

SCENE 15

BROOKLYN STREET - OUTSIDE THE LOFT

*(ODA MAE and SAM appear on the street outside MOLLY's loft. SAM is still singing.)*

SAM

EIGHTY FIVE BOTTLES OF BEER ON THE WALL...

ODA MAE

Okay, okay, I'm here. I can't believe I'm doin' this. What am I doing here? I never come to Brooklyn 'cause I hate Brooklyn. She's probably not even there. You still there?

SAM

Yeah.

ODA MAE

Which building is it?

SAM

It's there. Right in front of you. Push three.

*(ODA MAE approaches the loft building and buzzes MOLLY's apartment. No answer.)*

ODA MAE

See, nobody there.

SAM

She's there, she's there. Just wait.

*(We hear MOLLY answer the intercom and speak to ODA MAE on the street outside.)*

MOLLY'S VOICE

Hello, who's there?

SAM

Molly!

ODA MAE

*(to SAM)*

She can't hear you.

**ODA MAE (CON'T)**

*(to speaker)*

Molly, I'm Oda Mae Brown -psychic reader and advisor. I got a message from Sam.

**MOLLY'S VOICE**

What?

*(pause)*

**ODA MAE**

Sam Wheat. He wants to talk to you.

*(we hear MOLLY hang up)*

**ODA MAE**

I told you.

**SAM**

Dammit. No wait, yell. Call up there. Third floor.

*(ODA MAE backs into the street and begins yelling.)*

**ODA MAE**

Hey Molly, Molly Jensen! I know you're up there. I know you hear me. I'm down here. Sam's right here. This is for real.

**SAM**

Ask her about the starfish at Montego Bay.

**ODA MAE**

He wants me to ask you about the starfish at Montego Bay? Now how would I know that if he wasn't here?

**SAM**

And the green underwear she wrote her name in.

**ODA MAE**

And the green underwear you wrote your name in.  
*(to SAM)*

I'd never get over that, I'll tell you that.

**SAM**

And Reno. That picture from the bus.

**ODA MAE**

I know about the picture in Reno. Hey, Molly! Girl, you hear me

ODA MAE (CON'T)

talking to you?

WORKMAN

*(leaning out of a window)*

I hear you.

ODA MAE

Ahh, man, shut up. Nobody's talking to you.

WORKMAN

You ever hear of a phone?

ODA MAE

You ever hear of kiss my butt?

*(to MOLLY)*

Molly, I ain't gonna stay down here all day.

WORKMAN

Good news for us all!

ODA MAE

Ah man, shut up! Molly, I'm counting to three then I'm outta here. One-two-three.

*(She flicks MOLLY off and starts to leave)*

SAM

No, Oda Mae, wait, please. Look you came all the way down here. Just another minute.

*(ODA MAE is about to walk away when MOLLY steps outside onto the street. ODA MAE sees her and stops.)*

MOLLY

Who are you?

SAM

That's Molly.

ODA MAE

*(approaching her)*

Molly?

*(MOLLY nods)*

I'm Oda Mae Brown, psychic reader and advisor.

MOLLY

What do you want? Is this some kind of a joke?

ODA MAE

Girl, if you think I'd come all the way down to Brooklyn for the fun of it, then you're outta your mind. I mean, I'm sorry lady, but this Sam of yours...you ever hear a whole night of "10,000 Bottles of Beer on the Wall?"

MOLLY

That's how he got me to go out with him.

ODA MAE

It's a horrible song Sam, Just awful.

MOLLY

You're talking to him now?

ODA MAE

Yeah.

MOLLY

I don't believe it. I don't believe in these things. I don't believe in this life after death stuff.

SAM

Tell her she's wrong.

ODA MAE

He says you're wrong.

MOLLY

So where is he?

ODA MAE

I can't see him. I can only hear him.

SAM

I'm right here.

ODA MAE

That don't help, Sam.

SAM

I'm holding her hand.

ODA MAE

He says he's holding your hand.

*(MOLLY recoils, angrily)*

MOLLY

What are you doing? What do you think you're doing to me?

*(turning away)*

Sam is dead. He's dead.

*(She begins to head back into the building.  
SAM is desperate.)*

SAM

Just tell her I love her.

ODA MAE

He says he loves you.

MOLLY

Sam would never say that. Leave me alone.

SAM

Ditto. Tell her "ditto."

ODA MAE

Ditto? What's that mean, ditto?

*(MOLLY is astonished)*

#11A DITTO

MOLLY

Sam?

*(She stands there a moment and then quietly,  
cautiously...)*

MOLLY

Maybe you should come in.

*(ODA MAE shrugs and follows her into the  
loft talking all the while as the set  
changes around them. ODA MAE's dialogue  
continues into the next scene.)*

ODA MAE

It's a gift actually. I had it since I was born...

SCENE 16

LOFT

ODA MAE (CON'T)

...runs in the family. Sometimes it's a blessing, helpin' people, you know? Other times it's a curse. Everybody got somebody passed over they need to talk to, right now, drop everything you're doin', you know what I mean? People show up all hours. Sometimes they start crying and moanin' and callin' out and thankin' me and thankin' Jesus...

*(She sees a photo of SAM)*

Is this him? Is this you?

SAM AND MOLLY

Yeah.

*(SAM wanders around the room, anxiously.)*

ODA MAE

Cute. White...but cute.

MOLLY

I don't understand. Why did he come back? Why is he still here?

ODA MAE

He's stuck, that's what it is. He's between worlds. It happens sometimes, when their spirit gets yanked out so quick that the essence still feels it has work to do here.

SAM

Come on Oda Mae, stop rambling.

ODA MAE

I don't think I'm rambling. I'm just answering the question.

*(To MOLLY)*

He's got an attitude now.

SAM

I don't have an attitude.

ODA MAE

Yes, you do have an attitude.

*(to MOLLY)*

We're having a little discussion.

*(back to SAM)*

**ODA MAE (CON'T)**

If you didn't have an attitude you wouldn't be raisin' your voice, now would you?

**SAM**

God! Oda Mae!

**ODA MAE**

Don't you "God" me. Don't you take the Lord's name in vain with me, you understand?

*(MOLLY watches with growing discomfort as ODA MAE seems to be talking to herself.)*

**SAM**

Would you relax?

**ODA MAE**

No, you relax. You're the dead one. You want my help, then you better apologize. Cause I don't take that from nobody.

**SAM**

This is ludicrous!

**ODA MAE**

*(to MOLLY)*

Excuse me, girl. I'm leavin'. Nobody talks to me like that, you understand me? Now you better apologize.

*(ODA MAE heads for the door. MOLLY is confused.)*

**SAM**

All right I'm sorry, okay? I apologize. Now would you sit down? Please.

**ODA MAE**

*(To MOLLY)*

He's apologized.

*(ODA MAE walks to the couch. SAM, relieved, paces back and forth. ODA MAE's eyes follow his voice as MOLLY watches her curiously.)*

**SAM**

Now look. I need you to tell Molly what I'm saying, but you have to tell her word for word. All right? Word for word.

ODA MAE

All right, all right. He wants me to tell you what he's sayin' word for word.

SAM

Molly, you're in danger.

ODA MAE

You can't blurt it out like that. And quit movin' around like that cause you're starting to make me dizzy. I'll just tell her in my own way.

*(She gazes at MOLLY with a sincere gaze,  
right from the hood--)*

Molly, you in danger, girl.

MOLLY

What are you talking about?

SAM

I know the man who killed me.

ODA MAE

Killed you?

SAM

Tell her!

ODA MAE

He says he knows the man who killed him.

SAM

His name is Willie Lopez and I know where he lives.

ODA MAE

He says he knows the man who killed him. His name is Willie Lopez. He's Puerto Rican. He knows where he lives.

SAM

Write it down.

ODA MAE

*(To MOLLY)*

He wants you to write it down.



**SAM**

*(To ODA MAE)*

You write it down!

**ODA MAE**

I ain't no secretary.

**SAM**

*(exasperated)*

Would you just do it?!

*(ODA MAE takes a card from her purse and  
grabs a pencil)*

**ODA MAE**

*(To MOLLY)*

He's so testy. Well, what do you want me to write?

**SAM**

526 Lenox Avenue. Apartment 4D.

**ODA MAE**

526 Lenox Avenue. That's my neighborhood.

*(ODA MAE seems perplexed as she writes it  
down and gives it to MOLLY.)*

**SAM**

Molly, he's got my wallet and my key. He was in here.

**ODA MAE**

He's got his wallet and key. He was in here.

**MOLLY**

In here?

**SAM**

*(directly to MOLLY)*

Before, when you came back from your walk with Carl, you went into the bedroom, you took off your clothes...

**ODA MAE**

All right, all right.

*(To MOLLY)*

Before - when you went out for your walk with Carl, he was in here. You took your clothes off...he saw everything.

**SAM**

It was a setup. I was murdered, Molly.

**ODA MAE**

It was a set-up, Molly. He was murdered.

**#12 SUSPEND MY DISBELIEF/I HAD A LIFE  
(ACT I FINALE)**

**MOLLY**

Murdered?

**SAM**

There is somebody else involved. I don't know who. Molly you have to go to the police.

**ODA MAE**

Police! Okay! I gotta go.

*(ODA MAE stands up and heads toward the door)*

He says there was somebody else involved and he wants you to go to the police.

*(ODA MAE heads for the door as MOLLY watches in a daze)*

**SAM**

Wait, where you going?

**ODA MAE**

What do you mean, where am I going? I'm leaving. I did everything I said I was going to do and don't be following me now cause I'm finished and I mean it.

*(opening the door)*

Have a nice life. Have a nice death. Good bye.

*(she lets herself out)*

**MOLLY**

Oh, Sam, are you here?

**SAM**

Yes, Molly, I'm here.