# Table of Contents

Welcome to the Theater .......................................................... ii  
About Xanadu JR. ............................................................... vii  
The Show .............................................................................. 1  
I'm Alive (Part 1) ................................................................. 2  
I'm Alive (Part 2) .................................................................. 8  
Magic ...................................................................................... 12  
Evil Woman ........................................................................... 22  
Suddenly .............................................................................. 29  
Whenever You’re Away From Me (Part 1) ......................... 36  
Whenever You’re Away From Me (Part 2) ......................... 40  
Dancin’ ................................................................................. 43  
Strange Magic ........................................................................ 52  
All Over The World .............................................................. 58  
Don’t Walk Away ................................................................. 68  
Suspended In Time ............................................................... 83  
Have You Never Been Mellow ............................................. 89  
Xanadu ............................................................................... 95  
Bows .................................................................................... 102  
People and Places to Know from Xanadu JR. .................... 104  
Glossary .............................................................................. 105
Xanadu JR.

synopsis

The year is 1980. Somewhere along the beach in Venice, California, SONNY MALONE becomes frustrated with the mural he has painted of the nine muses of Greek mythology. After he storms off in frustration, the MUSES come to life (I'm Alive) and KIRA (a.k.a. Clio), Sonny's Muse, hatches a plan to inspire Sonny to artistic greatness.

Kira disguises herself as a regular mortal from Australia and arrives at the Santa Monica pier just in time to rescue Sonny. Kira begins her work (Magic), and Sonny reveals his dream to open a roller disco.

Inspiring Sonny brings Kira one step closer to being granted the gift of Xanadu. This infuriates her sisters, MELPOMENE and CALLIOPE, who hatch a plan to curse Kira so she falls in love with Sonny, a mortal, which is forbidden (Evil Woman).

Sonny and Kira meet again in front of a rundown theater and receive a sign that things are coming together to fulfill Sonny's dream (Suddenly). Sonny meets with DANNY, the owner of the theater, who is not interested in Sonny's plan until Kira enters and reminds him of someone he knew long ago (Whenever You're Away From Me). In a flashback, we learn that Kira once came to Danny disguised as the southern belle, Kitty, and inspired him to build the old theater.

Melpomene and Calliope hide in the abandoned theater and await the arrival of Kira and Sonny so they can curse them and make them fall in love. Danny and Sonny run into each other at the theater, which is named Xanadu, and share their individual visions for its restoration (Dancin'). Danny agrees to give Sonny the theater if he can fix it up by the end of the day. Kira arrives, and they begin planning, providing Melpomene and Calliope with the moment they have been waiting for (Strange Magic).

Left with only one hour to restore the theater, the Muses enter and help with the job (All Over The World). With the theater restored, Danny is back in show business, and Sonny's dreams are coming true. The two of them admire the Xanadu sign, while Kira receives a message via HERMES from ZEUS reminding her of the rules she must live by. Realizing her feelings, Kira tries to leave, but Sonny begs her to stay (Don't Walk Away). Kira gets away and her evil sisters talk Danny into selling them the theater.

Kira returns to Venice Beach to re-enter the mural, having failed in her quest to inspire Sonny and achieve Xanadu for herself. Confronted by her sisters and Sonny, the truth comes out, and she leaves, flying on Pegasus, back to Mount Olympus (Suspended in Time).

Kira is brought before Zeus, APRHODITE, THETIS, and HERA to answer for what she has done. Zeus proclaims his sentence, but the others beg his mercy (Have You Never Been Mellow). Zeus pardons Kira, and Sonny arrives at Mount Olympus to profess his love. Zeus decrees that Kira shall return to Earth as a mortal to be with Sonny. He grants her the gift of Xanadu (Xanadu).
Xanadu JR.

Characters

Muses: Calliope, Kira (Clio), Erato, Euterpe, Melpomene, Polyhymnia, Terpsichore, Thalia, Urania

Mortals: Sonny, Danny, Young Woman

The Andrews Sisters: Maxene, Patty, LaVerne

The Tubes: Fee, Roger, Prairie, Rick, David

Sirens: Thelxiepeia, Molpe, Aglaope, Peisinoe, Parthenope, Ligeia, Leucosia, Raidne, Teles

Gods: Zeus, Hera, Thetis, Aphrodite, Hermes, Eros

Mythological Creatures: Cyclops, Centaur, Medusa

Greek Chorus
Euterpe, 
Dore, Thalia, 

**Scene 1**

(SONNY MALONE enters. He is painting a mural of the nine Muses of Greek mythology. The mural is life-sized, featuring the actors who play the nine MUSES in tableau.)

**SONNY**

(noticing the audience)
Oh hey. I didn’t know you guys were here. A whole bunch of you, even like a crowd.

(SONNY stands up and walks to the audience.)
But how much do I love when that happens, right? Like when people, regular people, walking along the nice California beach in Venice here, just stop and look at a chalk mural on the wall. For me, like, that’s when art is. Just proves that art isn’t for the well educated, or the intelligent, but people like you.

(He looks back at the mural.)
I call this piece, “The Ancient Greek Arty Chicks.” I did a ton of research. I took a book out of the library and everything.

(He looks back at the painting.)
The blonde in the middle isn’t quite right.

(back to the audience)
Never mind. The important thing is that we have all gathered together to take part in an artistic experience and – the girl up front and center is all wrong. Ugh. It destroys the whole composition – I ruin everything I do!! I’ll never get it right, never, never, never – UGH, MEGA-BUMMER—

(#1 – I’M ALIVE (PART 1) begins.)
(SONNY:) Whatever, guys like me shouldn't dream anyway.
(SONNY rips the drawing up and throws it at the mural and storms off.) (The MUSES come to life.)

GREEK CHORUS: And the world__ shines for

I'm a-live!

(MUSES:) Suddenly

I'm a-live!

I am here to-day. Seems like for-
ES come to life.)

(MUSES:

ever

Thought I could never

(GREEK CHORUS:

And a day.

Feel this way.

Is this really me?

ALL:

I'm alive!

Suddenly

Seems like for-

(MELPOMENE:

And the dawn breaks a-

(ALL:

I'm alive!
CALLIOPE:

cross the sky.

And the sun

I'm alive!

MELPOMENE:

rises up so high.

Lost in another world

Never another word

ALL:

Far away.

'Til to-day.

But what can I say?

I'm alive.

(ALL:)

I'm alive.
LLIOPE:

And the sun

OMENE:

Lost in a-

her word

Til to-day.

I'm a-

(KIRA:)

came the dawn

Sud-den-ly I was born

ALL:

From the night.

In-to light.

How can it be me?

I'm a-

(ALL:)

live! I'm a-live! I'm a-

live!

(The MUSES dance in a style somewhere between Isadora Duncan and the Solid Gold Dancers. KIRA takes center stage.)
KIRA: (speaking, as all the MUSES do, as if she had only recently graduated from Juilliard) Sister Muses. Come join me where the land embraces the sea. MUSES: (speaking in unison like Juilliard graduates) Huzzah to Clio, Muse of all Histories!

KIRA: Huzzah to you, my sisters! We have come to achieve our noble task, we, Muse Sisters nine. MUSES: Speak unto us, Sister Clio! KIRA: There is an artist who needs our inspiration to achieve truly great work.

MUSES: True dat, Sister Clio. KIRA: Word. And with our guidance, perhaps this artist shall create the greatest art of all. Stars are aligned, are they not? Is this not Venice? Is this not the dawn of the '80s?

(The music drops out.)

ERATO

Yes, sweet sister and mistress of all Muses, meant to bring that up. This isn’t Venice, Italy; this is Venice, California. And this isn’t 1780, this is 1980.

Eeww.

MUSES

ERATO

So in terms of art, we are so gonna have our work cut out for us.

KIRA

And as surely as we are the offspring of Zeus, I tell you that I will go in disguise to help this Sonny in his quest for artistic achievement.

Huzzah!

MUSES
THALIA
But you know the rules, Clio. An artist must never find out he
has been inspired by a Muse. Otherwise, how could there be an
artist’s ego?

KIRA
Right you are. To pronounce one’s Muse-ness is as forbidden as
creating art or loving a mortal.

MUSES
Loving a mortal? Ha, ha, ha-ha-ha! Good one.

TERPSICHORe
But what can you do to remain unnoticed?

KIRA
I shall go in disguise.

EUTERPE
A disguise. Tell us now of this disguise.

KIRA
First, I will not call myself “Clio.” [klee-oh] I will call myself
“Kira.”

CALLIOPE
You’ve thrown them off the track now!

KIRA
Secondly, I will wear leg warmers!

EUTERPE
You shall be as current as today’s headlines!

KIRA
And thirdly, I will sport an Australian accent.
(The other MUSES lean in and listen. She speaks with a
terrible Australian accent for the rest of our show.)
G’day mate.
(KIRA speaks very properly.)
I tell you sisters, by the fires of Hephaestus [huh-fes-tus] – I
mean, by the fires of all the shrimp on the barbie – I shall help
this Sonny Malone to fulfill his destiny!

MUSES
Huzzah!

(#2 – I’M ALIVE (PART 2) begins.)
KIRA: Sisters all, let us announce our callings and rejoice to the new world:

MUSES: Clio!

CLIO: Muse of History and leader of the Muses! Hereafter known as Kira!

MUSES: Erato!

ERATO: Muse of Lyrics!

MUSES: Urania!

URANIA: Muse of Astronomy.

MUSES: Polyhymnia!

POLYHYMNIA: Muse of Sacred Song!

MUSES: Euterpe!

EUTERPE: Muse of Music.

MUSES: Melpomene!

MELPOMENE: Muse of Tragedy.

MUSES: Thalia!

THALIA: Muse of Comedy.

MUSES: Terpsichore!

TERPSICHORE: Muse of Dance.

MUSES: Calliope!!

CALLIOPE: Muse of Epics! My sisters and I begin our tasks!
Muse of History

URANIA: Muse of Astronomy.

EUTERPE: Muse of Music.

THALIA: Muse of Comedy.

LIOPE: Muse of My sisters and in our tasks!

KIRA: Suddenly came the dawn

ALL: From the night.

Suddenly I was born

How can it be

Into light.

real? I'm alive! I'm alive!

I'm alive! I'm alive!

I'm alive!

I'm alive!

I'm alive!
(ALL:)

live! And the world__shines__for me to-day.

I'm a-live! Suddenly__I__am

KIRA: __Seems like for-ever

(ALL:)

here to-day.__ And a day

Thought I could ne-ver__ Is this really

eh.__ Fee this way.

ALL: me? I'm a-live! I'm a-

live! I'm a-live!
Scene 2

(The Santa Monica pier. SONNY is at the edge of the pier, writing on a tablet.)

SONNY

(speaking as he writes)
“Good-bye, cruel world.”
(He then scratches it out.)

Even my suicide notes are cliché. All right, I’ll keep it simple: “Here was an artist who tried and failed.” There, that oughta make ‘em cry. The jive turkeys. OK, here goes.

(SONNY sets the note down, is about to jump, when KIRA enters.)

KIRA

(with her awful Australian accent)
G’day, mate! What are you doing on the edge of the Santa Monica pier?

(SONNY falls backward onto the pier and not into water.)

SONNY

Please leave me alone.

KIRA

You’re angry and you’re hurt because you doubt your own artistic abilities.

SONNY

Why do artists always hate their own work before they even finish it?

KIRA

Saves time?

SONNY

Hey, wait a minute! Don’t I know you?

KIRA

Sydney? Melbourne? The Outback?
I've never been there.

**KIRA**

They call me Kira, which is good because that's my name.
Sonny Malone, I believe in you. Even if I'm the only one in the world.

(*#4 - MAGIC begins.*)

**MAGIC**

KIRA:  
Come take my hand.

You should know me. I've always been in your mind.

You know I will be kind. I'll be guiding you.

Building your dream has to start...
's my name, 

now. There's no other road to take.

You won't make a mis-

take. I'll be guiding you.

GREEK CHORUS:

p Guiding you.

You

have to believe we are magic.

Nothin' can stand in our way.

You

have to believe we are magic.

Don't let your aim ever stray.

And
(GREEK CHORUS):
SONNY: You look just like the girl in the mural.

if all your hopes survive ______

(GREEK CHORUS):
KIRA: Only prettier and thinner.

destiny will arrive ______

(GREEK CHORUS):
I'll bring all your dreams alive ______

for you ______

I'll bring all your dreams alive ______

for you ______

Xanadu JR.
JY: You look just like I in the mural.

RA: Only prettier I thinner.

KIRA: Sonny Malone, I'm going to make you the idol of all the continents as you achieve great artistic creations.

SONNY: Well, I do have one idea; it's kinda stupid.

KIRA: Share it with me now.

SONNY: I thought maybe for one moment I could make all the arts converge in one place - painting, music, dancing and maybe even athletics.

KIRA: You mean?

SONNY: Yes! I would like to open a roller disco.

KIRA: How timeless.

SONNY: Timeless. You know what, even though I was suicidal about seven bars ago, I think I can do it.

From where I stand, You are home

-free_ The planets align so rare.

There's promise in the
Y: You look just like in the mural.

A: Only prettier thinner.

- live.

KIRA: Sonny Malone, I’m going to make you the idol of all the continents as you achieve great artistic creations. SONNY: Well, I do have one idea; it’s kinda stupid.

KIRA: Share it with me now.
SONNY: I thought maybe for one moment I could make all the arts converge in one place - painting, music, dancing and maybe even athletics.

KIRA: You mean?
SONNY: Yes! I would like to open a roller disco.
KIRA: How timeless.
SONNY: Timeless. You know what, even though I was suicidal about seven bars ago, I think I can do it.

KIRA:
From where I stand, You are home free. The planets align so rare.

There’s promise in the
(KIRA:)

air. And I'm guiding you.

GREEK CHORUS:

p Guiding you.

SONNY: We'll have a dance floor... A mirror ball...

Through every turn I'll be near

(SONNY:) Lasers and a fog machine...

(KIRA:)

you. I'll come any time you call.

A velvet cord... Drink tickets and tambourines...

I'll catch you when you
(KIRA:) fall. I'll be guiding you.

GREEK CHORUS:
Guiding you.

Harder Rock

(SONNY:) And me!

Oh, you

(ALL:)
have to believe we are magic.

No-thing can stand in our way.

You

have to believe we are magic.
Sweet, as before

Don't let your aim ever stray.

And if all your hopes survive.

destiny will arrive.

I'll bring all your dreams alive.

for you.

KIRA:

I'll bring all your dreams alive.

GREEK CHORUS:

I'll bring all your dreams alive.
KIRA
Follow me and watch your dreams come true.
(The word “true,” in its awful Australian accent echoes.
KIRA begins to exit. SONNY breaks out of his trance.)

SONNY
What the—
(KIRA exits.)
Hey. Hey, come back here.
(SONNY starts to chase after her. A YOUNG WOMAN with a bicycle enters.)

SONNY
Oh, hi. Mind if I borrow your bike? I’ll bring it back.

YOUNG WOMAN
Sure, as long as you bring it back.
(SONNY gets on the bicycle and rides off.)

SONNY
(as he rides off)
Hey, hey, Kira! Wait up a minute, will you?

Scene 3
(All the MUSES except KIRA enter.)

EUTERPE
Oh, Sisters, rejoice!

MUSES
We rejoice, we rejoice with abandon!
EUTERPE
Notice how we do inspire the humans here in Los Angeles and Orange Counties.

MELPOMENE
Inspiration here, it would seem, is received like water in a land of drought.

MUSES

Oooh, snapeth.

(#5 – THE MUSES MUSE (PART 1) begins.)

KIRA
(enters and speaks formally)
Huzzah, Sisters!

MUSES
Huzzah to Clio, leader of the Muses!

KIRA
As I am being pursued by the mortal named Sonny Malone, my intercourse with you must be fleeting.

MELPOMENE
Yes, my younger and exceedingly immature sister, I indeed notice your labors with this human are more then ardent – are you falling in love with him? Or do you simply wish to create art yourself?

KIRA
You speak with a serpent’s tongue, my old, old, ancient and potentially senile sister. I know that for Muses to create is forbidden by Zeus himself. Forbidden almost as much as falling in love with a mortal. My work with the one they call Sonny Malone is purely selfish. For Zeus has appeared to me in dreams and told me that one day soon I will inspire a creation so wondrous that I will be granted the gift of... Xanadu!

(#6 – THE MUSES MUSE (PART 2) begins.)

MUSES
(except Melpomene and Calliope)
Xanadu!

MELPOMENE
Xanadu? The gift so grand that none of us truly knows what it is?
**KIRA**

Zeus tells me he will be sending a sign. And now I must go and inspire great work!

(#7 – THE MUSES MUSE (PART 3) begins. KIRA exits.)

**EUTERPE**

Sweet Sisters of Inspiration!

**TERPSICHORE**

Let us attend to our various charges!

(#8 – THE MUSES MUSE (PART 4) begins. The MUSES exit, leaving MELPOMENE and CALLIOPE alone.)

**MELPOMENE**

Calliope, hasten hither.

**CALLIOPE**

I’m already hither.

**MELPOMENE**

I crave a word with you. I need not tell you, as first born, I was entitled to the position of leader of the Muses.

**CALLIOPE**

And yet Zeus did not grant thusly. What gives?

**MELPOMENE**

Achelous. [akhe-ló-os]

**CALLIOPE**

The river god?

**MELPOMENE**

He was a river god, and he was a rambling man. He left me with my daughters, Molpe [mol-pay], Peisonoe [pay-so-no-ee], Thelxiepeia [thel-ksee-EH-pee-ah]—

**CALLIOPE**

Like a Jennifer or a Susan would have killed you.

**MELPOMENE**

Ah, my daughters! For years I instructed them in the lute and the flute. And now they sit by the seaside singing and playing and luring sailors to their rocky deaths. Yes, my daughters, the Sirens.
And Zeus did not grant you the leader position, because he felt you would be too busy with your children. So he gave the role to Clio.

**CALLIOPE**

Apparently, there is no success nor joy for you nor I! And now Clio is to be granted Xanadu.

(#9 – **EVIWOMAN** begins.)

**Evil Woman**

(MELPOMENE:) Would that I were a god, I would smite her!
CALLIOPE: Oh Sister, Sister, you are so, what’s the expression I’m looking for? You’re a—

(MELPOMENE:)

CALLIOPE: (Ad lib fills)

Ba-da-da-da-da-da!
because he felt he gave the role to I! And now

(MELPOMENE:)
Rolled in from another town.

Hit some gold too hot to settle down. But a fool and his money soon go separate ways.

You found a fool lyin' in a daze.

(MELPOMENE:)
Ha, ha, woman what you gonna do?

GREEK CHORUS:
Ha, ha.
stroyed all the virtues that the Lord gave you.

(MELPOMENE:)

It's so good that you're feelin' pain but you

better get your face on board the very next train.

(MELPOMENE:)

Hey, hey, hey, hey! Evil woman.

GREEK CHORUS:

Hey, hey, hey, hey! Evil woman.

Evil woman. Evil woman.

Evil woman.
MELPOMENE: I know what let’s do.
CALLIOPE: What let’s?
MELPOMENE: What let’s use our Muse powers and place a curse upon our sister, that she falls in love with this mortal.

CALLIOPE: What a glorious prank! We shall do this curse and she shall be in love, and by Zeus’s decree, be put to death!!

MELPOMENE: Oh my daughter Sirens, come join your mother and aunt in mean-spirited melody! (A chorus of SIRENS enter and join their evil mother and aunt in song.)

SIRENS:
You're an evil woman!!
CALLIOPE:

E-vil wo-man, how you done me wrong.

But now you try to wail a dif-f'rent song.

CALLIOPE,
MELPOMENE,
SIRENS:

Ha, ha. Fun-ny how you broke me up.

You made the wine, now you drink the cup.

I came a-run-nin’ ev’ry time you cried.

Thought I saw love smi-lin’ in your eyes.

GREEK CHORUS:

Ha, ha, ve-ry nice to know that you
(CALLIOPE:)

ong.

ain't got no place left to go.

GREEK CHORUS:

Hey, hey, hey,

ne up.

e cup.

id.

yes.

that you

(CALLIOPE: Not a nice lady.)

MELPOMENE:

E-vil wo-man.

(GREEK CHORUS:)

hey! E-vil wo-man.

E-vil wo-

MELPOMENE:

E-vil wo-man.

E-vil wo-

CALLIOPE: Not a nice lady.

MELPOMENE:

E-vil wo-man.

E-vil wo-

ALL:

E-vil wo-man. E-vil wo-man!

(#10 - EVIL WOMAN (PLAYOFF) begins.)
Scene 4

(Outside the Pan-Pacific Auditorium – the “Xanadu” Theater.)

SONNY
Wow. Look at this place. Where have I seen this – hey, wait a minute. This is the place on the background of the mural. I’ve been painting it and I’ve never seen it till now. It’s like the face of the girl I’m painting that turned out to be Kira – who am I talking to?!

(#11 – WHO AM I TALKING TO? begins. KIRA enters.) Wow. It’s you.

KIRA
It’s me. Hi.

SONNY
But this place is amazing. It could be the perfect place to open my apex of all the arts. My roller disco. But what to call it?

KIRA
How about “Sonny’s Place?”

SONNY
Righteous! But, let’s chill out. I think I see an old marquee in the bushes there.

What does it say?

KIRA
It says, “The Xanadu.”

KIRA
Xanadu? Sonny, that sign is a sign!

SONNY
Of course it is, silly.

KIRA
Yes, I am... just being silly, but, Xanadu.

SONNY
Kira, I don’t even know you, but let me tell you, you are the best thing that ever happened to me!

KIRA
Thank you and you’re probably right.
SONNY
I wonder who owns this old white elephant. Oh, but wait. There's a sign on the door. I wonder how to get ahold of them.

KIRA
If only there were a book. A magic book. That listed all the locations in Los Angeles and had their phone numbers next to it.

SONNY
Yeah.

KIRA
And if that book had pages the color of amber—

SONNY
I know! I'll look it up in a phone book.

(#12 - SUDDENLY begins.)

SUDDENLY

KIRA: My gods. You're brilliant.
(SONNY goes to the phone booth, immediately finds the number and dials it.)

SONNY: It's ringing!

She walks in and I'm

suddenly a hero.
I'm taken in. My

hopes begin to rise.

Xanadu JR.  MTI's Broadway Junior Collection® Actor's Script • broadwayjr.com
KIRA:

Look at me. Can't you tell I'd be so thrilled to see the message in your eyes.

(KIRA:)

SONNY:

You make it seem I'm so close to my dream and then

GREEK CHORUS:

Suddenly the wheels are in motion and I-I-I-I-I'm ready to sail

Suddenly it's all there.

(GREEK CHORUS:)

a-ny o-cean. Suddenly I don't need the an-
I'd be so

your eyes.

m and then

reels are in mo-

dy to sail

't need the an-

swers 'Cause I-I-I-I-I I'm ready to take

all my chances with you.

SONNY: (speaking suddenly into the phone) Hi, my name's Sonny Malone. And I'd like to rent this large auditorium for an event I'm planning. (racing to get to his music cue) Sure, I can be there in five minutes. Where are you? Got it. Take Melrose - uh huh, then past La Cienega, right, then past La Brea and... (SONNY continues on mentioning L.A. streets then quickly goes back to singing.)

Why do I feel so alive

when you're near? There's no way any hurt can get

KIRA:

Longing to spend every

(SONNY):

Longing to spend every
moment of the day with you,

moment of the day with you.

(KIRA:) GREEK CHORUS:

you. Suddenly the wheels are in motion

(SONNY:)

(GREEK CHORUS:)

- tion and I-I-I-I-I I'm ready to sail

any ocean.

Suddenly I don't need the answers 'Cause I-I-I-I-I I'm ready to take
Kira, let's go talk to the landlord of this place. He has an office in downtown L.A.

KIRA

Downtown L.A.?

SONNY

Don't worry. You make me feel so invincible. I feel I can go into downtown L.A. without a weapon.

(#13 - NOW, SISTER? begins. SONNY and KIRA exit to downtown Los Angeles. MELPOMENE and CALLIOPE creep around from behind the corner.)

CALLIOPE

Now, Sister in Evil, now? Do we set the curse now?

MELPOMENE

The curse of love? So early in their exchange? Nay, Sister. If she were to feel love now, she could dismiss it as a crush or worse, a passing fancy. And what of Clio and her mortal? Where do they journey off to? I wonder out loud!

Scene 5

(An expensive office. DANNY a sophisticated, well-dressed man of business sits behind the desk. He is on the phone.)

DANNY

When I say a million dollars, I mean a million dollars! (DANNY slams down the phone, and says into the intercom:)

Miss Freylinghuysen [fray-ling-hoy-son], please send in my next appointment. I believe it's a Mr. Sonny Malone and associate.
(DANNY turns his back and does not see SONNY enter. SONNY stands solid in front of him. DANNY is on another phone, back to him.)

(DANNY)
Maguire here. I WILL DESTROY YOU! Have a nice day.
(DANNY turns around and sees SONNY.)
You must be Sonny Malone – where’s the associate?

SONNY
She’ll be here in a little bit.

DANNY
Why are you here?

SONNY
I’d like to talk to you about renting one of your spaces.

DANNY
You’ll have to be a little more specific. I own many, many buildings here in the Los Angeles area.

SONNY
I’m here to talk to you about a space you own down on Fairfax.

DANNY
Oh yes, I’m taking that whole block down; turning it into condos.

SONNY
There’s a theater there. It’s called the Xanadu and—

DANNY
The Xanadu. I haven’t thought about that firetrap in years. But what for? You gonna run movies there?

SONNY
Well, yeah. Movies and live theater performances. And there will also be an art gallery.

DANNY
Visionary. But I mean in a good way. We developers love the arts.

SONNY
Really?

DANNY
Sure, nothing turns a neighborhood around like the arts – then you can kick out the artists and sell it for more to the urban professionals.
SONNY

There's also an athletic element to this endeavor. We would like to open a roller disco.

DANNY

How much money have you got to spend?

SONNY

I was thinking you would give it to me for free.

DANNY

Me, give you one of my properties for free?

SONNY

It would have all the arts in one space, so that people could go and—

DANNY

Say the free part again, 'cause that's just comedy in a bag, there.

SONNY

Besides, you're not using it, and it shouldn't be torn down. It's a great old auditorium.

DANNY

I should know, I built it.

SONNY

You did?

DANNY

My first building. Never opened it.

SONNY

You built that theater and it's been empty all these years? Why don't you—

DANNY

Why don't you stop talking and go away—

(#14 - WHENEVER YOU'RE AWAY FROM ME (PART 1) begins.)
WHENEVER YOU’RE AWAY FROM ME (PART 1)

(KIRA enters.)
KIRA: How's it going, mate?
DANNY: You!? I said you'd be back and... no, it can't be you?
KIRA: Sorry?
DANNY: No, I'm sorry. You just remind me of someone I knew when
I was a much younger man. (indicating SONNY) Like this guy over here,
only I didn't show so much leg. (back to KIRA)
DANNY: Why do you look familiar?
KIRA: They call me Kira.

DANNY: Kira? Sorry, lady, you just look like somebody I once knew.
Now get out of here, the both of you. Forget about the Xanadu, I'm
tearing the whole place down.
(KIRA and SONNY exit.)

Freely
DANNY:
No o - ther face could take you
off my mind. You're so re - fined.

And much too kind.
I have to warn you I'm never gonna set you free. 'Cause I was born to love you for eternity.

When-ever you're a-way from me,

Where-ver you go,

You're never far a-way from me.

(KIRA enters, dressed in a Navy WAVES costume.)

I want you to know.
KIRA:

--- I only have to close my eyes,---

dear, and suddenly I'm where you are.

GREEK CHORUS:  

KIRA & DANNY:

--- You better never stray 'cause I'll

Freely  A tempo

never be far away.

DANNY: (a hepcat) Kitty, dig it, chick, you must be a Muse. Exceptin' Muses are ancient and Grecian and not pretty southern belles, all the way from Alabama.

KIRA: (with a southern accent as Kitty) Sho' enough and sure as you're born. You blow my wig, daddio.

DANNY: (showing her the theater) Feature this theater and I built it just for you! What should we label it?

KIRA: How about the Xanadu!

DANNY: Ooh! Kill me! Kill me! And howzabout this clarinet player just layin' down the last fin on the construction!
KIRA: How'd you ever afford such an expensive theater on just the dough you get from playing a licorice stick?
DANNY: That song I wrote about you, the Duke says it is solid gone!

KIRA: But do you really think I'm a "Sophisticated Lady?"
DANNY: None other, duchess, none other!
KIRA: That's the first song I want to hear when we open this place. Once you've built this theater, we're gonna have big band concerts in here. The joint'll be jumpin' with jitterbugs.

DANNY: Only now that I've looked over the books and everything. Well, let's not open right now.
KIRA: What?
DANNY: Well, the timing is wrong. We're fighting the Germans and the Japanese and times is tough.

KIRA: And you think just because we're in two wars and a depression this is not time for art? So you don't want to open the theater, 'til times are better, because it will probably lose money now.

DANNY: Bingo. You dig.

KIRA: I'm going to leave you, Danny. And thirty-five years from now, when a young man comes to your door and asks you to rent this theater, you will put aside your greed and help him.
DANNY: Wait a minute, you didn't say that when we broke up!
KIRA: (dropping her Southern accent) But I'm saying it now
during this flashback. If you ever loved me, give the kid a break.

(#15 - WHENEVER YOU'RE AWAY FROM ME
(PART 2) begins.)

WHENEVER YOU'RE AWAY FROM ME
(PART 2)

KIRA:

You better never stray 'cause I'll

(EVEN SLOWER)

never be far away.

(KIRA takes the flower from her hair
and hands it to DANNY and exits.
DANNY is left holding the flower.)

DANNY:

You better never stray 'cause I'll

(EVEN SLOWER)

never be far away.
Scene 6

(Inside the Pan-Pacific Auditorium. The “Xanadu” Theater. A big, empty deserted theater. Old scenery and odd stage props are scattered about. MELPOMENE walks in.)

MELPOMENE
Calliope! Calliope? Follow me into this abandoned auditorium.

(CALLIOPE enters.)

CALLIOPE
Now, Sister, I am confused. We’re Muses of inspiration. What are we doing in a theater?

MELPOMENE
Come along to the center of stage, past this discarded scenery.

CALLIOPE
(licking her lips)
Oh, scenery!

MELPOMENE
Calliope! No chewing the scenery! This is where once and for all we shall put a curse on Kira and her mortal Sonny. We shall make them fall in love.

CALLIOPE
Why do mortals fall in love?

MELPOMENE
Oh, there are many reasons why mortals fall in love. For some, it is lust. For others, it is companionship. For a few in the San Fernando Valley, it is simply because the other one has air conditioning. But we shall make them fall in love in the most lethal way known. We shall make them complete one another.

CALLIOPE
Girl, you are a menace!

MELPOMENE
Off we do go! Let us hide and complete our evil mission.

CALLIOPE
Giggle!

MELPOMENE
No! Let us not giggle! Let us cackle!

CALLIOPE
How about I giggle and you cackle?
Dealio! You start!

Giggle!!!

Cackle! Cackle!

Giggle!!!

Cackle! Cackle! Cackle!

(A wave of MELPOMENE's hand and the stage is plunged into darkness. There is the sound of a door breaking. A shaft of light. SONNY enters with a flashlight.)

SONNY

Hello, anybody here?

(CALLIOPE and MELPOMENE scamper from one part of the stage to another, giggling and cackling. SONNY quickly looks to where they just were.)

Is anybody here? Is there a light in here? I just broke in 'cause I wanted to see where my dream almost happened.

(A flashlight from the back of the house, it is DANNY.)

DANNY

Hey, what are you doing?

(DANNY makes his way to the stage.)

Oh, it's you. This is private property.

SONNY

Don't worry, I'm just leaving.

DANNY

Where's that girl from the office. Is she here? She's a remarkable girl - you don't see a face like that every day.

SONNY

She's one foxy lady.

DANNY

This idea you had. The two of you had. It was her idea too, the idea of doing concerts here, right?

SONNY

Oh, it's more than just concerts, it's going to be—
DANNY
See, now you're annoying me, why do you keep talking? I had that idea. A long time ago. Concerts. In this theater. Classy stuff. Swing music, and three girls singing in tight, tight unison.

(Three girls enter as the ANDREWS SISTERS. #16—DANCIN' begins.)

DANCIN'

(Three girls enter as the ANDREWS SISTERS.)

s plunged

Any-body

blue?

Any-body needin'

some-one too?

Any-one

feel-in' cold,

No one there

you can hold?

Don't wait to get old
...and grey. I'm gonna blow all the clouds away 'Cause there is nothin' I would rather do.

**GREEK CHORUS:**

Forget about the blues tonight, sweet thing. Forget about the rules tonight,

**ANDREWS SISTERS:**

sweet thing. I wanna dance with you Un-till the sun comes creep-in' through...
I wanna dance with you.

Sonny: No way man, that kind of music went out with running boards! I'm talking about electric guitars! Rock and roll, man! This is the Eighties!!!
(The Tubes, a tricked-out rock band from the '80s, enters.)

Rock Feel 4

I won't take a back seat.

Ain't willin' to let you go.

I won't take a back seat. Don't want to know what
You want. It's gotta be all my way,

And I'm making sure you stay to see!

Lover, I won't take a back seat to-night.

Oo Lover, gettin' on my two feet to-night. Oo

Got some dancin' to do.

Got some dancin' to do.
my way,

stay to see!

take a back seat

Lover, get

Oo

(The Tubes + Greek Chorus):

Got some dancin' to do.

ANDREWS SISTERS:

I wanna

Got some dancin' to do.

40s style swing

dance with you

Until the

SONNY:

sun comes creepin' through.

Two! Three! Four!

Rock Feel

THE TUBES:

Ow! Got some dancin' to do!!

Got some dancin' to do!!
ALL:

Ah ah ah ah

ANDREW SISTERS +
GREEK CHORUS (PART 1):

Forget about the blues to-night,

THE TUBES +
GREEK CHORUS (PART 2):

Lover, I

sweet thing.

won't take a back seat to-night.

Forget about the rules to-night,

Oo Lover, get
sweet__ thing.

tin' on my two feet to-night.

I wanna dance with you

Oo________ Got some danc-

- cin' to do._ Got some danc-

- cin' to do._

I want to dance with you.    I

in' to do.____ Got some danc

- in' to do._
won't stop pleas - in' you

Got some danc - in' to do.

ALL:

Ah__ah____ ah_____ah ba da ba!

(The TUBES and the ANDREWS SISTERS and all disappear. It is just SONNY and DANNY on the stage.)

DANNY

You really think that you could make something of this old place?

SONNY

Yeah man, this could be awesome!

DANNY

I'll tell you what, kid. You want this old theater, you fix it up by this afternoon, and I'll give you and the girl twenty-five percent.

SONNY

But that's impossible!

DANNY

Yeah. I didn't think you had it in you.

SONNY

Hey well, if it's impossible, that doesn't mean I'm not gonna do it, it means it might take a little while.

DANNY

All right bright eyes, you fix this up by sunset today.

SONNY

Kira!
(#17 – KIRA! begins.)

KIRA

(enters)
Sonny, what is it?

SONNY

If we fix this theater up by this afternoon, the owner says he’ll let us have a quarter of it. Isn’t it great?

KIRA

It’s a terrible deal. And the task is impossible.

SONNY

Awww, Kira. I feel that I am on the brink of complete and utter artistic fulfillment, ugh! I could use a Fresca!

KIRA

Now you have me enthusiastic! I’m as jumpy as a joey!!

SONNY

Let’s draw the plans of what this place is gonna be. You draw too!

KIRA

I can’t actually do the artwork. There are strict rules against—

SONNY

Here, draw the lobby for me.

(SONNY hands her a pencil.)

KIRA

Oh, I’m a terrible—

(SONNY holds her hand to the paper.)

SONNY

Here, draw.

(#18 – STRANGE MAGIC begins.)
STRANGE MAGIC

(KIRA draws something. Then stops, gasps and giggles. There are tears in her eyes.)
SONNY: What?
KIRA: It's awful.
SONNY: No need to be so hard on yourself.

KIRA: No, it's awful, but I did it. And it's there. No wonder those dealing with mortality delight so in creation.
SONNY: Come on now, you're not such a bad "drawer."

KIRA: Sonny, I think you're wonderful.
(MELPOMENE and CALLIOPE sneak onstage along with the SIRENS.)
CALLIOPE: Now, my sister?
MELPOMENE: Now, Sister.

(MELPOMENE:)

You're sailing softly through the sun

in a broken stone-age dawn.

You fly so high, I got a
MELPOMENE & CALLIOPE:

strange magic. Oh, what a

GREEK CHORUS:

Strange magic.

strange magic. Oh it's a

 Strange magic.

MELPOMENE, CALLIOPE & GREEK CHORUS:

strange magic. Got a strange magic.

got a strange magic.
MELPOMENE, CALLIOPE & SIRENS:

Ha ha ha ha ha ha

KIRA:

I'm ne-ver gon-na be the same a-gain.

Ha ha ha ha ha ha

I've seen the way that it's got

CALLIOPE:

sweet dream.

MELPOMENE & SIRENS:

Ha ha ha ha ha Ha ha ha ha ha Haha ha ha ha ha

(KIRA:)

to end. Sweet dream, sweet dream.
GREEK CHORUS:
Strange magic. Oh, what a

MELPOMENE & CALLIOPE:

the same again.

GREEK CHORUS:
Strange magic. Oh it's a

MELPOMENE & CALLIOPE:
that it's got

GREEK CHORUS:
Strange magic. Got a

MELPOMENE & CALLIOPE:
ha ha ha ha

GREEK CHORUS:
Strange magic. Got a strange magic.

MELPOMENE & CALLIOPE:
It's magic!! It's magic!! It's magic!!
MELPOMENE & CALLIOPE:

KIRA:
Strange magic.

SONNY:
Strange magic.

GREEK CHORUS:
La la la la la la la la la la la la la la la lala

La la la la la la la la la la la la lala

La la lala lala lala lala lala lala lala lala
Oh! Look at the time!

(CALLIOPE, MELPOMENE and the SIRENS exit.)

What?

KIRA

Here we were sketching renderings, savoring life and singing pop rock. And we've wasted the whole afternoon. There is no time left. No time at all.

SONNY

Why, there's plenty of time. Restore a theater in an hour? Sure, I can do that!

KIRA

Crikey, you're unstoppable you are. All this positive outlook, soon you won't need me at all.

SONNY

Woman! Don't harsh my mellow. Now come on.
KIRA
But there is no way to accomplish this restoration in the time allotted, not even with the help of my sisters, who have just happened by.

(#19 - SISTERS' ENTRANCES begins. The MUSES enter.)

SONNY
Sisters?

KIRA
(each MUSE inspires SONNY)
Oh yes, my sisters. And even with these most powerful sisters, it is not possible.

SONNY
Not possible? Not to Sonny Malone! Stick with me, little ladies. A-one, two, three, four!

(#20 - ALL OVER THE WORLD begins. During the following song they restore the Xanadu Theater.)

ALL OVER THE WORLD

MUSES:

```
Ooh          Ooh
```

GREEK CHORUS:

```
Ev'-ry-bo-dy all a-round the world
```

```
Gott-a tell you what I've just heard.
```
There's gonna be a party all over the world.

Oh... I got a message on the radio.

But where it came from I don't really know. And I heard these voices calling all over the world.

All over the world.

Ev'rybody's got the word.
Ev'rybody ev'rywhere is gonna feel tonight.

Dance break. The MUSES and SONNY assemble letters spelling Xanadu.)

All over the world.

London, Hamburg, Paris, Rome, Rio, Hong Kong,

Tokyo, L. A., New York, Amsterdam,

Mon-te Car-lo, Shard End, and...
feel tonight.

GREK CHORUS (PART 1):

All over the world.

GREK CHORUS (PART 2):

All over the world. Ooh

Ev'rybody's got the word.

Ev'rybody's got the word. Ooh

Ev'rybody ev'rywhere is gonna feel tonight.

Ev'rybody ev'rywhere is gonna feel

Ooh Ooh

Ba ba Ba ba

Xanadu Jr.
(DANNY enters. The MUSES make him over too, into more of a musician and less of a businessman.)

DANNY:

Ev'-ry-bo-dy all a-round the world.

Got-ta tell you what I just heard.

Ev'-ry-bo-dy walk-in' down the street.

I know a place where we all can meet.

SONNY:

Ev'-ry-bo-dy gon-na have a good time.

Ev'-ry-bo-dy will shine 'til the day light.
GREEK CHORUS (PART 1):

All o-ver the world.

GREEK CHORUS (PART 2):

All o-ver the world. Ooh

E-v'ry-bo-dy's got the word. ooh ooh ooh ooh ooh

E-v'ry-bo-dy's got the word. ooh ooh ooh ooh ooh

All o-ver the world. E-v'ry-bo-dy's got the

All o-ver the world. Ooh E-v'ry-bo-dy's got the

Whoa Whoa Ah

(The second the song is done, KIRA and the MUSES disappear.)

SONNY

Well, what do you think?

DANNY

Not bad, not bad at all. Where's that girl?
(SONNY looks around and everyone is gone.)

SONNY

People come and go so quickly here.

DANNY

Well, I'll tell you when I made that deal, I assumed you never could do it.

SONNY

Why did you give up on this place?

DANNY

What can I tell you, I loved a girl, a heck of a girl, she inspired me, she brought out the best in me, but I wanted to make money. So, I let go of a lot of my dreams. Next thing you know the guy I was, was gone. And the girl had gone too.

SONNY

How about this theater? I said I would fix this place up, and I did!

DANNY

You did and whatta you know? I'm back in the show business.

(#21 – A SHADOW ON THE WALL begins. KIRA enters mysteriously.)

KIRA

"In Xanadu did Kubla Kahn... a stately pleasure dome decree."

DANNY

"Where Alph the sacred river ran through caverns measureless to man. Down to a sunless sea." That's you, isn't it Kitty?

KIRA

I'm not Kitty, I'm Kira.

DANNY

No, of course you're not. If you were Kitty, why by now, you'd be much, much – you'd be my age. Unless—

KIRA

Unless?

DANNY

If you ever see someone who looks a lot like you, only she's my age now and Southern and she has the name Kitty, could you tell her that I loved her very much, and that I was a fool and that I never loved again?
KIRA
Well, that would be a lot for me to say to someone I just met. But I'm sure wherever she is, she knows it.

DANNY
Well, I'm gonna go see how this sign looks from the back of the house.

(DANNY exits.)

SONNY
This is all because of you, Kira. Don't you feel it?

KIRA
I've a sense of foreboding, something terrible.

(DANNY calls from the back of the house.)

DANNY
Come on, Sonnyboy, you gotta come see the sign from back here!

KIRA
Sign?

DANNY
The Xanadu!

KIRA
Xanadu?

SONNY
The Xanadu sign.

KIRA
Xanadu... sign?

DANNY
People will see this and just die!!

SONNY
They'll love it.

KIRA
People?... Die!... Love?!... Xanadu!!!!... Sign!!!

DANNY
Come on!

KIRA
Sonny, why don't you run back with Danny. I'll just stay here and do some last-minute details.
DANNY
Hurry up, the sign is so clear anybody can see it.

SONNY
All right, see you later.

KIRA
G'day, mate!

(#22 – HERMES begins. HERMES enters.)

HERMES
Clio!

KIRA
Uh! Oh it is you! Hermes, the fleet-footed messenger of the gods. What brings you to me, Hermes?

HERMES
Clio, I bring you a message from Zeus.

KIRA
Yes, Hermes.

HERMES
He wishes to know if you have seen his sign?

KIRA
Yes, yes. I have seen the sign, Hermes.

HERMES
He also wishes to remind you that the penalty for creating art on one’s own is eternal damnation in the netherworld.

KIRA
I am aware of that; you may tell Zeus.

HERMES
And thirdly, he wishes you to know that the penalty for loving a mortal is eternal damnation in the netherworld.

KIRA
Hermes, why does Zeus tell me these things? I love no one; I have created nothing! I am an ageless and loveless, uncreative being. Why does Zeus accuse me so? Why Hermes, why?

HERMES
Girlfriend, I don’t know your life.

(HERMES exits with attitude.)
KIRA
Zeus, I hear your warnings, and so run I must away from this Sonny Malone, who has stolen my heart.

(SONNY enters.)

SONNY
You would have to be blind not to see that sign just staring you in the face!

KIRA
Sonny, please stop talking, it hurts.

SONNY
Hey, Kira, now don't be a bummer.

KIRA
Sadly, bummer I am, and bummer I shall be. Sonny, it is here I must take my leave of you.

SONNY
Leave of me? Like leave me?

KIRA
I must go.

SONNY
But, you can't leave, the whole Xanadu thing. I need you here.

KIRA
You can do this without me, surely. And when the Xanadu club is open and thriving – you shall pause a moment and reflect on us. And wherever I might be, I will know we'll always have this roller disco.

SONNY
Yeah. But I need you just to be around.

KIRA
Stuff and nonsense. I have met you only a moment earlier. We do not know one another well enough to have any significant ties. Do we?

SONNY
Well, yes, I guess you're right and all but – ahh – don't walk away!!

(#23 – DON'T WALK AWAY begins.)
DON'T WALK AWAY

KIRA: No Sonny, no. This is forbidden.
I must fly, fly like the wind!!

SONNY:

Why do I say—

"Don't walk away?" You'll be the way you were before—when

(KIRA turns around.)

you don't want me any more. Don't turn around.

Don't ever leave a lonely room where empty days are

(KIRA starts to exit, but is stopped by the GREEK CHORUS.)

(SONNY:)

gather-ing to meet me when you're gone, gone,

(GREEK CHORUS:)

Gone, gone.
SONNY:
How in the world will I go on?

(GREEK CHORUS:)

Don't walk away.

Before when
a-round.

GO:

All you gotta do is stay.

Don't walk away.

Empty days are
t, but is stopped
ORUS.)

gone,

gone.

(CALLIOPE and MELPOMENE enter.
KIRA tries to exit in the opposite direction,
but is stopped by even more MUSES.)

(GREEK CHORUS:)

Don't walk a-
(GREEK CHORUS:)

way.

Don't say good-

MUSES:

Don't walk a-way.

bye.

Don't turn a-round.

Don't say good-bye.

Don't let it
die.

When shadows

Don't let it die.
say good-bye turn around.
on't let it

When shadows fall

When day is done,

When day is done,

All through the night, all of my life,

All through the night, ALL:

Don't walk away.

All of my life,
CALLIOPE: Sister Muse!! Melpomene!! All is lost. Clio, disguised as the Australian Kira, is not in love with the mortal at all. She is running away from him.

MELPOMENE: Fool and blind one! Clio runs away from the mortal because she is in love with him. It has worked beyond my wildest dreams! Now, follow my lead. (MELPOMENE hands DANNY her card.)
DANNY: (looking at a business card) Melpomene Real Estate? That's a strange name for a company.

MELPOMENE: We're looking for high-end housing for celebrities. I understand you're going to tear this theater down, turn it into condos.
DANNY: I'm more of an artist now.
CALLIOPE: Artist, yeah, so few guys your age can carry off a tie around the head.
DANNY: (self-consciously removing the tie from his head) I do feel a little foolish, I admit.
MELPOMENE: Yeah. Tear this theater down. Turn it into condos.
DANNY: Well, I'd have to take it up with my partner.

CALLIOPE: Partner. Oh. And is that in... writing?
DANNY: No, but I couldn't—
MELPOMENE: Tear this theater down, turn it into condos.
CALLIOPE: Our pockets are, how do you say? Deep. (CALLIOPE hands DANNY a bundle of money.)
All is lost. Clio, in love with the him.

m the mortal
my wildest
(1NNY her card.)
tate? That's a

celebrities.

n it into condos.

y off a tie around
do feel a little
o condos.

CALLIOPE: All you got-ta do is stay.

MELPOMENE: Don't walk a-way.

(ALL clap)

SONNY: Don't walk a-way.

ALL: Don't say good-bye.

ALL: Don't turn a-round.

'CALLIOPE hands DANNY a bundle of money.)
Don't turn a-round. Don't let it die._

Don't let it die._ When sha-dows fall,_

When day is done._

When day is done._ All through the night,

All through the night._

All of my life.
Don't walk away.

Don't say goodbye.

Don't turn around.

Don't let it

Don't turn around.
die.  

When shadows fall,

Don't let it die.

fall,

when day is done,

When shadows fall,

All through the night

When day is done,

all of my life,

All through the night.
Scene 7

(KIRA stumbles back to Venice Beach.)

**KIRA**

(speaking formally without her Australian accent)
Oh, Venice Beach, to you I return. Back into the chalk mural, I must journey. There, Pegasus, my mighty-winged steed, shall fly me to Zeus that I may receive my proper punishment. Oh, cursed be my life!

(MELPOMENE and CALLIOPE are sitting in the audience.)

**MELPOMENE**

Cursed be your life, Sister? You seem to be working through something – you wanna talk about it?

**KIRA**

I have fallen in love with a mortal.

**CALLIOPE**

Not that Parker Stevenson, for I too find him a dreamboat, but I have resisted.
(SONNY enters.)

SONNY
Kira, I should have known I’d find you here on the beach.

KIRA
(Australian again)
Oh, Sonny. I’m afraid that I am in love with you, and now I must leave for all eternity.

SONNY
Wow. You are so complicated. ’Cause the thing of it is, I am in love with you.

(MELPOMENE and CALLIOPE high-five one another.)

KIRA
No, no, stop. I cannot hear these words. Each word that flowers in my ear is a dagger in my heart.

CALLIOPE
Oh, go ahead. Tell her a little more, Sonny.

MELPOMENE
Let us all share our little secrets, shall we? It will prove most amusing. Shall we start with your name, Kira?

KIRA
Sonny, I have to tell you, my name is not Kira; it’s Clio.

SONNY
Okay... that’s... uh... pretty.

MELPOMENE
Oh, wait. It gets better.

CALLIOPE
Continue to share, Sister Clio.

KIRA
I’m not Australian.
(She drops the accent.)
See, this is how I usually talk.

SONNY
What is this? Who are you?

KIRA
Sonny, I am a Muse.
SONNY
You are. You are my muse. You have inspired me.

CALLIOPE
All cards on the table now, Clio.

KIRA
Well, all right. In the modern mortal age in which you dwell, the word "muse" has taken on a metaphorical use, as a person who inspires another person. I am not that. I am the daughter of Zeus.

SONNY
Wait, what are you saying?

MELPOMENE
She's saying she's a demigod, bonehead.

CALLIOPE
It's so obvious. Am I the only one here who gets it?

SONNY
Clio, I don't believe what you say.

CALLIOPE
Wait, it gets even darker. Melpomene and I—

MELPOMENE
Muse of Tragedy—

CALLIOPE
Muse of Epics—

MELPOMENE
We were extremely jealous of our sister—

CALLIOPE
So we whimsically placed a curse on the two of you.

KIRA
What?

MELPOMENE
To fall in love.

SONNY
Wait, what are you—

CALLIOPE
You weren't really in love in the first place.
KIRA
A curse? But it feels so real. Sonny, don't believe them. I really am in love with you.

SONNY
Actually. That curse part, that makes sense.

What?

SONNY
You have to admit, we did fall in love a little too fast.

KIRA
So, afford me a moment of clarity, you don't believe that I am a Muse, but you do believe that my sisters put a curse on you.

SONNY
(indicating MELPOMENE)
Hey, that one on the right looks like seriously witchy-poo.

MELPOMENE
I try to dress simply and just let my personality be the star.

KIRA
But this is real, genuine love.

Can you prove it?

SONNY
Well, no.

KIRA
See?

SONNY
Oh, fie upon you, Sonny Malone.

KIRA
Fie!

MELPOMENE
Yeah, fie!

CALLIOPE
(The other MUSES enter.)

MUSES
Sisters, we return, for we feel something heavy is going down.

KIRA
All that I offer this mortal, he rejects.
I pity the fool.

KIRA
Well, you should blush, Sonny Malone, in shame. And you my beloved sisters, forever there granting encouragement and doing back-up. I must confess to you. I have done that which Zeus has decreed as forbidden, I have announced my very museness to a mortal.

MUSES
No!

KIRA
I have also allowed myself to fall in love with this mortal.

MUSES
Never!

KIRA
I have also, in my most blatant defiance of Zeus, created art myself, and enjoyed it.

(a hand up)
Oh no you di’nt!

SONNY
Look, now I’ve had it! This is really cute, this little... cult thing you all got going on, but I’m sorry, I don’t believe any of you are from ancient Greece.

MUSES
Dude, we speak in unison, like a Greek chorus, how much proof do you need?

KIRA
He believes not. Away I go. I shall return, from whence I’ve come, back into the chalk mural that is crude and amateurish.

SONNY
Hey!

KIRA
Once in this drawing, Pegasus shall take me to Mount Olympus. Where Zeus shall rightly punish me.

MUSES
Then we shall leave also, we shall return to the mural.
KIRA, MUSES
Let this year, the year 1980, be known as the year all inspiration left the arts.

(MUSES exit.)

MELPOMENE, CALLIOPE
And we shall leave as well, smug in our confidence.

(MELPOMENE and CALLIOPE exit.)

SONNY
Good-bye to you Kira, or Clio – I really thought we had something there, man.
(KIRA runs off.)
You ridin' on Pegasus's back – you're nutzo!

(DANNY enters.)

DANNY
Sonny, Sonny Malone. There's something I have to tell you and please know that it comes from a place of love. I just cheated you out of a fortune.

SONNY
Oh, that's OK.

DANNY
I know you're going to want to threaten me with violence, so I've taken the liberty of calling my lawyers and – wait, did you just say, "OK."

SONNY
Kira, the girl who was my inspiration, it turns out she's crazy.

DANNY
Well, with most people working in creative it's fifty-fifty.

SONNY
No, like certifiable. She said that she was really a Muse from ancient Greece named Clio. She says she came out of a drawing I did and now she's gone back. She's waiting for Pegasus to fly her to Mount Olympus.

DANNY
A Muse, huh? Well, that would explain how I could have known her long ago, and why she would stay forever young. Maybe my whole life is taking a sudden extreme spiritual turn—that happens sometimes to rich people. Not often.
SONNY
She's crazy. She said she loved me.

DANNY
She loved you and not me – now that's crazy.

(#25 – SUSPENDED IN TIME begins. They run off. KIRA walks on alone, as her, she sings:)

SUSPENDED IN TIME

KIRA: 3

A child and a

fool in one, So sure I could need no one, My

heart al-ways on the run to no-where.

Now as you're hold-ing me My

heart is re-mind-ing me that now I could

Xanadu JR.

MTI's Broadway Junior Collection® Actor's Script • broadwayjr.com 83
never be without you.

how can our love succeed? A miracle is

what we need. And so I appeal to you.

+GREEK CHORUS:

To keep me suspended in time with you.

Don't let this moment die. I get a feeling when

KIRA:

I'm with you none of the rules apply. But

I know for certain goodbye is a crime. So
+GREEK CHORUS:

love, if you need me, suspend me in time.

KIRA: (KIRA exits.)

(Time.)

(SONNY and DANNY run on. They gesture over the audience's heads indicating that KIRA is flying on the Pegasus's back.)

DANNY: Kid, look up in the sky, clear as horse in the sky - it's a horse in the sky!

SONNY: It's Kira.

DANNY: Kira is Kitty, and they're both Clio. That's what life is - just crazy like this sometimes. I have to go stop that wrecking ball!!

SONNY: But it's just a mural on a brick wall.

DANNY: And when isn't falling in love like banging your head against a brick wall. I gotta go save that theater.

SONNY: Then I will go to Mt. Olympus. Even if it's very tall.

And in the Mediterranean. (KIRA enters.)

KIRA:

(KIRA enters.)
(KIRA:)

I know for certain goodbye is a crime. So

SONNY:

A crime!!

+GREEK CHORUS:

love, if you need me, suspend me in time.

KIRA:

in time.

(KIRA is on Mount Olympus with ZEUS, APHRODITE, THETIS and HERA.)
(pure Julliard)
I take my place before you, great and oh, merciful Father Zeus; Hera, wife of Zeus; Thetis, Goddess of the Sea; Aphrodite, Goddess of Love, to beg your forgiveness.

ZEUS
Dearest Clio, you have given way to the curse of love, inflicted upon you by your mischievous sisters. And that is a foolishness and a folly which I cannot accept from one of my offspring. And so I must punish you.

HERA
But my Lord, surely as you have created this child, with the Goddess of Memory, surely, you have it in your heart to forgive her.

ZEUS
These are the rules I have created, and they are the rules by which I must abide.

APHRODITE
But I, Aphrodite, Goddess of Love, implore you. Be lenient with her. I sense this love is not a curse, but actually genuine love.

ZEUS
Never! It is a curse. A curse placed upon her by her sisters. And she must suffer the consequences.

THETIS
I, Thetis, a Goddess of the Sea, look into the eyes of this child and know it is not a curse but actual love.

KIRA
I know this as well, but my only evidence is my feelings.

APHRODITE
She’s got it bad and that ain’t good.

ZEUS
I shall now proclaim my sentence: eternal banishment in the netherworld.

THETIS
Stay your hand, my Lord. I shall present existence of genuine love that can be proved not with feelings but with hard evidence.

HERA
What?
KIRA

How?

ZEUS

Impossible!

APHRODITE

She proves this, she’s good.

THETIS

Zeus, I remind you of my son, Achilles, the greatest warrior of Greece? And how he was destroyed by Paris, who shot his arrow straight through Achilles’ heel, thus killing him? For as you may recall, dear Zeus, all of the gods’ offspring are dipped into the river Styx, thus making them impervious to injury. But they are held by their ankles, so that their only vulnerable spot is their ankles.

ZEUS

I remember this, Thetis, but I do not see how—

THETIS

Master Zeus, I appeal to you. Look at the attire Clio has donned. The woolen woven fabric she has placed around her ankles—

APHRODITE

The leg warmers!

KIRA

But, of course! No curse can penetrate this demigoddess. Not as long as these mighty leg warmers are on my ankles.

THETIS

Oh, if only I had thought to knit leg warmers for my brave son Achilles.

APHRODITE

Then it is true. Love has triumphed. Clio truly did fall in love with that mortal.

ZEUS

I don’t care. She will be banished anyway.

(#26 – HAVE YOU NEVER BEEN MELLOW begins.)
HAVE YOU NEVER BEEN MELLOW

HERA: Oh, my Zeus. My mighty, mighty Zeus. Think with your heart and not your brain.

Have you never been mellow?

THETIS: to find a comfort from inside you?

APHRODITE: just to hear your song?

N

Have you never let someone else be strong?
KIRA:

Run-ning a-round as you do with your head

up in the clouds I was like you.

(A CYCLOPS enters and sings to ZEUS.)

CYCLOPS:

Ne-ver had time to lay back,

kick your shoes off, close your eye. I was

(MEDUSA, her head full of snakes, enters and sings to ZEUS, all others shield their eyes.)

like you.

MEDUSA:

Now you're not hard to un-der-stand.
with your head
like you.

for lay back,
I was

head full of snakes,
to ZEUS, all others

(A CENTAUR, in a half horse/half human costume enters and sings to ZEUS.)

(CENTAUR:

You need some-one to take your hand.

Ooh ooh ooh ooh
Ah

ZEUS:

Have I ne-ver been

Have you ne- ver been me- low?

KIRA:

me- low?
Ah

Have you ne-ver tried to find a com-
(GREEK CHORUS:)

- fort from in-side you?

55

Have you ne-ver been hap-py

57

just to hear your song? Have you ne-ver let

57

ZEUS: Well...

someone else be strong?

60

KIRA:

Ah, ah, ah.

63

ZEUS

Oh, you goddesses and mythological creatures have twisted my omnipotent arm. Clio may live.

(The GODDESSES and KIRA applaud.)

Let Ovid and Homer take note, I am indeed mellow.

KIRA

You won’t regret this, merciful Father. You won’t regret this.

SONNY

(from offstage, in an echo-y voice)

Kira... Kira...
APHRODITE
What is that sound? Is that Cerberus, the three-headed hound of Hades?

(SONNY enters.)

SONNY
Kira, Kira. I found you at last. What is this? Some kind of spa?

KIRA
Oh, Sonny. I'm so happy to see you. You can't believe how happy I am to see you.

SONNY
I believe you, Kira. I believe you are a Muse. I believe you do love me. And I have something for you to believe: I love you.

ZEUS
Who is this mere mortal? He is forbidden in the world of the gods.

KIRA
Sonny, do you not know where you are? This is Mount Olympus, where the gods dwell. This is Zeus. And three attending goddesses.

SONNY
Oh, yeah. Hey, wait a minute. I know this. I saw this in a movie. Yeah, this is "Clash of the Titans."

APHRODITE
No, it is not.

SONNY
Those are really gods?

ZEUS
(stands to his full height)
Yes, we are gods and are not amused.

SONNY
I don't care. I will fight anyone or anything to be with this woman I love.

ZEUS
You would dare to FIGHT ME?

KIRA
No!

SONNY
Yes. I would. I love her that much.
ZEUS
Well, well. I’ve never seen that before. Someone who loves that much. And Clio, do you love this mortal?

KIRA
With all my heart.

ZEUS
And would you willingly give up your powers, even immortality?

KIRA
I would.

ZEUS
But Clio, this is 1980. The muses are in retreat. Creativity shall remain stymied for decades. The theater? They’ll just take some stinkeroo movie or some songwriter’s catalog, throw it on a stage and call it a show!

KIRA
Then I shall take the stage adaptation of the inferior cinematic offering, the musical of the box that is juke, and I shall use them to remind mankind that there is something greater than wealth or fame, and that is the human experience rendered comprehensible through art.

SONNY
(holding back the tears)
I love her so much.

KIRA
I begin this quest on Earth today with a roller disco.

ZEUS
Then so be it. Clio, you must now live on earth as a mortal and as an Australian.

KIRA
(back to her Australian accent)
Thanks, mate.

(KIRA and SONNY hug.)

ZEUS
And now, before you leave me forever, one final gift.

(MELPOMENE and CALLIOPE enter screaming.)

MELPOMENE, CALLIOPE
Nooooooooooooooooooooooooooooooooooo!!
KIRA
Oh no, epic tragedy! And so close to the end.

MELPOMENE
Mighty Zeus, king of the world and keeper of the clouds.
Clio has gotten what she deserves. To live and die in L.A.! No
further gifts, I implore you!

CALLIOPE
Let anyone who hears of the quest for "Xanadu" know that it
is epic.

MELPOMENE
And a tragedy!

ZEUSS
Be gone with you! The quest for Xanadu will end shortly and
be happy!

MELPOMENE, CALLIOPE
Short and happy? We are outraged! Outraged!

ZEUSS
Quiet!

SONNY
There's not a ton I can offer you, Kira. Just I love you. And you
can create whatever you want to.

ZEUSS
Myopic mortal, that is the greatest achievement any of you
might hope for. To love someone else and to create art. That
is... Xanadu!

(#27 - XANADU begins.)

XANADU

KIRA: That is Xanadu! Good-bye Father Zeus, and
thank you for the greatest gift of all. For Xanadu.

A place
where nobody dared to go,

The love that we came to know,

They call it

(KIRA:)

Xanadu.

MUSES:

The tears you've cried, they're

And now

really mine.

Open your eyes and see

What we have made is real. We are in
The

They call it

they're

We are in

Xanadu Jr.

MUSES:

It's all for you, your

dreams come true.

A million lights

(MUSES:)

are dancing and there you are, a

shooting star.

An everlasting

- ing world and you're here with me e -
(The MUSES, SIRENS and MYTHICAL CREATURES enter.)

27

eter-nally.

29

GREEK CHORUS:

Xan-a-du,

31

MUSES:

Xan-a-du. Now we are

30

GREEK CHORUS:

here In Xan-a-du.

35

KIRA:

Xan-a-du, your ne-on lights will shine

37

For you, Xan-a-du.

98

Xanadu JR.
GREEK CHORUS:

The love

the

echoes of long ago,

You

needed the world to know they are in

(GREEK CHORUS:)

Xanadu

MUSES:

We love to cry. The

will shine

dream that

dream is mine.
(GREEK CHORUS:)

came through a million years that

lived on through all the tears, it came to

(GREEK CHORUS:)

Xan-a-du.

MUSES:

The dream-in' you do well they all are for you.

Tango

KIRA:

A million lights are dancing and

there you are, a shooting star.
(KIRA:)
An everlasting world and you're that
MUSES:
An everlasting world and you're it came to
here with me eternally.
here with me eternally.

66 GREEK CHORUS:
Xanadu, Xanadu.
(lancing and
all are for you.

(GREEK CHORUS:)
In Xanadu.

69 MUSES:
Now we are here.

72 KIRA:
Now that I'm here now that you're near
ALL:

in Xan-a-du. Now that I'm here

now that you're near in

Xa-na-du, Xa-na-

du!! Ah!

(#28 - BOWS begins.)

BOWS

ALL:

Xan-a-du, Xan-a-du.
w that I'm here in Xan-a-du.

SONNY, KIRA & DANNY:

Now that I'm here now that you're near in Xan-a-du.

ALL:

Now that I'm here now that you're near in

ALL:

Xa-na-n-du.

(#29 – EXIT MUSIC begins.)

THE END
People and Places to Know from Xanadu JR.

Venice: A beachfront district on the Westside of Los Angeles, California.

Isadora Duncan: The inventor of American modern dance who moved focus from the feet to the torso.

Solid Gold Dancers: Quintessential 1980s dancers on an American syndicated music television show.

Muse: In Greek mythology, Muses were demigods who were believed to be the inspiration for literature, science and the arts.

The Andrews Sisters: A sister singing trio (Maxene, Patty and LaVerne) who were famous for their tight harmonies and swing and boogie tunes.


Sirens: Dangerous women in Greek mythology who, with song would lure ships to crash onto their shores.

Greek Chorus: In Greek theater, a group of actors who would collectively comment on the dramatic action of a play.

Julliard: A performing arts conservatory at the Lincoln Center for the Performing Arts that trains students in dance, drama and music.

Mount Olympus: The highest mountain in Greece between Thessaly and Macedonia and also believed to be the home of the gods in Greek mythology.

River Styx: The boundary between earth and the underworld in Greek mythology.

Achilles: The Greek hero in the Trojan War and Homer's The Iliad.

Paris: In Greek mythology, he was a Trojan warrior who eloped with Helen, Queen of Sparta, causing the Trojan War and eventually killing Achilles.

Ovid: A Roman poet who was best known for three major collections of poetry and also greatly contributed to popular understandings of Greek mythology.

Homer: Author of The Iliad and The Odyssey. He is considered the greatest Greek epic poet.

Titans: In Greek mythology, a race of powerful deities who ruled during the Golden Age and were eventually destroyed by the younger generations of gods, the Olympians.
actor: A person who performs as a character in a play or musical.
author: A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer and a lyricist.
blocking: The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.
book writer: One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.
cast: The performers in a show.
cheating out: Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.
choreographer: A person who creates and teaches the dance numbers in a musical.
composer: A person who writes music for a musical.
creative team: The author(s), director, choreographer, music director, and designers for a play or musical.
cross: When an actor onstage moves toward or away from another actor or object.
dialogue: A conversation between two or more characters.
director: A person who provides the artistic vision, coordinates the creative elements and stages the play.
downstage: The portion of the stage closest to the audience. The opposite of upstage.
house: The area of the theater where the audience sits to watch the show.
house left: The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.
house right: The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.
lines: The dialogue spoken by the actors.
lyricist: A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.
lyrics: The words of a song.
**monologue:** A dramatic speech by one actor.

**music director:** A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.

**musical:** A play with songs that are used to tell a story.

**off-book:** The actor's ability to perform his or her memorized lines without holding the script.

**offstage:** Any area out of view of the audience. Also called backstage.

**onstage:** Anything on the stage and within view of the audience is said to be onstage.

**opening night:** The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.

**play:** A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.

**protagonist:** The main character in a musical. The action centers around this character.

**raked stage:** A stage which is raised slightly upstage so that it slants towards the audience.

**rehearsal:** A meeting during which the cast learns and practices the show.

**script:** 1) The written words that make up a show, including spoken words, stage directions and lyrics. 2) The book that contains those words.

**speed-through:** To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.

**stage directions:** Words in the script that describe the actions of the characters.

**stage left:** The left side of the stage, from the actor's perspective. The same side of the theater as house right.

**stage manager:** A person who is responsible for keeping all rehearsals and performances on schedule.

**stage right:** The right side of the stage, from the actor's perspective. The same side of the theater as house left.

**upstage:** The part of the stage furthest from the audience. The opposite of downstage.

**warm-ups:** Exercises at the beginning of a rehearsal or before a performance that prepare actors' voices and bodies.