

ELECTRIC DREAMS: THE MUSICAL

**Based on the 1984 film "Electric Dreams"
written and created by Rusty Lemorande**

MUSICAL WRITTEN BY DREW LANE

ACT ONE

SCENE 1 - THE OFFICE

[We open at the offices of "Riley, Riley and Associates", a San Francisco architecture firm. People are entering and exiting, working hard, using 80's technology. Mr and Ms Riley, the bosses, are overseeing everything. Cue Song 1: Livin' In The 80's]

MR RILEY

THE WORLD IS GETTING FASTER

ARCHITECT 1

WE ARE TRYING TO GET FAST WITH IT

MS RILEY

THE WORLD IS GETTING SMALLER

TECHNITION

LIFE IS TURNING INTO BYTES AND BITS

FRANK

KEEPING US ON TIME

SECRETARY 1

KEEPING US IN LINE

ARCHITECT 2

KEEPING US INFORMED

ARCHITECT 3

FAST IS NOW THE NORM

SECRETARY 2

KEEPING US IN TOUCH

SECRETARY 3

SOMETIMES NOT SO MUCH

ALL

IT'S THE FUTURE
WITH COMPUTERS

LIVING IN THE 80'S

WHERE LIFE IS SIMPLY GREATER
AND WE DON'T WANNA WAIT FOR WHAT IS COMING NEXT
THE WORLD'S HERE TO EXPLORE
AND WE CANNOT JUST IGNORE
ALL THE THINGS THAT ARE IN STORE
HERE IN NINETEEN EIGHTY FOUR

[A team of architects gather with Mr Riley and Mr Riley as they hold a meeting.]

MR RILEY

Are we all here?

MS RILEY

Milton?

MR RILEY

No Milton.

MS RILEY

Gentlemen.

MR RILEY

And ladies.

MS RILEY

We must comprehend our present to understand the future.

MR RILEY

It is in our best interests as architects to know both.

MS RILEY

We cannot afford to drop the ball.

MR RILEY

WE ALL HAVE A DUTY
PEOPLE WANT A BUSINESS THAT'S DEPENDABLE

MS RILEY

AND WE'RE CREATING BEAUTY
PEOPLE WANT THEIR BUILDINGS TO BE TREND-ABLE

BOTH

THE FUTURE IS AT HAND
A VISION TO COMMAND
WE HAVE TO HAVE THE MIND
TO BE MOVING WITH THE TIMES
TECHNOLOGY TODAY
IS THE LAMP TO LIGHT THE WAY
WE MUST USE IT
OR WE'LL LOSE IT!

[Miles rushes in and sits down just as everyone else is

getting up.]

BOTH RILEYS

Meeting adjourned.

[Miles is left sitting by himself as the Rileys chats with another architects. Frank sits down next to Miles.]

FRANK

Miles! Where have you been?

MILES

FRANK, I FEEL SO STUPID
I WAS RUNNING FOR A FLIGHT AND THEN I GOT DELAYED
EXPLAINING WON'T BE EASY

To the Rileys...

ARRIVING AT THIS MEETING STILL IN DISARRAY
I'M FIGHTING FOR MY DREAM
OF HOW TO HOLD THE SEAMS
OF BUILDINGS WITH A BRICK...

FRANK

Watch out, Milesy. Here' they come.

[Frank moves away the Rileys approach.]

MR RILEY

Oh, Milton...

MILES

It's Miles, Sir.

MR RILEY

Your behaviour lately has been less than professional.

MILES

I was out of town doing research on a special brick I'm developing...

MS RILEY

There is nothing we like better than initiative, except punctuality. Without that cornerstone...

MILES

It's a brick, ma'am...

MR RILEY

...the building would fall. Now Milton, we work in a competitive industry, so take our advice and get yourself one of these.

[They both holds out a Casio Dateplanner.]

MILES

Oh, I have a pager.

MS RILEY

It's a computer. It will help you take control of your life.

MILES

I'd probably just lose it.

BOTH RILEYS

Nonsense...

WHEN YOU'RE LIVING IN THE 80'S
IT'S FIRST OUT OF THE GATE
OR YOU'LL FIND THAT YOU ARE WAITING
AT THE END OF THE LINE
GETTING UP TO DATE
WITH THE LATEST AND THE GREATEST
IS WHAT IT TAKES TO RATE
WHEN YOU'RE WORKING FOR THE
NAME THAT'S ON THAT SIGN!

MR RILEY

Get to it Harding.

MILES

Yes, sir. Ma'am.

[The Rileys exit. Frank moves back to Miles.]

FRANK

What did they say?

MILES

They want me to get a computer.

FRANK

Well, sure. I've got one.

MILES

You do?

FRANK

And I can fix you up with just the right one too.

MILES

You can?

FRANK

Let me help you out. It'll do wonders for that brick you've been working on!

MILES

WHAT ELSE CAN I DO?
IT'S THIS OR I'LL BE THROUGH

FRANK

That's one way of looking at it.

MILES

I GUESS I HAVE TO FIND
HOW TO CATCH UP WITH THE TIMES

FRANK

And I'll get you the deal you want.

MILES

IF THEY COULD WORK IT OUT
THEN WHO AM I TO DOUBT?

FRANK

That's right!

MAYBE THIS IS WHAT YOU'RE NEEDING
TO GET FROM FAILURE TO SUCCEEDING
FIND THE FAITH AND START BELIEVING
THAT YOU CAN DO IT

Let's get you fixed!

MILES

Huh?

FRANK

Come on Miles! Get with the program!

[Miles exits with Frank.]

ENSEMBLE

WE'RE LIVING IN THE 80'S
AND BURSTING AT THE GATE
AND WE'RE MAKING OUR OWN FATE
WITH WHAT THE FUTURE HOLDS
GRABBING AT THE CHANCES
WITH CREDIT CARD ADVANCES
AND ONE-NIGHT STAND ROMANCES
WHO COULD ASK FOR MORE?

LIVING IN THE 80'S
VAN HALEN, PRINCE, JOHN WAITE
THE CARS, THE THOMPSON TWINS
ARE ON THE RADIO
"PUNKY BREWSTER'S" COOL
"MIAMI VICE" IS TRUE

"WHO'S THE BOSS" AND "IT'S YOUR MOVE"
ALL IN NINETEEN EIGHTY FOUR

SOLOIST

LIVIN' IN THE 80'S!

ENSEMBLE

HERE IN NINETEEN EIGHTY FOUR

SOLOIST

NOTHING BEATS THE 80'S

ENSEMBLE

THIS IS NINETEEN EIGHTY FOUR

SCENE 2 - THE APARTMENTS

[We move to an apartment block. Miles and Frank cross the scene to Miles' apartment, carrying the new computer and all peripherals possible. Madeline comes down from the apartment entrance while the Bekins Brothers removals team head in with her packed boxes.]

FRANK

What'd I tell ya, Milesy? I've always had your back - even since high school. It was easy! Got you everything you need.

MILES

I guess so.

FRANK

I know so.

[Madeline moves across to introduce herself, and Miles suddenly stuck for words - not because he's an idiot, but because he's quite taken by her.]

MADELINE

Hello!

MILES

Oh, hi!

MADELINE

You must be my new neighbour.

MILES

You're moving in?

MADELINE

It's nice to meet you - I'm Madeline Rosenstadt.

MILES

Oh, me too.

MADELINE

There's more than one of us?

MILES

[Embarrassed.] Um, no. I'm Harding. Miles Harding. I meant it's nice to meet you too.

[Frank clears his throat.]

MILES

Oh! Right! And, this is Frank.

FRANK

New to San Francisco?

MADELINE

It's my first day. Ever.

MILES

Where are you from?

MADELINE

I've been living in New York.

FRANK

'New York, New York, it's a helluva town...'

MADELINE

Sure was. Worst years of my life.

[There's an awkward pause.]

MADELINE

But I'm here for a new start.

FRANK

Look out San Francisco! Well, I'm sure Miles could show you around. Right, buddy?

MILES

Oh! Yes! Of course!

MADELINE

That'd be nice.

BEKINS BROTHER

[Entering.] Hey Miss Rosenstadt! Where do you want the hi-fi?

MADELINE

Gotta go. Bekins Brothers beckon! *[To Bekins Brother]* Put it in the living room. I'll show you. *[To Frank and Miles.]* Nice to meet you Frank. See you soon, Miles.

MILES

I hope so.

MADELINE

Me too.

[Madeline exits to her apartment, with the removalists following.]

FRANK

Between you and me Milesy, that's my kind of next-door neighbour.

MILES

Huh?

FRANK

[Laughs.] Come on, let's get you set up.

[Miles and Frank enter Miles' apartment.]

MILES

Where should I put it all? A table?

FRANK

Wherever you like.

[They put everything down on the table.]

MILES

So, now what?

FRANK

Now you unpack it, plug it all in, and follow the instructions. It's easy!

[Cue Song 2: Beautiful Relationship.]

MILES

But what about work? What about the Rileys?

FRANK

They told you to get a computer, right? You're just doing what they said. Besides, I'll cover. If there's a problem, I'll page you.

MILES

Thanks Frank.

FRANK

You got it. See you tomorrow buddy.

[Frank exits and Miles begins to unpack and set up the computer.]

MILES

IF THIS IS THE BEGINNING OF
A BEAUTIFUL RELATIONSHIP
THEN WHY HAVE I THE FEELING THAT
I HAVEN'T GOT CONTROL OF IT
PLUGGING IN A POWER CORD AND
WAITING FOR A MIRACLE
TO COME ON THE SCREEN

It's blank...

WHAT DOES THAT MEAN?

Oh, I have to turn it on...

IS THIS A PREMONITION OF
WHAT LIFE HAS GOT IN STORE FOR ME
STARING AT A V.D.U. AND
WONDERING HOW MY LIFE COULD BE
I WISH I COULD GET ORGANISED
AND NEVER HAVE TO COMPROMISE
ON COMING IN THIRD

... or last.

GOD, THIS IS ABSURD!

EVERYBODY'S TELLING ME
THE FUTURE'S WHERE I OUGHT TO BE
BUT HOW DO I DRAW EVEN WITH THE 'NOW'?
IT SEEMS LIKE THIS IS MY BEST SHOT
TO GET ALL THAT I HAVEN'T GOT
AND MAYBE THEN
MAYBE THEN SOMEHOW

I COULD BE MORE HANDSOME
I COULD BE MORE SLICK
I COULD BE THE ONE WHO IS
TAKING EVERY TRICK
I COULD BE MORE READY
TURNING UP ON TIME
I COULD BE THE ONE WHO IS
ON THE UPWARD CLIMB

I COULD BE MORE NOTICED