

SCENE 21

GERRY AND CAROLE'S OFFICE.

CAROLE

Hey, I got a prediction.

GERRY

What?

CAROLE

We're going all the way with this one! You and me!

GERRY

No, not this one.

CAROLE

Why? It's so catchy!

GERRY

I don't know. God, Barry and Cynthia's stuff is so good. Even though it only made it to Number 3, ON BROADWAY had character and a sense of place, and class — this is only lame-o teenybopper junk.

CAROLE

No, it's *fun*. Dance songs are big again. There's THE TWIST and MASHED POTATO TIME.

GERRY

Yeah, but I don't want — it has to have — it can't just be — there's not — I — I —

HE stops for a second, his mood suddenly dark. His hand trembles. He doesn't seem aware of Carole. SHE waits for him to finish but he says no more. With gentle concern, she says:

CAROLE

Sweetie, are you ok?

(no answer)

Do you need some air?

HE looks at her and his brief mental fog seems to lift. There is a certain sweetness when he answers:

GERRY

No, I'm ok.

CAROLE

You know what we should do? We haven't had a break since— well, ever. We got married, we had the baby and we never stop working. We should plan a trip, go some place fun like Vermont.

GERRY

Sure. And maybe we just need to think of the right group.

EVA, a pretty black woman, enters with LOUISE in the stroller. Both CAROLE and GERRY light up.

EVA

Surprise! Are we interrupting?

CAROLE

No! You are the perfect baby-sitter! I was just missing her. Hi, little child of mine!

GERRY

Hi, baby girl.

(to Eva)

Hey, we have a new song. You know all the groups. Who could do it?

EVA takes the song and reads it aloud in a flat tone:

EVA

"Everybody's doing a brand new dance now, come on baby, do the—" I have no idea.

GERRY

Come on, little Eva! Think!