to herself, smiling,
charismatic, peaceful)

Because of you dad... but I love
you still... I'm here everyday
working...and because of Cassie's
father... how could I trust men
again? I'm... I'm happy with this:
avoidance saves - annoyance... I
don't want to fall in love again.

YORGO, making the head nod he does to signal CASSIE'S action, alerts that it is time to a not so attractive GREEK IMMIGRANT SUITOR PATRON sitting alone. The GREEK IMMIGRANT SUITOR PATRON approaches CHRISTINA at the podium. SAUL watches. The GREEK IMMIGRANT SUITOR PATRON places his hand on hers and she immediately pulls hers away and SIDESTEPS (music begins to SIDESTEP) from the podium to the side closer to SAUL while shooting a look of disdain to YORGO who motions to her to please accept. The SUITOR PATRON comes to her and stands in front feet to feet, separating her from the audience, and bends to kiss her, where she SIDESTEPS back in view, again closer to SAUL'S position as he watches everything. During The song until the appropriate part of the lyrics, the GREEK IMMIGRANT SUITOR PATRON will attempt the kiss many times and she will SIDESTEP with smiles. SAUL is amused. Near the end, the GREEK IMMIGRANT SUITOR PATRON will give up and leave. YORGO shakes his head.

SONG: SIDESTEP-----

CHRISTINA (CONT'D)

*Be -lieve me its not how I want it
These days I'm just a bit more
guarded
See - this little old move as old
as time then
When its played just right It's
like a rhyme when*

(MORE)

CHRISTINA (CONT'D)

*I know
 It's just a part of me, they can't
 see it
 I know
 It's just not how to be, I believe
 it
 Let go
 It's just my way to be, you won't
 feel it
 And go
 And keep this part of me, you won't
 need it*

*Love steps quietly,
 almost a kiss
 while feet 2 feet
 (don't need it)
 Love stops suddenly
 So why start something, I'll just:*

*Sidestep
 You don't even have to say so
 Sidestep
 I don't even have to say no
 Sidestep
 We won't even have to say so
 Sidestep
 We won't even have to speak*

*Be -lieve me it's not so
 problematic
 These - things can turn out so
 dramatic
 It's a little low too How I take my
 pass then
 And make that choice that really
 lasts when*

*I know
 It's just a part of me, they can't
 see it
 I know
 It's just not how to be, I believe
 it
 Let go
 It's just my way to be, you won't
 feel it
 And go
 And keep this part of me, you won't
 need it*

*Love steps quietly,
 (MORE)*

CHRISTINA (CONT'D)

*almost a kiss
while feet 2 feet
(don't need it)
Love stops suddenly
So why start something, I'll just:*

*Sidestep
You don't even have to say so
Sidestep
I don't even have to say no
Sidestep
We won't even have to say so
Sidestep
We won't even have to speak*

*It's just a little side step - just
a little move
It's just a little side step - you
won't even know*

YORGO approaches sadly.

YORGO

You no like any man I bring to you.

CHRISTINA

No daddy, I don't like any man.

YORGO

You woman. Woman needs man.

CHRISTINA

This one doesn't. A lot of good
Cassie's father did me... and her.
/your idea remember?

YORGO

Yorgo make mistake. All men not
mistake. Well DAV__
(stopping himself)
Cassie is my joy - and yours. She
needs a papa. It is the way of a
world.

CHRISTINA

Who's way daddy - your way? The
world's way? What about my way?

YORGO

This is life. You marry and make
new Yorgo for future. That's the
way. Eldest son inherit business -
this is OUR way.

(MORE)

YORGO (CONT'D)

Chris will make this "Chris's Cafe" when Yorgo gone. Chris has son, cafe will be his then later. This is OUR way. You make babies and sons make business.

CHRISTINA

What if Chris *doesn't make babies* - how backwards.

YORGO

You make me grandson. He take cafe.

CHRISTINA

What if I don't.

YORGO

Don't say this! This is not the way!

CHRISTINA

What if Chris *doesn't want the cafe*?

YORGO

What? Of course he want cafe. He's Greek.

CHRISTINA

What if *I want* the cafe?

YORGO

Don't say this! You not eldest son. We do what we are supposed to do. We do what we always have do.

CHRISTINA

(saddened, seriously)
Daddy... why?

YORGO

You... you... ask too many questions instead of do the things that make us who we are.

CHRISTINA

What are we daddy?

YORGO

A family. This is family. This is what life is. FA-MA-LEE - FAMILY. What happened to everyone you generation? Why no one like family anymore? What is more important?

CHRISTINA
Happiness.

YORGO
Chirstinamoo... you no happy.

CHRISTINA
(nearly shouting, angry)
I am happy!

YORGO
See.

Some patrons turn heads.

CHRISTINA
(quietly, angry still)
I want to be happy.

YORGO
I know. Follow Yorgo. I am happy
man. Coffee is happiness. This is
Yorgo's Cafe.

YORGO exits. DAVITA reappears.

CHRISTINA
Hi! Davita? That was quick.

DAVITA
Over before it began. Seems they
aren't the kind of place that hires
people like me.

CHRISTINA
That's total BS!

DAVITA
This girl needs a job. Rent to
pay... But people have their ways.

CHRISTINA
Ways... lot of talk about that
suddenly.
(considering)
Wait a minute. You've got a job
girlfriend! Right here - it was his
way! I need help - you need a job -
daddy has a big nose that smells a
lot, you'll pull people in like
nobody's business! You need a job -
we need people.

DAVITA
I don't think so. As soon as your
dad finds the truth there's goanna
be trouble.

CHRISTINA
He knows. No trouble.

YORGO return to the patio and sees DAVITA.

YORGO
Ahh!

CHRISTINA
See - no trouble.

CASSIE sees DAVITA and runs to her.

CASSIE
Daviba!

DAVITA
Hello princess!

YORGO opens his mouth to complain.

CASSIE
Quiet Daddy - she's my daughter.

YORGO
Ahh! Your daughter? - My cafe!

CHRISTINA
OUR FAMILY'S CAFE!!

CASSIE
(to Davita)
Can you teach me to walk like you -
like a princess?

DAVITA
It takes practice being a real
woman.

CHRISTINA
It sure does...
(to YORGO)
And it takes real guts to be a man.

CASSIE
Daviba? How do you smell so good?
Are you my auntie?

YORGO
 (flabbergasted)
 Ahh! Pana-yee-ah-moo!

CHRISTINA
 Real guts dad. Real guts to make
 people happy - your daughter and
 granddaughter.

SCENE 3 - CHRIS'S RETURN: ON THE CAFE'S PORCH

A MAN approaches and she tries to entice his business. CHRIS (YORGO'S SON) arrives home as the song is beginning but stands to the side incognito watching in disbelief as the song unfolds. SAUL appears again and looks on in silence from a distance. CHRISTINA sings to the MAN to gain his patronage while SAUL looks on enchanted:

SONG: WILL YOU HAVE COFFFE?-----

CHRISTINA
Will you have coffee?

MAN
I'll have some tea.

CHRISTINA
I'll suggest coffee.

MAN
No not for me.

CHRISTINA
Wont you have coffee?

MAN
I prefer teas.

CHRISTINA
But we've only coffee.

MAN

No thank-you please -
Some odd café this is:
No soups or sandwiches?
No burgers served with fries?
No cakes or apple pie?___

CHRISTINA

(overlapping)
May I suggest coffee?

MAN

That wouldn't do.

CHRISTINA

But its all fresh brewed.

MAN

It couldn't be true.

CHRISTINA

We've such good coffee.

MAN

I'm turning blue.

CHRISTINA

Please try our coffee.

MAN

I said I like tea.

CHRISTINA

We do have:
Espresso, Turkish blend
Arabica, blonde, brown then
Cold pressed Columbian,
Steamed Ethiopian___

MAN

(overlapping)
Stop with the coffee!

CHRISTINA

Well if you'd please.

MAN

A meal isn't coffee.

CHRISTINA

It is for me.

MAN

That's silly - coffee?

CHRISTINA

Day noon and night.

MAN

Keep's me all riled up.

CHRISTINA

Suits me just right.

MAN

*I'm hungry for:
Corned beef hash
Eggs over
easy
Bacon not too
greasy
Or something sweet
Is that all such a feat?
Donuts, waffles fresh made
Scones with orange marmalade,
Danishes, cherry crepes,
Cinnamon coffee cakes!*

CHRISTINA

I heard the word Coffee!

MAN

Oh goodness grief.

The MAN hands her the menus and walks away. CHRISTINA notices a couple approaching and sings the last line to them as they signal a courteous no.

CHRISTINA

Good Morning! Coffee??

The COUPLE continues on revealing CHRIS standing behind them.

CHRISTINA (CONT'D)

*(sadly, to herself,
rubato)*

*Is that all such a feat?
Donuts, waffles fresh made
Scones with orange marmalade,
Danishes, cherry crepes,
Cinnamon coffee cakes!*

SAUL approaches her.

SAUL
Good morning...Coffee?

CHRISTINA
You... want coffee?... Only coffee?

SAUL
(searching her face,
smiling)
Please.

CHRISTINA looks at him quietly, searching his face, then suddenly moves to lead him to a table but bumps him awkwardly in distraction and drops the coffee menu. SAUL bends immediately to retrieve, but she does also so they grab the menu in tandem and raise it slowly holding it together.

CHRISTINA
(quietly, taken back)
This way... please.

SAUL
Please.

She leads SAUL to a table, and FINALLY NOTICES CHRIS approaching from the street. He's returned from school.

CHRISTINA
Chris!! You're home!
(yelling to YORGO)
Daddy!! Chris is back!

She runs to embrace him but he is not affectionate. YORGO runs over to join the group hug. SAUL watches.

YORGO
Oh thank God you no wear dress!

CHRIS
What?!

YORGO
I worried you come all 'EEE' sound like: 'pretty girlie'.

CHRIS
(to Christina)
He's gotten worse. He's finally totally gone senile.
(to YORGO, as to a child)
I'm - your - son - SON! Chris...
Your daughter is over here -
Christina - CHRIS-TI-NA

YORGO

I'm Yor-go...YOR - GO - why you talk like that? New college way?? My only son is businessman! College man! The first in the family!

CHRIS

Your not sick?... What the heck are you dressing me in women's clothes for?!

YORGO

(to Christina, seriously, concerned)

What he mean by that? I no want - he wants to be woman at uni - ver-ity.

CHRIS

UNI-VER...SITY - SITY! UNIVERSITY! I did change. You're just the same!

YORGO

(proudly, smiling)

Yorgo never change.

CHRISTINA

Never truer words.

CHRIS

I saw what just happened with that customer. You're stuck in a small town in the Greek hillside. We're on a corner property here - a gold mine - coffee only? Maybe as a chain, or with different decor, or different model. Now I know things - I will help save this place.

YORGO

How? With model? You can't trust a woman's smell anymore - I know that. Don't smell her.

CHRIS

What??

CASSIE approaches.

CASSIE

Papou...

(motioning to Davita taking an order)

(MORE)

CASSIE (CONT'D)
That pretty girl needs a pencil.
Does She work here now?

YORGO
SCAH-TAH!!

DAVITA approaches.

DAVITA
That table needs 2 black and 2
Black-LAY-vahs

YORGO
Bak-LAH-vas. You devil woman!

CHRIS
(enamoured, to DAVITA)
Well, well - models, nowthat's a
business model... old guy's got
something left in him - I'm Chris.

YORGO
SCAHTAH! Do not smell her!

CHRISTINA
Why not dad? You loved Davita's
perfume.

CHRIS
I do too.

CASSIE
Me too. Uncle's smell. Are you my
aunt or something?

DAVITA
Something.

YORGO
AHHH PAH-NAH-YEE-AH-MOO!

CHRIS
Something else.

CHRISTINA
Yup.

YORGO starts violently raising his chin up and down. CASSIE looks bewildered, then runs and grabs the menus from 3 tables and returns them to YORGO immediately. SAUL is one of the tables whose menu is taken.

CHRISTINA (CONT'D)
Cassie! What are you doing!

DAVITA
She's helping.

YORGO
Ah - she confused.
(to DAVITA)
Like you!

DAVITA grabs the menus out of YORGO'S hand and begins returning them to the patrons and SAUL with a wide smile. SAUL smiles knowingly.

CHRIS
(to YORGO)
Be quiet you old goof! She's our best asset and you'll make her quit and then we'll have taco meat Pete taking orders... *to bathe and change his shirt!*

CASSIE
(to YORGO)
Papou he smells funny.

YORGO
(to CHRIS, motioning towards DAVITA)
Don't smell him!

CHRIS
(mistaken)
You can't help but smell Pete.

CASSIE
Papou, does uncle Pete like soap?

CHRISTINA
Evidently not.

YORGO
Not him!
(motioning towards DAVITA handing the menu to an overweight patron)
HIM!

CHRIS
Why would I smell him?

YORGO
Because you'd like too!

CHRIS

You're a sick man. Very sick. You need to put me in charge of this place right away.

YORGO

You not ready! No learn how to smell man right!

CHRISTINA

(to YORGO and CHRIS)

Listen you two. Chris is home 1 minute and you're already fighting? We've a cafe to run if neither hasn't noticed.

CHRIS

(laughing)

Exactly. Old man river here hasn't noticed a thing - ever.

CHRISTINA

(meaningfully, about herself)

That is true, unfortunately.

YORGO

(to CHRIS)

You not notice! And you not notice you not notice! Look at him over there!

CHRISTINA

That's enough you idiot men! And... I love you both.

CHRISTINA forcefully grabs YORGO'S and CHRIS'S hands and thrusts them together while holding them in place as CASSIE follows suit. DAVITA returns.

DAVITA

I think I've the hang of this. Reminds me of home. I'm staying. Well, look at this group love fest. I'm in.

DAVITA puts her hand on the heap over YORGO'S hand.

YORGO

AHHH!!

CHRIS

You bet you are. I'm Chris.

CHRISTINA

Yes! That's how we do it. Chris,
this is Davita - my friend - our
new server. Everybody - we need to
work together. Working together??
Remember??

Group dance number:

SONG: WORKING TOGETHER-----

During the song, YORGO is seen sulking and avoiding DAVITA but putting on his smile when in view of patrons and family, CHRISTINA leads the call to rally as a unit, and CASSIE follows DAVITA mimicking her elegant movements, DAVITA and CHRIS are flirting but CHRIS is NOT singing for most of the song chasing her instead and looking on as if it's all a farce, DAVITA is enthusiastic with the lyric and beckoning YORGO'S acceptance. SAUL watches everything smiling and sipping his coffee. The 6/8 ENSEMBLE number unfolds with individual actions being passed between: one sweeping the floor tosses the broom to another who takes on the task - another is gathering menus and hands them off to another who completes the action, etc.

ENSEMBLE: YORGO, CHRISTINA, DAVITA,
CASSIE, AND (CHRIS):

Working Together's
A noble endeavor
Our cause to believe... in
One perfect reason
To rally as one
And to get the job done

We'll be

Working Together
We'll all learn to weather
The wins and the loss... es
We know who the boss is
To rally behind
We get this just right

We've each other's backs
And We're right on track

We're - Working Together
Every day and night

(MORE)

ENSEMBLE: YORGO, CHRISTINA, DAVITA,

Yes and we're -
Working Together
And we get things right

Working Together is the only right
way - yes!
Strength in numbers! - and nothing
less!

There's- No need to fake it
We're going to make this
The best that it can... be
Imperfect family's
Unwavering course,
Formidable force

We've each other's backs
And We're right on track

We're - Working Together
Every day and night

Yes and we're -
Working Together
And we get things right

Strength in numbers!
We've come here to play!
Yes!
There's no other way!
Strength in numbers wins!
We've settled it - let's begin!
Working Together! (7x)
Working together, Forever,
In every way!

SCENE 4 - CHRIS CATCHES YORGO COMPING - CHRISTINA LEFT
BEHIND: ON THE CAFE'S PORCH

YORGO gives CASSIE candy from his pocket while looking to see
if he is undiscovered by CHRISTINA. CHRIS sees everything

CHRIS
Ah ha!

YORGO
What?

CHRIS

You're bribing the girl to get to the customers.

YORGO

Not bribe - lesson - business lesson.

CHRIS

Business? Giving free coffee and Baklava is business? You're teaching her failure.

YORGO

Oh no. This is how we do it.

CHRIS

Not when I'm in charge. You barely make expenses each month. I've spent the morning pouring through the 'books', if you call them that; you give away 15% of every month in 'comps' - and that would be our profit.

YORGO

Profit? You mean like Christos our Lord?

CHRIS

Only you would confuse the two.

YORGO

There is only one prophet my son. Maybe you should learn the meaning of that word for real.

CHRIS

Me? Meaning of words!? You are the most illiterate and confused man with a babies vocabulary! You don't even know the proper sayings you try to pull off all the time!

YORGO

What is illiterate?

CHRIS

(mocking in accent)
"Never mind that."

YORGO

You steal my talk.

CHRIS
You steal our profits!

YORGO
No - that was the Jews who did that
- killed him - he was one of them
you know.

CHRIS
Stop with the Jews! You don't know
anything. You need to stop giving
everything away!

YORGO
I no stop. I name you for the
prophet - Christos - you no like
and insist on American 'Chris' -
you Christos to me always. I give
name to you. Giving is like
greatness!

CHRIS
What? Oh forget it. You need to
change.

YORGO
No change Yorgo. No American name
for Yorgo - No "Yorg".

CHRIS
George, it would be George...Dad...
Dad... you got to change our sign.

YORGO
No. same thing. Sign is me! Yorgo!
No now.

CHRIS
You cant read it!
(sarcastically)
I guess it is really you.

YORGO
(reading the sign)
Sure I can read it - Yor - Gos Cafe
- plain as the nose and your face

CHRIS
Nose ON your face! On! And I don't
mean you - I mean them - they can't
read it - you can because you know
what it says.

YORGO

Who 'them'?

CHRIS

Them! The customers! The people walking and driving by! How do they now this is a cafe - you can't read it!

YORGO

(while reaching in pocket to offer candy)

Be good boy - I give you candy. Of course them can.

CHRIS

They!

YORGO

(motioning to customers)

No, them too old for candy.

(motioning to sign)

It looks like clear me too!

CHRIS

WWhaat!!!!...Okay, Okay... look dad - there are immigrant businesses in this town, but they spell their signs in English - like "Hamburg German Brats"

YORGO

The Germans - never trust them - wear too much black.

CHRIS

Okay forget them - the Polish Bakery over there.

YORGO

Polish oh no - must be a reason for so many jokes.

CHRIS

That's idiotic - forget them - look over there - a dutch tulip shop.

YORGO

The Dutch have girlie national anthem.

CHRIS
 (shocked)
 Unbelievable...
 (angrily)
 you know why I know about each of
 these stores?

YORGO
 (Seriously questioning)
 Because you like to loaf around
 instead of be here working?

CHRIS
 NO! Because I can read the sign.

YORGO
 (looking at the sign)
 It looks like clear to me.

CHRIS
 Unbelievable.

YORGO
 We agree - you are eldest boy -
 eldest greek boy gets everything -
 that means sign too. Christos.
 Later.

CHRIS
 It's Chris! Not 'Christos'!
 (mocking)
 "Me no change" either!

YORGO
 Yes you do.

YORGO looks at Chris for a few seconds then raises his hand
 as if to slap him, but hugs him passionately. Chris stands
 there with his arms at his side not returning.

YORGO (CONT'D)
 I love you boy. I no change that
 too - ever. You my eldest son. My
 everything. My tomorrow.

CHRISTINA returns from feverishly clearing tables as YORGO
 and CHRIS have argued.

CHRIS
 You should make me in charge today -
 give me the cafe dad... Now - not
 later.

CHRISTINA listens.

YORGO

Soon boy. You know it be yours. You
change things then. I love you boy.
I love you.

YORGO notices CHRISTINA.

YORGO (CONT'D)

(to CHRISTINA)

Petheemoo..

(YORGO kisses her cheek)

I love you my sweet doll. I'm going
to make everything better for you.
You see. I love you too.

YORGO and CHRIS leave while YORGO puts his arm around CHRIS.
CHRISTINA watches with dejection. Alone, she sings:

SONG: LOVE LAID IN VAIN-----

CHRISTINA

*When you say you'll come to me and
be all things
You don't, you don't*

*When you speak of promises that you
will keep,
You won't, you won't*

*Sometimes I can see I'm the only
Promise you won't keep*

*So my Love.....
Is laid in vain, been laid... in
vain*

*Kisses are only
Big talk then
ooo- ooo
Just words, all big talk*

I..know...
(MORE)

CHRISTINA (CONT'D)

My love is laid, it's laid in vain
 My...love, My love is laid, it's
 laid in vain
 I..know... My love is laid, it's
 laid in vain

So if you'll come with words to say
 how much I mean,
 Please don't...

Save them, they're only
 Big talk then

ooo- ooo

I..know... My love is laid, it's
 laid in vain
 My..love- My love is laid, it's
 laid in vain
 I know...my love is laid, it's
 laid in vain

My..love,

My love's been laid, been laid in
 vain
 I..know... my love's been laid,
 been laid in vain,

don't just
 kiss me and say things all laid
 down in chalk
 Cause'

I really love you
 And you're just a big fool
 I do mean what I say
 And that isn't just talk
 So why just let them slip far away,
 all the promises
 Don't you know how much they mean?

So if you'll come with words to say
 how much I mean,
 Please don't...

(MORE)

CHRISTINA (CONT'D)
*Save them, they're only
 Big talk then
 ooo- ooo*

*Words then are only
 Just words then
 ooo- ooo*

*Love is...n't only
 Big talk then
 ooo- ooo*

*Kisses are ...
 Big talk ...*

Just talk

SCENE 5 - SAUL'S START: ON THE CAFE'S PORCH

SAUL appears at the street. DAVITA and CHRISTINA are taking turns at the podium and seating customers; SAUL waits for CHRISTINA'S turn to hostess. He approaches her.

SAUL
 Hi...

CHRISTINA
 (recognizing him, but very cautious)
 Hi... you were here earlier...I think.

SAUL
 I was... best coffee I've ever seen... I mean menu... best I've ever tasted - I mean, the coffee. I wanted more.

CHRISTINA
 I'm glad you like it - the menu, I mean the coffee, or both... I'm flattered - I mean, we're flattered - the cafe I mean - it's my father's - Yorgo's cafe - I'm his daughter.

SAUL

You seem too young to be his
daughter

(embarrassed)

I, I don't mean that like it
sounded, like he is old, I, I mean
you look...

CHRISTINA

(embarrassed, changing
subject)

Here - here is a menu.

SAUL

No thank you.

(significantly but
reserved)

I know what I want.

CHRISTINA

Oh... my... you must have an
excellent memory.

SAUL

Yes, my memory is excellent... and
I liked what I had.

CHRISTINA

Oh... was it the special?

SAUL

(smiling)

I don't remember.

CHRISTINA

(fidgety)

Oh...oh

(to Davita)

Davita - can you please sit this
gentleman - I need to, to go inside
a second.

SAUL smiles at CHRISTINA who leaves awkwardly. She is seen
looking at SAUL from the door to inside the cafe. DAVITA
quickly pours fresh coffee for Saul and then notices
CHRISTINA INSIDE and approaches her at the doorway.

DAVITA

(knowingly, suggestive)

He is very nice...

CHRISTINA

I, I wouldn't know. I wouldn't care.

DAVITA

Of course you don't - and of course you should... he likes you.

CHRISTINA

No, no... no! That's not possible.

DAVITA

Of course it's not possible to know.

CHRISTINA

No - the other part- that's what's not possible

DAVITA

(laughing)

Anything is possible - just look at me! You don't have to do anything - just your job - its a wonderful excuse you know - take him his black coffee.

CHRISTINA

I couldn't!

DAVITA

You couldn't? You've done it a thousand times before!

CHRISTINA

No I haven't - not like that!

DAVITA

(looking at Cassie,
tenderly)

That's not true sweetheart. I understand. Do it just once more. Do it for me, as a personal favor to me then. Just work. That's all.

CHRISTINA

You are intolerable.

DAVITA

No - I'm enchanting - and so are you - its just black coffee sweetheart - that's all. Just do that.

(MORE)

DAVITA (CONT'D)

The first step of change is hard -
I know. Do it for me. It will make
us better friends somehow. Please
be like me -

(laughing and smiling)

I mean, don't be like me, I'm
trying to be like you!

CHRISTINA hugs DAVITA.

CHRISTINA

I'll do it for you - I can't do it
for me. It's just black coffee.

DAVITA

That's all. Just coffee. That's all
we have.

CHRISTINA takes SAUL his drink and tries to leave swiftly but
SAUL purposelessly spills his drink then.

SAUL

Oh, I'm such a fool.

DAVITA

(to herself, not overheard
by them)

Hardly.

SAUL

(to Christina)

I'm a clumsy fool. Can you please
bring me a napkin.

CHRISTINA looks at DAVITA motioning that she get the napkin.
DAVITA pretends not to see and disappears inside.

SAUL (CONT'D)

(to Christina)

Please miss, It's very hot... I
need to get to it before it sets on
my shirt.

CHRISTINA looks at the empty doorway in vain. Then snaps to
action and brings water and some napkins. SAUL and CHRISTINA
both bend in tandem to clean the mess (as was with the menu
initially). Rising. SAUL offers his hand in greeting to her.
CHRISTINA shyly does the same. She rushes to get a fresh
coffee, looking at the still empty doorway for possible
relief. SAUL and CHRISTINA are seen talking a little upon her
return. She keeps looking at the doorway during. DAVITA
appears and she rushes to her.

CHRISTINA
You take this!

DAVITA
Not on your life- he's not my type.

CHRISTINA
I didn't mean that!

DAVITA
He's your type - I mean that.

CHRISTINA
You'll pay for this!

DAVITA
Hopefully. Listen, its just black
coffee - a thousand times before
remember? - its just some napkins
now, and a refill.

CHRISTINA
You and your "It's justs"!

DAVITA
(with meaning)
It's just...just... just do it.

CHRISTINA
Oh shut up Nike girl.

DAVITA
See, people didn't always call me
'girl'. Funny what a little 'just
doing' can do.

CHRISTINA
Real funny.

DAVITA
We are both Rosie the riveter now.
Two Rosies.

CHRISTINA
Oh be quiet bandana-headed, track
shoe wearing___

DAVITA
(interrupting)
Happy lady... Just do it.

CHRISTINA
 (frustrated)
 Why?!

DAVITA
 (positive, yet verge of
 tears)
 Because!... because becoming a real
 person isn't easy - we try because
 it is hard, and worth it... Chrissy
 dear... becoming a real woman is
 hard - I should know - if I can do
 it - you can do it - its about
 overcoming...not the others,
 oursselves... you are so beautiful,
 so much a woman, naturally, so
 strong, so feminine still, so good -
 just try a little more - for me -
 because people like me dream of
 being people like you.

CHRISTINA
 (angry, but smiling)
 I... I'm doing this for you then.

CHRISTINA grabs the napkins from a nearby table and goes to
 SAUL.

DAVITA
 (to herself, but spoken as
 if to Christina)
 Yes, for me -because doing for
 others is the key to unlocking
 really doing for yourself. You go
 girl. Good luck!

CHRISTINA is struggling to stay at first not making eye
 contact. DAVITA is seen looking on to aid in support of being
 there. SAUL notices CASSIE playing with DAVITA.

SAUL
 Thank-you. It sometimes takes one
 to make a mess and a helping hand
 to fix it. Thanks.

CHRISTINA
 (to Saul, but looking at
 Cassie playing)
 Sometimes... it takes two to make a
 mess, and one to clean it the best
 they can...

SAUL looks where CHRISTINA is staring.

SAUL

Your dsughter is absolutely lovely.
You are lucky.

CHRISTINA

(frustrated, looking him
in the eye)

How could you know she's my
daughter and how lucky I am?

SAUL

Because she looks exactly like you -
you are the most beautiful woman
I've ever seen... please don't be
taken back... it is only a simple
statement, a very true one, and now
I see what you looked like as a
child - you are lucky to be such a
woman, and you are lucky to have
such a child.

CHRISTINA

I... thank-you sir.

SAUL

Sir? Oh that wouldn't do. I'm no
customer.

CHRISTINA

Of course you are.

SAUL

By virtue of necessity only. I
wanted to meet you. I've never seen
a woman like you - how you tried to
bring in the gentleman who insisted
on tea. I just wanted to meet you.
You are special. My name is Saul. I
shall be a customer, but please
call me by name- it's customer
relations. What may I call you,
when I place orders every day at
this time?

CHRISTINA

Waitress?

SAUL smiles widely without any hint of perturbations.

SAUL

Mademoiselle sounds better. May I
do that? It's more respectful and
still impersonal.

CHRISTINA

Saul doesn't sound like a French name.

SAUL

It's not - my family is from Israel. The french word seems to suit you better than the Yiddish.

CHRISTINA

Oh...oh. Well, enjoy your coffee. I'm... I'm Christina,

SAUL

(looking at the stain,
joking)

I've got to go. I'll take it with me.

CHRISTINA

Oh...oh.

SAUL

I'll be back.

CHRISTINA

You will?

SAUL

I will.

DAVITA approaches her with CASSIE.

CASSIE

Who is that nice man? Daddy?

CHRISTINA

WHAT?! NO!

CASSIE

Oh...oh. I thought maybe cause he almost kissed you...

CHRISTINA

WHAT?! OOOHHH!

CHRISTINA runs inside the cafe.

CASSIE

(to DAVITA)

Why did you want me to say that. She's mad now.

DAVITA
 You did perfect! She's not mad
 sweetheart - she's secretly happy.

CASSIE
 Doesn't look it.

DAVITA
 Trust me - you'll see.

CASSIE
 You and papou get me in trouble.

DAVITA
 (hugging Cassie)
 You're not in trouble - you're
 helping! You're our little angel
 helper! I love you my sweety bak-
 lay-va!

CASSIE
 I love you to Davi-BA.

DAVITA
 Davi-TA.

CASSIE
 (unaware of difficulty
 pronouncing)
 That's what I said - 'Daviba'.

DAVITA
 (laughing)
 "Daviba, Davita - baklava, baklayva
 -oh let's call the whole thing
 off."

CASSIE
 That's like a song!

DAVITA
 Ah - yeah... for another time.

SCENE 6 - CHRIS CONSIDERS: IN THE CAFE'S OFFICE

CHRIS is in the office opening and large pile of enveloped
 invoices.

CHRIS

(sung, recitative)

All I see are bills - to pay - but
 there is no will - today - the old
 man gives it all - away - in a
 dance of bringing them in to give
 away more - All I see are debts -
 accrued - And I'm the only one -
 whose shrewd - shrewd enough to
 find a better way - in a dance of
 bringing them in to give us more -
 in a dance of sensibility -
 profitability - business accumen -
 something astute then - but cafes
 and low margins, owning fine corner
 real estate when - just isn't
 something great - something to
 contemplate - before it is too late
 - We should FIX IT - We could SAY
 THIS - We could BE FREE - WE SHOULD
 SELL IT!!...Let me FIX IT - Let me
 SAY THIS - We could BE FREE - LET
 ME SELL IT!!

ACT II

SCENE 7 - ACT2 /1 - SAUL HAS MORE: ON THE CAFE'S PORCH

SAUL appears with flowers behind his back. CHRISTINA is at the podium and greets him.

CHRISTINA

Hello again, Saul. It's nice to see you.

SAUL

Christina... it is nice to see you again, really nice.

CHRISTINA

I was... oh it sounds odd... I was hoping you'd come back.

SAUL

(sung, recitative)

Why odd? Christina... I saw you and
knew I would be back again, and
again... even if you didn't see in
me the things I see in you, but I
hope you do, because I haven't felt
this way, and I'm of different
faith, but this feeling just hasn't
been, such beauty I've not seen,
you work like it isn't such, I'm
enchanted and simply tell you such.

CHRISTINA moves to hug SAUL but stops herself. SAUL looks at her and she looks back smiling. SAUL produces the flowers from behind his back. CHRISTINA begins to tear up. SAUL doesn't invade her space but simply lifts her hand and kisses it.

CHRISTINA

(sung, recitative)

What a lovely, lovely man. I'm just
not right Saul. I'm just not right.

SAUL

(sung, recitative)

You are unmistakably, unshakably,
deliciously, serendipitously,
right, and I'm not wrong, I may not
be everything, or surely a perfect
man, some claim meek, surely not
Greek, but I am what I am... and
what I am... is in love with you
Christina. Please give it time.
I'll wait - until you're fine with
calling me yours, and you mine.
Please give us time. I'll wait.
Please don't say no. I'll back away
if need be. I'd rather not go. But
can if need be. I want you lovely
lady. I want... us to be.

SCENE 8 - ACT2 /2 - INVESTORS ENTER: ON THE CAFE'S PORCH

Two men, INVESTOR 1 and INVESTOR 2 enter seeking to offer to buy the cafe whose real estate has become valuable by approaching CHRIS who is at the podium. The entire action BEGINS IN RECITATIVE STYLE UNTIL dialog with Chris begins leading to the song "AMERICAN DREAMERS".

INVESTOR 2
A corner property in New York.

INVESTOR 1
A gold mine.

INVESTOR 2
Harvesting... coffee beans.

INVESTOR 1
Instead of... American Dreams

Sizing up CHRIS who is alone the podium. CHRISTINA and DAVITA are busy with customers. YORGO is not present. CASSIE is playing off to the rear.

INVESTOR 2
He looks reasonable enough.

INVESTOR 1
He looks... like one of us.

They approach CHRIS.

INVESTOR 1 (CONT'D)
(to CHRIS)
No, we don't want coffee.

CHRIS
Then you're out of luck.

INVESTOR 1
Hardly. Luck favors the prepared mind.

CHRIS
Really? Do me a favor... beat it.

INVESTOR 2
You see, he's one of us.

INVESTOR 1
Do you see? You're one of us. We build dreams. We are the movers and shakers, the next generation. Come grab our glory. A podium all day is nice. A penthouse all day is nicer. This is a gold mine location - and we... We buy gold mines - not cups of coffee. We're prepared to make you rich... Are you prepared? To be rich? Progress... It's evolution. A signature's a revolution.

(MORE)

INVESTOR 1 (CONT'D)
 Take a look at this contract. It
 looks like a piece of paper, but
 it's a penthouse. Luck favors___

INVESTOR 2
 The prepared mind.

SONG: AMERICAN DREAMERS-----

1st verse:

INVESTOR 1
 Calling cards of gold brick
 bars that's the way we come

INVESTOR 2
 Often, Bought em, all them,
 caught em, bottom, Bought em,
 often, caught em

INVESTOR 1
 Opening easily once closed
 gates in this neighborhood

INVESTOR 2
 Often, Bought em, all them,
 caught em, bottom, Bought em,
 often, caught em

INVESTOR 1
 Ready son just sell be done
 we love American
 hysteria_____

INVESTOR 2
 Come on catch it, come on
 fetch it, come now get this,
 Come on catch it, come on
 fetch it, come now get this
 American hysteria_____

2nd verse:

INVESTOR 1
 We recast what was made
 before

INVESTOR 2
 Often, Bought em, all them,
 caught em, bottom, Bought em,
 often, caught em

INVESTOR 1
 Yesterdays' done, opened
 doors once so tightly closed

INVESTOR 2
 Often, Bought em, all them,
 caught em, bottom, Bought em,
 often, caught em

INVESTOR 1
 Ready son just sell be done
 we love American
 hysteria_____

INVESTOR 2
 Come on catch it, come on
 fetch it, come now get this,
 Come on catch it, come on
 fetch it, come now get this,
 American hysteria_____

1st Chorus:

INVESTOR 2
 Out with what's old, in with
 what's new, time to be bold,
 its time to be true, To what
 you've done, and what you'll
 do

INVESTOR 1
 "A real success story"
 "Come claim your Glory"
 "American Dreamers"
 "Family of Acheivers"

CLIMAX:

INVESTOR 1 AND INVESTOR 2
 (in harmony, together)
 Hurry-urry up, Just sign it, Dotted
 line it, And the past is just a
 shadow

Ante Ante up, Just start it, Just
 you shout it, When your done it's
 just a shadow

Hurry-urry up, Just sign it, Dotted
 line it, And the past is just a
 shadow...ey?____

2nd Chorus outro:

INVESTOR 2
 Out with what's old, in with
 what's new, time to be bold,
 it's time to be true, To what
 you've done, and what you'll
 do

INVESTOR 1
 "American Dreamers"
 "A real success story"
 "Come claim your Glory"
 "American Dreamers"
 "Family of Achievers"
 "A real success story"

SCENE 9 - ACT2 /3 - CHRISTINA CONSIDERS - ON THE CAFE'S CAFE PORCH

At night on the empty porch, Christina is walking straightening chairs and considering. She sings:

SONG: WHAT IF?-----

What if I
 What if I let it
 What if I
 What if I let it begin?

What if we
 What if we had it
 What if we
 What if we had it happen?

What if I
 What if I loved?
 What if I
 What if I let love happen?

What if you
 What if you loved me
 What if you
 What if you loved me so then?

What if I
 What if I let it
 What if I
 What if I let it begin?

SCENE 10 - ACT2 /4 - CHRIS DECIDES: IN THE CAFE OFFICE

CHRIS is looking at a CONTRACT sitting at YORGO'S Desk. He stops to look at the FAMILY PICTURE in front of him.

CHRIS
 (to the picture)
 What are you looking at? This isn't
 a cafe - its our living room.
 (MORE)

CHRIS (CONT'D)

We just invite the same people over for coffee everyday. It's one big giveaway. This contract is good. It's... it's necessary...it's progress - progress is... evolution. Evolution isn't dirty - same's the dirty word.

CHRIS picks up a stack of INVOICES.

CHRIS (CONT'D)

There are bills to pay - with interest... because there isn't any interest... in change. I need Yorgo's signature on these... so we can owe more.

CHRIS picks up the contract.

CHRIS (CONT'D)

This is what he needs to sign. One signature turns debts and struggle into massive assets.

YORGO enters the office.

YORGO

That's my educated boy! Working. You like me Yorgo the bullhorse.

CHRIS

Workhorse.

YORGO

I said that.

CHRIS

Bull.

YORGO

Huh?

CHRIS

Never mind that. Sign these invoices so we can stay the same.

CHRIS hands the INVOICES and Yorgo signs. Chris hesitates, but then grabs the CONTRACT opening it to the signatory page.

CHRIS (CONT'D)

I... I forgot one. Sign it.

YORGO looks at his watch, and suddenly rushed digns without looking at it too closely.

YORGO

This is the time taco Pete come
each week. He smell bad but talk
good.

CHRIS

Another comped bill for old days
talk. That stinks.

YORGO

It's business - they didn't teach
you in school this?

CHRIS holds the invoices and contracts together in a roll.

CHRIS

Yeah. I've learned new things.
(referring to contract and
invoices rolled together)
This is business. Learn anything
new lately old man?

YORGO

I learned you learned to disrespect
your father... This part of growing
up no?... You eldest son - when
I'm dead everything your - eldest
Greek son - head of family. You
wait place in line and learn
respect of family... You watch your
tongue son... or you get something
you don't expect.

YORGO exits.

CHRIS

Likewise... old man.

CHRIS holds the family picture.

CHRIS (CONT'D)

I said - what are you looking at!
He's lost it and I've got it. It's
for all of us - him too!

SONG: PROGRESS-----

CHRIS (CONT'D)

It's fair, what will be will be
It's mine, to be front in line... but
It's wrong, and I still will do it
That's life, someone has to prove
it

(MORE)

CHRIS (CONT'D)

They'll be, the last ones to know,
 They'll see, its all for the best
 Too bad, cant expect much laughter..
 but
 Here's me, I'm what's coming after..

Progress, Changes
 Break what's Dated

So it will be..
 I'm sorry..
 How can it be?
 You don't see it..

Progress, Changes
 Break what's Dated
 Progress - leads the way to
 revolution !!
 Change is - just a word for
 evolution !!

Progress - leads us all forward
 Why

Cant you see that what we've tried?
 Just doesn't work
 'Same' is the dirty word
 There's a better way___

a better way___

CHRIS picks up the family picture from YORGO'S desk and looks
 at it.

It's up to me ...
 It has to be..

CHRIS puts the picture face down on the desk again.

Progress, Changes,
 just rearranges
 Progress - leads us all forward
 Why
 Must the fools remain so blind?
 This just doesn't work!

(MORE)

CHRIS (CONT'D)

Same's your dirty word
There's a better way____
a better way____
way____

YORGO enters the room as CHRIS is holding the last note. They look at each other as the music makes it final mood shift to guilt and dies away. YORGO notices the FAMILY PICTURE face down and returns it to its proper place.

YORGO

Good picture. This picture my favorite. My favorite thing that doesn't breathe. We so happy... before was good... mama... You look so young here Christos.

CHRIS

You too. We've gotten older Yorgo.

YORGO

I'm Yorgo to almost everyone - but to Cassie I'm papou - to you and Christina I am 'patera'. You cll me dad. I call you son. Christos.

CHRIS

Don't call me son anymore - when I got older you called me Chris. You've gotten old; I call you Yorgo. I'll act just like you.

YORGO

No. You not act like me at all son.

CHRIS leaves. YORGO picks up the phone.

YORGO (CONT'D)

(on phone)

MANNY? Yorgo - you old peasant!
Your boy COSTA - Pete say he come from Greece. Yes? That's my Manny. He no marry yes?... Great! You bring him to cafe. I introduce him CHRISTINA my lovely angel. You do this? We keep Greek to Greek. We all talk yes? Yes! I love you Manny! This afternoon? Yes!

SCENE 11 - ACT2 /5 - CHRISTINA DECIDES: ON THE CAFE'S PORCH

Morning: CHRISTINA is straightening chairs and setting up the cafe for opening. She notices a stray flower that had fallen from SAUL'S BOUQUET. She picks it up tenderly and looks at it. She recalls Davita's words in voice over.

DAVITA (V.O.)

(from previous scene)

"... it's just black coffee - a thousand times before remember? Funny what a little 'just doing it' can do. Because... becoming a real person isn't easy - we try because it is hard, and worth it... Chrissy dear... becoming a real woman is hard - I should know -if I can do it - you can do it - its about overcoming...not the others, ourselves...just try a little more - for me - because people like me dream of being people like you."

CHRISTINA

(skyward, to Davita)

Thank-you Davita... thanks sister.

CHRISTINA kisses the flower.

CHRISTINA (CONT'D)

(to the flower)

Thank-you Saul

SONG: WHAT IF I LET IT BEGIN?-----

CHRISTINA is walking around alone straightening chairs after the café has closed. Stars can sometimes be seen but are mostly hidden by passing clouds. SAUL has come to see her, but lingers out of sight.

CHRISTINA (CONT'D)

What if I
 What if I let
 What if I
 What if I let it begin
 What if I
 What if I let
 What if I
 What if I let it happen

(MORE)

CHRISTINA (CONT'D)

What if we
 What if we made
 What if we
 What if we made love and then
 This man is stuck in my head
 The things he's said - I tried not
 to listen - But, heard him
 I see him when I close my eyes
 As stars in the sky - like, when
 it's cloudy - They're still there

SAUL comes out from the shadows and sings to her. They begin a duet in the chorus (with a few individual lines as indicated.)

SAUL

What if we
 What if we let
 What if we
 What if we let us begin
 What if we
 What if we make
 What if we
 What if we make it happen

CHRISTINA

Baby, I'm sorry, what's happened to
 me? You'll always be here

SAUL

I'll always be here

SAUL AND CHRISTINA

(duet)

I've got you stuck in my head
 The things you've said

SAUL

You tried not to listen

CHRISTINA

I heard you

SAUL AND CHRISTINA

(duet)

You've gotten wrapped round my
 heart, We'll let this all start

SAUL

Like spring's reaching ivy

CHRISTINA
Come, climb me!

CHRISTINA (CONT'D)
Come here and climb me

During the unsung modulation of the verse material, SAUL and CHRISTINA look at each other and approach - They finally EMBRACE as the motif on A minor gives way to the low booming 'F' in the bass and sing the final chorus united in harmony without breaks and always touching.

(Music note: the F minor usually occurring at "like spring's reaching ivy" in the last stanza is replaced with a Db/F to signify all tension is now released.)

SAUL AND CHRISTINA
(in complete duet)
I've got you stuck in my head
The things you've said - I'll
always listen - I'll, hear you
I see you when I close my eyes
As stars in the sky - Like, when
it's cloudy - I'll be there
I've got you stuck in my head
The things you've said - I'll
always listen - I'll hear you
You are all wrapped round my heart
We'll let this all start - Like
spring's reaching ivy - Come, climb
me!

SAUL and CHRISTINA begin a triumphant and romantic waltz unsung over the final modulation of the Chorus.

(Music note: in original key resolving on C major after the overlaying of the verse material's motif to tie everything together.)

SCENE 12 - ACT2 /6 - YORGO'S TUMBLE: IN THE CAFE OFFICE

YORGO is looking out the office window.

YORGO
 (to himself)
 It's him again - after my angel.
 What does she see in him? He's not
 Greek - looks German - that's it.
 Probably wears a lot of black...

YORGO mimics the German World War II military strut.

YORGO (CONT'D)
 (to himself again)
 Walks all chicken like in private.
 Dirty dog YORGO no trust Germans.
 This not good. He change their
 names to something like CHRISTI-
 HAUSSEN and CASSIE-KLIEN. This not
 good. If Chris no make baby, this
 place become "HAUSSEN SCHNITZEL
 PALACE"...AHH! No, worse "SCHNAUZER
 WORLD" AAHHH! YORGO failing... what
 happen to my family... we got
 problems... we wear too much black
 soon and strut silly way.

CHRIS enters.

CHRIS
 Why the hell can't you just step
 aside? What is it about certain men
 that makes them so goddamed
 bullheaded anyhow?

YORGO
 (smiling)
 Maybe it's being strong -like bull.

CHRIS
 Or maybe its just being weak - you
 need a real bull - like me...not
 bullshit! A bulldozer - a bulldozer
 is needed here to move a heap of
 weak dirt out of the way for a road
 to progress. It's evolution! Our
 goddamn cafe is dust...dust on
 peoples shoes! A bull? A bull dad?
 You're full of bull! You're old!
 Too goddam old - the whole world -
 the family - has passed you and
 your old ways OLD MAN!

CHRIS storms out as YORGO picks up the family picture, and
 considering it, he begins to sing to them though not present.

CONTINUITY ERROR - HOW CAN HE SING SUCH LYRICS WHEN HE DOESN'T SPEAK ENGLISH WELL??? MAYBE HE ADMITS BEFORE THE SONG THAT HE'S BEEN PLAYING UP HIS IMMIGRANT TALK AKA COLUMBO??

SONG: NOT GETTING OLD-----

Time was I'd go back and change
things
Stay and fight to have the last
word
I would once rearrange things
All day and night, willing what was

But I can't fix our problems
No, I just can't fix them

See...We were in this together
I've pulled my share and marked up
my hands

But I can't fix our problems
No, I just can't fix them

What good are words - no one seems
to hear
them
What good are notes placed under
your door
when

I know
they'll go left unread

How I've loved you
Thinking of you
Saving face when
Placing blame then
I know the truth
See, I've told you
I'm not tired and I'm not getting
old!

But... Time was I'd go back and
change things
It's time to let things alone...
See life is getting behind us...
Maybe I'm... just tired?... and I'm
getting old?

Oh, How I've loved you
Thinking of you

(MORE)

CHRIS (CONT'D)

Saving face when
Placing blame then
I know the truth
See, I've told you
I'm not tired and I'm not getting
old!

Chasing, pacing
Rearranging

How I've loved you
Thinking of you
Saving face when
Placing blame
I know the truth
See, I told you

I'm not tired and I'm not getting
old
But, I can't fix our problems
No, I just can't fix them

Chasing, pacing
Rearranging
How I love you still...
I'm not tired... and I'm not getting
old!

YORGO stops at the photo of his family and picks it up. He stumbles and his right side goes weak with a crooked smile he was maintaining at the end of the song. He has had a stroke. YORGO tries to utter words, but they will not come forth as he passes out.

As that action is occurring, CHRIS is seen outside the cafe as the INVESTORS approach him. They parade papers for him to sign. He accepts them after a moment of hesitation.

CHRISTINA, in the background by CASSIE, unaware of the transaction and its import, walks into the side area where YORGO has collapsed. She SCREAMS.

CHRISTINA
Daddy!...Chris! Daddy's...

SCENE 13 - ACT2 /7 - SHOWDOWN: ON THE CAFE'S PORCH

The INVESTORS show up at the podium. YORGO is in his wheelchair playing with CASSIE. She is speaking to him but it is apparent that he's lost the ability to speak by how he answers her with his hands and crooked mouth. DAVITA is serving Customers. CHRIS comes out from inside the cafe and pauses to see CHRISTINA talking to the TWO INVESTORS.

CHRISTINA

Coffee?

INVESTOR 1

Yes... all of it.

CHRISTINA

Well, well! My kind of customers.
You can have as much as you want.

INVESTOR 2

Yes... all of it.

CHRISTINA

(in recitative)

Well you can have *some* of it.

INVESTOR 1

No... we want all of it.

INVESTOR 2

No... we want all of it.

CHRISTINA (CONT'D)

(laughing)

Well you can't have all of it.
That's silly.

CHRIS approaches as YORGO watches from his wheelchair, his mouth sagging from the stroke, but definitely not smiling. CHRISTINA motions to DAVITA to seat the customers while DAVITA is amusing CASSIE. CASSIE follows. SAUL looks on.

INVESTOR 1

Ah, Mr. Chris.

CHRISTINA

Oh, you know them Chris?

INVESTOR 2

Of course he does.

DAVITA

(to Investors 1 & 2)

Come this way.

INVESTOR 2

Gladly - you are a beautiful woman.

INVESTOR 1
Will you be staying on?

DAVITA
Stayin on? - boys I was never off.

CHRIS
Wait a minute I need to talk to
these men.

DAVITA
Me too.

CASSIE
(acting like Davita)
Me too... boys.

(END recitative.)

CHRIS
Hold on - this is important.

CHRISTINA
Chris? Everything okay?

CHRIS
Everything is finally going to be
okay. These men are buying the
cafe.

CHRISTINA
What?!

YORGO looks on with very pained face and attempts to speak but nothing comes forth. DAVITA looks in shock at YORGO and then CHRISTINA - she takes her hand and pulls CASSIE'S head to her belly and covers CASSIE'S exposed ear with her hand while diverting her by stroking her hair.

CHRIS
It's time.

CHRISTINA
No it isn't!

CHRISTINA runs to YORGO and stands behind him. SAUL follows behind her. CASSIE notices a problem is at hand and worms away. DAVITA turns her back on the investors - she stares with a look of sadness at YORGO unable to turn away from him.

CASSIE
(to the Investor 2)
Won't you just have some coffee?

INVESTOR 2
I prefer tea.

CASSIE
(to CHRISTINA)
Oh great! Mommy can we do that song
again?!

CHRIS
(yelling at Cassie)
No!!

DAVITA (still back to the crowd facing YORGO) painfully
closes her eyes when CHRIS yells at the child.

CHRIS (CONT'D)
No more song and dance over
failure!
(to all)
That's enough everybody!

DAVITA opens her eyes and assumes a very coquetish smile
before turning around and walking slowly and slightly
sensually towards the INVESTORS as CHRIS continues.

CHRIS (CONT'D)
I'm in charge and we're moving up -
and out - and all taking our
rightful places.

DAVITA
(to Investor 1,
suggestively)
I hope so.

CASSIE
(imitating)
I hope so too.

YORGO tries to scream at CASSIE'S mock provocativeness but
his mouth just opens.

CASSIE (CONT'D)
(noticing Yorgo)
Papou... do you need something?

YORGO tries again to speak.

CHRISTINA
(to Chris)
Rightful places? What do you know
about that Chris?

CASSIE begins imitating YORGO'S wide open mouth as a game looking at him smiling. He is trying to speak to her.

DAVITA
 (to Investor 2,
 suggestively)
 I know all about 'rightful places' -
 do you?

INVESTOR 2
 I'd like to know more.

DAVITA
 Oh, I bet you'd be surprised.

CHRISTINA
 Cut it out everybody! Especially
 you Chris!... Your name is Christos
 - meaning savior - is this how you
 honor your namesake and our family
 name?

CHRIS
 Honor my family? Yes - by keeping
 us afloat! And regarding the Christ
 thing, I know about as much about
 all that as your boyfriend - your
 Jewish boyfriend.

YORGO looks at SAUL with gaping mouth and actually gets out a small wailing sound. CASSIE imitates YORGO with wide mouth and same sound.

CHRISTINA
 (to Yorgo)
 Daddy I lied to you - he's not
 Greek - did you really think Saul
 was a Greek name?

YORGO
 (strained weak wail)
 Ahhhhhhh - saaaauuul

CASSIE
 (mimicking Yorgo as an
 asian)
 Ah-So Papou!
 (mock sung)
 Will you have fried rice?
 (to Christina)
 Mommy can we do the song with
 eggrolls and crab rangoon words
 instead?

(MORE)

CASSIE (CONT'D)

(mock sung)

Will you have rangoon?

CHRIS

Cassie stop it! Maybe we should
sing the song in Yidish or start
off with -

(mock sung)

How bout' Gafilte?

No I prefer Borsht_____

YORGO wails again. SAUL shakes his head motioning 'no' slowly
but with dignity.

CASSIE

What's Gafilte?

CHRISTINA

What would it matter? Our family
doesn't exist anymore as of this
moment.

DAVITA

(provocatively, to the
investors)

Out with the old and in with the
new.

YORGO tries to interject and CASSIE imitates him.

CHRIS

That's right.

CHRISTINA

No!...

(looking at YORGO)

It's... not OUR WAY.

YORGO grabs her hand, tears in his eyes.

CHRIS

Well it's MY WAY. I'm the eldest
son and he signed it.

CHRIS pulls out the contract. YORGO signals 'no' to CHRISTINA
by swiveling his head. CASSIE imitates. CHRISTINA walks from
YORGO'S side towards CHRIS who is standing next to the
investors. DAVITA follows behind Christina with serious face,
but as she emerges in view of the investors, she immediately
dons a coquetish smile.

CHRIS (CONT'D)

Yes he did - it's HIS WAY - he's
too old to remember.

YORGO runs his hand through his hair and CASSIE imitates him again.

CHRISTINA

(tearing up)

Chris... this is not our way...
don't do it.

(referring to the contract
in hand)

It's in your hands still... I'll
help you. We have choices Chris.
Don't give it to them. This is our
cafe, our family...our family - not
theirs.

CHRIS pauses, but decides to hand the contract over. YORGO, locked into CASSIE who is still play imitating, starts bobbing his chin as in earlier scenes signals. She begins imitating. The CONTRACT is in the hands of the investors. DAVAITA notices CASSIE imitating YORGO. He emphatically makes his signal again looking at the papers, she looks at the papers but is not making the connection secretly pointing at the menus in a stack on the podium, then looking at the open tables, and mouthing to him "NO ONE'S THERE".

DAVITA

(to Chris)

Well, out with the old
(to the Investors,
suggestively)
and in with the new.

DAVITA approaches the INVESTORS and slowly runs each of her hand's forefinger, in tandem, from waste height towards the tie know of each INVESTOR and stops there gently straightening the knots. The INVESTORS both are completely in her spell looking at her face.

DAVITA (CONT'D)

(sensually)

My first two...
(with emphasis for
CASSIE'S benefit)
Customers.

CASSIE turns around and sees DAVITA and the two men.

DAVITA (CONT'D)

(over her shoulder not
loosing eye contact with
the men)

Cassie, always obey your papou.

DAVITA, hand near each mens knot, slowly bends in towards each mens face offering her cheek on each side. The INVESTORS both turn towards her cheeks in tandem as CASSIE runs and PULLS THE CONTRACT from the INVESTOR'S hand and delivers it to YORGO as DAVITA yanks each INVESTORS knot so they bump heads. They break from her to see YORGO tearing it up with his good hand and mouth. CHRISINA runs to YORGO and CASSIE. INVESTOR 1 angrily shoves CHRIS who runs offstage.

DAVITA (CONT'D)
 (to the Investors)
 Idiots - most men are idiots, that way
 (referring to herself)
 Well, not all men,

SAUL places one hand on YORGO'S shoulder and the other on CHRISTINA'S shoulder as she bends to kiss her father.

DAVITA (CONT'D)
 (to SAUL)
 Well, not all men - definitely not.
 (to Christina)
 Will your brother be back?

CHRISTINA looks at YORGO sadly. He return the look.

CASSIE
 (to Yorgo)
 Papou? Why are you eating paper?
 Hungry?

Everybody laughs, including Yorgo in a crooked smile.

YORGO
 (slightly audible, sadly,
 significantly)
 Hun-ge-ry.

SAUL
 (to Yorgo)
 Don't worry sir. I'll be of help...
 Either way, I can help.

Yorgo smiles at him. He mouths that he is sorry but nothing comes out.

SAUL (CONT'D)
 (to Yorgo)
 I understand sir.

YORGO
 (slightly audible,
 happily)
 Ya- YOR - YOR - GO.

SAUL
 Yorgo.

CHRISTINA
 Daddy... I'm sorry too... I love
 Saul daddy...I love him.

YORGO knods.

CASSIE
 Hey, what kind of name is SALT -
 does that make mommy PEPPER?

SAUL
 It's SAUL - with a L sound.

CASSIE
 (unaware of pronunciation
 error)
 That's what I said - SALT.

SAUL
 That's exactly what you said
 sweetheart.

Saul kneels down to CASSIE and affectionately strokes her hair. YORGO smiles at CHRISTINA and then DAVITA. He lifts his good hand and places it on SAUL'S Shoulder as Saul is kneeling before CASSIE.

YORGO
 (slightly audible,
 smiling)
 Fah.. Fa-mah-ly.

SCENE 14 - ACT2 /8 - DENOUMENT/CONCLUSION: ON THE CAFE'S
 PORCH

A large crowd has gathered in line in front of the cafe whose sign reads "CHRISTINA'S CAFE and BAKERY". CASSIE and SAUL are holding trays of fresh baked goods in an opening day giveaway to potential patrons and patrons in line following the lead of SAUL who is actively giving;

waiting CHRISTINA is kissing peoples cheeks as her father did running the welcoming show while DAVITA is at the podium taking names for the already packed tables. YORGO looks on from his wheelchair in the rear area where Cassie used to play.

SAUL

(to the line of people,
sung recitative)

My wife is the most talented baker
in this city! Try for yourself and
see! Free for our grand opening! No
price to try - Christina's Cafe and
bakery - try to stay away! You
can't. No price to try - you'll be
friends - you'll know why - you'll
come again.

YORGO looks on at Saul with admiration and complete affection for CHRISTINA running the show. The SONG "WILL YOU HAVE COFFEE" is reprised with the new lyric reflective of the new reality. After 2 verses the song goes immediately into a reprise of "WORKING TOGETHER" to finish the show where the new family sings and acts together in a morphed yet wonderful new step forward.

CHRISTINA

(to CASSIE, sung
recitative)

Watch me sweetheart. Look at that
sign over there. Someday it can
read "Cassie's Cafe" - if you want.
Only if you want - and in case you
do - watch me - I watched papou...

SONG: WILL YOU HAVE PASTRIES?-----

CHRISTINA (CONT'D)

Will you have pastries?

PROSPECTIVE CUSTOMER 1

Don't mind if I do!

CHRISTINA

I'll suggest Danish!

PROSPECTIVE CUSTOMER 2

This couldn't be true!

CHRISTINA
You'd love a doughnut!

PROSPECTIVE CUSTOMER 3
How could it be so?

CHRISTINA
Cause some things I know!

ALL PROSPECTIVE CUSTOMERS
 (all in line - in chorus)
Mam thank-you please!
Some sweet café is this!
Baguettes and Danishes,
Fruit tarts delight our eyes!
Small cakes and golden pies!

CHRISTINA
May I suggest coffee?

PROSPECTIVE CUSTOMER 1
That surely do.

CHRISTINA
And its all fresh brewed.

PROSPECTIVE CUSTOMER 2
It has to be true.

CHRISTINA
We've such good coffee.

PROSPECTIVE CUSTOMER 3
Goes so well with these.

CHRISTINA
Please come back won't you?

PROSPECTIVE CUSTOMERS 1,2, AND 3
 (in unison)
We've found a place new!

CHRISTINA AND PROSPECTIVE CUSTOMERS
 (in chorus)
Let's all join for:
Friendship, delicious
sweet
treats
Our new favorite
 (MORE)

CHRISTINA AND PROSPECTIVE CUSTOMERS

*Place to
meet
For something sweet
It's not all such a feat?
Donuts, waffles fresh made
Scones with orange marmalade,
Danishes, cherry crepes,
Cinnamon coffee cakes!*

CASSIE

I heard the word Coffee!

SONG STOPS ABRUPTLY and the family members, all present the songs first hearing, all laugh at Cassies mimic, the patrons are caught in the swell and laughs join in.

Amid the laughter, the end reprise (LAST VERSE, CHORUS, CODA) of:

"WORKING TOGETHER",

is sung by the new family. YORGO looks on with delight and tries to sing opening his mouth and gesturing along with the group.

**ENSEMBLE: SAUL, CHRISTINA, DAVITA,
CASSIE, AND NEW STAFF:**

*There's- No need to fake it
We're going to make this
The best that it can... be
Imperfect family's
Unwavering course,
Formidable force*

*We've each other's backs
And We're right on track*

*We're - Working Together
Every day and night*

*Yes and we're -
Working Together
And we get things right*

*Strength in numbers!
We've come here to play!
Yes!
There's no other way!
Strength in numbers wins!
We've settled it - let's begin!*

(MORE)

ENSEMBLE: SAUL, CHRISTINA, DAVITA,
Working Together! (7x)
Working together, Forever,
In every way!

- END -