

A FAMILY AFFAIR

A Play in Two Scenes

by

Danny Antonelli

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CAST OF CHARACTERS

THE CREW

ARI – ALMA ARIMANN, animator/sound-tech

LUCY SAVÁGE, the writer/director/producer

SERENA, documentary director

KURZ, documentary cameraman [non-speaking part]

CHI CHI, documentary camera-assistant [non-speaking part]

OFF STAGE ANNOUNCER, can be prerecorded announcer's voice

BACKGROUND VOICE, can be prerecorded (with announcer)

THE RADIO CAST

THE ACTORS

Don Finocchio Gelosi, Mafia boss——MARTY VANE, the star

Zanni Gelosi, his brother——KEN QUICK, wants to be the star

Silvio Bologna, a politician——JON BOVINE, drug-hazed

Donna Bologna, his wife——SANDRA VANE, Marty's ex-wife

Judy Columbine, a hot young FBI agent——KAREN KEEN, Marty's girlfriend

Charlene Quinn, a blond——ESTELLE BONJOUR, not really a blond

Inspector Shiva Panch, Interpol investigator

an Indian from Sweden——PENNY PATEL, just an actress

GUIDANCE

(for what it's worth):

In this play, because of its nature, there are lots of people on stage all the time. It is important to avoid cluttering the stage. Activity is necessary, but it shouldn't get too hectic – except when hectic is needed for a comic effect. So it would perhaps be good to avoid also having “real” technical crew on stage.

Although the radio players have scripts to read from, they should not bury their noses in them while they read the radio play. Marty, for one, usually memorizes his lines. He needs to glance at the new script from time to time perhaps, but that's all. He can “show off” by sticking the script in his pocket sometimes, etc. The others also needn't be chained to their scripts. While they're not reading, they can leave their scripts somewhere, lose them, look over someone else's shoulder, etc. etc. so that the script doesn't become the focus of attention, the actor does. The presence of the documentary film crew should help in so far that the actors not only read their parts but “act” them as well for the camera. But the crew shouldn't just film the actors who are reading.

The documentary crew should be used as an element that brings activity and at times confusion to the proceedings. No specific stage directions for them have been given, but they are always there and of course the radio players react to the presence of the camera and “ham it up” from time to time, thus also making mistakes or creating absurdities. Physical flirting by the docu crew with the male or female radio players should not be excluded as a possibility.

Ari is both the animator and the sound tech. In her role as animator she must have the qualities and attitude of a stand-up comic. She must be able to judge the mood of the audience, and if they are not reacting to every joke, be able to improvise a little and perhaps reach quickly for a “live” sound or touch the right key and insert the sound she needs – laughter, applause, etc. in order to “instruct” the audience.

Ari as sound tech has her table and keyboard at stage left, on the lip in front of the proscenium. On her effects table she should have a lighter, paper, and other little sound-makers at her disposal to create “live” sounds over a microphone. She also has a script stand. There will be prerecorded sounds available at the touch of a key, but the more Ari can do live, the better. The keyboard and effects mike can have their own amplifier, thus maintaining independence from the theater tech system. The keyboard can easily be switched to a piano sound and the the radio show song in Scene One as well as the song at the end of the play can be sung live and accompanied by live piano playing. This will enhance the ensemble effect considerably.

Lucy Saváge, the director, stands at stage right, on the lip in front of the proscenium, out of the way of the main action. She has a music stand with a script notebook on it. The stand should not be bulky.

Other props should be kept to a minimum. One microphone pointing at the audience, an ambience mike which is not functional. On stage perhaps some stools for the actors to perch on if necessary. A stand to hold a script for actors could be a prop, but it shouldn't

take away the possibility of free movement. Remember, the actors have mikes that are cordless, so they can move without restriction.

A small transmitter set attached to actors' belts could be visible if desired to make the cordless mikes more realistic. It would perhaps be better to avoid walls and glass panels and all such cumbersome scenery. A sound studio is usually pretty bare, except for the sound-proofing material on the walls. This could easily be simulated through the use of tromp d'oeil backdrops that can be rapidly unrolled before the show and rapidly rolled up after the show. Curtains or bare walls are just as acceptable. The IBC EYE logo can feature prominently, and of course the red recording light should be where the audience can clearly see it when it's ON. The light could be shaped like the IBC EYE logo, for extra effect.

Crew wear IBC EYE logo t-shirts (various colors) and IBC EYE logo caps (optional). Ari and Lucy have standard cordless headphones with microphones. Radio players have modern transparent cordless head microphones with flesh-colored earphone that they can take off or hang around their necks during the breaks. The microphones don't need to be functional.

[Actors must be able to **p r o j e c t** their voices without microphones!]

There is no sound-check written into the script. If the microphones the actors wear aren't functional then a sound check won't play very well. Let's just pretend the sound-check already took place. Although a few sound-check-like effects could emanate from behind the curtain while Ari is doing her warm-up routine with the audience.

Timing is always important of course, but in this play there are lines that need to have beats between the lead-in and the punch line so that the punch has the desired effect. Some of these beats have been written into the script. Body language (a sudden freeze during a beat, or a drop of the shoulders, a lean of the head) should support the punch line not distract from it. And direct interaction with the audience is allowed. All the actors KNOW the audience is there. And the audience can know the actors know.

The more rapidly the radio play in Scene Two goes, the better the effect will be. We have literally "cut to the chase" and so the pace should be in that spirit. In the "new" version, after the transition music, the pace can slow to match the new mood of the radio play.

Singing is not obligatory for everyone, but it would be appropriate if the leading characters could sing a line or two of the song at the end, each character taking a line so that the pairs can once again interplay with each other. Everybody should then join in for the long chorus at the end.

SCENE ONE

The curtains are closed. ARI enters with headphones around her neck, wearing the IBC EYE logo t-shirt with the motto WE ARE YOUR WORLD and the IBC cap with the EYE logo.

ARI: (looking at the back of the theater) Close the doors Mac. Nobody else is allowed in now. (to audience) Good evening and welcome to IBC Studio One and another recording of the longest running drama series on the IBC radio network, A FAMILY AFFAIR. Tonight we will be recording 2 fifteen-minute episodes of A FAMILY AFFAIR. These episodes will be broadcast on over 500 IBC syndicated stations around the world as well as over the Internet. [theater door opens and closes] (the docu crew has entered the theater but remain unseen) Mac, I told you no more people! (to audience, explaining) It's a popular show. You were lucky to get tickets. Of course the tickets were free. But I guarantee that tonight's show will be worth every penny you spent on them. [beat] OK. OK. I hope you like your seats. Unfortunately the only seats we had left were the ones facing the stage. [beat] By the way, my name is ALMA ARIMANN – everybody calls me ARI – and I'm your animator and the sound technician. (listens to someone in the audience) What? Animator. What does that mean? Well, it means that it's my job to keep the audience alive before we record the first episode. [beat] I'll be back during the break after we've recorded the first episode to reanimate you. [beat] It's OK. You are allowed to laugh and clap your hands and do all the things a live audience does during a show. If you don't react at the right moment, don't worry, I have all the right sound effects at my fingertips. (plays laughter and applause and boo effects from keyboard) Oops, my finger slipped. See that microphone there? That's to record your reactions. It's a sensitive microphone and can pick up sound from every corner of the theater. So, if there is laughter at the back and not in the front, then it's probably because someone back there is telling good jokes. [beat] One more thing. As you know, obscenity laws for radio have been relaxed considerably over the years, but the only 4-letter words you are likely to hear tonight will be coming from the critics in the audience. [beat] And of course we are quite aware of the fact that all audiences these days are very critical. For this reason the author will be available after the show so that you can explain exactly what it was all about.

PICTURES OF THE PLAYERS ARE PROJECTED ON A BIG SCREEN ON THE SIDE OF THE STAGE WHEN ARI ANNOUNCES THEIR NAMES. THE PICTURES CAN REMAIN UP, WITH THE ACTOR'S NAME ABOVE THE PICTURE AND THE CHARACTER'S NAMES UNDER THE PICTURE.

ARI: And now, for those of you who don't know who is who, let me introduce the cast of the most famous show on radio today. First of all we have MARTY VANE, starring as Don Finocchio Gelosi, the Mafia boss (applause). Keep the applause short please, I got a lot of names to get through here. Next, we have KEN QUICK, who plays Zanni Gelosi, Don Finnochio's brother. Then there JON BOVINE who plays the well-known politician Silvio Bologna, and then there is SANDRA VANE, who plays Donna Bologna, his wife. KAREN KEEN plays Judy Columbine, the

hot young FBI agent and ESTELLE BONJOUR plays Charlene Quinn, the blond. (laughter) PENNY PATEL plays Inspector Shiva Panch, the Swedish Indian lady who is an investigator from Interpol.

A FAMILY AFFAIR is written, directed and produced by LUCY SAVÁGE.

OFF STAGE ANNOUNCER: 60 seconds.

ARI: OK, the show will be starting in a minute. But, uh, first, can I ask you all a question? Thanks for nodding in synchrony. [beat] As long as you don't nod off in synchrony. [beat] OK. Here's my question. How many of you are married or are planning to get married? Please raise your hands. (encourage if necessary – count) Thank you. I wanted to see how many optimists we have in the audience tonight. [beat] We are all born optimists, you know. But pessimists are made. – Don't worry, I won't ask the pessimists to raise their hands. After all, it's nothing to be proud of, is it? – Yes, pessimists are made. That's right. You see, pessimists are just people who have been disappointed so often that they think things can only get worse. Things can always get worse of course, but we'll be doing our very best this evening to disappoint every pessimist in the house. [beat] (activity behind the curtain – ARI dons her headset with microphone) OK. Many of you have been involved in A FAMILY AFFAIR for many years and know how the story has been developing. For those of you who are going to experience A FAMILY AFFAIR for the first time – well, good luck! [beat] No, actually I'm going to fill you in briefly about how the story has been developing up to now. Don Finocchio Gelosi of the powerful Gelosi family is in deep trouble. But of course he doesn't know it yet. He has been having an affair with beautiful young Judy Columbine. Don Finocchio has always thought women were only to be used for his pleasure. But he has fallen hard for Judy. What he doesn't know, of course, is that Judy Columbine works for the FBI. What he also doesn't know is that Silvio Bologna, a powerful politician he has secretly financed over the years is planning to double-cross him. And what neither Don Finocchio, nor Silvio, nor Judy Columbine know is that Inspector Shiva Panch of Interpol is hot on the trail and ready to pounce. [beat] OK. I'm sure you got all that. A FAMILY AFFAIR is not much of an intellectual challenge – but then of course that's why YOU're here [beat] and why our sponsors and millions of faithful listeners around the world have made it the longest running drama series on the IBC radio network.

OFF STAGE ANNOUNCER: 20 seconds.

ARI: OK. We're almost ready to go.

Documentary crew come down the aisle.

ARI: Oh yes, of course, I almost forgot. This is a history-making occasion! A FAMILY AFFAIR is recording episodes 1000 and 1001 tonight! (hits applause key) That's why we have a crew here to film some footage for the IBC documentary news program SHOW AND TELL.

Curtain parts. All the actors are on stage except for SANDRA VANE. LUCY SAVÁGE stands at stage right.

ARI: Ah yes, that's our boss, writer, producer and director LUCY SAVÁGE. Fondly known to all of us here as The Savage.

SAVÁGE waves briefly at the audience but gives ARI a dirty look.

ARI: When that red light goes on, it means that we are recording live on tape.

OFF STAGE ANNOUNCER: 10 seconds.

SAVÁGE: Where the hell is Sandra?

ARI: (begins her countdown.) 9 – 8 – 7 – 6 – ...

MARTY: Don't ask me Lucy. I'm not married to her any more.

SAVÁGE: (angry) Well, she better be here soon. Where's your script Marty?

KAREN: You know he always memorizes his part.

SAVÁGE: Well, episode 1000 has some minor changes in it, but I had to do some major rewrites to episode 1001 Marty, so you'll need a script.

MARTY: (indignant, but gets a script) Rewrites?

ARI: (she has been moving to her sound-tech position. her open hand goes up in the air when she gets to 5) 5 – 4 – 3 – 2 – (holds up one finger, then points at SAVÁGE.)

The red recording light goes ON.

SAVÁGE points at ARI. ARI hits a sound key.



Music: [Track 01] **IBC Theme & Jingle:** I B C – We Are Your World!

OFF-STAGE ANNOUNCER VOICE: The International Broadcasting Corporation presents: A FAMILY AFFAIR

Music: [Track 02]

A FAMILY AFFAIR (02 A Family Affair song 1)
Someone's after you
But you don't know who.
Why should you be scared?
It's just A FAMILY AFFAIR

Sound: Heavy breathing from KAREN and MARTY. Double climax.

Don F./MARTY: (out of breath) Judy! Judy! Oh my God, Judy, that was, that was absolutely fantastic.

Judy C./KAREN: (warm) Oh Don Finocchio. You're the best.

Don F./MARTY: Was it good for you, darling?

Judy C./KAREN: Do you need to ask?

Don F./MARTY: Naw, naw, I guess I don't. Do I? (laughs nervously)

Sound: Lighting cigarettes.

Judy C./KAREN: Honey? Can I ask you a special, special favor?

Don F./MARTY: Sure baby. Anything you want. A mink coat? A new BMW? What? A diamond ring?

Judy C./KAREN: Nothing like that you Italian Stallion you! I just want to go with you tonight when you meet Silvio Bologna.

Don F./MARTY: You wanta what? No Judy. No way. My business is no business for broads.

Judy C./KAREN: Oh, so I'm just a broad now am I?

Don F./MARTY: Judy. Baby, please, don't get out of bed. Come back here. I'm sorry. You're not just a broad. But my business is different from regular business, you know. Silvio and me, we got things to talk about.

Judy C./KAREN: Just like when you had to talk with that Boris guy last week? Remember? You were mighty glad that I showed up when I did that time.

Don F./MARTY: Sure. Sure. I never should have trusted that Russian. And I'm forever in your debt for that baby. You saved my life. But did you have to push me into the swimming pool? You know I can't swim.

Judy C./KAREN: I read somewhere that bullets slow down when they hit the water. And anyway, I was in the water with you puppy. I told you I trained to be a lifeguard when I was in high school. – So? How about taking me with you tonight?

Don F./MARTY: There's no swimming pool where we're gonna meet. And there won't be any bodyguards. Just me and Silvio and my brother Zanni.

Judy C./KAREN: And me. I can hide a gun in my nylons, just in case.

Don F./MARTY: Oh yeah? Where in your nylons?

Judy C./KAREN: Up here, at the top of my thigh, where nobody will check me.

Don F./MARTY: Up here?

Judy C./KAREN: Hey! (slaps his hand away) First you gotta tell me I can come with you.

Don F./MARTY: Oh baby. Please! Mmmm.

Judy C./KAREN: Can I? Huh? Can I?

Don F./MARTY: You wanta come with me? Then come with me! Hmmm? Wanta come with me? Hmmm? Hmmm?

Sound: Giggling and heavy breathing (fade)

SAVÁGE points to ARI.

Music: [Track 03] A Family Affair song 1 short trans

SAVÁGE points to KEN and JON.

Sound: Restaurant.

Zanni G./KEN: (sucking, slurping) Mmm. This pasta is real good Silvio.

Silvio B./JON: Glad you like it Zanni. Now about tonight...

Zanni G./KEN: Hey, Silvio, man, don't worry. I been waiting for tonight all my life. You don't know how much I hate my brother. When we were kids he beat up on me and now all he does is order me around. Zanni do this, Zanni get that, Zanni shut up. He deserves to die.

Silvio B./JON: Not so loud Zanni. This is a public place.

Zanni G./KEN: You're not recording this are you? So don't worry.

Silvio B./JON: I'm not worried Zanni. You didn't tell anybody though, did you?

Zanni G./KEN: Who should I tell? Finni? (he laughs) Do you know he doesn't allow me to call him Finni when anybody else is around? He insists that I call him Don

Finocchio. Sometimes though he doesn't mind if I call him Don F. When he's in a good mood. Son-of-a-bitch.

Silvio B./JON: Don't talk that way about your mother. She was a saint.

Zanni G./KEN: Oh yeah. I forget sometimes that he and me had the same mother.

Silvio B./JON: You didn't tell Charlene where you were going tonight?

Zanni G./KEN: Charlene? What she gotta do with anything?

Silvio B./JON: She's your girlfriend.

Zanni G./KEN: Hey, Silvio, Charlene is lucky she can remember her name. That chick is such an air-head.

Silvio B./JON: So you didn't tell her?

Zanni G./KEN: I don't think so.

Silvio B./JON: What do you mean you don't think so?

Zanni G./JON: Well, remember that shipment of Lebanese black that we moved last month?

Silvio B./JON: Shhh!

Zanni G./KEN: Nobody can hear us. They're all eating. Anyway, I kept a little of that stuff for myself. Charlene and me did some last night. Whew! Wicked shit! And it gave me a hard-on that lasted for hours! I swear.

Silvio B./JON: So you were stoned and you told her.

Zanni G./KEN: I don't think so Silvio. But to tell you the truth, well, I can't remember. And if I can't remember then you can be damn sure that Charlene won't remember – even if I did tell her.

Silvio B./JON: If we blow this deal tonight, were both dead. You know that don't you. He'll kill both of us.

Zanni G./KEN: You worry too much Silvio. Eat your pasta. It's really good. Don't worry, everything will go perfect tonight. Perfect. (slurp, slurp)

SAVÁGE points at ARI.

Music: [Track 03] A Family Affair song 1 short trans

Sound: Traffic. Car idle. Car door opening, closing. Car start, pull away.

SAVÁGE points at PENNY and ESTELLE.

Shiva P./PENNY: Did you get the data from his computer Charlene?

Charlene/ESTELLE: Sorry Inspector Panch, I, I remembered all the things you told me about where to click with the mouse and all that – I even wrote it all down, see...

Sound: paper rustle

Shiva P./PENNY: Then what happened? Was the USB stick defective?

Charlene/ESTELLE: No I don't think so. I mean, I don't know. I never put the stick into the computer, you see...

Sound: Horn blast

Shiva P./PENNY: Aw shut up! They are always wanting to overtake me!

Charlene/ESTELLE: You can drive faster if you want.

Shiva P./PENNY: In Sweden, we have speed limits you know.

Charlene/ESTELLE: Look out! That bus!

Sound: Screech of tires and crash!

SAVÁGE: Hold it! Cut! Mark the spot Mac! (she yells to the back of the theater) Keep it rolling. (to ARI) That's not supposed to be a crash Ari. Just a screech and a horn.

ARI: Sorry!

SAVÁGE: OK, let's take it again from ...

Enter SANDRA VANE, in a hurry, but trying to be quiet.

SAVÁGE: So you finally made it! It's OK. You don't have to creep like that, we're in the middle of a cut.

SANDRA: (relieved) Well thank God for that! I thought I'd never get here! My mother didn't want to take little Marty and my neighbors are at their beach house and ...

MARTY: You're so stingy. You could have hired a babysitter. I pay enough alimony!

SANDRA: (taking a script) Don't start with me Marty or I'll...

SAVÁGE: OK you two cut it out, we're doing a show here. Ready Ari? Estelle? Penny? OK. Let's take it from the horn blast and then: Aw shut up! And Estelle, please change "bus" to "truck" in your line there.

ESTELLE pencils in the change.

SAVÁGE: Mark it! (points at ARI)

Sound: Duck: quack quack.

ARI: Sorry.

Sound: Horn blast.

Shiva P./PENNY: Aw shut up! They are always wanting to be overtaking.

Charlene/ESTELLE: You can drive faster if you want.

Shiva P./PENNY: In Sweden, we have speed limits you know.

Charlene/ESTELLE: Look out! That trunk!

SAVAGE: Cut! That's a truck Estelle, not a trunk.

ESTELLE: Oh I thought you said a trunk. You know, like it had fallen into the road or something and she had to swerve to miss it. Sorry. (she erases and pencils in the new) OK. I'm ready.

SAVÁGE: Just start with your line Estelle. Mark it. (points at Estelle)

Charlene/ESTELLE: Look out! That truck!

Sound: tires screech, horn.

Shiva P./PENNY: Holy Krishna! They're worse than rickshaw drivers!

Charlene/ESTELLE: Maybe you should change into 3rd gear, then you can go a little faster.

Shiva P./PENNY: 3rd gear? Ah yes. Yes.

Sound: Grinding gear change.

Shiva P./PENNY: Ah, look, look, the car is going faster indeed. – Now Charlene, what about the USB stick?

Charlene/ESTELLE: Like I said Inspector Panch ...

Shiva P./PENNY: Call me Shiva, dear.

Charlene/ESTELLE: OK Inspector Shiva-dear.

SAVÁGE: Cut! That's not what's in the script Estelle. Stop paying attention to the camera team and concentrate. And remember, I'm the one who writes in the laughs here, not you. Now take it again! From: Shiva, dear.

PENNY: Me?

SAVÁGE: You! Mark it! (points at PENNY)

Shiva P./PENNY: Call me Shiva, dear.

Charlene/ESTELLE: OK Inspector Shiva. You see, what happened was that, well, I couldn't find where to turn the computer on.

Shiva P./PENNY: Unbelievable.

Sound: Beep beep!

Shiva P./PENNY: Now they won't get out of my way! Out of my way you rickshaw driver you!

Charlene/ESTELLE: Slow down! You're going way too fast!

Shiva P./PENNY: So you have no data for me? Why did you get in my car?

Charlene/ESTELLE: Because I have some other information.

Shiva P./PENNY: Well tell me woman. Tell me.

Sound: Beep beep!

Charlene/ESTELLE: Zanni is going to meet Don Finocchio and Silvio Bologna at the old cement factory at midnight.

Shiva P./PENNY: Brilliant Charlene! That's brilliant! Get out of my way! Out of my way!

Sound: Beep beeps and speeding car pulling away.

Music: [Track 04] A Family Affair song 1 long trans

SAVÁGE points at SANDRA and JON.

Sound: soft classical music

Donna B./SANDRA: Silvio dear! I need a thousand for a new dress for tonight's reception.

Silvio B./JON: Cash? Why don't you pay with one of your credit cards?

Donna B./SANDRA: Silvio, what's wrong? Are you nervous dear?

Silvio B./JON: No, of course not Donna. How much? A thousand? Is that all? Here, take fifteen hundred. Buy some shoes to match the dress.

Sound: paper crinkling

MARTY: (Has been reading ahead in the script and getting more agitated all the time. He finally interrupts) Hey Savage! You can't do this to me!

SAVÁGE: Cut! Marty, we are in the middle of a recording.

MARTY: (rapping his finger on the script) You can't kill me off Savage. In rehearsal it was just a flesh wound, now it says here that I get killed. You can't do that to me. I'm the star of this show. I've been here since the beginning.

KEN: So maybe it's time for a change Marty. (laughs derisively) New blood!

MARTY: You wanta see blood? (threatens KEN)

SANDRA: Whack him one Ken, go ahead, he only acts tough. He's a pussy cat when it comes down to it.

SAVÁGE: We're doing a show Marty. I write the script. You read it. Understand? If I want to kill you off, that's my decision.

SANDRA: I wish it was mine!

MARTY: No it isn't! The sponsors are the ones who pay for the show and...

SAVÁGE: I've talked with the sponsors Marty, they did a little survey of our listeners and then they agreed to the changes.

JON: Are we going to take a break because, like my nose is running and...

SAVÁGE: No. We are still recording Jon.

KAREN: Marty, honey, don't get upset.

SANDRA: (mocking) Marty honey...

KAREN: It's all because of you anyway that his career is being ruined...

SAVÁGE: Turn it off Mac.

The red recording light goes OFF.

JON: If we're going to take a break then... (starts to walk toward the back of the stage) Hey Karen, wanta come with me?

KAREN: Not now Jon.

SANDRA: Go ahead Karen. Isn't your nose a little bit itchy?

SAVÁGE: Ari! (points to the audience)

ARI: (smiles at the audience) It's a live show folks. We'll be continuing with A FAMILY AFFAIR in just a minute or two. (picks out someone in the audience) Uh oh, I'll bet you're a critic. And you're smiling! Never trust a smiling critic!

MARTY: I'll stop the show!

KEN: You can't stop the show! The show has stopped you! (laughs at his own joke)

SAVÁGE: Careful Marty.

MARTY: Everybody hates me because I'm so popular!

KEN: Well I know what I want ...

MARTY: You never know what you want Ken until I've got it! That's how it was when I had Sandra and that's how it is now that I've got Karen. And I've always known that you wanted to be the star of this show. Well it's not going to happen Ken. Understand?

PENNY: Hey Jon! Wait a second will ya! (she moves toward the back)

ESTELLE: Ken, you don't want Karen do you? She's not a blond.

KAREN: What?

ESTELLE: He told me he only likes blonds.

KAREN: Did you say that Ken?

SAVÁGE: We have an audience here people!

SANDRA: (laughs) Well I hope they're enjoying the show!

ARI: Excuse me if you see me smiling while things are going wrong on stage but, well, that means that I've just realized I can blame it on somebody else.

SANDRA: Act like a man Marty! Be strong! Be childish!

MARTY: (to Karen) When we separated she gave me back everything that I'd ever given her – except the houses, the cars and the jewelry.

SANDRA: It's because I'm sentimental, Marty.

PENNY: (has been talking with Jon) What? Estelle and Ken? No way! Estelle's a virgin. She told me!

JON: (laughs) I knew her before she was a virgin!

SANDRA: Estelle would appreciate an experienced man like Marty. Hey Marty?

ESTELLE: (hurt) He's ... he's too pro-promis-miscuous.

KEN: Nice word Estelle. (she smiles at him)

MARTY: Promiscuous? People only call me promiscuous because I get more than they do.

KAREN: More than who Marty?

SAVÁGE: We can settle this during the break Marty.

MARTY: No. We settle it right now! Or the show won't go any further.

SAVÁGE: (writing in the script) OK Marty. Let's go. I'll change it back to how it was in the rehearsal.

MARTY: (surprised) You will?

SAVÁGE: I will, come on, let's go. We've got a show to finish here.

KEN: That's not fair!

SAVÁGE: It's my decision Ken. Remember? I didn't hear you complaining five minutes ago. Don't complain now or I'll rewrite YOU!

KEN: (smiles) Hey Savage, have I ever given you any stick?

MARTY: You wimp.

SAVÁGE: Jon, Penny, come on. Ready Ari?

ARI: Ready! (smiles at audience)

SAVÁGE: Sandra, take it from: Silvio, what's wrong? – Mac?

The red recording light goes ON.

SAVÁGE: Mark it! (points at Ari who starts the sound and then at Sandra)

Sound: disco music

Donna B./SANDRA: Silvio, what's wrong? Are you nervous dear?

Silvio B./JON: (kind of stoned now) No, of course not Donna. How much? A thousand?
Is that all? Here, take fifteen hundred...

SAVÁGE: Cut! It says light classical music Ari!

ARI: You got it.

Sound: instant change back to light classical.

SAVÁGE: Just continue. We'll use the first take. (points at Sandra)

Donna B./SANDRA: Maybe we can go to the casino after the reception Silvio, what do you think?

Silvio B./JON: (sniffs) Uh, casino? (sniffs) No darling, I ... I have a cold. (he looks up at Saváge, who is indicating: keep going) (sniffs) But you go ahead. Here, here's another 5 thousand.

Sound: paper rustles

Donna B./SANDRA: Silvio?

Silvio B./JON: (sniffs) Yeah?

Donna B./SANDRA: Can you take a taxi back home then after the reception?

Silvio B./JON: Uh, yeah. Yeah. Sure I can. (sniff)

Donna B./SANDRA: Good! Then I'll tell Don Juan that he should wear a tuxedo tonight so that he can chaperone me at the casino.

Silvio B./JON: His name is just plain Juan, Donna. And he's a chauffeur. If you start calling him Don Juan (sniff) then people will think ... oh never mind.

Donna B./SANDRA: What will they think dear? That he's a mafia boss?

Silvio B./JON: Don't use that word in this house Donna!

Donna B./SANDRA: Yes, dear, anything you say dear. I've got to go now. See you this evening. (Jon offers his lips, Sandra kisses the back of her own hand)

Music: [Track 02]

A FAMILY AFFAIR (A Family Affair song 1)
Someone's after you.
But you don't know who.
Why should you be scared?
It's just A FAMILY AFFAIR!

SAVÁGE: OK. We got it folks! 15-minute break! Ari!

The red recording light goes OFF.

EXIT SAVÁGE.



SCENE TWO

NOTE: There is no real break between the scenes.

At the beginning of Scene Two the complete dialog for ARI and the other characters is written out without interruption, but in the actual playing of the scene, the dialogs must be woven in and out of each other so that an atmosphere of confusion is attained – but is not so confusing that the thread of understanding is lost.

Documentary crew assistants bring on mugs of coffee and pass them around as JON drifts off toward the back to “powder his nose” followed by PENNY while KAREN and MARTY get together on one side and KEN and SANDRA get together on the other. ESTELLE is trying to look blond and sexy and would like to be seen by KEN but she’s afraid to try too hard to catch his attention while SANDRA is there.

ARI: Angels never sleep! I’m back to check your pulse again!

MARTY: (takes a sip from his cup) Bah! If this is coffee then bring me tea! [beat] But if this is tea, then bring me coffee!

KAREN: It’s not true you know.

MARTY: What’s not true?

KAREN: What the Savage said about the sponsors not wanting you.

ARI: Are your hearts still beating? I can tell you mine sure is ... But this is far from the worst show we’ve ever had! And of course the nice thing about being live on tape is that we can go back after the show and “fix it in the mix” as they say. (laughs to herself a little nervously because she obviously wants to hear what the two couples are saying to each other but also wants to distract the audience from what they are saying)

SANDRA: (to Ken) Don’t you think she has the perfect face ... for radio!

KEN: (looking at Estelle over Sandra’s shoulder) I dreamed of you last night.

SANDRA: Did you?

Sandra laughs but then notices what is going on and steps on Estelle’s toe. Estelle screams.

SANDRA: Someone standing on your udder, dear?

ARI: Uh, everybody always tells me that if I want to keep my friends that I should never talk about politics or religion. But then who wants friends that never talk about anything except sex and drugs and (looks at audience for the answer: rock and roll)? My most religious friends actually left the church – so that they could finally find their way to God.

PENNY: (laughs at something Jon has said) Are you kidding? (points at Ken) His idea of brilliant conversation after sex is: (tries to imitate his voice) Should I call you a taxi now or would you rather smoke a cigarette first?

JON: (druggie laugh) Karen snores!

KAREN: (angry) Did you ever ask yourself why I fell asleep on you – Mr Minute?

MARTY: You and ...

SANDRA: He talked her into it Marty. You know, he said “Hello” first.

ARI: Uh, politics, politics, well: You know the difference between communism and capitalism? In communism the state owns everything. In capitalism, the banks do!

MARTY: (he points to Ken) You better watch out you don’t catch anything from him. He thinks that “safe sex” means a woman’s husband isn’t home.

ARI: Uh, conservatives. Yes. Conservatives love the poor. They love them so much they make more of them each time they come to power!

KAREN: Ken told me that he heard the Savage arguing with the Director of Drama on the phone. IBC wants to cancel A FAMILY AFFAIR.

SANDRA: Why didn’t you tell ME about that Ken?

KEN: I, uh, well...

ENTER SAVÁGE.

SAVÁGE: OK everybody. Let’s go. Episode 1001.

MARTY: Is it true Savage? Do they want to cancel the show?

SAVÁGE: (gives Ken a dirty look) They say I’m too kind to the mafia. That the police never get them. That criminals shouldn’t be depicted as heroes. I thought that if I killed you off, well ...

MARTY: Yeah but then you’d have had Ken as the boss – or snow nose over there.

SAVÁGE: No, actually Marty if you would have read a little further into this episode you would have found out that I rewrote the rest of it too. Inspector Panch catches Silvio in the act of disposing the body. And Zanni is arrested by Judy, the FBI agent, when he picks up the 5 kilos of heroin that Don Finocchio had hidden in his safe at home.

KEN: You mean I’m out of the show too? You bitch! What the hell did I sleep with you for then?

ESTELLE: (indicating script) This isn't what we rehearsed.

SANDRA: And me? How did you rewrite me?

KAREN: (has been reading the script) You inherit all of Don Finocchio's money and become the head of a charity that helps orphaned penguins in Tierra del Fuego.

SAVÁGE: Throw those away. (handing out new scripts) Here. I've changed it again.

ARI: Wonders never cease.

JON: Hey that's fast writing. (to Penny) I wonder what she's on!

SAVÁGE: I've had another show idea in the computer for a while. Moral, like what the sponsors want. All I did during the break was change a few lines around – and the names of the characters of course – so that I could keep you-all in it. (murmur of wonder) And I also kept the format of A FAMILY AFFAIR – which is a worldwide hit after all – and made the theme fit to what the sponsors want. But I'm afraid we'll have to do it cold. No time for rehearsal now.

ARI: Ladies and gentlemen, live radio! Alive, vibrant ... straight to tape!

SAVÁGE: Here Ari. (throws her a script) Now let's go everybody. Time is running.

OFF STAGE ANNOUNCER: (crackle of microphone) ... ha ha that Savage – she only wants to know one thing about somebody before she sleeps with them.

BACKGROUND VOICE: What's that?

OFF STAGE ANNOUNCER: Their name! (both of them laugh)

SAVÁGE: Mac!! We're ready to go here!

OFF STAGE ANNOUNCER: Turn the mike on will ya. (clears his throat) 60 seconds.

PENNY: (looking at Saváge, pointing at the new script) Is this gonna save the show?

JON: I hope so baby. I need the job. I owe some people a little cash you know.

SAVÁGE: The sponsors said that if I'd write a show with a "moral" theme then they'd be glad to keep on supporting me.

SANDRA: Notice how she says: Me!

OFF STAGE ANNOUNCER: 30 seconds.

SANDRA: (to Marty) The Savage is turning moral – for money!

MARTY: Money can buy anything!

ESTELLE: It can't buy me. (Estelle reaches into her pocket and pulls out a wad of bills while she walks toward Ken.)

Everybody turns to look curiously at Estelle.

KEN: (nervous) Estelle, don't!

ESTELLE: Here! (she hands the wad to Ken, who doesn't want to take it at first, but then can't avoid taking it when Estelle explains) Ken gave me the money so that I'd call the narcotics officers and tell on Jon. Because Jon was seeing Karen ... and Ken was jealous and ...

OFF STAGE ANNOUNCER: 10 seconds!

SAVÁGE: Come on Estelle. We've got a show to save here! Don't forget you're professionals! Let's go! – And use the new theme music Ari!

ARI: (her countdown routine has begun) 9 – 8 – 7 – 6 -

SANDRA: (to Ken, moving away from him) Pretty soon you'll be able to count your enemies on the fingers of every hand in the cast.

MARTY: (to Sandra about Karen) She's not such a bad person – until you get to know her.

KAREN moves closer to KEN but then changes her mind quickly.

ARI: 5 – 4 – 3 – 2 – (her hand is up, her last finger is there – she points it at Saváge)

SAVÁGE points at ARI.

The red recording light goes ON.

Music: [Track 01] IBC Station ID

Music: [Track 05]

A FAMILY AFFAIR – (A Family Affair song 2)
Come on let's make our love ...
A FAMILY AFFAIR

SAVÁGE points at PENNY and SANDRA.

Sound: Car chase.

Donna B./SANDRA: Do you think we'll get there on time?

Shiva P./PENNY: If we don't, then we'll be too late.

Sound: Gunshots.

Donna B./SANDRA: Why are they shooting at us?

Shiva P./PENNY: I don't know. But I'm not going to stop and ask them.

Donna B./SANDRA: Hurry! Hurry!

Music: [Track 06] A Family Affair song 2 short trans

SAVÁGE points at ESTELLE and KEN.

Zanni G./KEN: You're asking too much of me Charlene. Too much!

Charlene/ESTELLE: But Zanni, I'm pregnant. Don't you want to make a good life for little Zanni?

Zanni G./KEN: If I squeal, they'll kill me! And you! And little Zanni!

Charlene/ESTELLE: But Judy told me there is something called the witness protection program...

Zanni G./KEN: Judy? What does she know about it?

Charlene/ESTELLE: She's with the FBI and ...

Zanni G./KEN: What? Don't tell me you've been spying on me for her.

Charlene/ESTELLE: I did it for US Zanni. For you and me and for little Zanni. This is your chance to do something good with your life.

Zanni G./KEN: You told her I was going to kill Finni, didn't you?

Charlene/ESTELLE: Please Zanni. It's your last chance.

Music: [Track 06] A Family Affair song 2 short trans

SAVÁGE points at JUDY and MARTY.

Judy C./KAREN: Don Finocchio, your own brother, Zanni, was planning to kill you. And then he and Silvio wanted to take over your empire.

Don F./MARTY: Judy, you know, I have suspected something like that would happen. One day. In fact, I have been thinking of how short life really is. Lately I have even begun to pray again. Like when I was small. My mother would kneel next to me at night and we would say our prayers together before I went to bed.

Judy C./KAREN: I can help you Don Finocchio.

Don F./MARTY: Ugh! Judy, I'm tired of this sinful life. Don't call me Don Finocchio. Call me Finni, just plain Finni. I'm going to leave this life forever.

Judy C./KAREN: I can help you Finni.

Don F./MARTY: You have helped me alot already Judy. You know, you are the first woman I've really loved – besides my mother of course. And I've been thinking that if I can love you, then maybe I can love other people too. You know? Not sexually. I mean love them like Christ loved them.

Judy C./KAREN: Look Finni, this may be a little difficult for you to understand but, well, my being with you? It was a job. You know? Just a job.

Don F./MARTY: You? Judy? You are a prostitute?

Judy C./KAREN: Well, not exactly Finni. You see, I work for the FBI.

Don F./MARTY: Oh? (deep sigh) And now you will arrest me, put me behind bars for the rest of my life? (deep sigh) Well, what else can a sinful man like me expect? I was planning to join the mendicant Brothers of Mercy, but I guess prison can also be a redeeming experience.

Judy C./KAREN: Well Finni, the thing is that I can't arrest you for anything. I know you gave orders, but there's no evidence to incriminate you. And your brother Zanni is going into the witness protection program ...

Don F./MARTY: Zanni is saved? God is merciful!

Music: [Track 06] A Family Affair song 2 short trans

Sound: one pair of echoing footsteps

SAVÁGE points at JON, then at SANDRA and PENNY.

Silvio B./JON: (sniffs) Where is everybody? Zanni? Don Finocchio? Where the hell are they?

Sound: speeding car arrives and screeches to a halt outside, doors open and close, running footsteps getting closer

Silvio B./JON: Donna! What are you doing here? And who is that with you?

Shiva P./PENNY: (out of breath) Ah, Mister Bologna! (catching breath) We made it in time.

Donna B./SANDRA: (also out of breath) Silvio! Caro! Inspector Panch knows everything. Everything!

Silvio B./JON: Inspector?

Shiva P./PENNY: Allow me to introduce myself: Inspector Shiva Panch of Interpol.

Silvio B./JON: But you're Indian.

Shiva P./PENNY: I am Swedish, Mister Bologna, from Stockholm. My parents are British citizens, they live in Kensington Gardens, in London. My grandparents of course were born in India, New Delhi, they lived in Chandichock where I often visited them during school holidays but ...

Silvio B./JON: What does this all mean Donna? Did you betray me?

Shiva P./PENNY: I am not inclined toward the love of women Mister Bologna.

Donna B./SANDRA: Oh Silvio, my dearest. Inspector Panch has been on your trail for the past year. She knows everything about you and your business with Don Finocchio. But she said that if you quit politics and give her all the information you have about other corrupt politicians, she will let us go in peace.

Shiva P./PENNY: (quotational voice) "If thou art noble, I do forgive thee." That is Shakespeare Mister Bologna, from King Lear. No better person to quote in a situation like this than him!

Donna B./SANDRA: Do it Silvio! Please!

Music: [Track 07] A Family Affair harp trans

Sound: Baby crying, birds chirping.

Charlene/ESTELLE: You better hurry up Zanni or you'll be late for practice.

Zanni G./KEN: (chewing) Mmmm. Where'd you learn to make such great sandwiches Charlene? Mmmm. You know? I think that the team is coming together well. That new kid, Raphaello? He's not all that tall, but he dribbles real well, and he can shoot three-pointers better than anyone I've seen.

Charlene/ESTELLE: I can't wait until little Zanni is big enough to join the Youth Club team.

Zanni G./KEN: Hey! Wouldn't that be something? Me being the basketball coach for my own kid. (kiss kiss) OK honey, gotta run now. You drink up as much milk as she's got in that beautiful breast of hers little Zanni so you grow up strong and tall.

Music: [Track 06] A Family Affair song 2 short trans

Sound: food cooking, pots and pans, restaurant sounds – cast murmurs

Silvio B./JON: Two more scampi with garlic sauce.

Donna B./SANDRA: We might have to hire somebody to help me here in the kitchen Silvio. Only nine months we've been open and already we get so many people for lunch that I can hardly keep up.

Silvio B./JON: It's your cooking Donna. Nobody can resist it. Look how much weight I've put on – since I started eating only home cooking.

Donna B./SANDRA: Well if you'd stop filching those croquette potatoes ... (slaps his hand)

Silvio B./JON: Ow!

Donna B./SANDRA: Here, take this costoletta, it's ready. And put some parsley next to the boiled potatoes, it looks better that way. If it looks good on the plate then it tastes better.

Silvio B./JON: I love you Donna!

Donna B./SANDRA: (giggles) Stop it now Silvio! Take your hands off me. I have to cook. – And keep your hands off those croquettes as well!

Music: [Track 06] A Family Affair song 2 short trans

Sound: water splashing, swimming pool sounds. door opens

Shiva P./PENNY: Judy, can you come into the office for a moment, please?

Judy C./KAREN: OK Shiva. (to someone in the pool) Just keep swimming until I get back. Do five more laps. Don't swim too fast, concentrate on your style. Arm up, head to the side and breathe. That's it. OK? I'll be right back.

Sound: Door opens, closes, pool sounds gone

Judy C./KAREN: What's up Shiva?

Shiva P./PENNY: The sauna has been repaired. The young man that Brother Gelosi recommended repaired it. He did a splendid job. And here, look at what he charged us.

Sound: paper rustle

Judy C./KAREN: Is that all? Remind me to invite him for dinner sometime. We can take him to Silvio's Cantina. The food's real good there.

Shiva P./PENNY: Donna is an excellent cook. But she still has meat on her menu.

Judy C./KAREN: It's all organically grown Shiva. And so are the vegetables she uses. They buy everything from the monastery. And you know how conscientious Finni

is – I mean how conscientious Brother Gelosi is about the monastery’s garden, and how he cares for the animals!

Shiva P./PENNY: Yes, you’re right. – Actually I wanted to ask you a favor.

Judy C./KAREN: What is it?

Shiva P./PENNY: Well, Charlene asked me to take care of little Zanni tomorrow night because she wants to go to the basketball game. The Youth Club is playing against that team from the next village.

Judy C./KAREN: Against the Bouncers? Oh the Youth Club will cream them!

Shiva P./PENNY: Zanni will certainly be happy if they do! But if I’m going to babysit then I need you to take over my 8 o’clock yoga class. They’re just beginners.

Judy C./KAREN: OK. Have you done the three forms of breathing with them already?

Shiva P./PENNY: Well, they’ve done the abominable [sic] and intercoastal [sic]. I wanted to do the clavinettical [sic] with them but ...

Judy C./KAREN: Don’t worry Shiva. I’ll guide them through it. What about tongue cleaning? Have you showed them how that goes already?

Shiva P./PENNY: No no no. No tongue dhauti. I always save that for later. For postures tonight they should begin with the candle, then the plough, then the fish, the forward bend, the cobra ...

Music: [Track 06] A Family Affair song 2 short trans

Sound: church bell in the background – farm animals

Charlene/ESTELLE: I’ve invited 25 people to the baptism Brother Gelosi. Is that too many for the monastery chapel?

Don F./MARTY: They won’t all be able to see little Zanni getting baptized, but we shall all be able to pray together.

Charlene/ESTELLE: Are you sure you don’t want to be his godfather Brother Gelosi?

Don F./MARTY: (laughs good-naturedly) My godfather days are over Charlene. No. I’ll be happy to assist Monsignor Carelli in the ceremony. It will be a pleasure for me.

Charlene/ESTELLE: If that’s how you want it. – I was planning to ask Shiva and Judy to be the godmothers and ... and, well, would it be OK to ask Silvio to be godfather?

Don F./MARTY: Silvio is the perfect choice Charlene. With him as godfather, little Zanni will never go hungry!

They both laugh.

Music: [Track 08] **A FAMILY AFFAIR** – A Family Affair song 2 long trans under the credits

The cast members step forward and bow as they are introduced by the ANNOUNCER.

OFF-STAGE ANNOUNCER VOICE: You have been listening to A FAMILY AFFAIR, starring MARTY VANE as Don Finocchio Gelosi, KEN QUICK as Zanni Gelosi, SANDRA VANE as Donna Bologna, KAREN KEEN as Judy Columbine, PENNY PATEL as Inspector Shiva Panch, ESTELLE BONJOUR as Charlene Quinn, and JON BOVINE as Silvio Bologna. A FAMILY AFFAIR was written, produced and directed by Lucy Saváge and is a Savage Broadcasting Production, all rights reserved.

Music: [Track 01] **IBC Station ID.**



The red recording light goes OFF.

SAVÁGE: It's a wrap! We made it!

MARTY: I hope the sponsors will buy the changes.

KEN: What about the listeners? What if they don't like the changes?

SANDRA: Since when have listeners had anything to say about anything?

PENNY: If they don't listen?

SAVÁGE: Don't worry. They'll listen. They're addicted to A FAMILY AFFAIR.

SERENA: Talking about addiction. Uh Jon?

JON: Me?

SERENA: I was thinking about doing a documentary on, well, on stars who go through the hell of addiction and -

JON: The hell of addiction?

SERENA: ... and then recover. You know. Go through the cure. (Jon reacts wide-eyed)
Oh we'd pay for everything. Even those debts you were talking about earlier. Do you think maybe ...?

JON is shrugging and nodding as he moves off to a corner with SERENA

PENNY: Hey, how about the girl he turns to in his moment of desperation? The one who helps him get through it all?

SERENA: That sounds like an interesting angle.

They move away together and JON, PENNY, SERENA and crew EXIT.

ARI: Live radio ladies and gentlemen. Nothing like it huh? Well, if we made some mistakes this evening [beat] it was because we wanted you to learn from them.

SANDRA: (indicating Karen) Did she burn you very badly Marty?

MARTY: (shrugs) (does his Don F. voice) "Can't live widem. Can't live widoudem." (own voice) You know. A man without a woman is like an ass without a pain.

SANDRA: Well, I agree with the "ass" part.

MARTY: I guess that in this business all the girls are looking for husbands.

SANDRA: And all the husbands are looking for girls.

KEN: I hope you're not looking for a husband Karen, because I won't be able to help you.

KAREN: Don't worry, I wasn't dreaming of it. Anyway, it wouldn't be fun for you if we were married. I can always tell when you're lying.

KEN: How?

KAREN: Because you move your lips. (moves toward Lucy) Hey Savage, wanta go for a drink?

SAVÁGE: (arches an eyebrow) Well why not?

SAVÁGE and KAREN EXIT.

ARI: (to the audience) Actually I was almost hoping we'd have some hecklers tonight. I learned some really good responses ...

ESTELLE: You could change Ken. You could try to be better.

KEN: Better? Better? I'm one of the best actors on radio Estelle. I've been in over 300 different radio plays and ...

ESTELLE: (pulls off her blond wig and reveals a dark-haired girl) You see Ken. I can change. I don't have to act stupid if I don't want to.

KEN: (surprised, but recovers quickly) I never thought you were stupid Estelle. Really, I could tell you were intelligent from the way you ...

They move off together and KEN and ESTELLE EXIT.

ARI: How about this one? Hey what's up buddy? You got a chip on your shoulder or is that your head? – I got another one. – I'd love to help you out buddy. Which way did you come in?

MARTY: Uh, you weren't thinking that maybe you'd like to come to my place after the show or ????

SANDRA: No Marty, I wasn't thinking that at all. (she starts to move away)

MARTY: Uh Sandra. Can I ask you one question?

SANDRA: What is it Marty?

MARTY: Uh you know, one thing always bothered me while we were married. You never told me when you had an orgasm.

SANDRA: That's because whenever I had one Marty [beat] you were never there.

EXIT SANDRA

ARI: Well I hope that you enjoyed the IBC recording of A FAMILY AFFAIR and that we'll see you back here in Studio One again. Thanks very much for being [beat] such an AUDIENCE !!

EXIT MARTY

OFF STAGE ANNOUNCER: (microphone crackle) ... Yeah, well I've been practicing all the Kamasutra positions at home you know. Now all I need is a woman to try them out on. (microphone crackle feedback) Hey I thought you said it was off ... (abrupt cut)

ARI: Well, thank you again for coming. And remember just one thing: If anyone ever puts a price on your head – take it!

Music: [Track 01] **IBC Station ID**

ARI: Goodnight!

Music: [Track 05] **A FAMILY AFFAIR** – A Family Affair song 2 to be sung by cast during the curtain call

A FAMILY AFFAIR

I say I love you!
Say you love me too.
What should I do
when I see you
with somebody new?

Should I rant and rage?
Turn another page?
Try another melody
so that you'll come back!

You and me make such a lovely pair
Come on let's make our love
A FAMILY AFFAIR

You said you'd be true!
Now I'm sad and blue.
What can I do so you'll know
That I really love you so?

You and me make such a lovely pair
Come on let's make our love
Come on let's make our love
Come on let's make our love
A FAMILY AFFAIR

THE END



SONG TEXTS

NOTE: If the themes, songs and jingle can be performed live by the cast, then that will be a big plus. If not, they can be prerecorded. However, the final song should be sung by everyone during the curtain call.

08a A Family Affair song 2 long trans extended is optional and can be inserted wherever it works.

A Family Affair IBC Station ID [Track 01]

I B C
We Are Your World!

A Family Affair song 1 [Track 02]

Someone's after you
But you don't know who.
Why should you be scared?
It's just A FAMILY AFFAIR

A Family Affair song 2 long trans [Track 08]

Come on let's make our love
Come on let's make our love
Come on let's make our love
A FAMILY AFFAIR

A Family Affair song 2 [Track 05]

I say I love you!
Say you love me too.
What should I do
When I see you
With somebody new?

Should I rant and rage?
Turn another page?
Try another melody
So that you'll come back!

You and me make such a lovely pair
Come on let's make our love
A FAMILY AFFAIR

You said you'd be true!
Now I'm sad and blue.
What can I do so you'll know
That I really love you so?

You and me make such a lovely pair
Come on let's make our love
Come on let's make our love
Come on let's make our love
A FAMILY AFFAIR