

Article 17
The
Dovesical

by

BRAD

BARTZ

2017

It's Always Red and white
in Japan. You will bleed.

ARTICLE 17: A DOCUESICAL OF JAPAN'S DARKEST SIDE

***IT'S ALWAYS RED & WHITE IN JAPAN
YOU WILL BLEED***

A Play in Three Acts

by

Bradley L. Bartz

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Cast of Characters

Brad Bartz: Chairman, ABC Solar Japan KK
Mr. West: President, ABC Solar Japan KK
Takeshi Ono: President, Valentia KK
Mr. Suzuki: President, JP POWER - Bad Guy
Mr. SPV: Best Business Accountant in Japan
Mr. Takuma: GE Solar Manager
Wayne Shaw: Says: BARTZ in spotlight
Evil Judge Higashi: Bitch. Short. Ugly. Etc. ASS.
Judge 1: dude that's a dud.
Judge 2: Girl that is just out of puberty.
Judge 3: Drunk
Judge 4: Stupid
Daiki: Mouse Lawyer
Zachary Stryuk: President, Sunpower Japan
Clerk: From COSCO the Shipping Company
Markus: Canadian Yurt Proprietor
Marie: Brad's daughter
Kyu Chah: ABC Solar Japan clean up team
Makino: President, STC
Mr. Racking: Chinese solar manufacturer
Pinto: Sunpower expert from Portugal
Italian Guy: Sunpower solar expert
Kenji Go: Sunpower Japan manager.
Mr. Makino: Gold loving contractor.
Chiba Panel Crew: 6 local guys, fishermen.
Mrs. Miller: Henry Millers Wife.
Yakuza Boss: Serious Punch Perm
Yakuza Enforcer: Do Ho skin tight shirt on GUN BOAT
Arms. 5'5" Steroids/Smart.
Yakuza Punk #1: High School Sumo Pig

Yakuza Punk #2: Skinny
Yakuza Punk #3: Skinny
Other Yakuza (about 10 punks): Mixed lot, multi-color shirts
METI Official: Really hot chick and mini skirt
US Embassy Officials: A sack of bullshit Brad talks to.
Keidanren Receptionist1: Dancing hotty
Keidanren Receptionist2: Librarian hotty
Keidanren Bouncer 1: Big, sumo
Keidanren Bouncer 2: Big, Sumo
Lynn Matsuoka: Playing herself as artist
Tomoko Bartz: Brad's wife. Hotty #1.
Bradley Bartz Jr: Brad's son. Tall and great smile.
Dr. Yamamoto: The crazy samurai eye doctor
Lou Blanchard: Hells Angeles Biker and salesman
DIET Clerk: Really cool looking Japanese salaryman type. Glasses.
Joey Slick: Plays himself as Japan's #1 DJ.
Roy Matsunaga: Big big Japanese guy intros staff
Electrician: Great guy.

And don't forget The Budweiser Girls as backup singers!

Article 17: A Docuesical of Japan's Darkest Side

Our Docuesical is set in Roppongi, Tokyo, Japan. The primary scenes are business meetings represented by table, chair and white board(s). The Courthouse is featured and a Yurt on the coast of Chiba is the starting place. Brad, a serial entrepreneur, shares his adventure starting a solar business in Japan, reaching the top the market and getting blown out of the water by no fault of his own.

The Japanese Solar bubble allowed Brad to ride his second wave in Japan. Using the knowledge from the first time as an Internet company founder in Tokyo from 1990. The Solar Bubble was also joined by public company Justweb.co.jp and its president Mr. Suzuki. Justweb ran fast and hard at The Solar Bubble. Watch these two worlds collide with Brad and Mr. Suzuki both getting their heads chopped off.

The cast of characters in **Article 17: A Docuesical of Japan's Darkest Side** will defy any conception of Japan and allow the audience to see the third-world behavior and a country with concrete, glass and empty freeways. Foreigners in Japan have a special role in firing up the locals.

Brad's true venture spirit is infectious and opens every door he wants to walk thru.

The primary set pieces are a business table with chairs and blank white boards. Everything on wheels. Brad spins, dances and sings from scene to scene capturing venture spirit and right time, right place impact. We don't get to learn much about Justweb.co.jp's Mr. Suzuki, except that his chairman and managers got stuck arguing about their investment into The Solar Bubble. Mr. Suzuki will break the metaphorical plate dressed as a maid at his master's house. The Chairman will chop off Mr. Suzuki's head and Justweb.co.jp will be represented by a floating white kimono with no legs. The Japanese ghost can't leave this world because of what Mr. Suzuki did to Brad.

Article 17: A Docuesical of Japan's Darkest Side will give you the victory of the rise, the pain of the fall, the penalty of purgatory, the fight back by Brad to a finale where Japan sinks Brad so he can't leave.

Japan is forcing Brad into Act III. Brad calls it Act 3d.

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Article 17: A Docuesical of Japan's Darkest Side

LIST OF SONGS

ACT I

"Zippy"	Brad
"All I need is a Hook"	Brad
"The Solar Bond"	Brad, Nishida, Mr. SPV
"Solar Chicken"	Brad, Marie
"Ichigo Ichie Mixed with Sake"	Brad, Sunpower Team, Nishida, Ono, etc.
"Beautifully Wrong"	The Bud Girls
"Camptown Races" (#1 this week in 1853)	The Yakuza Squad
"Spin Your Meter Backwards" (Time Travel motif)	Brad
"Let's Get Fitical" (take on Olivia Newton Johns' 'Physical'.)	Brad, Nishida
"Chimpira Punks"	Kyu Chah
"Immigrant Song" Led Zeppelin	Brad (testifying)
"The Trial" The Wall by Pink Floyd	Judge Ayumi Higashi, Justweb Lawyer, Brad
"The 13 th Floor to Meet and Greet"	Brad, GE Team, Mr. SPV, Receptionists
"I sit there and aisatsu"	Brad, JP Power Chairman
"I Show You the Boom Boom"	Michel Mertens
"This Part Starts with a Dance"	The Bud Girls
"Oh Wakabayahi"	Brad
"Sixteen hearings and a long way to go"	Brad, Mouse
"Unjust"	Brad, The Bud Girls
"You Must Leave"	Judge Ayumi Higashi

ACT I

I-1-7

SCENE 1

SETTING: BRAD BARTZ is on a stage in a single chair with a spotlight on him. BRAD BARTZ raises his hand to block out the light. In the background we hear the court reporter typing away. The lights will slowly brighten and fade on spots on the set, like the JUDGE, the BULLY and a MOUSE.

AT RISE: The squeak of the MOUSE raises its voice until BRAD BARTZ starts to sing from the back of the stage.

BRAD BARTZ

Zippy was a doodah, he sang all day long.
He had a passion for his business
And he stood very tall.
Zippy was a doodah, he sang all day long.
His actions were real strong
And he stood very tall.
Zippy was a doodah, he sang all day long.
One day. In the park. It hit him hard.
It was a blow job, a smile and clerk
And he stood very tall
Zippy was a doodah, he sang all day long.
Roppongi was is hometown
And boardrooms knew his name
Zippy pushed the envelope
And melted his pretty wings.
Zippy was a doodah. A doodah day!
This is Zippy's journey in Japanese court and the Article 17
underbelly.

(BLACKOUT)
(END OF SCENE)

ACT I

I-2-9

SCENE 2

SETTING:

Brad Stands tall. Walks to front of stage at an awaiting podium. The spot is only on his face and the stage behind changes to the Yurt, slowly. Monologue sets the stage for fighting and losing badly in Japanese court. A demure smile comes to Brad's face as the natural transition of his words lands him into the Yurt to begin the solar venture journey.

AT RISE:

BRAD BARTZ

You can't back me
into
a
corner
in a Yurt.
Zippy found his inspiration
it was in a building
of a friend
He stood
in the middle
and the sun
shown on him.
Zippy found his inspiration
it was in a building
of a friend

The business
plan was forming

I-2-10

And

he was

watching frogs.

Zippy found his inspiration

it was in a building

of a friend

(BLACKOUT)

(END OF SCENE)

ACT I

I-3-11

SCENE 3

SETTING:

3am at the Yurt. Right outside a rooster is early calling for morning prayers. The jetlag of Brad and Mr. West meant any rustle would wake them. In the morning, we get to meet the Yurt Proprietor, Markus.

AT RISE:

MARKUS

How did you guys sleep?

BRAD

It was great, except the Rooster woke us up at 3!

MARKUS

"Oh.. that's no good" as he crossed his arms and shook his head.

(We see Markus mumble these same words as Brad and Mr. West go about setting up the Yurt for writing a business plan. He does this a couple of times with the spot going on and off of him.)

BRAD

No worries. Dude! I even have songs about the Solar Chicken, it goes like this.

When you find your sun is steady
When your roof is new and ready
When your 'lectric bill is given you a lickin'

bak bak bak bak (it's my docuesical, so Hot Japanese chicks as the Bud Girls are singing Bak bak bak bak behind Brad)

There is someone waiting who will spin your meter backwards
Just call for solar chicken

bakaaah

Free money from the state can't over look it

Solar systems are ready so it's time to book it

I-3-12

Bakaaah

He will bring a super crew
And mount the system for his boss
He will bring it fast and under budget

bak bak bak bak

There is one thing you should learn
When there is no one else to turn to

Call for solar chicken

bak bak bak bak

Call for Solar chicken dot com

bakaaah

MARKUS

Spotlight on Markus: "Oh.. that's no good!"

Mr. West is holding his head down as Brad sings away. Markus and he keep making wacky eye contact and hand signals, like circles to the head.

BRAD

Nishi, can you look up the solar fit on the Meti website?

NISHI

Sure, but every time I use Google my computer starts to cough. Check it out.

The computer coughs and spits blood as it opens google.com. It was almost as if the laptop was possessed. Nishi's only cure was to put the laptop in the freezer and go fishing.

(BLACKOUT)

(END OF SCENE)

ACT I

I-4-13

SCENE 4

SETTING: Outside the Yurt in three chairs that are the shape of hands. Ocean and cliffs in background and colorful flowers.

IN RISE: Marcus is standing Nishi and Brad are in the chairs with a hot chick.

MARKUS

I am going to kill the Rooster and make dinner. It is not ok for him to wake you up.

BRAD

NOOOOOOOO. Oh Markus, don't worry about it. We love it. The nature of the Yurt is an inspiration.

MARKUS

He has until 3pm. Say your goodbyes.

(Mr West is smoking opium in the corner and melts away for hours. Oh, wait, he is actually drinking Jack Daniels from a holster belt.)

ACT I

I-5-14

SCENE 5

SETTING:

On the cliff above the Yurt is the Pacific Ocean and a grassy bluff that features a Stonehenge configuration and a massive bon-fire pit. Markus is marching up the stairs with the rooster choked in one hand and a machete in the other. Brad followed, Nishi was in a dream. On the stump, obviously used many times before, Markus held the rooster down and then broke into song about being a Canadian Park Ranger Picking Up Roadkill and Feasting with Friends.

ON RISE:

MAKUS

Markus in song:

My dad was a lumberjack!

HE! was a lumberjack

and a senior park ranger

He taught me young to never waste

My dad was a lumberjack!

HE! was a lumberjack

and a senior park ranger

The biggest turkey you ever saw

Got hit by a truck

I picked it up

(Markus swings the machete (chopping of head music/sound plays) and cuts off the rooster's head. Quickly he lifts the bird and

starts to pull feathers. The blood stain on the log left a mark on Brad.) I-5-15

Markus bellows: I ate it.

My dad was a lumberjack!

HE! was a lumberjack

and a senior park ranger!

Brad, we will have Chicken soup at 5. See you later.

BRAD NARRATOR

Brad to the spotlight at left of stage: Thank you Markus for sharing that with me. It feels like a sacrifice to the Japanese lands to ask for a path for my solar business.

(BLACKOUT)

(END OF SCENE)

ACT I

I-6-16

SCENE 6

SETTING:

On the fast train to Tokyo with wife going to meet Mr. Special Purpose Vehicle, the greatest business accountant in Japan. Both Mr. West and Brad are dressed as hippies. Solar Hippies. No suits, but at least we have shoes on. Our long hair becomes our trademark across the solar industry in Japan.) The stage changes from lush green to concrete gray of Tokyo and a visage of Tokyo Station, under construction. The train lands into an office with a big blank white board, table and chairs.

ON RISE:

MR. SPV

I am glad you were introduced, we have not heard much about solar yet.

BRAD

(Brad breaks into song from the table)

The Solar Bond.

I discovered in

a spreadsheet!

and had to share.

It meant that much to me.

It meant that much to me.

I wrote it down and programmed an app.

The Solar Bond

meant riches.

Everyone wins,

I-6-17

It meant that much to me.

It meant that much to me.

The Solar Bond

And everybody won

even the evil

go fuckTEPCO.com. (shoot FuckTepco shirts into the audience)

The Solar Bond

was confirmed.

MR. SPV

(Marches to a white board and write two words:

CANCER

BOATS

As he turns he says:

In Japan The Solar Bond will be the third way to syndicate massive amounts of money.

(He writes SOLAR on the board and actually sheds a tear.)

(The spotlight fades from him and onto Brad and Nishi)

BRAD AND NISHI

Brad and Nishi Look at each other and break into Olivia Newton Johns "Physical" but changing the words to FITitcal.

You gotta get

FITical

FITical,

let your buildings go solar yea.

Let's get FITical!

(Backup dancers emerge. We dance and the girls spin us back into the chairs.)

MR. SPV

(In spotlight first then says...)

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Brad we want to play with you.

I-6-18

(BLACKOUT)

(END OF SCENE)

SCENE 7

SETTING:

Azabudai Roppongi Office. A studio apartment with a view of Tokyo Tower is the SOHO location. 50 square meters for Mr. West and Brad to live and work. They are planning a trip to Marharishi Global just 2 hours out of Tokyo to look at a 10MW property the transcendental seditionists own. The audience is introduced to Mr. Suzuki who, when he translates, floats. (wires will allow this, really every time he translated the room changed and he rose.) The apartment is represented by a bed, TV, couch and a white board.

IN RISE:

Nishi on couch, Bartz on bed, TV On facing brad, (tv used as partition), Both have laptops.

BRAD NARRATOR

(Brad breaks into song. Nishi just keeps drinking)

In VOICE:

Look you will find out why

Find out why

I am so fucking pissed

at Mr. West

very soon.

Very soon

You will find out why.

At this time our journey was magical,

we had not been screwed yet.

BRAD

I-7-20

Ibaraki, Tokyo, Shinkansen

Ibaraki, Tokyo, Shinkansen

A path

A path to solar riches

Ibaraki, Tokyo, Shinkansen

one more time again

Ibaraki, Tokyo, Shinkansen

Did you see the plot

The land as we drove by.

Its flat.

Oh! I love flat land.

(BLACKOUT)

(END OF SCENE)

SCENE 8

SETTING: The Temple. Really, an honest to gosh meditation temple in the woods of Ibaraki.

IN RISE: At entrance, we see and smell burnt incense. Brad and Nihsi and standing and look in "awe".

BRAD (NARRATOR)

The monks at the temple don't sing out loud. But the walls do. The believers who breathe with thoughts of rivers communicate differently. The walls of this compound hug you. The soft white wood so soft that you dream of sleeping next to it. A fuzzy warm feeling.

THE BUD GIRLS

The Walls Sing (girls):

oh, Mr solar guy.

Nice to have you here

oh, Mr solar guy.

take off your shoes

oh, Mr solar guy.

Please stay a while.

oh, Mr solar guy.

Every corner loves you and

have some tea.

Oh welcome thee

Mr solar guy.

BRAD NARRATOR

With no words as our hosts guide us to a silent lunch. Our delight shows in our plates piled high like homeless guys at a buffet.

Host: Brad please come this way.

1-8-22

(BLACKOUT)

(END OF SCENE)

ACT I

I-9-23

SCENE 9

SETTING: The grand poohbahs room. Big couches and Elvis velvet everywhere. Gold adorned, Donald Trumpish. Life does not allow you to miss much. The phone rings.

IN RISE: Brad and Nishi are on the gold couch with an even wider grin and look of complete awe. They can't believe where they are. Then the phone rings.

MIKE BARTZ

Mike (Brad's brother from ABC Solar in California) is calling (spotlight): "Your manager is ripping you off."

The Music goes from serene to the sounds of pain. (pain music will be used a few times. Will find the lick. Led Zeppelin Immigrant Song?)

Brad calms Mike and regains his peace. The meeting with the gurus starts and blurs to its finish (fade)

NISHIDA

Brad you have balls of steel.

BRAD

Yes, I do.

(BLACKOUT)

(END OF SCENE)

ACT I

I-10-24

SCENE 10

SETTING:

Dark Doctors office with big cherry executive desk and two lush leather visitor chairs. The walls are lined with volumes of books and the dark red carpet lends to the cave feel. Dr. Yamamoto is sitting behind the desk in a white coat, glasses and some gray hair. Brad is 18 years old. Think Napoleon Dynamite in suit and demeanor. Brad's business partner Lou is there too. He is a 5' Navy Seal who was in Vietnam, biker, telemarketer and one of Brad's voice teachers.

IN RISE:

Brad and Lou walk past eyeglass displays with beautiful booth babes into Dr. Yamamoto's office. Dr. Yamamoto then enters from behind Brad and goes to his desk.

BRAD

(happy)

I can see

I got it now.

I called the wizard Dr. Yamamoto

I can see

I got it now.

He controls thousands

I can see

I got it now.

We came to get rich.

I-10-25

I can see

I got it now.

We sell Shane and Michael Glasses.

I can see

I got it now.

Tell us about Yamamoto Optical.

(BECOMES TENSE MUSIC. Brad STIFFENS UP, Lou smiles)

DR YAMAMOTO

(Dr. Yamamoto sings like Bugs Bunny)

I am the Doctor

And they ignored me (The Bud Girls sing "They Ignored Him half step behind.")

I am the Doctor

And they ignored me (BG: "They ignored him")

I am the Doctor!

I control thousands now. (BG: "Thousands, Millions" waiving their hands.)

I am the Doctor!

They beg me now. BG: "We Beg Him Now" dropping to their knees.)

LOU BLANCHARD

(Lou whispers to Brad)

Don't move.

(Dr. Yamamoto in one movement reaches behind his right shoulder and pulls out a Japanese Samurai Sword and he jumps up while cutting right in front of Lou and Brad.)

DR. YAMAMOTO

(Dr. Yamamoto yells)

Now! I cut their fucking heads off. (chopping of head music/sound plays)

(And he finishes in full pose on top of his desk letting
out a guttural yell. He then powers-down and sits down.

I-10-26

Complete silence. The look on Brad's face must have been
priceless.)

(BLACKOUT)

(END OF SCENE)

ACT I

I-11-27

SCENE 11

SETTING: Lou and Brad both have basketballs in their laps that the audience cannot see. After the doctor sits down Lou and Brad slump over (chopping of head music/sound plays) and throw the basketballs over their shoulders back at the audience. After an appropriate pause we pop up.

IN RISE: Dr. Yamamoto's desk with Lou and Brad.

LOU

I like you. (in a long southern drawl.)

(Brad stands and the Doctor and Lou are floated away in background as he walks to front of stage.)

BRAD

Zippy's journey is just beginning.

The challenge to my spirit was aggressive
and often.

Zippy's journey is just beginning.

Most of the time it was mentors

Just fucking with me.

Zippy's journey is just beginning.

The smiles after meeting Dr. Yamamoto

Meant I sang

Zippy doohaa

all day long.

Zippy's journey is just beginning.

(BLACKOUT)
(END OF SCENE)

I-11-28

ACT I

I-12-29

SCENE 12

SETTING: SUNPOWER JAPAN headquarters,
Tokyo. (table, chairs and
empty white board view of
harbor)

IN RISE: Table full of folks. Brad at
White Board.

BRAD NARRATOR

In less than a year ABC Solar and Brad were doing Megasolar business with the biggest players in the market. In this Scene Brad's son Bradley Junior joins the meeting. He is 23 years old and a gentle autistic young man. The graceful folks from Total Oil of France and the Sunpower Japan team know that I am with family oriented people. Brad sets up the laptop to bring up Google Earth to start our Megasolar tour of Gifu and Miyagi. The projects are 250,000,000 dollars of Megasolar across Japan.

BRAD

Can we go around the room and introduce ourselves? I am Brad Bartz with ABC Solar

BRADLEY JR.

I'm Bradley.

ZACHARY

comments

SUNPOWER EUROPE PRESIDENT

Hi, I'm XX.

ITALIAN GUY

comments about topography

FLORENCE

Asks what fits

NISHIDA

(Long hair stands up and explains a few things

BRAD

Basic message is right on and let's make a deal.

I-12-30

(BLACKOUT)

(END OF SCENE)

ACT I

I-13-31

SCENE 13

SETTING: GE Tokyo HQ and LEARNING WHO
Mr. Special Purpose Vehicle
Really was

IN RISE: GE Lobby - white, windows and
chicks.

BRAD NARRATOR

Doing business in Tokyo is green tea and small meeting rooms. One after another you can meet the biggest companies in the world all day long. By the end of any given day in Tokyo you are sure to have consumed enough green tea caffeine to charge you well into the evening.

BRAD

(Singing)

OH G.E.

The 13th Floor to Meet and Greet

Normal as always with my mistress at the counter.

OH G.E.

The 13th Floor to Meet and Greet

I mention Mr. SPV is with us with a wink.

We wait by the windows

and comment on the naked roofs

of Tokyo below.

OH G.E.

The 13th Floor to Meet and Greet

Ooops! Brad Did it again.

Mr. Takuma of GE walks in

more formal

and with two lieutenants

and greets me

and bows to Uchiyama-Sensei.

I-13-32

The Surprise on his face

at the power I had brung

put me one-step.

One step closer.

One step closer

to the close.

OH G.E.

The 13th Floor to Meet and Greet

TAKUMA

Please follow me to a more proper meeting room as he guides us thru ornate glass doors to a glorious executive lounge space.

BRAD NARRATOR

I know I and ABC Solar Japan has arrived as a serious Megasolar Development Player. Already Non-Disclosure agreements are signed with GE and negotiation on project letters of intent are happening. Without a doubt Mr. SPV is a valuable asset with the bankers for their all important project finance for these very large Megasolar projects.

This meeting was about GE paying for a Solar grid tie system on the US Embassy Housing Compound. A million dollar project that ABC Solar Japan KK got METI to approve a 42 Yen Feed-In-Tariff revenue certificate for every kWh produced by solar.

(BLACKOUT)

(END OF SCENE)

SCENE 14

SETTING:

METI Offices in Saitama. A typical Japanese government open-floor layout with a "reception" counter in the middle that can see from window to window. As with all government offices Bartz has been in this "reception" counter is the loneliest place on the planet. No one will greet you. NO ONE. All eyes of all staff are straight forward and they sit in their seats in a straight upright position. That become that way just as you enter the room. You can feel the cold similar to the drop in temperature during a full solar eclipse.

IN RISE:

BRAD starts doing Jumping Jacks on the METI office floor which has full set of staff staring at their CRT screens, ignoring everything else.

METI OFFICIAL

Hi. How may I help you?

BRAD

I would like to get the solar feed in tariff for the US Embassy in Tokyo.

METI OFFICIAL

(surprised look).... Uh, oh... Please wait here. As she showed us to the kindergarten sized meeting table.

BRAD

Can the US Embassy Get the FIT? It is a customer of TEPCO.

Oh, no problem. Just please create a single line diagram and a plot plan and submit.

BRAD

Ok, see you in a few days... (Three days later.)

Repeat of same scene - Jumping Jacks and then service.

BRAD

Hi, we have the design and single line for the US Embassy. Can you review and accept our application?

METI OFFICIAL

Is this Japan or US Soil?

BRAD

Oh... I don't know. We are building solar on the US Embassy Housing Compound. I will go find out.

BRAD NARRATOR

Brad goes outside and call his US Embassy Contact and asks the question about weather the US Embassy Company is US or Japanese Soil. We all know that the US Embassy itself is US Soil. So I did not know the answer.

US EMBASSY OFFICIAL

Brad, that is a sensitive question.

BRAD NARRATOR

Ba ba ba boooooom. (chopping of head music/sound plays)

(A basketball falls from the stage to the audience.)

Wow. We left METI and arrange a site visit at the US Embassy Housing Compound in Roppongi. On the tour we asked the manager if this was Japan or the US and he pointed to the road signs that were in Japanese and said emphatically, "This is Japan."

With that information and revised plans we again went to METI in Saitama and submitted the US Embassy Housing Compound's 1 million dollar solar project for FIT approval. METI granted the FIT revenue application two weeks later.

(BLACKOUT) (END OF SCENE)

SCENE 15

SETTING: Money manager for richest man in China. Tokyo office tower next to Hotel Okura. Table, chairs and a ... blank white board.

IN RISE:

BRAD NARRATOR

Sometimes offices in Japan remind me of Maxwell Smart walking to his office thru dozens of highly secured doors that slam behind him. This is one of those offices. You get startled multiple times at how vulnerable you feel as they lock you in each chamber on the way to meet the superhero.

BRAD

The superhero
in this case
walked in
with a suit so beautiful
that my heart stopped.
His casual demeanor
and knowledge
was impressive
and magnetic.
I handed him my card.

SUPERMAN

He noticed Japan.co.jp. "Wow, you own Japan.co.jp?" asked superman.

BRAD

Yes I Do. (JAPAN.CO.JP is shown on the stage)

SUPERMAN

That is powerful.

BRAD NARRATOR

I-15-36

This triggered a flood of emotions and also established me as a seasoned Japan hand. By owning Japan.co.jp and flaunting it on my ABC Solar Japan KK business card I was always saying fuck you.

The Superman meeting lead to Scene 16.

(BLACKOUT)

(END OF SCENE)

SCENE 16

SETTING: Outside of Keidanren building
asking the rebel for a blessing.

IN RISE: Brad and Nishi and "praying" in
front of the rebel.

BRAD

Japan is a series of juxtapositions.

No matter which way you turn

you can find history,

challenge spirit,

new birth,

control,

bullies and hi-rise buildings.

Japan is a series of juxtapositions.

No matter which way you turn

Outside the Keidanren building

in Otemachi

is a statue

and shrine

to a rebel who tried to kill

the leaders.

Japan is a series of juxtapositions.

No matter which way you turn

He had his head chopped off.

But his rebel intent

and life have been revered.

Keidanren actually seems

to use the shrine

as a warning to others,

I-16-38

Japan is a series of juxtapositions.

No matter which way you turn

“Come close

and get your head

chopped off.”

Brad is familiar with blacklists (Basketball bounces from the stage to audience.) (chopping of head music/sound plays)

propagated, enforced

and denied

by Keidanren

and it is the reason

for visiting today.

BRAD NARRATOR

This is June 12, 2012, a Tuesday standing in front of the headless statue.

NISHIDA

Mr. West: blah blah blah, slurry speech. (I read the sign instead) (Mr. West is played by a transvestite)

BRAD

Ready? Let's go.

(BLACKOUT)

(END OF SCENE)

SCENE 17

SETTING:

Brad and Mr. West enter the Keidanren Building. Brad went immediately to the "reception" desk and Nishi turned into a wall mushroom. Two security guards are standing with "cop posture" by the elevators, right next to each other. Behind the reception desk was two wonderful and beautiful receptionists.

IN RISE:

BRAD

Hi, I would like to go
to the seventh floor
library
and
do some business research.

RECEPTIONIST 1

No. You cannot.

BRAD

Please.
Please
do not take offence.
I guarantee
that I will go up
Please.
Please
do not take offence.
that elevator today.

Please.

I-17-40

Please

do not take offence.

I am going to stand here

until that happens.

Please.

Please

do not take offence.

I am going up Today.

RECEPTIONIST 1

No You Cannot.

BRAD

But I must

RECEPTIONIST 1

NO, NO NO You cant.

BRAD

But I must, I must I must improve my

RECEPTIONIST 1

NO, NO NO You WONT!.

BRAD

Ok.

I would like to become

a member of Keidanren.

Please give me

a membership application.

I-17-41

RECEPTIONIST 1

(Receptionist break into song AND dance)

No I cannot give you an application.

(The two guards show confused faces and dance with each other because they have no idea what else to do.)

Mr. Bartz you must go

Keidanren is no for you

Mr. Bartz you must go

No Green Eggs and Ham for you

Mr. Bartz you must go

BRAD

No.

I demand

an application

Please.

Please

do not take offence.

for membership

to Keidanren because

it is a public

orgasm.

Please.

Please

do not take offence.

I will stand here

until my demand is met.

(Nishi is standing like the Geronimo statute at his favorite bar Geronimo in Roppongi. He'd be happier there with a jack in his hand. The receptionist thinks he is an Indian. An American Indian as he spoke not once. He certainly can be rendered as a Cigar Indian Statue.)

I-17-42

(BLACKOUT)

(END OF SCENE)

ACT I

I-18-43

SCENE 18

SETTING: Receptionist looks to the
still dancing securing guards
that are slowing to a kiss.

IN RISE:

RECEPTIONIST 1

Oh shit

they are not any help

she screams in Japanese (sugee crazy gaijin imasuuuuuuuuuu)

as she calls for reinforcements.

(BLACKOUT)

(END OF SCENE)

ACT I

I-19-44

SCENE 19

SETTING:

Ding. 45 minutes into our expedition the Keidanren elevator dings and opens. Two large Japanese men walk out. Obviously bouncers. They greet me nice but rough and invite me to the elevator to go up to a meeting room.

BRAD

Oh my honey,

oh my dear,

I told you

I told you

I would go

I told you

I would go

up without no fear.

Oh my honey,

oh my dear,

My fate belongs

to me

and no disrespect

be meant to thee. (Elevator doors close on Brad.)

(BLACKOUT)

(END OF SCENE)

ACT I

I-20-45

SCENE 20

SETTING: The small meeting room is Junior Highschool Size with a small white table and plane white office chairs and blank white board. Almost the fold up patio variety.

IN RISE:

KEIDANREN BOUNERS

(Keidanren sings duet by the bouncers. "cutey face hands fingers spread across their faces with huge clown smiles")

"Mr. Bartz,

we love solar.

We think its so great.

Oh Mr. Bartz

we love solar

we so glad you are here.

Oh Mr Bartz"

BRAD

(Brad in guttural tone. Hands are doing symbol for Gomasuri in big motions. "Grinding Sesame Seeds")

Thank you I think that is so cool, but I am not here for solar.

BRAD NARRATOR

As I pass my list of 100 .co.jp domain names (flashing across the stage are domain names... sushi.co.jp, japan.co.jp, soccer.co.jp, etc.) my heart skips a beat. I am in a meeting with Keidanren, a enforcer of a blacklist against Brad Bartz for his list of domains. (A basketball taped under the table is bounced to the audience) (chopping of head music/sound plays)

KEIDANREN BOUNCERS

(Keidanren duet loud):

Wow Mr. Bartz!

You must be rich!

I-20-46

BRAD

(Brad up and singing)

Nope.

Those son of a bitches

JPRS won't

let me sell

them.

Nope. Nope.

Those son of a bitches

JPRS won't

let me sell

them.

Can you

call them

Can you

call them

and tell

and tell

them to let me be?

Brad Sings Louder: Keidanren,

you've been a pig,

lying and weaving

a web of deception.

Just for the protection

of old farts

with no vision.

call them

It's true,
call them
you made
that call for me.
I thank thee.
The true holder
of my demise,
Maruyama-san, (thunder and lightning)
was forced to retire.
It does not matter how I sing,
It does not matter how I sing,
I know that my venture spirit
is intact.
And That's a fact.
I am going to ram it home.
It does not matter how I sing,
I know that my venture spirit
is intact.
And That's a fact.
The internet is boring,
solar is my home.

(BLACKOUT)

(END OF SCENE)

SCENE 21

SETTING:

JP Power office with 11 people discussing purchasing 1.5 million dollars of Sunpower solar panels from Brad and Mr. West. Much work was already done to design systems and make recommendations. LONG LONG TABLE with LOTS OF CHAIRS and SEVERAL BLANK WHITE BOARDS.

IN RISE:

BRAD

Here but not
That is my slot
I sit there and aisatsu
Smile big and grunt
I am the gaijin.
I am the gaijin.

BRAD NARRATOR

Luckily I am a solar expert so those in the room that could translated for me at every turn. The focus was on 1 megawatt, over 3000 Sunpower Solar Panels. At the time the very best the world had to offer.

BRAD

Ichi oku go sen man en!
Ichi oku go sen man en!

BRAD NARRATOR

JP Power ordered and paid for the solar panels. We paid Sunpower and the ships set sail. Brokers got paid. On no.

(A basketball falls from the ceiling, bounces once and is pulled up out of site.)

(BLACKOUT)
(END OF SCENE)

I-21-49

SCENE 22

SETTING: Gifu and Miyagi trips.
Trains, planes, buses,
taxies.. An Japanese Serrow
runs across the stage.

IN RISE:

SERROW

Oh Solar Man
The land below
Feeds many souls
Oh Solar Man
Pay Attention to me
Building my path to water
For me.
Oh Solar Man
The sun is your job
Build my path
To food you fuck
I was here first.

BRAD NARRATOR

The Gifu trip was with a dozen solar experts from around the world. California. Portugal, France, Italy, Japan and that damn fake Indian. We grab the Shinkansen and switch to vacation trains to the land of falling water, mist and green. The best was eating roast beef at a sushi in the round!

We rented a van, drove to the airport on the Japan sea. Bright exhaust of military jets filled the skies with roars. I was in San Diego for a moment. From there we flew to Sendai and got ready to traverse one million square meters.

(BLACKOUT)

(END OF SCENE)

ACT I

I-23-51

SCENE 23

SETTING: Large team with water bottles, walking sticks, GPS devices, iPhones (everyone uses their own GPS app on their own phone) in addition to video and cameras. Charlie took the map, our lead boy scout set out wishing he had a machete.

IN RISE: Large group with devices to their faces in a circle chatting.

CHARLIE

This is thick brush

BRAD

We are starting on the northwest top corner ... here. (pointing at the map).

PINTO

Jibberish in English

BRAD NARRATOR

That we are supposed to understand, but we don't, no one does. But since he has the check book we treat him like a king. Oh King pinto as the large crowd lifts him up in a chair.)

NISHDIA

(drinking on the sly)

ONO

OI'll see you on the other side (he was dressed like a banker)

GO

Let's go!

BRAD NARRATOR

(The team will walk and talk and tell jokes. Get lost and Charlie always re-oriens.)

Phone Rings: Nishida gets phone call and leaves the group. The panels arrived at the port of Yokohama.

I-23-52

BRAD

Time to celebrate! We did our job

The team goes to lunch and drinks beer and talks about Golf.

(BLACKOUT)

(END OF SCENE)

ACT II

II-24-53

SCENE 24

SETTING: Port of Yokohama. Raining. Scary movie music for when someone goes missing. COSCO the shipping company logo in background. Mr. Tanaka of COSCO is yelling at Sunpower Japan.

IN RISE:

TANAKA (COSCO SHIPPING CLERK)

Shinjirarenai. Anata no taiyo panels are here.

GO

Nani?

TANAKA

Shinjirarenai, you waste my time again.

GO

I will find out.

TANAKA

(singing)

Here is the letter

Authorized by law

That says clearly

We can now

We can now

We can now

Send these solar panels home.

GO

Oh no

Don't you do

I will bully

YOU KNOW WHO. (Basketball falls to the audience)
(chopping of head music/sound plays)

II-24-54

GO

Zachary your gaijin friends a shit
COCSO is sending 'em back
Back to the Philippines.

ZACHARY

BARTZ! You stupid fuck.
Brad, you have to fix this. Get those panels out of the port.

BRAD

I will. On it. You know me. I'll get it done. I'll get it done.

ZACHARY

We can't see you
Don't call again
We cant sell to you
Don't call again
On phone, email and with a cup of coffee
I say again
Don't. Don't. Call Again
You are done.
(Singing in the rain with Beers in our hands)

PINTO

Oh Brad
You know I want to
Tell you
Tell you

BRAD

Come on Pinto

Let's go

II-24-55

Have a beer

PINTO

You know

You know

You know

I cannot say

BRAD

Have a beer my friend. (A dejected Brad wanders the streets of Roppongi)

ZACHARY

Looks helpless sitting in the corner of his office with a white board that says "BARTZ!" in giant letters.

BRAD

Seeing your business death

In real-time

Can be replayed

For all time

Seeing your business death

Is not as Shocking as it seems

Shocking as it seems.

PINTO

Shocking as it seems. (Spoken song)

NISHDIA

Slurred, stumble, transvestite with bad make up

(BLACKOUT)

(END OF SCENE)

ACT II

II-25-56

SCENE 25

SETTING: Sunpower Japan Offices.
Getting fired

IN RISE:

BRAD NARRATOR

My son, Bradley Junior is with me. It's December 2013. We have charts, graphs and videos of both Megasolar sites. Two White Boards have "GIFU" and "MIYAGI" written in largest letters. NISHI is there as a Indian Statue, but shorter.

BRAD

Thank you everyone
The excitement in the room
Makes me want to pee
I will hold it in as
I show you our designs
Thank you every one
The look in your eyes
Does not match the numbers
I still pitch on.
Thank you everyone
Asking me to sit down
Is specific.

PINTO

Brad, we can only fit 2 Megawatts on that Miyagi site. We can only fit 4 Megawatts on the Gifu site.

BRAD

What.

(basketball rolls from stage.) (chopping of head music/sound plays)

SCENE 26

SETTING: JP POWER Disappears and ABC Solar is forced to borrow money from Yakuza. A White Kimono that gets burned. Does not have legs. It's floating. The Japanese Ghost has the name of JustWeb and is spinning around the stage with a big counter in the back ground. (A person is wiping out the days one at a time.)

IN RISE: Spinning device spinning
 center stage.

BRAD NARRATOR

In my greatest surprise as a businessman JP Power paid me 1.5 million dollars and did not pick up the solar panels. JP Power turned into a Justweb ghost.

JUSTWEB GHOST

(as it is swinging in circles)

Ringi. Ringi. Ringi. Ringi. (Again and again)

BRAD NARRATOR

Each circle is a day that Justweb disappeared and left the solar panels at the Port of Yokohama.

Each circle is a day, a day, a day. that Justweb disappeared and left the solar panels at the Port of Yokohama.

Each circle is a week, a week.

BRAD

Oh fuck me.

Each circle is a month! (The White Board is board with 238 days missing)

Before Justweb comes out

Of the Ringi Meeting

Of the ringi meeting.

Justweb played by a girl. Really dumb girl laying in a bed:

What happened

I just woke up

The Solar panels are gone

Ono, where is Ono.

What happened

I just appeared

The newspaper says

I've been dead

For months

Ono, Where is Ono!?

(a basketball falls from the sky and ... Ghosts.)

(chopping of head music/sound plays)

(BLACKOUT)

(END OF SCENE)

ACT II

II-27-59

SCENE 27

SETTING:

9 months later. Nishida disappears and Bartz takes over 100%. In red painted bar in Roppongi owned by Michel Mertens to ask specific help. Brad sings about the JP Power issue with hostess hotties.

IN RISE:

BRAD

What Happened

When and where

I demand and stare

What happened

Why and How

Ghosting companies

Presidents that pee

Peter out.

What Happened

When and where

I demand and stare

What happened Michel

You know me so well.

I wrote a book,

You are right here.

MERTENS

Come with me.

ACT II

II-28-60

SCENE 28

SETTING:

Mertens drags Brad around of his red bar. Each room is opened with hotties, champagne and expense accounts inside. Its January 2015 and cold. He takes Brad to the top to the secret stairs to the Roppongi street below.

IN RISE:

Mizuho Bank ATM Machine. Four Boom Boom Rooms will light up during song.

MERTENS

(Mertens sings)

Room 1 I show you the boom

Room 2 I give you some room

Room 3 they all pay much more

Room 4 costs even farther

Its Red, Its velvet and its Mine.

BRAD

Oh Dude! Show me again!

MERTENS

(Mertens sings)

Room 1 I show you the boom

Room 2 I give you some room

Room 3 they all pay much more

Room 4 costs even farther

Its Red, Its velvet and its Mine.

BRAD

I have the bank book!

II-28-61

MERTENS

Come with me!

Come with me!

BRAD

This short man of mystery

Saved me once before

He was here again

He was here again

This short man of mystery

Saved me once before

MERTENS

Remember when pigs fly Jmail will rise. Give me that bank book
and one-thousand-yen.

(Mertens grabs them from Brad and pushes into the ATM. Like
Las Vegas... It screams and flashes the number and Brad/Mertens
sing duet)

MERTENS

32 million yen

32 Million yen!

Nishida did not rip you off Brad

Nishida was so cool

BRAD

Nishida did not rip me off Michel!

He did not rip me off.

BRAD, MERTENS DUET

Nishida did not rip me off Michel!

He did not rip me off.

Nishida did not rip me off Michel!

He did not rip me off.

II-28-62

(Brad Bounces a Basketball and takes a shot with a big smile.)

(Victory Music)

(BLACKOUT)

(END OF SCENE)

ACT II

II-29-63

SCENE 29

SETTING: Saving ABC Solar. Moving to Chiba. An abandoned office in disrepair. Real Estate sales man won't take his shoes off.

IN RISE: Second floor and dilapidated office with Brad, Kyu and two real estate agents. Brad and Kyu have their shoes off, the Japanese don't.

BRAD NARRATOR

Folks. Let me take a serious moment. Just for now. I promise not to sing anymore. OK?

I landed in Japan in September 2014 to take control. My wife got hit in a bad car crash and it was not until December 2014 before I took action. Nishida had stopped communicating about mid summer. I only knew that we resold that panels and refunded 86 million yen to Justweb. The bank book was now filled with every transaction thanks to Michel and the Red Room. My job is clear. Clean it up.

Besides the Justweb Solar Panel Fiasco, ABC Solar Japan KK also had two solar installations that Mr. Nishida did not get finished. These were my first priorities.

(BLACKOUT)

(END OF SCENE)

ACT II

II-30-64

SCENE 30

SETTING: Almonds Coffee Shop, Roppongi.
Mr. Kaneko was there with all
of his gold flowing from his
neck, fingers, watch and belt.

IN RISE:

KANEKO

Hai

BRAD

Hai

KANEKO

Hai

BRAD

Hai, arigato.

(BLACKOUT)

(END OF SCENE)

ACT II

II-31-65

SCENE 31

SETTING:

Romance Car (Bromance Car)

(BLACKOUT)

(END OF SCENE)

ACT II

II-32-66

SCENE 32

SETTING:

Skyway car to top of Hakone -
Sulfur and hell below.
Surprised by meeting Zachary
and his family. COLD shoulder
does not describe the
encounter well.

IN RISE:

(BLACKOUT)

(END OF SCENE)

ACT II

II-33-67

SCENE 33

SETTING: naked onsen. The most casual naked scene ever.

(BLACKOUT)

(END OF SCENE)

ACT I II

II-34-68

SCENE 34

SETTING:

Outside the convenience store on Gaijin Street that is closest to the Tokyo Tower. Green Fence, metal, lies between sidewalk and the street. Ferrari's and such are driving by. A large group of Yakuza punks are hanging-out. Kyu goes into store to get Cigarettes. Brad rests against the green rail right next to an 80+ year old local Roppongi drunk. Brad is concerned and his hand are open-palm at his sides.

IN RISE:

Outside Convince Store in Roppongi. Empty. Kyu and Brad walk to it. Kyu enters. Brad stays outside with old drunk. A Yakuza Punk crowd follows.

YAKUZA PUNK 1

(yelling at the old man): ore.

Nan da. Omai nani yo. Grunt.

BRAD NARRATOR

Yakuza Punk 2 and 3 and dancing around punk #1 like monkeys and screaming. Brad is standing still next to the old man. The old man is having a conversation, but not with anyone.

YAKUZA PUNK 1

Ojisan. Nani uta?

BRAD NARRATOR

At that moment the Punk 1 backs up, pulls his fist back and jumps to deliver a round-house punch to the old man. Brad steps forward and catches the punch and throws down Punk #1 arm. All three Punks start a rapid dance of hate around Brad.

BRAD

Sore wa dame desu yo. Ojisan nandemo shimasen.

II-34-69

(Brad stood tall, palms open at this side, chest pumped, eyes locked on punk #1.

The dance of hate continues and the crowd of 15 Yakuza are in a traffic jam behind the 3 punks.

In the background is a tall Yakuza Leader with a punch black perm and he is bouncing a basketball. The room stops and stop light is on Yakuza Leader who continues to bounce the ball.

Running past and round the Yakuza master was a mack truck sized enforcer with arms like a bull. He bowls into the 15 or so punks and the three Dancing punks stop immediately.

Brad Stands tall. Kyu walks out of Convenience store as Brad is confronted by the enforcer. Kyu's eyes are scared and concerned.)

YAKUZA ENFORCER

Dame. You Go. (He pushes Brad, Brad does not move.)

Brad stands tall. Kyu gives a look of "oh really"?

YAKUZA ENFORCER

Dame. You go now.

(He grabs and then pushes Brad, who steps back, bows and walks away.)

(BLACKOUT)

(END OF SCENE)

ACT II

II-35-70

SCENE 35

SETTING: Another secret red-room in Roppongi with Japan's #1 DJ and Rave artist Joey Slick.

(BLACKOUT)

(END OF SCENE)

ACT II

II-36-71

SCENE 36

SETTING:

Henry Millers Wife Bar

IN RISE:

(BLACKOUT)

(END OF SCENE)

ACT II

II-37-72

SCENE 37

SETTING: RAVE. Two wow hot librarians on the poles.

IN RISE:

BRAD

Can your electrician do a job for me in Aoyama?

ROY MATSUNAGA

Yes.

BRAD NARRATOR

Without a doubt it is a party to do business in Japan. But, you must be ready to get your goal achieved. 5 minutes during a Japanese business evening you are allowed to talk business and close deals. Go beyond 5 minutes and watch your revenues shrivel. Time to drink. Better learn how.

(BLACKOUT)

(END OF SCENE)

ACT II

II-38-73

SCENE 38

SETTING:

Daylight at the CHIBA Office. Solar Panels are arriving. Landing crew are locals who use Egyptian techniques to brute force the panels into place. Bob is painting the building. Kyu is having a fire in front of the office. The Solar ovens are cooking sweet potatoes. This office is just a few miles from the Yurt. So, the ABC Solar Japan KK ended back where it started.

IN RISE:

Music and activity.

KYU

Ok, that's 1890 Solar panels. Wow.

(Kyu on Phone)

Brad. We did it. We have all panels from the various storage houses safe.

(BLACKOUT)

(END OF SCENE)

ACT II

II-39-74

SCENE 39

SETTING:

Bicycles, shitting in a hole
and at the supermarket.
Showers at the onsen. Fixing
this Justweb Ghost of the Solar
Panels is insanely hard. Bartz
stays focused and gets each and
every task done. Bartz
delivers final panels to STC.
Marie visits and fun times are
had.

IN RISE:

BRAD

Riding high

Riding low

We circle the town

And we glow

I am tall

And you are not

They we think

We are gay.

Riding high

Riding low

We find a new house

A chateau with a shower, bath and beds.

5 brownies

5 brownies!

(BLACKOUT)

(END OF SCENE)

ACT II

II-40-75

SCENE 40

SETTING:

Daughter Marie lands in Japan and Brad brings her to the office and sets up the joke that this is where they stay.

IN RISE:

BRAD

Ok, you will sleep over there, the screen can be moved to give you some privacy. The bathroom is across the street at the Besia supermarket. If you gotta go early you can hit the gas station. At night we ride bikes about 3 miles to take a shower.

MARIE

Ok. (totally underwhelmed!)

BRAD

let's go to the market.

(BLACKOUT)

(END OF SCENE)

ACT II

II-41-76

SCENE 41

SETTING:

Farmers market. Marie is a rock star. Everyone says she is so beautiful and being my daughter meant I was not gay! So a weird relief at the Farmers market. Marie is singing, squeezing fruit and point and saying "Nani?"

IN RISE:

BRAD

Next is a friends house.

(Brad drives her to the newly rented beach chateau and she hits him!)

MARIE

Dad!

BRAD NARRATOR

One of the most frustrating things about cleaning up this JP Power Jusweb Ghost solar panel mess is not knowing where to send the remaining panels. The bank book was clear that someone bought the solar panels, but with Nishida under a rock we did not know who. STC showed up in June 2015.

(BLACKOUT)

(END OF SCENE)

ACT II

II-42-77

SCENE 42

SETTING:

Brad, Marie and Kyu drive into Tokyo. The roads are empty and they talk about how there is no traffic. They go to Akihabara area and meet STC Mr. Makino to finalize sending the solar panels to his job and finishing this issue. Mr. Makino had his Chinese solar racking system manufacturer partner with him. I'll call him Mr. Racks.

IN RISE:

MAKINO

Bartz-san! Welcome. Please come in. So great to see you. (Makino is a big Japanese man and they exchange a big hand shake and almost hug)

BRAD

Makino I am so glad STC is you! That is awesome. Last time we met was in Gifu. Marie, this is Mr. Makino. He's a cool solar guy.

MARIE

Konichiwa, nice to meet you.

BRAD

When the ghost leaves town
The panels come home
Brad smiles from ear to ear
Marie sees dad as hero
When the ghosts leaves town
Brad gets to win
When to ghosts leave town.

(BLACKOUT) (END OF SCENE)

ACT II

II-43-78

SCENE 43

SETTING:

Brad and Marie go surfing and then hit Narita Airport and go home to California.

IN RISE:

(BLACKOUT)

(END OF SCENE)

ACT II

II-44-79

SCENE 44

SETTING:

We get sued. Brad dances for a lawyer. Improper service meant less than 2 days to be in court when court notice received. Instant deadline. Brad is at his computer on the "Solar Couch." Motorized to move him around the stage.

IN RISE:

This part starts with a dance

BRAD

A white board and my meishi

I dance, I drink, I yell

I dance, I drink, I yell

This part starts with a dance (girls now grinding behind Brad (again my musical so I want some legs)).

I pray and color

By lines

I throw meishi in the air

I don't care.

Stop.

Write.

(Brad sits down and pens a case summary and sent to Orrick Law firm, a top 5 global firm. It reads like a country song or a love letter to a very good looking Japanese female lawyer.)

Oh wakabayahi

I can't seem to hold on no more

My face is red

My skin is tired

Oh Wakabayashi

I love your name

It's like a bridge
A safe place to be
Can you help me?
Can you help me?

II-44-80

WAYABAYASHI

Dear Brad.
This letter you knew
I give you to newbie
But he is good is he
Dear Brad
We cannot express
Our hope for your success
We want you to win
Please come play again.

BRAD

Thanks. Since I have a deadline can you fax the court and ask for a few extra days so I can defend myself.

WAKABAYASHI

Yes Brad. We will provide you initial cover.
Brad: The first court activities moved fast. Lots of writing and discussions with Daiki the Mouse.

(BLACKOUT)

(END OF SCENE)

ACT II

II-45-81

SCENE 45

SETTING:

Revolving Door is on stage. Judge in one, Brad in one. It spins six times. A new judge gets in and has a friend judge. Its spins more. The official judge gets out and says this is easy. New presiding judge gets in. It spins more. Presiding judge changes again. Spins more, faster and faster with Brad three judges. One bitch yelling and Brad looking scared. Dry ices spews and its screeches to a halt.

IN RISE:

Brad and Judge Sato are buying tickets from the Bud Girls dressed as ticket sellers.

BRAD

They are bad

JUDGE HIGASHI

you don't exist

BRAD

They are bad, really bad

JUDGE HIGASHI

You don't exist

BRAD

They hurt me

JUDGE HIGASHI

You have no proof

BRAD

We did our job.

JUDGE SATO

Yes, you did

II-45-82

BRAD

Daiki is this over?

MOUSE

No, new judges.

BRAD

That's not fair.

MOUSE

ahahahahahahahahahahhahhhahhhahhhah

JUDGE HIGASHI

You stettle

BRAD

No

JUDGE HIGASHI

You settle

BRAD

No

BRAD NARRATORY

I start to get dizzy and seasick. I travel to Japan for Hearing 15 on March 15, 2017. Almost two years since we finished this JP Power Justweb Ghost Solar Panel Issue. FUCK!

(BLACKOUT)

(END OF SCENE)

ACT II

II-46-83

SCENE 46

SETTING: A slooh of basketballs feed out of the rotating doors as Brad falls out to the ground. THUD.

IN RISE: Brad Spins out of machine and lands on the floor. Basket balls all around him.

(chopping of head music/sound plays, in loop)

(BLACKOUT)

(END OF SCENE)

ACT II

II-47-84

SCENE 47

SETTING: My lawyer is played by a squeaky mouse. We sing thru 16 hearings.

IN RISE: Brad naked with towel. Wet coming out of shower he falls onto the bed and continues singing.

BRAD

Sixteen hearings and a long way to go
I got
nothing to show
Look at the lawyers
smug little assholes
And I get to learn that when
When the Japanese judge is mad at you just 16 times
She will hit you with an Article 17
16 hearings a long way to go (crying)
16 hearings. (stuttering)
Article 17 was a blow. (defeated.)
(Sobbing on bed.)

(BLACKOUT)

(END OF SCENE)

ACT II

II-48-85

SCENE 48

SETTING: Mouse (brad's lawyer) scurry's
up to Brad's head on the bed

IN RISE: Brad crying on bed

BRAD

16 hearings and I blow my nose (sniveling)
16 hearing I got a long way to go (quiet)
16 hearings I wonder what my lawyers says. (soft)
Here he comes right now

MOUSE

Oh, Mr. Bartz you should quit.
Oh, Mr. Bartz you should quit.
Oh, Mr. Bartz you should quit.

BRAD

Oh my goodness my lawyer is mouse (loud)
Listen to him squeak
He is not protecting my house
Oh my goodness my lawyer is mouse (loud)
Listen to him squeak
You know what I can tell you.
Oh my goodness my lawyer is mouse (loud)
Listen to him squeak
You know what I can tell you.
Do You know what I can tell you.
I can tell you to
Shove your Article 17
up your ass

Oh my goodness my lawyer is mouse (loud)

II-48-86

Listen to him squeak

I am going to come

Back really-strong right now.

This is where the story changes.

Curtain End Act II.

(Has to be. I've been crying. Darn it!)

(BLACKOUT)

(END OF SCENE)

SCENE 49

SETTING: Article 17 Order. Pink Floyd
The Wall plays. In all my
years of judging...

IN RISE: A TON OF JUDGES and ASS as
JUDGE HIGASHI in CENTER. Brad
on his knees in shackles.

BRAD NARRATOR

In my youth I just knew that someday a judge would look like and yell at me like the judge in Pink Floyd's the wall. Judge Ayumi Higashi is identical to the art of the album including the spit from her mouth as she spews. I saw this personally when she threatened me at hearing 15. The mouse had lost.

BRAD

I knew then
that
it would
be unjust.
Just like the song
Judge Higashi is
filled with hate and pain.
She was filled with pain.
I knew then
that
it would
be unjust.
The gaijin could not cure
She was filled with rage
I knew then
that

it would

be unjust.

The gaijin stood no chance

She was blinded to justice

I knew then

that

it would

be unjust.

And the Article 17 Order is...

(Brad goes to 25 words a minute court voice chastising the Mouse.
The Mouse will squeak away.)

I firmly believe that you need to file a motion for every witness
and every piece of evidence. It is vital that you get rejected,
instead of not asking.

I will appeal. I will fight.

GURU SUZUKI

(Guru in a trance that Brad hears. We see Guru Suzuki float across
the stage as he sings (quickly and funny) and floats away)

Remember my energy. Remember my Smile.

Remember my energy. Remember my Smile.

BRAD NARRATOR

Mr. Suzuki just called from a mediation. Ring Brad's emergency
line like 911.

BRAD

With a deep breath

and my back to the corner I go

With a deep breath

I knew my mouse had to go

With a deep breath

I hope he changed to a lion.

With an embarrassed breath
I reached out for help.
With an embarrassed breath
I reached out for help.
I called Mr. SPV
and
To my
excellent delight
he delivered
a new
legal team.
one hour
one hour
one hour
To my
excellent delight
he delivered
a conversation honed my skills
I saw the nexus
and knew I could win.
To my
excellent delight
he delivered
My fear of the Article 17 Order
was no more.

(BLACKOUT)

(END OF SCENE)

ACT III

III-51-90

SCENE 51

SETTING: The comeback. Rocky music.
Flashback. 1990. Summer.
Brad is flagged into a drunk
driving checkpoint by two
Japanese cops.

IN RISE: Brad Jumping out of Car at
checkpoint

BRAD

Hi!

COPS

Breath

BRAD

Ok

COPS

You bad. Here's ticket. Go home

BRAD

Ok

BRAD NARRATOR

I thought WTF! Get a drink driving ticket and then the cops let
you drive home?

The ticket showed my blood alcohol level at exactly the legal
limit.

(BLACKOUT)

(END OF SCENE)

ACT III

III-52-91

SCENE 52

SETTING: DIET BUILDING Library

IN RISE: Napoleon Dynamite Suit and
demeaner with Brad at the
Counter.

CLERK

How may I help you?

BRAD

Hi. I got this ticket and I would like to fight it. What does
it say?

CLERK

Well, if you plead guilty you pay 50,000 yen and lose your
license for day?

BRAD

And if I fight and lose? Same penalty?

CLERK

Yes. Same.

BRAD

I am looking for a case that says an electronic device cannot be
considered 100% accurate. Since my ticket is exactly the legal
limit, I argued that the testing machine cannot be 100% accurate
so the court has to give me the benefit of the doubt.

BRAD

Let me look. Mr Bartz. (time passes- Brad twirls)

CLERK

this is what you are looking for.

BRAD

Thank you for the case. This is very helpful.

(BLACKOUT)

(END OF SCENE)

ACT III

III-53-92

SCENE 53

SETTING: Matsudo City Hall
Prosecutor's Office, 5th
Floor. Meeting lasted 2
hours.

IN RISE: Elevator Opens to Table,
chairs and white board

PROSECUTOR

We send to judge he decide.

BRAD

No, we must have jury.

PROSECUTOR

We send to judge he decide.

BRAD

No, we must have jury.

PROSECUTOR

We send to judge he decide.

BRAD

No, we must have jury.

PROSECUTOR

You go.

(six weeks later Brad gets called back to Matsudo City Hall to
meet the prosecutor again.)

(BLACKOUT)

(END OF SCENE)

ACT III

III-54-93

SCENE 54

SETTING: Elevator at city hall. Brad and Translator from last hearing ride together.

IN RISE: Brad pushes elevator button. Translator comes to his side and door opens.

TRANSLATOR

Mr. Bartz, this is the most fun translating I have ever had.

BRAD

Thank you. That means a lot.

(BLACKOUT)

(END OF SCENE)

ACT III

III-55-94

SCENE 55

SETTING: In prosecutor's office.
Really, this was 2 hours and
déjà vu.

IN RISE:

PROSECUTOR

We send to judge he decide.

BRAD

No, we must have jury.

PROSECTUOR

We send to judge he decide.

BRAD

No, we must have jury.

PROSECUTOR

We send to judge he decide.

BRAD

NO, we must have jury.

PROSECTUOR

You go.

Six weeks later...

(BLACKOUT)

(END OF SCENE)

ACT III

III-56-95

SCENE 56

SETTING: Brad's bedroom in Koganehara, Matsudo City home with Tomoko. It's cold. Cherry tree at balcony is empty.

IN RISE: Brad running down hallway

BRAD

I did it! Tomoko Look! I beat that drunk driving ticket! I'm the man! (VICTORY MUSIC. An appropriate amount of time passes while Tomoko reads the letter.)

TOMOKO

No you didn't. The Emperor pardoned you.

BRAD

What!!!!!!!!!!!!!!!!!!!!!!

BRAD NARRATOR

Yes, in November 1990 the new Japanese Emperor pardoned over 880,000 people for minor offenses. I was pardoned by the Emperor. So, I have that going for me.

I really did think my case against the drunk driving ticket was creative and was winning. But, I'll take the pardon by the Emperor anytime.

When my back is against the corner I get the most creative and aggressive. The Article 17 Order hit me for 40 million yen. A huge amount. I knew from the conversation with the Mr. SPV referred lawyers that Sunpower was a bully and can be held accountable for this situation.

COSCO complained to Sunpower, Sunpower ORDERED ABC Solar Japan KK fix and then Sunpower Killed its massive relationship with ABC Solar Japan KK.

I wrote Zach.

BRAD

Can you help?

ZACHARY

No. (Basketball shoots out of a cannon from side of stage) (chopping of head music/sound plays)

III-56-96

BRAD

My lawyer says you are fucks and I can sue.

ZACHARY

How can we help?

BRAD

Write a letter

ZACHARY

Ok.

(BLACKOUT)

(END OF SCENE)

ACT III

III-57-97

SCENE 57

SETTING: Bartz reviewing the article
17 order with a white board
with his wife Tomoko. They
are dissecting it.

IN RISE: Brad and Tomoko at white
board

BRAD

Ono. Its Ono. He's the kingpin.

TOMOKO

They must take your objective evidence. This is not fair.

BRAD

japan is third world country.

TOMOKO

I feel the same. This Article 17 Order is a sham.

(BLACKOUT)

(END OF SCENE)

ACT III

III-58-98

SCENE 58

SETTING:

witness stand. Bartz hires Sumo reportage artist to draw him and court players. The spotlight comes back to her frequently. Courtroom is packed. Journalists are in the room. Judges are not happy. Brad hires Guru Suzuki from the Maharishi group translate. The scene opens with Brad on the stand and Guru Suzuki floating next to him. The courtroom is gasping in wonderment.

IN RISE:

Court audience piles in. Call to stand for judges, Brad put on stand.

BRAD

(Suzuki: translates in real time everything Brad says. To make sure the audience knows this is not a trick, Brad breaks out into segways and then asks the audience for a word...)

My testimony and this Musical states this:

I DID MY JOB.

JP POWER and Justweb.co.jp suck.

(BLACKOUT)

(END OF SCENE)

ACT III

III-59-99

SCENE 59

SETTING:

The Judges throw the book at
Bartz or Bartz wins an upset
victory. Let's find out.
Either way the judge sings.

IN RISE:

JUDGE HIGASHI

You must leave
This land spits you out
Blond or not
Your gone.
You must leave
You Gaijin Scum
This land is done with you.
Be gone. Be gone.

BRAD

I shall sail at noon.

(BLACKOUT)

(END OF SCENE)

ACT III

III-60-100

SCENE 60

SETTING:

Port of Yokohama. Bartz is loading his belongings and treasure to a replica of the Black Ship of Commodore Perry of the 1850s. The Ship is a sailing steamer and the black smoke is belching out of its engines. The whole of Tokyo Gaijin and Business game were at the docks. Bands were playing songs from the 1850s. Camptown Races was #1 in the charts. Bartz in his last grand gesture to Japan hires an honor guard dressed as Perry's Men to play music and march Bartz to the Black Ship. On the stage right is the Ghost of JP Power floating in its white Kimono and holding large fireworks. The Harlem Globe Trotters are bouncing basketballs and shooting to a basket on the Black Ship.

IN RISE:

Emperor in full dress with courtesans.

The Emperor waves goodbye.

(BLACKOUT)

(END OF SCENE)

ACT III

III-61-101

SCENE 61

BRAD

Brad sings Man from Japan with the band The Dirty T's:

I'm a Man in Japan....

(Fireworks ensue and the cast bows.)

The Ghost mows down the cast as it flies across the stage to land on the black ship. The Ghost holds a firework rocket upside down towards the Black Ship. The Ghost lights the fuse and crew jump ship.

Baboooooom.

(BLACKOUT)

(END OF SCENE)

ACT III

III-62-102

SCENE 62

SETTING: Brad Stands on the plank of the Black Ship at it sinks into the stage with Brad saluting the audience proudly holding a basketball.

IN RISE: Audience is on their feet. BRAD stands like the sinking is a victory. He knows something or does he?

BRAD

Jay! You bastard! You switched my 500-yen coins with one-yen coins! Damn you loveable bastard!

Jay comes from out from behind to save the day.

JAY

(arrives on a hydrogen racing boat

with two hot blonds and room for BRAD)

Brad, you need to thank Tomoko. She has been changing in your 500-yen coins for 25 years!

BRAD

They float! The one-yen coins float! You saved my Black Ship and my business in Japan. We have enough here to file our appeal.

JAY

Will you ever quit

BRAD

It's simple. I will never walk away from equity.

(BRAD grabs handfuls of one-yen coins and starts throwing them at the JUSTWEB JP POWER GHOST.)

MR. SUZUKI (GHOST)

III-62-103

Fuck Gaijin Scum. Judge Ayumi Higashi is my cousin!

BRAD

No Matter to me Mr. Suzuki. I get to travel on my Appeal Journey and you are stuck in my play. My Docuesical.

(The GHOST falls to the stage and slips and stumbles on the one-yen coins to off stage.)

BRAD (Joined by all cast)

Zippy was a doohdah!

Zippy was a doodah, he sang all day long.

He had a passion for his business

And he stood very tall.

Zippy was a doodah, he sang all day long.

His actions were real strong

And he stood very tall.

Zippy was a doodah, he sang all day long.

One day. In the park. It hit him hard.

It was a blow job, a smile and clerk

And he stood very tall

Zippy was a doodah, he sang all day long.

Roppongi was is hometown

And boardrooms knew his name

Zippy pushed the envelope

And melted his pretty wings.

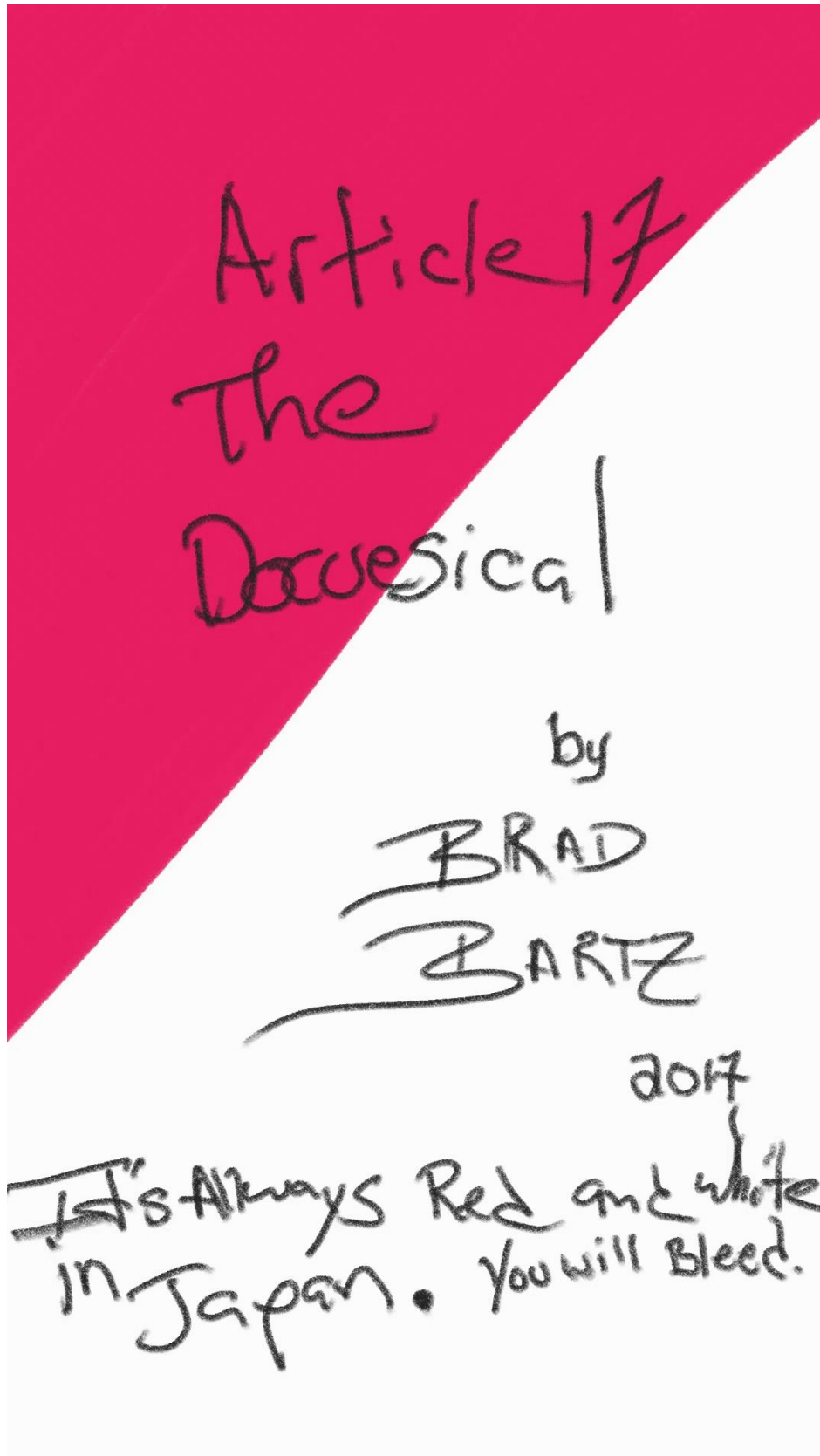
He grew them back again.

Zippy was a doodah. A doodah day!

(BLACKOUT)

(END OF SCENE)

The End



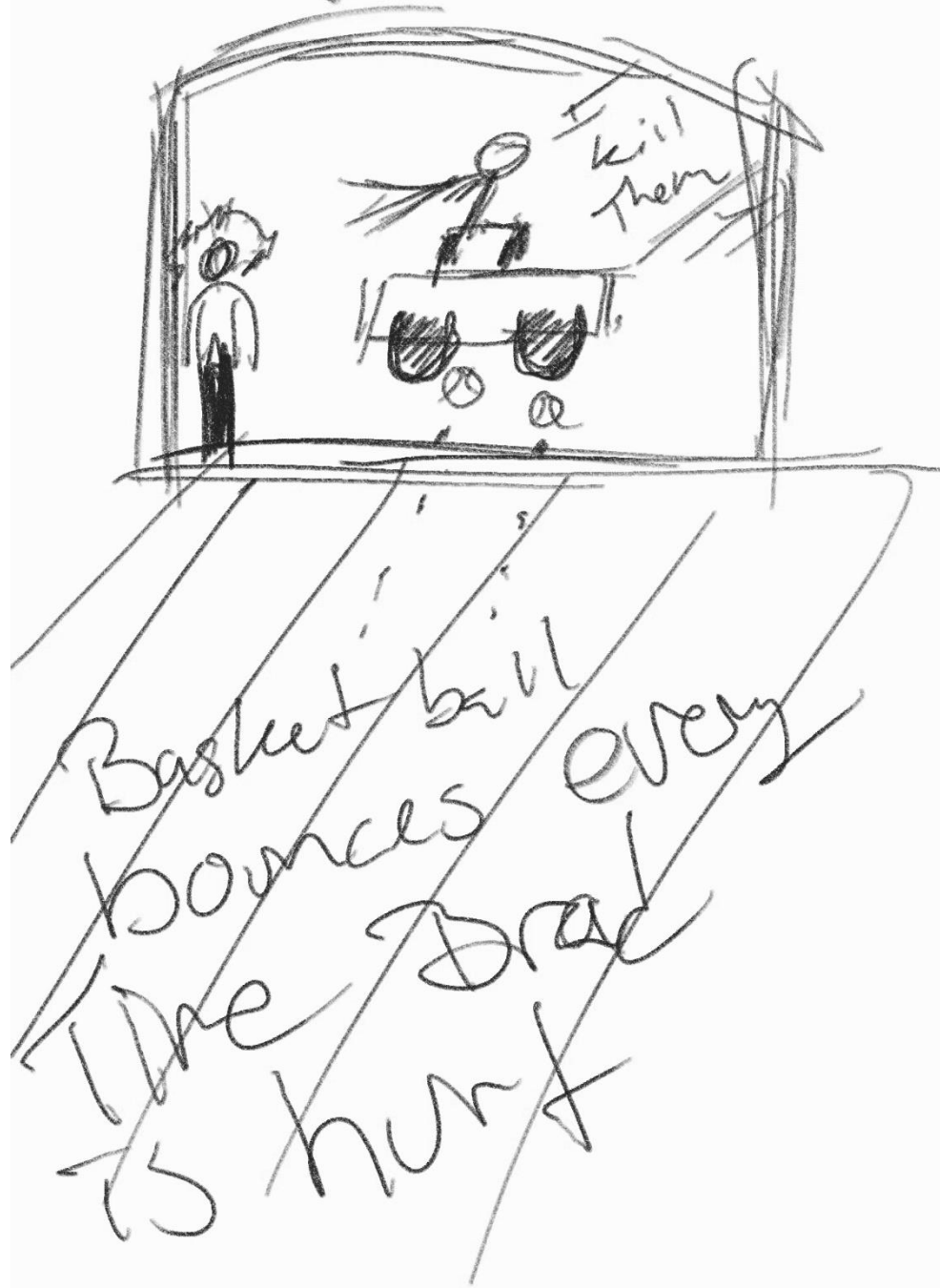
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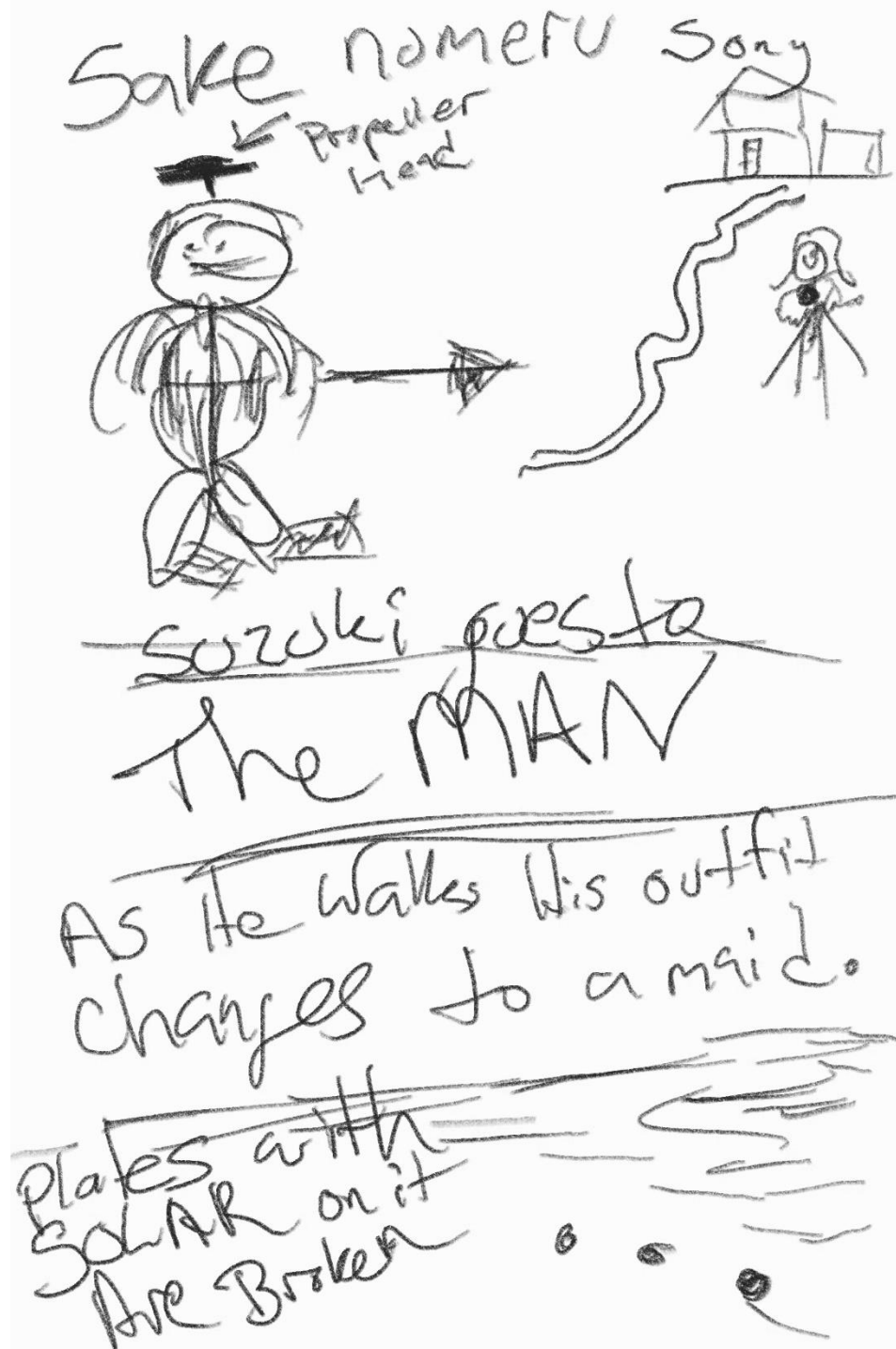




DR. YAMAMOTO



basketball-01j?



The old
man chops
off his head
and
the village
of
the ghazals
of
Sustar
No legs!



Just we
Thought it so
Clever.
The solar bubble
a Siren's
song.
Just we thinks
it's so great.
Just we thought
the solar bubbles
Siren's song
won.

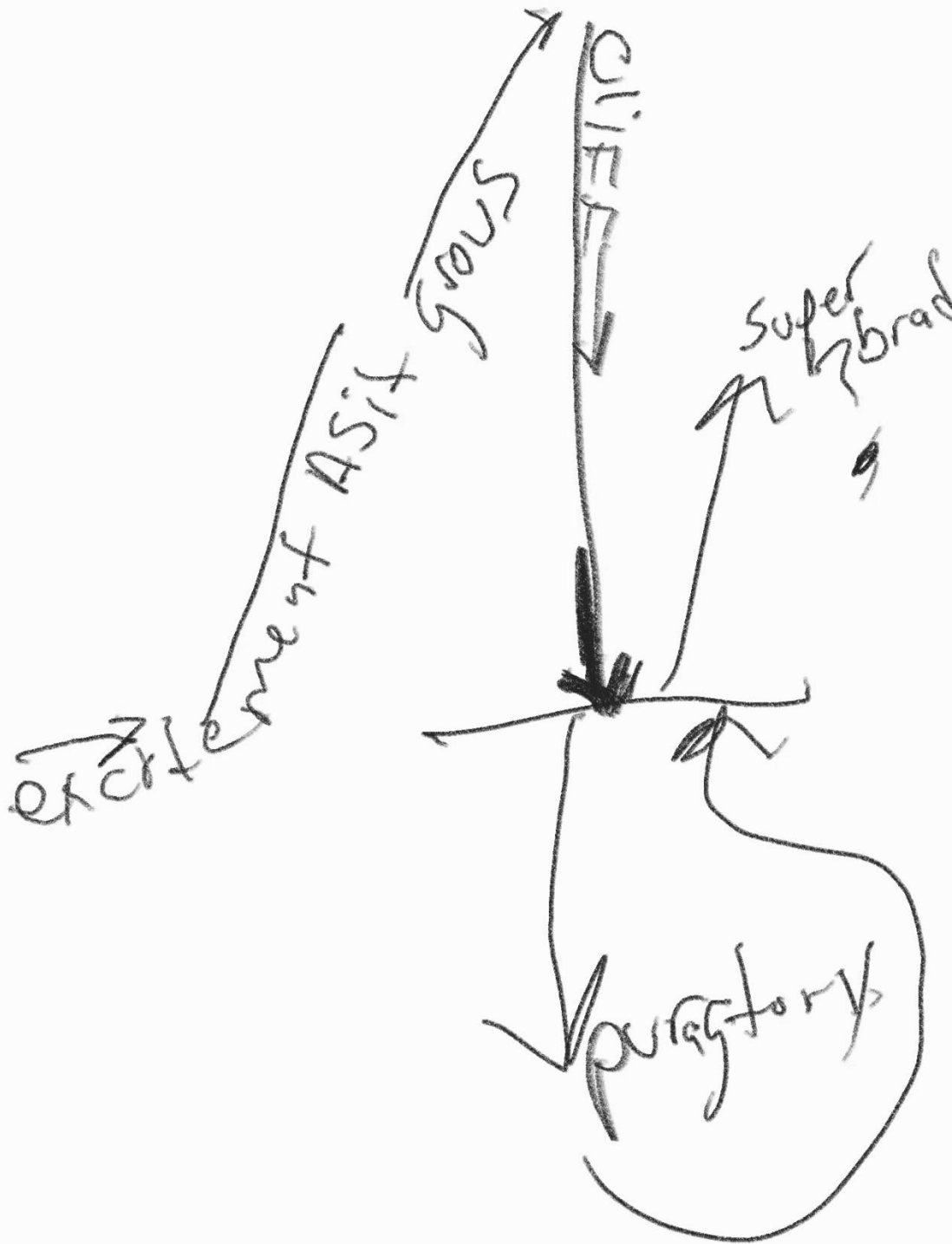


The Trial Lyrics from The Wall

(Waters, Bob Ezrin) 5:16

Good morning, Worm your honor,
The crown will plainly show
The prisoner who now stands
before you
Was caught red-handed showing
feelings
Showing feelings of an almost
human nature,

Super BU
I am
I am
Super BU.
Natures
on the wonder
Nature wanders
in the phone
Super BU runs
his clock.



BLACK SHIP
SINKS.



Rock Band
Play - I'm a
Man in JAPAN

