- CAST SCRIPT & VOCAL BOOK -

Inspired by and featuring the songs of ELVIS PRESLEY

Book by JOE DIPIETRO

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10/5/12

ALL SHOOK UP
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THE PLACE

A small you-never-heard-of-it town somewhere in the Midwest

THE TIME

A twenty-four hour period, during the summer of 1955.

CAST OF CHARACTERS

NATALIE HALLER – A young woman and an excellent mechanic. She's much more at home in greasy overalls than a dress.

CHAD – A great-lookin', motorcyclin', guitar-playin', leather-jacketed roustabout.

JIM HALLER – Natalie's widowed father. Middle-aged and messy, he still longs for his wife.

SYLVIA – The no-nonsense, African-American owner of SYLVIA'S HONKY-TONK.

LORRAINE -- Sylvia's teenage daughter. Pretty, smart and a total romantic.

DENNIS – An awkward young man. He aspires to be a dentist.

MISS SANDRA – The beautiful, intellectual caretaker of the town's museum.

MAYOR MATILDA HYDE – The town's very conservative mayor.

DEAN HYDE – Matilda's teenage son. He has spent his youth at military boarding schools and he has never disobeyed his mother.

SHERIFF EARL – The law in town and a man of not many words. He loyally follows the Mayor wherever she goes.

MALE & FEMALE ENSEMBLE play an assortment of TOWNSPEOPLE.

AUTHOR'S NOTE

"All Shook Up" deals with a small town in the 1950's that recognizes the unjustness of segregation after a leather-jacketed stranger motorcycles into town. In keeping with this spirit, "All Shook Up" was performed on Broadway with an interracial cast, featuring both African-American and white performers.

However, to remove any specific casting issues your theatre group may have, it is acceptable to perform an alternate version of "All Shook Up" in which the town is divided not along racial lines, but along class lines. Of course, all efforts should be made to integrate your cast as fully as possible. But since "All Shook Up" is ultimately about the power and magic of music, this alternate version equally captures the spirit of the show.

N.B. The author has provided options to permit ASU to be performed either by an ethnically diverse or ethnically heterogeneous cast. The places where substitutions are permitted are enclosed [ ] and are followed by an *. Those options can be found in the Addendum.

All Shook Up

Scenes, Characters, Musical Numbers, and Pages

Act I

Scene 1.....1
Chad, Prisoners, Warden

#1 Jailhouse Rock (Chad, Prisoners, Warden)
#2 Jailhouse Rock Playoff (Underscore)

Scene 2.....4
Sylvia, Lorraine, Natalie, Dennis, Jim, Ensemble

#3 Heartbreak Hotel (Henrietta, Dennis, Barflies, Sylvia, Lorraine, Natalie, Jim, Chorus)

Scene 3.....11
Full Ensemble

#4 Roustabout (Chad)
#5 One Night (Natalie)
#6 C'mon Everybody (Full Ensemble)
#6A C'mon Everybody Playoff (Townspeople)
#6B Scene Change (Chad, Lorraine)

Scene 4.....22
Natalie, Chad, Townspeople

#7 Follow that Dream (Chad, Natalie)
#7A "Dream" Crossover (Townspeople

Scene 5.....26
Dennis, Natalie, Sandra, Chad

#7B One Night with You (Chad)
#8 Teddy Bear/Hound Dog (Chad, Sandra, Dennis, Natalie)
#8A Teddy Bear Playoff (Underscore)

Scene 6.....33
Sylvia, Natalie, Jim, Lorraine, Sandra, Dean, Chad, Dennis

#9 One Night with You (Jim)
#10 That's All Right (Chad, Dennis, Lorraine, Dean, Sylvia, Barflies)
#10A Scene Change "C'Mon Everybody" (Underscore)

Scene 7.....46
Matilda, Dean, Earl, Bus Driver, Lorraine, Passengers

#12 It's Now or Never (Dean, Lorraine, Passengers)
#12A Scene Change- It's Now or Never (Underscore)

Scene 8.....52
Natalie, Chad, Dennis, Sandra, Fella

#12B Love Me Tender (Chad)
#12C Love Me Tender (Natalie)

Scene 9.....57
Full Ensemble

#13 Blue Suede Shoes (Natalie, Chad, Dennis, Guy 1, Guy 2, Ensemble)
#13A Into Shoe Shop (Underscore)
#14 Don't Be Cruel (Chad, Jim, Ed)
#14A Scene Change- Don't Be Cruel (Underscore)

Scene 10.....67
Ed, Sandra, Statues

#14B Follow That Dream: Reprise (Ed)
#14C One Night With You (Sandra)
#15 Let Yourself Go (Sandra, Statues)
#15A Scene Change (Underscore)

Scene 11.....72
Full Ensemble

#16 Can't Help Falling in Love (Full Ensemble)

Act II

Scene 1.....1
Full Ensemble

#16A Entr'acte (Underscore)
#17 All Shook Up (Full Ensemble)

Scene 2.....5
Chad, Ed, Dennis, Natalie, Back-ups

#18 It Hurts Me (Dennis, Off Stage Back-Ups)
#18A Scene Change (Underscore)

Scene 3.....11
Chad, Ed, Female Back-ups, Jim

#19 A Little Less Conversation (Ed, Girls)
#19A After A Little Less Conversation (Underscore)
#20 The Power of My Love (Jim, Chad, Sandra)
#20A All Shook Up Reprise (Sandra)
#21 I Don't Want to (Chad)

Scene 4.....25
Matilda, Earl, Angelettes, Devilettes

#22 Devil in Disguise (Matilda, Angelettes, Devilettes)

Scene 5.....28
Jim, Dennis, Sylvia

#23 There's Always Me (Sylvia)
#23A Scene Change (Underscore)

Scene 6.....32
Dean, Lorraine, Chad, Ensemble

#24 If I can Dream (Chad, Lorraine, Dean, Ensemble)
#24A "Dream" Playoff (Underscore)

Scene 7.....37
Full Ensemble

#24B Can't Help Falling in Love Reprise (Earl, Jim, Sylvia, Matilda)
#24D One Night with You (Sandra, Dennis)
#25 Fools Fall in Love/ The Wedding (Natalie, Townspeople)

Scene 8.....49
Full Ensemble

#26 Burning Love (Full Ensemble)
#27 Bows-Part 1 (Underscore)
#28 Bows-Part 2 (Full Ensemble)
#29 Exit Music (Underscore)

ACT I

SCENE 1

(We hear the familiar downbeats of "Jailhouse Rock."

LIGHTS UP on the iconic "Jailhouse Rock" image - two levels of silhouetted prisoners behind bars. A SPOT on CHAD)

#1 JAILHOUSE ROCK

CHAD

THE WARDEN THREW A PARTY IN THE COUNTY JAIL
THE PRISON BAND WAS THERE AND THEY BEGAN TO WAIL
THE BAND WAS JUMPIN' AND THE JOINT BEGANS TO SWING
YOU SHOULD-A HEARD THOSE KNOCKED-OUT JAILBIRDS SING

LET'S ROCK
OH,BABY, LET'S ROCK
EV'RYBODY IN THE WHOLE CELL BLOCK
WAS DANCIN' TO THE JAILHOUSE ROCK

SPIDER MURPHY ON THE TENOR SAXOPHONE
LITTLE JOE'S A' BLOWIN' ON THE SLIDE TROMBONE
THE DRUMMER BOY FROM ILLINOIS GOES CRASH, BOOM, BANG!
THE WHOLE RHYTHM SECTION WAS THE PURPLE GANG!

CHAD

LET'S ROCK

OH, BABY, LET'S ROCK

PRISONERS

ROCK, ROCK

ROCK IN THE JAIL
ROCK, ROCK
IN THE JAILHOUSE

CHAD

EV'RYBODY IN THE WHOLE CELL BLOCK
WILL BE DANCIN' TO THE JAILHOUSE ROCK

(WARDEN enters)

WARDEN

All right, boy, I gotta let ya go now. But I'm hopin' a week in the slammer taught you a lesson - no more ridin' into my town, playin' that music, excitin' our women. We

WARDEN (CON'T)
don't like our women excited! So now you get on your bike and get. Oh, but one more thing, I, uh, promised I'd give you this note. It's from my daughter. And, uh, here's one from my wife. And my mother.
(Exits)

CHAD
NUMBER FORTY-SEVEN SAID TO NUMBER THREE -

#47
YOU'RE THE CUTEST JAILBIRD I EVER DID SEE

#3
I SURE WOULD BE DELIGHTED WITH YOUR COMPANY

#47 AND #3
COME ON AND DO THE JAILHOUSE ROCK WITH ME!

CHAD
LET'S ROCK

OH, BABY, LET'S ROCK

PRISONERS
ROCK, ROCK, ROCK

ROCK IN THE JAIL
ROCK, ROCK
IN THE JAILHOUSE

CHAD
EVERYBODY IN THE WHOLE CELL BLOCK
WILL BE DANCIN' TO THE JAILHOUSE ROCK

PRISONERS
THE SAD SACK IS SITTIN'
ON A BLOCK OF STONE
WAY OVER IN THE CORNER
WEEPIN' ALL ALONE.
THE WARDEN SAID HEY BUDDY, DON'T YOU BE NO SQUARE

CHAD
IF YOU CAN'T FIND A PARTNER, USE A WOODEN CHAIR!

PRISONSERS
LET'S ROCK, ROCK, ROCK, ROCK

CHAD
OH, BABY, LET'S ROCK

PRISONERS
ROCK, ROCK, ROCK

CHAD
EVERYBODY IN THE WHOLE CELL BLOCK

CHAD AND PRISONERS
WAS DANCIN' TO THE JAILHOUSE ROCK

[DANCE BREAK]

(THE PRISONERS go wild)

ALL
ROCK, ROCK, ROCK, ROCK, ROCK
ROCK, ROCK, ROCK, ROCK
LET'S ROCK
OH, BABY, LET'S ROCK

EV'RYBODY IN THE WHOLE CELL BLOCK,
WILL BE DANCIN', WILL BE DANCIN',
WILL BE DANCIN' TO THE JAILHOUSE,
DANCIN' TO THE JAILHOUSE,
DANCIN' TO THE JAILHOUSE, ROCK!

#2 JAILHOUSE ROCK (PLAYOFF)

SCENE 2

(SYLVIA'S HONKY-TONK)

(The bar is segregated – whites on one side, African-Americans on other. It is a dreary bar full of dreary people. SYLVIA tends bar as her daughter lounges)

SYLVIA
C'mon, Lorraine, quit goofin' off, we got customers.

LORRAINE
Oh, Mother, it's the same old drunks every day.

SYLVIA
How many times have I told you? They're not drunks. They're alcohol enthusiasts.

(NATALIE, wearing her greasy mechanics uniform, enters)

NATALIE
Hey, Lorraine -

LORRAINE
Hi, Natalie. How're things at the gas station today?

NATALIE
Dead as ever. Have you seen my dad?

LORRAINE
Not yet.

(DENNIS enters)

DENNIS
Natalie! Natalie, thank goodness you're here! Look what came in the mail this morning.
(Holds up a letter)
I'm shipping out in a couple of weeks!

NATALIE
The army?

DENNIS
Dental school.

NATALIE
Oh, Dennis, you got in, congratulations!

LORRAINE
Oh, you're so lucky to be getting out of this town!

DENNIS
Well, actually I've been maybe thinking of… not going.

NATALIE
What? But it's your dream -

LORRAINE
And you're so smart -

NATALIE
And it's not like there's anyone to keep you here.

DENNIS
Well, what if there was. What if there was girl who I was in love with, but she doesn't know it yet —

NATALIE
Oh, my gosh, who?

LORRAINE
Yeah, who?

(DENNIS tries to say it but cannot)

DENNIS
No one, there's no girl. I was just joking.

(DENNIS crosses away. LORRAINE follows)

LORRAINE
It's Natalie, isn't it?

DENNIS
Oh gosh, yeah —

LORRAINE
HEY, NATALIE!

(NATALIE turns)

DENNIS
No, please don't tell her, I'll die!

NATALIE

What?

LORRAINE

Nothin'.

(NATALIE turns away)

Gosh, I wish someone was secretly in love with me.

SYLVIA

You're too young.

LORRAINE

I'm not too young to be in love, Mother, I'm 16 years old.

SYLVIA

Yeah, well I fell in love when I was 16, and looked what happened.

LORRAINE

What?

SYLVIA

You. Now back to work.

(NATALIE crosses to DENNIS)

NATALIE

You know, Dennis, I wish I was coming with you.

DENNIS

You do? You really do?!

NATALIE

Yeah. Maybe I'd meet a fella there.

LORRAINE

Well, what if there was a guy for you right in this town?

NATALIE

Yeah, I wish.

LORRAINE

But what would he be like? Would he be real brainy?

NATALIE

No, he'd have to be real different, have a real sense of adventure, probably ride a motorbike -

DENNIS
Hey, I'm thinkin' about getting a motorbike!

NATALIE
You are?

DENNIS
No.

NATALIE
Ah, who am I kidding? Hey Sylvia, what are the chances of a girl meeting the man of her dreams in this town?

SYLVIA
Eight billion to one.

NATALIE
See! This is the most depressing town on earth. How can you ever be in love in a place like this? Ain't that right, Henrietta?

(HENRIETTA, a big-voiced BARFLY, steps forward)

#3 HEARTBREAK HOTEL

HENRIETTA
WELL SINCE MY BABY LEFT ME -
I FOUND A NEW PLACE TO DWELL -

DENNIS
IT'S DOWN AT THE END OF LONELY STREET CALLED

DENNIS AND HENRIETTA
HEARTBREAK HOTEL

FEMALE BARFLY TRIO
I BEEN SO LONELY, BABY
I BEEN SO LONELY
I BEEN SO LONELY I COULD DIE

ALL
ALTHOUGH IT'S ALWAYS CROWDED
YOU STILL CAN FIND SOME ROOM,
FOR BROKEN-HEARTED LOVERS
TO CRY AWAY THEIR GLOOM

I BEEN SO LONELY, BABY
I BEEN SO LONELY,

ALL (CON'T)
I BEEN SO LONELY I COULD DIE!

SYLVIA	**CHORUS**
NOW THE BELLHOPS TEARS ARE FLOWING	OOOH
THE DESK CLERK'S DRESSED IN BLACK	OOP
WELL, THEY BEEN SO LONG ON LONELY STREET	OOOH OOOH
WELL, THEY AIN'T NEVER COMIN' BACK	AIN'T NEVER GONNA COME BACK

LORRAINE	**CHORUS**
I BEEN SO LONELY, BABY	SO LONELY, BABY

LORRAINE
I BEEN SO LONELY,

CHORUS
SO LONELY… OOP!

LORRAINE
I BEEN SO LONELY I COULD DIE!

CHORUS
SO LONELY I COULD DIE-IE,
OOH, OOH, OOP
I COULD…

[Music slows to a melancholy feel]

(JIM enters)

JIM
Hey, Natalie -

NATALIE
Hey, Dad, where you been all morning?

JIM
I took some fresh lilies to the cemetery. Her favorite.

(NATALIE exits)

SYLVIA

You been going there a lot lately, Jim.

JIM

I guess it's where I still feel closest to her, like she's still around. Silly, huh?

(SYLVIA pours him a drink)

JIM

WELL SINCE MY BABY LEFT ME
I FOUND A NEW PLACE TO
DWELL
IT'S DOWN AT THE END OF
LONELY STREET
CALLED HEARTBREAK HOTEL

I BEEN SO LONELY, BABY
I BEEN SO LONELY I COULD
DIE

CHORUS

OOOH, OOH-OOH!
OOOH, OOH-OOH!
AH
AH
HEARTBREAK HOTEL

OOOH, LONELY
OOOH, OOOH

ALL

DON'T WANNA BE LONELY
DON'T WANNA BE LONELY NO MORE
SO LONELY

WOMEN

HEARTBREAK HOTEL GETS SO
LONELY

MEN

HEARTBREAK'S SO
LONELY

SOLO FEMALE

DIE….

DON'T WANNA BE LONELY

NO MORE

CHORUS

DIE,
DON'T WANNA BE LONELY

DON'T WANNA BE LONELY
NO MORE

ALL

AND JUST DIE

NOW IF YOUR BABY LEAVES YOU
AND YOU GOT A TALE TO TELL,
JUST TAKE A WALK DOWN LONELY STREET

CHORUS

(Variously)

DOWN TO HEARTBREAK
DOWN TO HEARTBREAK
DOWN TO HEARTBREAK
DOWN TO HEART

HEARTBREAK HOTEL'S GOT ME -

MEN	**WOMEN**
LONELY	SO LONELY
LONELY	SO LONELY
LONELY	LONELY

ALL

HEARTBREAK HOTEL GETS ME

MEN	**WOMEN**
LONELY	SO LONELY
LONELY	SO LONELY
LONELY	LONELY
I GET SO	
LONELY	SO LONELY
LONELY	SO LONELY
	LONELY

ALL

HEARTBREAK HOTEL GETS SO LONELY
I JUST WANNA DIE-(HIGH)-(HIGH)!

[MUSIC BUTTONS]

(Outside, we hear the loud, approaching roar of a motorcycle)

SYLVIA

What in the hell — ?

(THE BARFLIES rush out into the street)

SCENE 3

(THE TOWN'S MAIN STREET. The entire town has a dreary, black & white feel to it.)

(CHAD rides in on his motorcycle, a guitar on his back. BARFLIES and TOWNSPEOPLE rush on to see what all the excitement is about.)

#4 ROUSTABOUT

CHAD

I'M JUST A ROUSTABOUT
SHIFTIN' FROM TOWN TO TOWN
NO JOB CAN HOLD ME DOWN
I'M JUST A KNOCK AROUND GUY-UY-UY!
THERE'S A LOTTA SPACE BENEATH THAT SKY
TILL I FIND MY PLACE THERE'S NO DOUBT
I'LL BE A ROVIN' ROUSTABOUT

Hi, folks. So where am I?

SYLVIA

Never mind, where are you? Who are you?

CHAD

Ma'am, the name is Chad. And I'm just a rovin' roustabout with a song in his soul and a love for the ladies.

(A WOMAN faints)

Happens a lot, she'll be fine. Anyway, while I was rovin', my bike started makin' this jiggily-wiggily sound. Not good. I need a mechanic.

JIM

My daughter's a great mechanic.

LORRAINE

Her name's Natalie.

DENNIS

Natalie —

CHAD

Wow, a female mechanic.

LORRAINE

(Yelling off)

Hey Natalie, some great-lookin' guy needs a mechanic!

DENNIS

Uh, excuse me, sir, my name's Dennis, hi, how are ya. Anyway, you'd be doing me a big favor if you didn't spend a lot of time with Natalie.

CHAD

Why's that?

(NATALIE enters from the gas station)

NATALIE

What're you shoutin' 'bout, Lorraine? I was under a Chevy…

CHAD

Hi there, I'm Chad, and I need you.

[MUSIC HITS and LIGHTS SUDDENLY SHIFT to a SPOTLIGHT on NATALIE]

(ALL, except NATALIE, freeze)

#5 ONE NIGHT

NATALIE

ONE NIGHT WITH YOU!
IS WHAT I'M NOW PRAYING FOR!
THE THINGS THAT WE TWO COULD PLAN
WOULD MAKE MY DREAMS COME TRUE!

[MUSIC STOPS and LIGHTS SHIFT BACK. ALL unfreeze]

CHAD

You see, my bike's makin' this jiggily-wiggily sound.

NATALIE

Oh, there's not a motorcycle I can't fix!

CHAD

Well, how can I thank ya?

[MUSIC HITS and LIGHTS SHIFT BACK to a SPOTLIGHT on NATALIE]

(ALL, except NATALIE, freeze)

NATALIE

JUST CALL MY NAME
AND I'LL BE RIGHT BY YOUR SIDE
I WANT YOUR SWEET HELPING HAND
MY LOVE'S TOO STRONG TO HIDE -

(MUSIC STOPS and LIGHTS SHIFT BACK]

(ALL unfreeze)

Oh, you don't have to thank me. Hey, you're wearin' blue suede shoes!

ALL

Whoa!

CHAD

Nobody step on 'em!

NATALIE

Oh Dennis - look at him! Couldn't you die?

DENNIS

Not really. And girls like you don't fall for guys like him.

NATALIE

You're right -

[MUSIC HITS and LIGHTS SHIFT BACK to a SPOTLIGHT on NATALIE]

(ALL, except NATALIE, freeze)

ALWAYS LIVED A VERY QUIET LIFE
I AIN'T NEVER DID NO WRONG -
NOW I KNOW THAT LIFE WITHOUT YOU
HAS BEEN TOO LONELY TOO LONG!

ONE NIGHT WITH YOU
IS WHAT I'M NOW PRAYING FOR!
THE THINGS THAT WE TWO COULD PLAN
WOULD MAKE MY DREAMS COME…

(CHAD interrupts. ALL unfreeze)

CHAD
Hold on! Is that a juke on your porch. Mind if I turn it on?

SYLVIA
Roustabout, that old thing hasn't worked in years.

CHAD
A jukebox not workin'? Folks, I've seen this before - broken-down jukes, broken-down people -
(Looks at SYLVIA)
- unsatisfied women. Looks like I got here just in time.

DENNIS
Just in time for what?

CHAD
Time to make you people live a little. Ain't like there's a law against it!

NATALIE
Actually, in this town, there is.

JIM
Our mayor, she recently passed the Mamie Eisenhower Decency Act.

CHAD
The what?

JIM
No public necking -

SYLVIA
No tight pants --

LORRAINE
No loud music!

CHAD
Well, I'm gonna have to do something about this.

NATALIE
Oh, Chad, you're the greatest!

DENNIS
That's it! Hey, Mr. Roustabout, I got a bone to pick with you! I think you're full of bunk! That's right! Bunk.

DENNIS (CON'T)
Mister song in your soul? Ha! Face it. You're nothing but a big, good-lookin' juvenile delinquent! You're going to kill me now, aren't you?

CHAD
No, I'm just happy you're showin' signs of life. Now listen up everybody! You see the spirit in this funny-looking little man? Well, you all gotta get that same spirit! No public necking? Then what's the point of living?

"RANDY" FEMALE TOWNSPERSON
I like to neck!

#6 C'MON EVERYBODY

CHAD
C'MON EVERYBODY!

(CHAD swivels his hips toward NATALIE. NATALIE screams.)

[MUSIC STOPS]

NATALIE
Sorry.

(beat)

[MUSIC RE-STARTS)

CHAD
I said,
(Sings)
C'MON, EVERYBODY -

(CHAD swivels his hips toward DENNIS. DENNIS screams.)

[MUSIC STOPS]

DENNIS
Sorry.

(beat)

[MUSIC RE-STARTS]

CHAD

I said,

(Sings)

C'MON, EVERYBODY AND SNAP YOUR FINGERS NOW -
C'MON EVERYBODY AND CLAP YOUR HANDS REAL LOUD -
C'MON EVERYBODY TAKE A REAL DEEP BREATH AND
REPEAT AFTER ME - I LOVE-A MY BABY

ALL

- LOVE-A MY BABY!

CHAD

I LOVE-A MY BABY!

ALL

- LOVE-A MY BABY!

CHAD

HEY! HEY! HEY! AND MY BABY LOVES ME!

ALL

MY BABY LOVES ME

CHAD

C'MON EVERYBODY AND WHISTLE A TUNE RIGHT NOW!
C'MON EVERYBODY AND STOMP YOUR FEET REAL LOUD!
C'MON EVERYBODY TAKE A REAL DEEP BREATH AND
REPEAT AFTER ME - I LOVE-A MY BABY!

ALL

- LOVE-A MY BABY!

CHAD

I LOVE-A MY BABY!

ALL

- LOVE-A MY BABY!

CHAD

HEY! HEY! HEY! AND MY BABY LOVES ME!

ALL

MY BABY LOVES ME

CHAD

WELL THERE AIN'T NOTHING WRONG WITH THE LONG-HAIRED
MUSIC LIKE BRAHMS, BEETHOVEN AND BACH!
BUT I WAS RAISED WITH A GUITAR IN MY HAND

CHAD (CON'T)
AND I WAS BORN TO ROCK!

WELL, C'MON EVERBODY AND TURN YOUR HEAD TO THE LEFT!
C'MON EVERYBODY AND TURN YOUR HEAD TO THE RIGHT!
C'MON EVERYBODY TAKE A REAL DEEP BREATH AND
REPEAT AFTER ME -
I LOVE-A MY BABY! -

ALL
- LOVE-A MY BABY!

CHAD
I LOVE-A MY BABY!

ALL
- LOVE-A MY BABY!

CHAD
HEY, HEY, HEY AND MY BABY LOVES ME!

(CHAD touches the jukebox, and it lights up, sending the TOWNSFOLK into a frenzy.)

[DANCE BREAK]

(As the number kicks into high gear, the town transforms from black & white to color.)

ALL
YEAH!
YEAH!
YEAH!
YEAH!

DENNIS AND NATALIE
WELL THERE AIN'T NOTHING WRONG
WITH THE LONG-HAIRED MUSIC
LIKE BRAHMS, BEETHOVEN AND BACH!
BUT HE WAS RAISED WITH A GUITAR IN HIS HAND -

CHAD
AND I WAS BORN TO ROCK!

WELL C'MON EVERBODY AND TURN YOUR HEAD TO THE LEFT!
C'MON EVERYBODY AND TURN YOUR HEAD TO THE RIGHT!

CHAD (CON'T)
C'MON EVERYBODY TAKE A REAL DEEP BREATH AND REPEAT AFTER ME

ALL
YEAH

CHAD
I LOVE-A MY BABY!

ALL
- LOVE-A MY BABY!

CHAD
I LOVE-A MY BABY!

ALL
- LOVE-A MY BABY!

CHORUS
HEY! HEY!

ALL
HEY!

CHAD
AND MY BABY LOVES - HEY!

CHORUS
HEY!

CHAD
HEY!

CHORUS
HEY!

ALL
HEY!

CHAD
AND MY BABY LOVES -

CHORUS
YEAH!
MY BABY - HEY! HEY! HEY! YEAH!

CHAD

HEY!

CHORUS

HEY!

CHAD

HEY!

CHORUS

HEY! HEY!

ALL

HEY!

CHAD

AND MY BABY LOVES ME!

ALL

- LOVE-A MY BABY!

CHAD

MY BABY LOVES ME!

ALL

- LOVE-A MY BABY!

CHAD

HEY!

CHORUS

HEY!

CHAD

HEY!

CHORUS

HEY!

ALL

HEY!

CHAD

AND MY BABY LOVES ME!

ALL

OH YEAH
OH YEAH

ALL (CON'T)

OH YEAH

[MUSIC BUTTONS]

#6A C'MON EVERYBODY PLAYOFF

(ALL, except CHAD, collapse in exhaustion. NATALIE exits into the garage, followed by CHAD. TOWNSPEOPLE begin to dance off.)

TOWNSPEOPLE

LOVE-A MY BABY!
LOVE-A MY BABY!

(MATILDA ENTERS, followed by EARL and DEAN)

MATILDA

Hey! Hey! Hey!

(The dancing comes to an abrupt halt)

Hello citizens. My gosh, there was just a whole lotta shakin' going on. Well, as your mayor and the moral compass for this town, let me just say - you're all going to hell. Ha, ha, ha. Have a good day, citizens.

(TOWNSPEOPLE, sheepishly, exit)

MATILDA (CONT'D)

Dean, stand close to Mother. Oh Earl, did you see that? Be-bop has come to our town. Well cock your pistol, Earl, 'cause it ain't stayin'.

#6B SCENE CHANGE

(MATILDA and EARL exit as LORRAINE steps forward)

LORRAINE

Hey - you dropped your glove.

(DEAN stops. LORRAINE hands him his dropped glove)

LORRAINE (CON'T)
Gosh, I never saw a boy in a uniform before. You look like you just stepped out of a movie or something. Do you like movies? I do. What kind? I like musicals. I'm Lorraine. What's your name?

(MATILDA Re-enters)

MATILDA
Dean.

(DEAN and MATILDA exit. In the transition, as LORRAINE exits)

CHAD
I'M LOVIN' MY BABY…

LORRAINE
I'M LOVIN' MY BABY…

CHAD
I'M LOVIN' MY BABY…

LORRAINE
I'M LOVIN' MY BABY…

SCENE 4

(INSIDE JIM'S GAS STATION)

(NATALIE examines CHAD'S motorcycle)

NATALIE
So you said she was makin' what kind of sound?

CHAD
Jiggily-wiggily. Any hope you can fix her soon? Took the last fella 'bout four days to get her back on the road --

NATALIE
Oh, I can fix any bike in an hour.

CHAD
Really? How'd you learn to do that?

NATALIE
I've always loved motorbikes. And, well, my mom passed on, and I just seemed to spend more and more time in my dad's garage, so -

CHAD
Wow, a gal who's good with a wrench.

NATALIE
Is that something you find attractive?

CHAD
Sure, little darlin' -

(NATALIE begins to giggle, a little too much)

NATALIE
Could you hand me that rag?

(CHAD holds up the rag. It's a crumpled-up dress sporting a large grease stain)

CHAD
Ain't this like a dress?

NATALIE

I always say why wear a dress when you can use it to clean an engine?

(NATALIE giggles more, but CHAD doesn't stop. She stops)

(Admonishing herself)

Stupid - …

(Changing the subject)

Hey Chad, that jukebox, it really was broken. But then you touched it and …

CHAD

Yeah, every since I was a babe, seems like I get this special gift, this music inside me.

NATALIE

Wow.

CHAD

Yep, that's why I go from town to town - to spread my lovin'. But man, this town and that Mamie Eisenhower whatever. How can you all stand it? I'd just up and leave –

NATALIE

Oh, I couldn't -

CHAD

Why not?

NATALIE

Well, there's my dad, and where would I go?

CHAD

You kidding? There's a whole world out there!

#7 FOLLOW THAT DREAM

Don't you wanna get outta here?!

NATALIE

Yeah -

CHAD

Break the speed limit!

NATALIE

Yeah -

CHAD
Maybe find yourself a honey man?!

NATALIE
Oh, yeah!

CHAD
WHEN YOUR HEART GETS RESTLESS TIME TO MOVE ALONG
WHEN YOUR HEART GETS WEARY TIME TO SING A SONG
BUT WHEN A DREAM IS CALLING YOU.
THERE'S JUST ONE THING THAT YOU CAN DO

YOU GOTTA FOLLOW THAT DREAM
WHEREEVER THAT DREAM MAY LEAD
YOU GOTTA FOLLOW THAT DREAM
TO FIND THE LOVE YOU NEED…

NATALIE
Hey, Chad, would ever consider taking someone on the road with you?

CHAD
Well, I've been with a lot of women - a lot of women - but never one special enough to share my bike. But listen to me, Nancy -

NATALIE
Natalie.

CHAD
Close your eyes. Close your eyes and imagine yourself happy. Now what do you see?

NATALIE
Me - in a white leather jacket, hitting the open road and …

CHAD
And what?

NATALIE
No, I can't tell you.

CHAD
Look in my baby blues and tell me!

NATALIE
I'm not riding alone, I'm with this great guy -

CHAD
Well, go get him! You gotta kick start your life!

NATALIE
I GOTTA FOLLOW THAT DREAM
WHEREVER THAT DREAM MAY LEAD

CHAD
FOLLOW THAT DREAM

NATALIE
I GOTTA FOLLOW THAT DREAM
TO FIND THE LOVE I NEED

CHAD	**NATALIE**
YOU GOTTA FIND THE	I GOTTA FOLLOW THAT
LOVE	DREAM
YOU NEED	WHEREVER THAT
YEAH	DREAM MAY LEAD

CHAD
WHEREVER DREAMS MAY LEAD

I'll be back for my bike tonight, before I leave town -

(CHAD exits, inadvertently leaving behind his leather jacket)

NATALIE
I GOTTA FOLLOW THAT DREAM
TO FIND THE LOVE I NEED!

(NATALIE rushes off)

(TRANSITION: CHAD crosses and SEVERAL FEMALES follow. CHAD swivels his hips, and one faints)

#7A "DREAM" CROSSOVER

TOWNSPEOPLE
- LOVIN' MY BABY!
- LOVIN' MY BABY!
- HEY! HEY! HEY!
- AND MY BABY LOVES

SCENE 5

(OUTSIDE THE TOWN MUSEUM)

(A statue of Venus adorns the museum. DENNIS enters.

NATALIE enters, wearing the crumbled, grease-soaked dress)

DENNIS

Natalie - holy cow, you're wearing a dress!

NATALIE

How do I look?

DENNIS

Like a beautiful sunbeam with a big grease stain on it. Oh, Natalie, everything feels different today! And maybe that's why I've finally worked up the nerve to give you this, so here!

(Hands NATALIE a slip of paper)

NATALIE

What is it?

DENNIS

It's a sonnet by Mr. William Shakespeare. Read it carefully -

NATALIE

Gee, it's a little hard to understand - but it's about love, isn't it?

DENNIS

Yes! Which brings me to what I've been wanting to say to you for a long time. Oh, Natalie, I love…

(CHAD enters)

CHAD

Hey Naomi, how's my bike comin'?

NATALIE

It'll be runnin' better than ever by tomorrow, Chad.

CHAD

Really? You're some mechanic –

NATALIE
Oh, Chad. Chad, Chad, Chad, Chad, Chad —

DENNIS
(Exiting)
Well, I'll leave you two alone.

CHAD
Wait, little man, I've been looking for you.

DENNIS
For me? No one ever looks for me.

CHAD
Well, while I'm in town, how'd you like to be my sidekick?

(Hands DENNIS his guitar)

DENNIS
Oh, Chad —

NATALIE
Anyway Chad, I was just wondering what do you look for in a girl?

CHAD
Well, I've been with a lot of women - a lot of women - but I always try to look beyond physical beauty and into a woman's soul.

(Suddenly, the museum door opens and SANDRA enters)

SANDRA
The museum is open!

[MUSIC HITS and LIGHTS SUDDENLY SHIFT to a SPOTLIGHT on CHAD]

(ALL, except CHAD freeze)

#7B ONE NIGHT WITH YOU (CHAD)

CHAD
ONE NIGHT WITH YOU!
IS WHAT I'M NOW PRAYING FOR!

[MUSIC STOPS and LIGHTS SHIFT BACK]

(ALL unfreeze)

CHAD (CONT'D)
Sidekick, who is that?

DENNIS
Miss Sandra. She just moved here to take care of Matilda's museum.

(CHAD approaches SANDRA)

CHAD
Afternoon, ma'am.

SANDRA
Afternoon.

CHAD
I was hopin' you could give me a tour of your fine museum here.

SANDRA
Really? I've been in town for a week, and you're the first person who's shown any interest in the museum.

CHAD
Well, I dig hot art, and I dig hot women, and when I see a hot woman who digs hot art, I say hot-diggity.

SANDRA
You mostly marry your cousins around here, don't you?

CHAD
So how 'bout that tour?

SANDRA
Very well, let's begin. This is a statue of Venus, the goddess of love, and she represents the ideals of love to which all civilized people aspire - spirituality, intellect, romance.

CHAD
Everything you say makes me sweaty.

SANDRA
Okay, tour's over. Excuse me.

(Begins to cross away)

CHAD

Whoa, where you goin'?

SANDRA

Are you standing over there?

CHAD

No.

SANDRA

Then that's where I'm going.

CHAD

But wait! Won't you at least hear me out?

SANDRA

What could you possibly have to say?

CHAD

Sidekick.

(DENNIS starts playing the guitar)

#8 TEDDY BEAR/HOUND DOG

BABY, LET ME BE
YOUR LOVIN' TEDDY BEAR.
PUT A CHAIN AROUND MY NECK
AND LEAD ME ANYWHERE.
OH, LET ME BE YOUR TEDDY BEAR.

SANDRA

Oh, God -

CHAD

BABY, LET ME BE
AROUND YOU EV'RY NIGHT

DENNIS

BOP BA DA DA DA

CHAD

RUN YOUR FINGERS THROUGH MY HAIR
AND CUDDLE ME REAL TIGHT

DENNIS

BOP BA DA DA DA

CHAD

OH, LET ME BE
YOUR TEDDY BEAR

SANDRA

Sir, let me put this in language you'll understand.

YOU AIN'T NOTHIN' BUT A HOUND DOG
SNOOPIN' 'ROUND MY DOOR
YOU AIN'T NOTHIN' BUT A HOUND DOG
SNOOPIN' ROUND MY DOOR
YOU BETTER WAG YOUR TAIL
'CAUSE I AIN'T GONNA FEED YOU NO MORE

YOU TOLD ME YOU WERE HIGH CLASS
I CAN SEE THROUGH THAT
YEAH, YOU TOLD ME YOU WERE HIGH CLASS
I CAN SEE THROUGH THAT

NATALIE

SHE SEES THROUGH THAT

SANDRA

AND DADDY I KNOW THAT YOU AIN'T NO REAL COOL CAT!

CHAD

I DON'T WANT TO BE YOUR TIGER

SANDRA

YOU AIN'T NOTHIN' BUT A HOUND DOG

CHAD

'CAUSE TIGERS PLAY TOO ROUGH

SANDRA

NO, NO, NO, NO -

CHAD

I DON'T WANT TO BE YOUR LION -

SANDRA

You're not.

CHAD

'CAUSE LIONS AIN'T THE KIND
YOU LOVE ENOUGH

(CHAD pursues SANDRA)

DENNIS
HE JUST WANTS TO BE -

NATALIE
HE AIN'T NOTHIN' BUT A HOUND DOG -

DENNIS
HER TEDDY BEAR

NATALIE
CRYIN' ALL THE TIME

DENNIS
PUT A CHAIN AROUND HIS NECK
AND LEAD ANYWHERE
OH, LET HIM BE
HER TEDDY BEAR!

NATALIE
HOUNG DOG
JUST GO 'WAY
HE AIN'T NEVER CAUGHT A RABBIT
AND HE AIN'T NO TEDDY BEAR

(As CHAD and SANDRA sing, DENNIS and NATALIE vocalize with them)

SANDRA
YOU AIN'T NOTHIN' BUT A HOUND DOG
CRYIN' ALL THE TIME

YOU AIN'T NOTHIN' BUT A HOUND DOG, SUGAR
CRYIN' ALL THE TIME

CHAD
JUST WANNA BE

YOUR LOVIN' TEDDY BEAR

PUT A CHAIN AROUND MY NECK

AND LEAD ME ANYWHERE

CHAD
JUST SAY YOU'LL BE -

DENNIS
JUST SAY YOU'LL BE -

SANDRA AND NATALIE
AIN'T NO FRIEND OF -

ALL
MINE!

SANDA AND NATALIE
YOU AIN'T NEVER CAUGHT

CHAD
(Howling like a hound)

SANDRA AND NATALIE (CON'T)
A RABBIT
AND YOU AIN'T NO FRIEND
OF MINE!

YOU AIN'T NEVER CAUGHT
A RABBIT
AND YOU AIN'T NO FRIEND
OF MINE!

CHAD (CON'T)
OOH-OOH-OOH!

JUST SAY
YOU'LL BE MINE

DENNIS
BOP BA DA DA DA!
BOP BA DA DA DA!

CHAD
HE JUST WANTS TO BE YOUR TEDDY BEAR!

(SANDRA exits back into the museum, slamming the door in CHAD'S face as the MUSIC BUTTONS)

#8A TEDDY BEAR PLAYOFF

SCENE 6

(SYLVIA'S HONKY-TONK)

[LIGHTS UP on the THREE COUPLES, who are bumping and grinding to the music]

(JIM sits at the bar, drinking. SYLVIA enters, looks around -)

SYLVIA

(To the COUPLES)
Hey, knock it off!
(COUPLES stop)
What on earth is going on around here?

(NATALIE rushes in)

NATALIE

Hey, Dad, you mind if I take the rest of the day off?

JIM

Sure, I - Oh my God, Natalie, you're wearin' a dress!

SYLVIA

Something's going on in this town!

JIM

I didn't even know you owned a dress.

NATALIE

How do I look?

SYLVIA

Do you know you've got a grease stain on it the size of Alaska?

NATALIE

Does it really show?

LORRAINE

Hey, Natalie, I've got plenty of dresses! C'mon, let's go pick one out for you!

(NATALIE rushes off with LORRAINE)

JIM

Why on earth would she be wearin' a dress?

SYLVIA
Only one reason a girl wears a dress - and it begins with a "B", ends in a "Y."
(JIM looks at her blankly)
And has an "O" in the middle.

JIM
You think it's for some boy?

SYLVIA
Oh, yeah.

JIM
But she's never shown any interest in a boy before. Hey, you don't think it's for that roustabout?

SYLVIA
Now why would she be interested in him? Just 'cause of his sultry eyes or his pouty lips or those tight, tight jeans that make a woman go, "Oh, baby, oh, baby, oh…!"
(Notices the look of concern on JIM'S face)
No, I doubt it's him.

JIM
Gosh, my little girl is dressin' up for some boy. Hey, some day she's gonna leave me, isn't she?

SYLVIA
What're you talkin' about?

JIM
You know - she's gonna meet the right boy and move out and start a family of her own. And I want her to be happy, I do, but I'd be lost without her -

SYLVIA
You know what you need, Jim? A new wife. Or a dog.

JIM
I don't know, Sylvia, maybe I should discourage all this -

SYLVIA
Look Jim, do I ever butt into your business?

JIM
About once an hour.

SYLVIA

Well, that's 'cause you make a lot of mistakes. Now when she comes back out, just be sure to tell her how nice she looks -

(LORRAINE enters)

LORRAINE

And here she is! She's beautiful! She's fashionable! She's glamorous! She's…

SYLVIA

Just let her in, Lorraine!

LORRAINE

Ta-da!

(NATALIE enters. She is wearing a simple but pretty dress. And she looks great)

SYLVIA

Oh, my goodness -

JIM

Natalie, my God. You look …

NATALIE

Silly?

JIM

No, no. You look just like …

(Stops)

NATALIE

Like?

(beat)

SYLVIA

You look just like your Mother, sweetheart.

NATALIE

Oh. You're not crying, Dad, are ya?

(JIM turns away)

SYLVIA

You go and have a good time, Natalie.

(Pouring JIM a big drink)

SYLVIA (CON'T)
He'll be fine.

NATALIE
Thanks, Sylvia. Thanks, Lorraine! I'll see you later, Dad.
(NATALIE rushes out)

SYLVIA
Your little girl looks beautiful.

JIM
I just wish her mother could've seen her like this.

SYLVIA
Jim, did I ever tell you you're a good man?

JIM
No.

SYLVIA
Well, you are.

JIM
You know what, Sylvia? I think that's the first compliment you ever gave me.

SYLVIA
Really? And how long have we known each other?

JIM
Twenty years.

SYLVIA
Well, twenty years from now I'll give you another one.

JIM
Hey, how long has it been since you kissed a fellah?

SYLVIA
Six happy years.

JIM
You ever miss it?

SYLVIA
Jim, every morning when I wake up and there's no man on the other side of my bed, I know it's gonna be a good day.

JIM
Well, I haven't kissed a woman since Margaret died. That's nearly three years now -

SYLVIA
You reach a certain age, Jim, and you realize it's better to be alone.

JIM
Yeah. Sleeping alone, eating alone, for the rest of my life — alone.

(MISS SANDRA enters)

SANDRA
Excuse me.

[MUSIC HITS and LIGHTS SUDDENLY SHIFT to a SPOTLIGHT on JIM]

(ALL, except JIM, freeze)

#9 ONE NIGHT WITH YOU (JIM)

JIM
ONE NIGHT WITH YOU!
IS WHAT I'M NOW PRAYING FOR!

[MUSIC STOPS and LIGHTS SHIFT BACK]

(ALL unfreeze)

SANDRA
Does this establishment serve food?

SYLVIA
Nothin' I would eat.

JIM
Excuse me.

SANDRA
Yes?

JIM
I, uh… I, uh…

SYLVIA

Spit it out, Jim.

(JIM exits)

SANDRA

This town makes me miss _____ (author's note: insert name of nearby depressing town)

(exits)

SYLVIA

That woman is gonna make a fool of him.

LORRAINE

Well, that's what love does.

SYLVIA

Love?! He ain't in love!

LORRAINE

Mother, why are you shouting?

SYLVIA

I'm not shouting! Now get back to work.

(Muttering)

Love? Ha! Jim would never fall in love with a hoity-toity female like that…

LORRAINE

You're talking to yourself.

SYLVIA

I am not! Oh, the lip on that girl. I can't believe she thinks I'm talking to myself. Kids got no respect nowadays, no re-… Dammit, I'm talkin' to myself.

(SYLVIA exits as DEAN enters)

DEAN

Dean Hyde!

LORRAINE

What?

DEAN

That's my name, Dean - Dean Hyde. You asked me before.

LORRAINE

Wow.

DEAN

I just have to tell you something. Can I tell you something?

LORRAINE

I guess it depends what it is.

DEAN

I think you're really, really, really pretty.

LORRAINE

Okay, you can tell me that.

DEAN

I think you're really, really, really pretty. Okay, bye.
(Salutes and begins to exit)

LORRAINE

Wait! You're leaving?

DEAN

I have to meet my mother at 1500 hours.

LORAINE

I think you should stay.

DEAN

You really want me to?

LORRAINE

More than anything. By the way, Dean Hyde, have you ever been in love?

DEAN

No. Have you?

LORRAINE

No, but I really want to be. And our love, Dean Hyde - should we choose to fall in love - our love would be a forbidden love. But that's okay - forbidden love is the best. Did you ever read *Romeo and Juliet*? Theirs was a forbidden love, and it's the dreamiest story ever.

DEAN

How does it end?

LORRAINE
Not good. Wanna dance?

DEAN
Are you crazy? Here, with everyone looking -

(Suddenly, CHAD rushes in, followed by DENNIS, carrying CHAD'S guitar)

CHAD
All right, listen up -

LORRAINE
It's the roustabout!

DENNIS
And I'm his sidekick.
(Strums the guitar)
Hi, how are ya -

CHAD
Any one seen the beautiful Miss Sandra?

LORRAINE
She went that-a-way.

CHAD
Thank you kindly. Hey, don't you two make a sweet couple.

DEAN
We're not a couple!

LORRAINE
He's right.

CHAD
Ah c'mon kids, ain't nothin' wrong with it -
(To DENNIS)
Sidekick.
(DENNIS dutifully plays the guitar)

#10 THAT'S ALL RIGHT

WELL, THAT'S ALL RIGHT, MAMA
THAT'S ALL RIGHT FOR YOU
THAT'S ALL RIGHT, MAMA, JUST ANY WAY YOU DO
THAT'S ALL RIGHT -

DENNIS

THAT'S ALL RIGHT!

CHAD

THAT'S ALL RIGHT

DENNIS

THAT'S ALL RIGHT!

CHAD

THAT'S ALL RIGHT, NOW, MAMA,

CHAD AND DENNIS

ANY WAY YOU DO

DENNIS

(Channeling Elvis; speaks)

Thank you very much.

(CHAD and DENNIS exit as quickly as they entered)

LORRAINE

MY MAMA'S GONNA TELL ME
HER FRIEND'S WILL TELL ME, TOO
GIRL, THAT BOY YOU'RE FOOLIN' WITH
HE AIN'T NO GOOD FOR YOU!
BUT THAT'S ALL RIGHT

DEAN

THAT'S ALL RIGHT!

LORRAINE

THAT'S ALL RIGHT

DEAN

THAT'S ALL RIGHT!

LORRAINE

THAT'S ALL RIGHT NOW MAMA -

LORRAINE AND DEAN

- ANY WAY YOU DO

LORRAINE

C'mon, let's dance -

DEAN

But I don't know how.

LORRAINE

Good thing we met.

(LORRAINE shows DEAN how to dance. DEAN begins to dance, rather stiffly, as SYLVIA enters.

Once DEAN sees her, MUSIC ABRUPTLY STOPS)

SYLVIA

THIS AIN'T ALL RIGHT WITH MAMA!
THIS AIN'T ALL RIGHT, THAT'S TRUE
GIRL, THAT BOY YOU'RE FOOLIN' WITH
HE AIN'T NO GOOD FOR YOU!
AIN'T ALL RIGHT!

DEAN

See ya!

(DEAN exits)

(As the number continues, some of the BARFLIES side with SYLVIA, and some with LORRAINE)

SYLVIA

HE AIN'T ALL RIGHT!

LORRAINE

Dean!

SYLVIA

HE AIN'T ALL RIGHT WITH MAMA -
THAT'S NOT THE BOY FOR YOU!

LORRAINE

Mother, you ruin everything!

(Sings)

I'M LEAVIN' TOWN TOMORROW
LEAVIN' TOWN FOR SURE

SYLVIA

What?

LORRAINE
THEN YOU WON'T BE BOTHERED WITH ME
HANGIN' 'ROUND NO MORE

SYLVIA
You're not leavin'.

LORRAINE
THAT'S ALL RIGHT!

LORRAINE'S BARFLIES
THAT'S ALL RIGHT

SYLVIA
AIN'T ALL RIGHT!

SYLVIA'S BARFLIES
AIN'T ALL RIGHT

LORRAINE
IT'S ALL RIGHT NOW MAMA, ANY WAY I DO!

SYLVIA
Young lady, you get yourself back in here. Lorraine, you get back in here.
(Sings)
BEEN WORKIN' SINCE FOREVER, I GAVE AND GAVE AND GAVE!
SAY GOODBYE TO MAMA, I'M GOIN' TO MY GRAVE!
AIN'T ALL RIGHT!

SYLVIA'S BARFLIES
AIN'T ALL RIGHT!

SYLVIA
AIN'T ALL RIGHT!

SYLVIA'S BARFLIES
AIN'T ALL RIGHT

SYLVIA
YOU BETTER LISTEN TO YOUR MAMA
THAT BOY - HE JUST WON'T DO.

SYLVIA'S BARFLIES
AIN'T ALL RIGHT
AIN'T ALL RIGHT
AIN'T ALL RIGHT!

SYLVIA
GIRL, IT AIN'T ALL RIGHT!

BARFLIES
THAT'S ALL RIGHT!
THAT'S ALL RIGHT!
THAT'S ALL RIGHT!

LORRAINE
MAMA, THAT'S ALL RIGHT

LORRAINE'S BARFLIES
THAT'S ALL…

SYLVIA'S BARFLIES
AIN'T ALL…

SYLVIA
THAT'S ALL RIGHT!

SYLVIA'S BARFLIES
HOO-OO-OO

SYLVIA'S BARFLIES
THAT'S ALL RIGHT

[DANCE BREAK]

(LORRAINE, in full rebellious mode, dances on the bar)

SYLVIA
Lorraine, get off that bar! Get off! Young lady, you're not too old for a spanking, now get down!

BARFLIES
AIN'T ALL RIGHT
AIN'T ALL RIGHT
AIN'T ALL RIGHT!

SYLVIA
GIRL, IT AIN'T ALL RIGHT!

BARFLIES
THAT'S ALL RIGHT!
THAT'S ALL RIGHT!
THAT'S ALL RIGHT!

LORRAINE
MAMA, THAT'S ALL RIGHT

LORRAINE'S BARFLIES
THAT'S ALL…

SYLVIA'S BARFLIES
AIN'T ALL…

NATALIE
THAT'S ALL RIGHT!

SYLVIA'S BARFLIES
HOO-OO-OO

BARFLIES
AIN'T ALL RIGHT
AIN'T ALL RIGHT
AIN'T ALL RIGHT!

SYLVIA
GIRL, IT AIN'T ALL RIGHT!

BARFLIES
THAT'S ALL RIGHT, THAT'S ALLRIGHT, THAT'S ALL RIGHT

LORRAINE
MAMA, THAT'S ALL RIGHT

LORRAINE'S BARFLIES
THAT'S ALL…

SYLVIA'S BARFLIES
AIN'T ALL …

LORRAINE
HOO, OO, OO

LORRAINE'S BARFLIES
THAT'S ALL RIGHT!

SYLVIA
AIN'T ALL RIGHT!

LORRAINE'S BARFLIES
THAT'S ALL RIGHT

SYLVIA'S BARFLIES
AIN'T ALL RIGHT!

SYLVIA AND HER BARFLIES
AIN'T ALL RIGHT!

LORRAINE AND HER BARFLIES
THAT'S ALL RIGHT!

#10A SCENE CHANGE "C'MON EVERYBODY"

SCENE 7

(THE BUS STOP)

(CHAD crosses. A GAL from the bar lustfully follows him. A GUY from the bar follows her. As CHAD crosses off, the GAL and GUY connect.)

(MATILDA and EARL enter. With a clearing of her throat, MATILDA halts the frolicking. The GAL and GUY dash off)

MATILDA

Just as I feared. Oh, where's Dean? He should be here by now.

(DEAN rushes on)

DEAN

Sorry, I'm late, Mom!

MATILDA

Oh there you are, my golden child!

DEAN

Mom, why'd you want to see me?

MATILDA

Oh, Dean, I'm sending you back to the Stonewall Jackson Military Academy.

DEAN

What?

MATILDA

You're all packed. I made cookies for the bus.

DEAN

But I don't want to go back to Stonewall Jackson!

MATILDA

Now, now there's nothing better for a child than a strict military upbringing. Isn't that right, Earl? That's enough, Earl.

DEAN

But I just got here yesterday! Why do I have to leave?

MATILDA
Oh, Dean, an agitator has come to town -

DEAN
Well, I don't care, I'm not going!

MATILDA
Dean! You've never talked back to me in your life! Did you hear that, Earl? Not now, Earl. Oh Dean, you must leave immediately. Why if the rebel stays, who knows what you might be exposed to — sin - degradation - and, I can barely even say it, interracial dating. Oh, goodbye, Dean! Momma's gonna miss you! Bye!

(MATILDA and EARL exit)

DEAN
Excuse me, sir, how long till this bus leaves?

BUS DRIVER
A couple of minutes.

(LORRAINE enters, riding a bicycle)

LORRAINE
Dean!

DEAN
Lorraine! Thank goodness you're here!

LORRAINE
I've been looking all over for you!

DEAN
Really?

LORRAINE
You left so suddenly -

DEAN
Your mother scared me.

LORRAINE
Well, that's not the worst of it — she absolutely forbids us to be together!

DEAN

And my mother would forbid it, too!

LORRAINE

And so would society!

DEAN

And my school!

LORRAINE

And everyone in the world!

DEAN

Oh, this is so hot! Oh Lorraine, I never thought I could feel this deeply for someone I pretty much met this morning.

LORRAINE

Tell me, Dean, have you ever kissed a girl?

DEAN

Negative.

(DEAN and LORRAINE lean in to kiss)

Wait, I can't! Oh Lorraine, my mother's shipping me back to the barracks on that bus.

LORRAINE

What?!

DEAN

Oh, Lorraine, have you ever disobeyed your mother?

LORRAINE

Every day.

DEAN

Well, I've never disobeyed mine. I'm sorry, but duty calls.

LORRAINE

Will I ever see you again?

DEAN

I'll be back next summer.

LORRAINE

I'll be going off to college then.

DEAN

Gosh -

BUS DRIVER

All aboard!

LORRAINE

And to think - we haven't even kissed.

DEAN

Well, you know what that means -

#12 IT'S NOW OR NEVER

IT'S NOW OR NEVER -
COME HOLD ME TIGHT
KISS ME, MY DARLIN'
BE MINE TONIGHT
TOMORROW WILL BE TOO LATE
IT'S NOW OR NEVER; MY LOVE WON'T WAIT

LORRAINE

WHEN I FIRST SAW YOU
WITH YOUR SMILE SO TENDER
MY HEART WAS CAPTURED
MY SOUL SURRENDERED

DEAN

YOUR LIPS EXCITE ME

LORRAINE

LET YOUR ARMS INVITE ME

DEAN AND LORRAINE

FOR WHO KNOWS WHEN
WE'LL MEET AGAIN
THIS WAY!

BUS DRIVER

All aboard who's going aboard! It's now or never!

(As DEAN gets on the bus, BUS DRIVER and THE PASSENGERS back them up)

DEAN AND LORRAINE

IT'S NOW OR NEVER!

PASSENGERS
AAH - AAH - AAH

DEAN AND LORRAINE
COME HOLD ME TIGHT

PASSENGERS
OOH - OOH - AHH

(The bus begins to pull away. DEAN stretches his hand out the window, and LORRAINE frantically pedals her bicycle, trying to reach out her hand to his)

DEAN AND LORRAINE
KISS ME, MY DARLIN'

PASSENGERS
OOH - OOH

DEAN AND LORRAINE
BE MINE TONIGHT!

PASSENGERS
AH-AH-AH-AH

DEAN AND LORRAINE
TOMORROW WILL BE TOO LATE
IT'S NOW OR NEVER

PASSENGERS
NEVER

DEAN AND LORRAINE
IT'S NOW OR NEVER

PASSENGERS
IT'S NOW OR NEVER

DEAN AND LORRAINE
IT'S NOW OR NEVER

PASSENGERS
OOH-OOH

DEAN AND LORRAINE
MY LOVE WON'T WAIT

PASSENGERS
AH-AH

(The bus is gone. LORRAINE is alone. MUSIC SLOWS –)

LORRAINE

IT'S NOW OR NEVER –

(DEAN reappears, suitcase in hand)

LORRAINE

Dean –

DEAN

Lorraine –

LORRAINE AND DEAN

MY LOVE WON'T WAIT!

(They rush into each other's arms)

#12A SCENE CHANGE: IT'S NOW OR NEVER

SCENE 8

(OUTSIDE THE GARAGE)

(NATALIE enters. CHAD enters, followed by DENNIS, carrying the guitar and wearing an Elmer-Fudd-style hunting cap)

CHAD

Hey, female mechanic, have you seen the vision that is Miss Sandra?

NATALIE

Chad, it's Natalie -

CHAD

What is?

NATALIE

My name.

DENNIS

And you're wearing another dress! And it's clean.

(NATALIE poses, badly)

NATALIE

So what'd you think?

(SANDRA enters, reading a book as she walks)

CHAD

I think I'm in love.

NATALIE

Really?

(CHAD brushes NATALIE aside and crosses to SANDRA)

CHAD

Well, hello there, sweet tower of eternal beauty.

(SANDRA walks right past him, not looking up from her book)

CHAD (CONT'D)
Wait! Can't I just say one thing to you?

SANDRA
What is it?

(DENNIS strums the guitar)

#12B LOVE ME TENDER (CHAD)

CHAD
LOVE ME TENDER
LOVE ME SWEET
NEVER LET ME GO

NATALIE
Ohhhhhhh …

CHAD
YOU WILL MAKE MY LIFE COMPLETE
AND I LOVE YOU SO

(SANDRA begins to exit)

(CHAD steps in front of her)

CHAD (CONT'D)
LOVE ME TENDER
LOVE ME LONG
TAKE ME TO YOUR HEART -
FOR IT'S THERE THAT I BELONG
AND WE'LL NEVER…

(SANDRA exits)

CHAD (CONT'D)
(Speaks)
I don't get it! That song always works -

NATALIE
Well, maybe if you sing it to another girl —

CHAD
You don't understand - there is no other girl.
(exits)

NATALIE
Oh, God!

DENNIS
If it's any consolation, I think you look beautiful.

NATALIE
Thanks, Dennis —

(NATALIE walks away into the garage. DENNIS follows)

By the way, why are you wearing that hat?

DENNIS
I asked my cousin, Ed, how I could be even more like one of the guys, so he said wear a hat that makes it look like you're going to kill an animal. And look —

(Holds out his foot)

NATALIE
Blue suedes —

DENNIS
Don't step on 'em.

NATALIE
Oh, Chad still looks right through me. Who am I kidding? I'm just not a dress kind of girl. It's like I might as well be a guy.

DENNIS
Yeah, too bad you're not.

NATALIE
What?

DENNIS
Take me, for instance. For the first in my life, I'm one of the guys! And Chad likes me! He really likes me!

NATALIE
He likes to hang out with guys, doesn't he?

(NATALIE takes the hat off of DENNIS)

DENNIS
Hey! What're you doin'?

NATALIE

Dennis, how do I look in this?

DENNIS

Actually, kinda like my cousin Ed.

NATALIE

Perfect, I'll see you later!

(NATALIE pushes DENNIS out. She picks up a can of oil and smears it on her face, creating a faux beard. Looks at motorcycle mirror)

#12C LOVE ME TENDER

NATALIE

LOVE ME TENDER
LOVE ME SWEET
NEVER LET ME GO
YOU WILL MAKE MY LIFE COMPLETE
AND I LOVE YOU SO
(Puts on CHAD'S leather jacket)
LOVE ME TENDER
LOVE ME LONG
TAKE ME TO YOUR HEART -
FOR IT'S THERE THAT I BELONG
AND WE'LL NEVER PART

(A FELLA enters)

FELLA

Hey, Natalie -

(NATALIE stops, afraid she's been caught. She turns towards him)

Oh, sorry there, fella. Have you seen, Natalie?

NATALIE

(With a deep voice)

No.

FELLA

If you do, can you tell her that Fergus will be by tomorrow to pick up his Chevy?
(exits)

(NATALIE finishes the song with renewed confidence)

NATALIE

LOVE ME TENDER
LOVE ME TRUE
ALL MY DREAMS FULFILL
FOR MY DARLIN' I LOVE YOU
AND I ALWAYS WILL

SCENE 9

(IN FRONT OF THE SHOE SHOP)

(SANDRA enters. JIM enters, sees her, tries to speak, but he can't form words. So he runs off. DENNIS enters)

DENNIS
Oh, hi, Miss Sandra. Have you seen my best friend Chad?

SANDRA
By Chad, do you mean that guitar-playing caveman with the libido of an Italian soccer team?

DENNIS
That sounds like him.

SANDRA
He's right behind me.
(Exits--CHAD enters)

CHAD
Aw, c'mon, baby doll —

DENNIS
Boy, she really finds you repulsive.

CHAD
Little man, have you ever been turned down by a woman?

DENNIS
Oh, yeah.

CHAD
Well, it's a new highway for me. I tell ya, some people search for deep love, some people search for true love, but I'm searchin' for the highest form of love - burnin' love. And she's got me burnin' like never before. There's gotta be something I can do —

DENNIS
Hey, Chad, would you like some advice?

CHAD
Sure. From who?

DENNIS

Me.

CHAD

No, seriously.

DENNIS

I just think you're going about gettin' Miss Sandra all wrong. A woman like that - you've got to massage her intellect.

CHAD

Massage her what?

DENNIS

Look, I happen to have on me a Shakespearean sonnet.

CHAD

A what?

DENNIS

It's one of the most beautiful things every written! Once she reads this, she'll be putty in your hands.

CHAD

Putty. That's good. All right, little man, I want you to take this poem of love to Miss Sandra for me and …

(Suddenly, we hear the sound of an approaching motorcycle)

Whoa, what's that?

(And NATALIE, all butched up, rides in on a motorcycle)

#13 BLUE SUEDE SHOES

NATALIE (AS ED)

WELL, IT'S ONE FOR THE MONEY
TWO FOR THE SHOW
THREE TO GET READY
NOW GO CAT GO
BUT DON'T YOU STEP ON MY BLUE SUEDE SHOES
YOU CAN DO ANYTHING
BUT LAY OFF OF MY BLUE SUEDE SHOES

NATALIE (AS ED)
So where am I?

CHAD
Never mind, where are you? Who are you?

DENNIS
Why don't you know that's…

ED
Ed.

DENNIS
Ed?

CHAD
Ed?

ED
Ed. And I'm just a roustabout, singin' my song and lovin' my ladies -

CHAD
Ed, you're just like me.

DENNIS
Not really -

ED
WELL YOU CAN BURN MY HOUSE
STEAL MY CAR

CHAD
DRINK MY LIQUOR FROM AN OLD FRUIT JAR

ED AND CHAD
DO ANYTHING THAT YOU WANT TO DO

ED
BUT UH-HUH, HONEY, LAY OFF OF MY SHOES -

CHAD AND ED
BUT DON'T YOU STEP ON MY BLUE SUEDE SHOES
YOU CAN DO ANYTHING

CHAD, ED, AND DENNIS
BUT LAY OFF OF MY BLUE SUEDE SHOES

DENNIS
Hey, I'm wearin' blue suede shoes —

(TWO GUYS, sporting their brand new blues suedes, dance on from the shoe shop)

GUY 1
WELL YOU CAN KNOCK ME DOWN

GUY 2
STEP ON MY FACE!

GUYS 1 AND 2
SLANDER MY NAME ALL OVER THE PLACE!

ED AND GUYS 1 AND 2
DO ANYTHING THAT YOU WANT TO DO
BUT UH-HUH, HONEY, LAY OFF OF MY SHOES

BLUE BLUE BLUE SUEDE SHOES
BLUE BLUE BLUE SUEDE SHOES
BLUE BLUE BLUE SUEDE SHOES
BLUE BLUE BLUE SUEDE SHOES

ED
YOU CAN DO ANYTHING

ED AND GUYS 1 AND 2
BUT LAY OFF OF MY BLUE SUEDE SHOES

[DANCE BREAK]

(More GUYS wearing blue suedes enter)

WOMEN AND MEN
BLUE BLUE BLUE SUEDE

WOMEN
SHOES

MEN
WHOA-OH

WOMEN AND MEN
BLUE BLUE BLUE SUEDE SHOES
WHOA-OH
BLUE BLUE BLUE SUEDE

WOMEN

SHOES

MEN

WHOA-OH

WOMEN AND MEN

BLUE BLUE B-BLUE SUEDE SHOES

ED

YOU CAN DO ANYTHING

ALL

BUT LAY OFF-A MY BLUE…

ED

YOU CAN DO ANYTHING

ALL

BUT LAY OFF-A MY BLUE…

ALL (EXCEPT ED)

HE CAN DO ANYTHING BUT LAY OFF A MY BLUE BLUE BLUE

ED

MY BLUE SUEDE SHOES!

(GUYS exit)

[MUSIC CONTINUES UNDERNEATH]

CHAD

Ed, you really know how to move. Hey, you know what'd you make? A great sidekick -

DENNIS

What?

ED

Really? Oh, that'd be so cool!

DENNIS

Excuse us!

(Pulls ED aside)

Natalie, what do you think you're doin'?

ED
You said it yourself, Dennis - I'd have a better chance of hangin' out with him if I was a guy.

DENNIS
Yeah, but I'm his sidekick -

ED
Oh, Dennis, you're the best friend I ever had, and I'd do anything for you. So if you could maybe find it in your heart to…
(Notices DENNIS' hurt)
No, I'm sorry -
(To CHAD)
Hey, you know what, I can't be your sidekick, I gotta hit the open road, so…

DENNIS
Wait! No. Here -
(DENNIS hands ED the guitar)

ED
Are you sure?

DENNIS
Yeah. You're the best friend I ever had, too.

CHAD
But you don't even know him?

DENNIS
Some things you can just tell.
(Re: CHAD)
Just take good care of him, okay? See you around. Ed.
(Rushes off)

CHAD
What a funny little man.

ED
All right, so let's pick up exactly where you boys left off. Were you talkin' chicks? 'Cause I met a chick named Natalie who'd be perfect for you -

CHAD
No, Ed, there's only chick I care about now, and her name is Miss Sandra. And I want you to give her this poem of love.

ED

What? No -

CHAD

But I thought you wanted to be my sidekick. That's what sidekicks do.

ED

Well, yeah, but …

CHAD

You gotta do this for me, Ed, you gotta!

(JIM enters)

JIM

Excuse me -

#13A INTO SHOE SHOP

ED

Whoa! Okay, I'll take it!
(Rushes off)

CHAD

Thanks, Ed!

JIM

Guitar-playin' roustabout, I'm Jim Haller, I own the local gas station -

CHAD

Oh, you're that mechanic's daddy.

JIM

Yeah, Natalie, and I desperately need some advice.

CHAD

Let me guess - female advice?

JIM

Yes! See, I've met this amazing woman, but I can't even work up the nerve to speak with her. I just look at her and my hands get shaky, my knees get weak, I can't seem to stand on my own two feet. Do you think you could help me?

CHAD

Sure thing, Natalie's Daddy, c'mon!

(JIM follows CHAD into the shoe store. A FEMALE CLERK helps a FEMALE CUSTOMER with blue suedes)

CHAD (CONT'D)

(To CLERK)
Blue suedes, pretty lady.
(To CUSTOMER)
Hi, there, little darlin' -
(To JIM)
Okay, you see the way I dress? Copy it. But for now, turn up the collar -

(JIM does)

CHAD (CONT'D)

Muss the hair -

(JIM does)

CHAD (CONT'D)

But above all else, Natalie's Daddy, do you know what you gotta be?

JIM

No idea.

CHAD

Cool.
(Starts rhythmically clapping his hands)

#14 DON'T BE CRUEL

YOU KNOW I CAN BE FOUND
SITTIN' HOME ALL ALONE
IF YOU CAN'T COME AROUND
AT LEAST PLEASE TELEPHONE
DON'T BE CRUEL
TO A HEART THAT'S TRUE

JIM

Wow!

(BAND joins in)

CHAD

BABY, IF I MADE YOU MAD
FOR SOMETHING I MIGHT'VE SAID
PLEASE LET'S FORGET THE PAST
THE FUTURE LOOKS BRIGHT AHEAD
DON'T BE CRUEL
TO A HEART THAT'S TRUE
I DON'T WANT NO OTHER LOVE
BABY IT'S JUST YOU I'M THINKING OF!

Your turn -

JIM

I don't think…

CHAD

Shut up and shake it!

JIM

DON'T STOP THINKING OF ME
DON'T MAKE ME FEEL THIS WAY

CHAD

That's hot –

JIM

C'MON LET ME KNOW YOU LOVE ME
YOU KNOW WHAT I WANT YOU TO SAY
DON'T BE CRUEL
TO A HEART THAT'S TRUE

CHAD

Now move that pelvis -

JIM

WHY SHOULD WE BE APART!
I REALLY LOVE YOU, BABY
CROSS MY HEART!

Oh my gosh, I think it's workin'!

CHAD

It always does, Natalie's Daddy. Let's take it home -

CHAD AND ED

LET'S WALK UP TO THE PREACHER
AND LET'S SAY I DO
THEN YOU'LL KNOW YOU HAVE ME

CHAD AND ED (CON'T)
AND I'LL KNOW I'LL HAVE YOU, TOO.

CHAD
DON'T BE CRUEL

JIM
DON'T BE CRUEL

CHAD
TO A HEART THAT'S TRUE

JIM
TO A HEART THAT'S TRUE

CHAD
Okay, now sneer your lip like this... chicks dig it.

CHAD AND JIM
I DON'T WANT NO OTHER LOVE
BABY, IT'S JUST YOU I'M THINKING OF.
I DON'T WANT NO OTHER LOVE
BABY, IT'S JUST YOU I'M THINKING OF.

Cool.

#14A SCENE CHANGE: DON'T BE CRUEL

SCENE 10

(THE MUSEUM GARDEN)

(Several classic statues adorn the grounds. SANDRA dusts them. ED enters)

ED

Miss Sandra -

SANDRA

I'm here in the statue garden. Can I help you?

ED

The name is Ed, and it's my duty as a sidekick to give you this, so here - it's from the guitar-playin' roustabout. Now I know you're not interested in him so I'll just be on my way and -

(SANDRA holds back a sob)

Are you okay, ma'am?

SANDRA

Yes. No.

ED

It's just a poem -

SANDRA

I'm sorry, it's just, well, the sonnets always stir something in me. And since I came to this town, I've been so isolated. The men have been brutish and - I'm sorry, I'm fine, truly -

(Holds back a sob)

ED

Hey ma'am, you know what you should do - close your eyes.

SANDRA

What?

ED

Yeah, close your eyes and imagine yourself happy. C'mon. Now tell me, what do you see?

SANDRA

Well, I'm with a man, a man who has poetry in his soul.

ED
Well go get him! You gotta kick start your life!

#14B FOLLOW THAT DREAM: REPRISE

YOU GOTTA FOLLOW THAT DREAM
WHEREEVER THAT DREAM MAY LEAD
YOU GOTTA FOLLOW THAT DREAM
TO FIND THE LOVE YOU NEED

SANDRA
You know something, Ed, I feel a little better.

ED
Glad to hear it, ma'am. Hey, how does a song do it?

SANDRA
Do what?

ED
Get inside you and touch you deep down, like it somehow knows you personally.

SANDRA
How lovely.

ED
You know what I think? I think music is some sort of magic. Yeah, the way it can take over your body, and change you, and make you realize how beautiful life can be.

SANDRA
How simple, yet profound.

ED
I guess, when you think about it, all the best things in life seem like magic - music, laughin', fallin' in love…

SANDRA
Oh, God -

[MUSIC HITS and LIGHTS SUDDENLY SHIFT to a SPOTLIGHT on SANDRA]

(ED freezes)

14C ONE NIGHT WITH YOU (SANDRA)

SANDRA (CONT'D)

ONE NIGHT WITH YOU!
IS WHAT I'M NOW PRAYING FOR!

[MUSIC STOPS and LIGHTS SHIFT BACK]

(ED unfreezes)

ED

Anyway, I'm glad you're okay. I'll be seein' ya -

SANDRA

Oh Ed, I can't take it anymore! I'm alone all day with these stupid statues! Make love to me!

#15 LET YOURSELF GO

ED

What?

SANDRA

Quote Shakespeare and peel me like a banana!

ED

Sandra, stop! I've never been with a woman before.

SANDRA

Oh, you sweet thing -

OH, BABY, I'M GONNA TEACH YOU
WHAT LOVE'S ALL ABOUT TONIGHT

ED

Oh, no -

SANDRA

TRUST ME HONEY, EVERYTHING'S GONNA BE ALL RIGHT!
GONNA DO LIKE I DO, THERE AIN'T NOTHING TO IT
LISTEN TO ME BABY, ANYBODY CAN DO IT
ALL YOU GOTTA DO IS JUST -

(Suddenly, A STATUE comes to life —)

SANDRA AND STATUES

LET YOURSELF GO!

SANDRA

NOW DON'T BE AFRAID

SANDRA (CON'T)
JUST RELAX AND TAKE IT REAL SLOW

(OTHER STATUES come to life)

STATUES
- DON'T BE SCARED NOW, TAKE IT SLOW

SANDRA
COOL IT, BABY, YOU AIN'T GOT NO PLACE TO GO

STATUES
- STOP! YOU HAVE THE RIGHT TO REMAIN -

SANDRA
JUST PUT YOUR ARMS AROUND ME REAL TIGHT
ENJOY YOURSELF, BABY, DON'T FIGHT
ALL YOU GOTTA DO IS JUST -

SANDRA AND STATUES
LET YOURSELF GO!

(As SANDRA sings, the STATUES vocalize with her)

SANDRA
ALL YOU NEED IS JUST A LITTLE REHEARSAL
THE FIRST THING THAT YOU KNOW

STATUES
YOU'RE GONNA KNOW IT!

(The STATUES vocalize)

SANDRA
YOU'LL BE READY FOR THE GRAND FINALE
SO

SANDRA AND STATUES
COME ON BABY,

SANDRA
LET'S GO!

STATUES
C'MON, LET'S GO
C'MON, LET'S GO
C'MON, C'MON, LET'S GO!

SANDRA
TAKE A REAL DEEP BREATH
AND PUT YOUR WARM RED LIPS ON MINE

STATUES
- AH, PUCKER UP!

SANDRA
JUST DO LIKE I TELL YOU
EVERYTHING'S GONNA TO BE JUST FINE

STATUES
- IT'LL BE OK

(More back-up from those singin' STATUES)

SANDRA
KISS ME NICE 'N EASY, TAKE YOUR TIME
BABY, I'M THE ONLY ONE HERE IN LINE

STATUES
OOH, OOH, OOH, OOP
YEAH!

SANDRA
ALL YOU GOT TO DO IS JUST

SANDRA AND STATUES
LET YOURSELF GO
WHOA, WHOA, WHOA

[DANCE BREAK]

(ED tries to escape, but SANDRA and THE STATUES won't let him--finally, ED rushes off)

SANDRA
SOONER OR LATER YOU'RE GONNA LET YOURSELF GO!

STATUES
GO! LET IT GO
LET IT GO-HO!
LET IT GO!

#15A SCENE CHANGE

SCENE 11

(MAIN STREET)

(It is sundown. EARL drives on a pink convertible. MATILDA, wearing a matching pink outfit and holding a bullhorn, rides on the back.)

MATILDA

(Into the bullhorn)
Citizens, good news! Sheriff Earl is now enforcing The Mamie Eisenhower Decency Act!
(Re: FRISKY COUPLE)
Earl, look - public necking! Get 'em!

(The couple looks up; it is DEAN and LORRAINE)

DEAN

Mom!

MATILDA

Dean, what're you still doing here? And you're kissing a colored girl!

LORRAINE

Let's go!

MATILDA

You're not going anywhere!

DEAN

Oh, yes, I am! I love Lorraine and I don't care what anyone says and look --
(Whips off a couple of dance moves)
- I can dance now, Mom!

(DEAN and LORRAINE rush off. MATILDA, mouth agape, remains. CHAD, ED and DENNIS rush on from opposite directions.)

CHAD

Ed!

ED

Chad!

DENNIS

Ed!

MATILDA

You! You're the deviant!

CHAD

And you must be that scary mayor lady. So we finally meet.

(DENNIS makes a spaghetti-western-confrontation whistle)

MATILDA

I don't have time for you now! This is all your fault! You and your music and your pelvis. As soon as we rescue Dean, you're under arrest! Drive, Earl, drive!

(MATILDA and EARL drive off)

ED

Oh, Chad, you have to leave town right now!

DENNIS

Ed, I have to talk to you!

CHAD

Did you give the poem of love to Miss Sandra?

ED

Yeah, and she still hates you.

CHAD

All right, Ed, the only reason I can figure for a woman not lovin' me is 'cause she's in love with another man. Is there another man, Ed?

ED

Sorta. But trust me, he wants nothin' to do with her. Oh Chad, Matilda's serious about throwing you in jail. You have to leave!

CHAD

A man doesn't leave when he's threatened, Ed. A man hides. Where can I go hide?

DENNIS
What about the old fairgrounds?

ED
Yeah, Matilda shut that fair down years ago, so she'll never look for you there!

CHAD
Perfect! Hey Ed, come join me later.

ED
You really want me to?

CHAD
Ah Ed, I know we just met, but I think you're the best sidekick I ever had.
(Punches ED and rushes off)

DENNIS
Natalie, I just saw Miss Sandra and she's lookin' for Ed!

ED
I gotta go, Dennis, Chad's in trouble -

DENNIS
But what if there was someone else out there for you?

ED
What?

DENNIS
I'm just sayin', what if there was a guy, maybe right under your nose, except he wasn't particularly good-looking or exciting or interesting. He was just average. Well, maybe below average. Could you ever love someone like that?

ED
All I know is Chad and me are meant to be together. Haven't you ever felt that way about somebody?

DENNIS
Yes. Yes, I have. Go help Chad.

ED
Oh, Dennis, you're the best friend I ever had.

(Rushes off)

DENNIS

Oh, Ed -

(DENNIS rushes off. SANDRA rushes on)

SANDRA

Oh, Ed! Ed! Where are you, darling Ed?

(SYLVIA enters)

Excuse me, have you seen a short man of poetry and insight who goes by the name of Ed?

SYLVIA

You're in the wrong town if you're lookin' for a man like that.

SANDRA

Au contraire, I met him this afternoon. Funny, my hands are shaking -

SYLVIA

In that dress, everything's shaking.

SANDRA

What's that? In the distance, someone's playing a guitar -

SYLVIA

No, they're not.

SANDRA

Yes, it's coming from the old fairgrounds. Play on! Play on! Play on!

(Rushes off)

SYLVIA

Am I the only sane one left in this whole damn town?

(JIM, dressed like CHAD, enters)

Apparently, I am. Well, hello there, Wild One.

JIM

So what do you think?

SYLVIA

I think you look like James Dean about to enter an old folks home.

JIM
Well, thanks a lot.

SYLVIA
And I just happened to see Miss Museum Lady.

JIM
Do you know where she went?

SYLVIA
The old fairgrounds, that's where everyone seems to be going tonight. But Jim, if you keep up this foolishness, that woman is gonna break your heart.

JIM
Well, at least I have a heart.

SYLVIA
What?

JIM
I mean, I'm standin' here ready and open and tryin' to find someone to care about, but all you can do is make fun of me. Well, you know what, I feel like I'm sixteen again!

SYLVIA
Jim, just calm down -

JIM
I'm too happy to be calm! And you're too good a woman to be so bitter!

SYLVIA
Who says I'm bitter?

JIM
Everyone! Oh sure, on the outside you might act all tough, but I know you too well. Inside, you're just a big mess of goo like the rest of us. And as for you not kissing a man for six years - well, that's nothin' to be proud of. So here —

(And JIM kisses SYLVIA)

#16 CAN'T HELP FALLING IN LOVE

Oh, Sylvia, do you hear that? It's music. And it's coming from inside you.

(JIM exits. SYLVIA is stunned)

SYLVIA

Uh .. I … I… Hey Jim, I think I hear it -…

WISE MEN SAY
ONLY FOOLS RUSH IN
BUT I CAN'T HELP
FALLING IN LOVE WITH YOU

(LIGHTS UP on each character, in various locales)

DENNIS

SHALL I STAY
WOULD IT BE A SIN?
IF I CAN'T HELP

SYLVIA AND DENNIS

FALLING IN LOVE WITH YOU

SANDRA

LIKE A RIVER FLOWS

CHAD

SURELY TO THE SEA

JIM

DARLING, SO IT GOES

SYLVIA, SANDRA, CHAD, DENNIS AND JIM

SOME THINGS ARE MEANT TO BE

NATALIE

TAKE MY HAND
TAKE MY WHOLE LIFE, TOO
FOR I CAN'T HELP

ALL

FALLING IN LOVE WITH YOU

DEAN

We'll run away -

LORRAINE

Are you sure?

DEAN

We'll hide out where no one will ever find us – the old fairgrounds, then we'll leave on the morning bus. It's the only way we can be together –

(The CHORUS vocalizes behind the soloists)

LORRAINE

LIKE A RIVER FLOWS
SURELY TO THE SEA

DEAN

DARLING, SO IT GOES

ALL

SOME THINGS ARE MEANT TO BE –

(TOWNSPEOPLE enter)

ALL (CONT'D)

TAKE MY HAND
TAKE MY WHOLE LIFE, TOO

FOR I CAN'T HELP
FALLING IN LOVE WITH YOU
FOR I CAN'T HELP
FALLING IN LOVE WITH …

WOMEN	**MEN**
I CAN'T HELP	I CAN'T HELP
I CAN'T HELP	FALLING IN
I CAN'T HELP	I CAN'T HELP
FALLING IN	FALLING IN LOVE WITH
I CAN'T HELP	I CAN'T HELP
I CAN'T HELP	FALLING IN
I CAN'T HELP	I CAN'T HELP
FALLING IN	FALLING IN LOVE WITH

CHORUS

I CAN'T HELP –

CHAD

Sandra!

CHORUS

I CAN'T HELP

ED

Chad!

CHORUS

I CAN'T HELP

JIM

Sandra!

ALL

I CAN'T HELP

SANDRA

Ed!

CHORUS

FALLING -

DENNIS

Natalie!

CHORUS

FALLING -

SYLVIA

Jim!

CHORUS

FALLING -

DEAN AND LORRAINE

Baby!

ALL

FALLING IN LOVE WITH YOU!

END OF ACT I

ACT TWO

SCENE I

#16A ENTR'ACTE

(THE ABANDONED FAIRGROUNDS)

(The middle of the night)

[LIGHTS UP on CHAD]

#17 ALL SHOOK UP

CHAD

A-WELL-A, BLESS MY SOUL, WHAT'S WRONG WITH ME?
I'M ITCHING LIKE A CAT ON A FUZZY TREE,
MY FRIENDS SAY I'M ACTIN' WILD AS A BUG,
I'M IN LOVE! UH!
I'M ALL SHOOK UP! UH!
MM, OOH, OOH, YEAH!

[LIGHTS UP on ED]

ED

MY HANDS ARE SHAKY
AND MY KNEES ARE WEAK!
I CAN'T SEEM TO STAND ON MY OWN TWO FEET!
WHO DO YOU THANK WHEN YOU HAVE SUCH LUCK?

ED AND CHAD

I'M IN LOVE! UH!

[LIGHTS UP on DEAN and LORRAINE]

ED, CHAD, DEAN, AND LORRAINE

I'M ALL SHOOK UP!
UH! UH! OOH, OOH, YEAH!

DEAN AND LORRAINE

PLEASE DON'T ASK WHATS ON MY MIND
I'M A LITTLE MIXED UP BUT I'M FEELIN' FINE
WHEN I'M NEAR THAT GIRL THAT I LOVE BEST
MY HEART BEATS SO
IT SCARES ME TO DEATH

(OTHERS enter)

DENNIS, JIM, CHAD, AND DEAN
WELL, YOU TOUCHED MY HAND, WHAT A CHILL I GOT!

SYLVIA, SANDRA, ED, AND LORRAINE
MY LIPS ARE LIKE A VOLCANO THAT'S HOT!

ALL
I'M PROUD TO SAY YOU'RE MY BUTTERCUP,
I'M IN LOVE! UH! I'M ALL SHOOK UP!

(MATILDA, carrying a flashlight, and EARL cross. PRINCIPALS, except CHAD, run off)

MATILDA
Dean? Where are you, Dean?

(MATILDA and EARL exit--THE TOWNSPEOPLE rush on and couple off)

CHAD
WELL, SHE TOUCHED MY HAND, WHAT A CHILL I GOT!
MY LIPS ARE LIKE A VOLCANO THAT'S HOT!
I'M PROUD TO SAY SHES MY BUTTERCUP,
I'M IN LOVE, HUH! I'M ALL SHOOK UP!
UH…

ENSEMBLE
HOO HOO

CHAD
HOO

ENSEMBLE
OH, YEAH

CHAD
YEAH

ENSEMBLE
YEAH, YEAH, YEAH

CHAD
UH

ENSEMBLE
HOO HOO

CHAD

HOO

ENSEMBLE

OH, YEAH

CHAD

YEAH!

ENSEMBLE

YEAH, YEAH, YEAH

(DANCE BREAK. CHAD leads the TOWNSPEOPLE in some bacchanal dancing)

CHAD AND TOWNSPEOPLE

OH! YEAH!
PLEASE DON'T ASK ME WHAT'S ON MY MIND

ENSEMBLE MEN

I'M IN LOVE

ENSEMBLE WOMEN

I'M IN LOVE

ALL

I'M A LITTLE MIXED UP BUT
I FEEL FINE

ENSEMBLE WOMEN

I'M IN LOVE

PRINCIPAL MEN AND WOMEN
HANDS SHAKE!

ENSEMBLE MEN
I'M IN LOVE

ENSEMBLE MEN AND WOMEN
LUH-UH-OVE

KNEES WEAK!
I CAN'T SEEM
TO STAND IT!

ALL

I'M IN LOVE

ENSEMBLE

I'M IN LOVE

ALL

WHAT'S WRONG? WITH ME?

MEN

I'M IN LOVE

WOMEN

I'M IN

ALL

LOVE
I'M ALL SHOOK UP!

SCENE 2

(THE OLD FAIRGROUNDS)

(ED and CHAD meet)

CHAD

Ed!

ED

Chad! Are you all right?

CHAD

'Course I am! Ain't gonna let no mayor lady get to me.

(DENNIS enters)

DENNIS

Hey, guys -

CHAD

And I ain't leavin' town without Miss Sandra on the back of my bike.

ED

But she doesn't want anything to do with you!

DENNIS

(Trying to get their attention)

Hello -

CHAD

That's just temporary.

DENNIS

Hey, I'm here, too -

ED

Chad, she's just not interested.

DENNIS

Hey, does anyone see me?

CHAD

Oh, hi, little man.

ED

Partner, some alone time, please -

DENNIS

But you been with him all day! That's it! Hey Chad, I just thought of a really fun guy thing to do.

(Dropping his pants)

Let's go swimming!

ED

What?!

CHAD

Great idea, I gotta cool off!

(Takes off his shirt)

C'mon Ed, we can wrestle around, slap each other's privates -

ED

No really, I …

CHAD

Ed, get the clothes off!

DENNIS

Yeah Ed, be a man!

ED

Well, I'd love to but I got a ton of roustaboutin' to do today and -

DENNIS

Hey, Chad, I just ran into Natalie.

ED

You did?

DENNIS

Sure, why not. And pray tell us, what do you think of her?

CHAD

Oh, she's real nice -

ED

Nice? Ha! You know what she is - the gal for you.

CHAD

Nah, not interested.

DENNIS

(To ED)

See -

ED

But how could you not be interested? Maybe she ain't the prettiest gal, but she's got such a big heart and…

CHAD

She's a grease monkey.

ED

What?

DENNIS

I wouldn't put it that way -

CHAD

Well, I would. I mean, don't get me wrong, she's perfect for you, Ed. But I'll never be interested in her. All right boys, let's get wet -

(Rushes off)

DENNIS

Oh, Natalie, I am so sorry! I never would've asked if I thought he was going to…

(Notices)

Hey, are you cryin'?

NATALIE

It's kinda stupid, Dennis, but when I'm being Ed, I kinda feel stronger than I ever have. But then I hear him say something like that and …-

DENNIS

Oh, Natalie -

#18 IT HURTS ME

IT HURTS ME
TO SEE HIM TREAT YOU
THE WAY THAT HE DOES.
IT HURTS ME
TO SEE YOU SIT AND CRY.

WHEN I KNOW
I COULD BE SO TRUE

DENNIS (CON'T)
IF I HAD SOMEONE LIKE YOU
IT HURTS ME TO SEE
THOSE TEARS IN YOUR EYES

NATALIE
Just let me be, Dennis.
(Rushes off)

DENNIS
DARLING, I KNOW
I COULD BE SO TRUE
IF I HAD SOMEONE LIKE YOU.

IT HURTS ME
TO SEE THE WAY HE MAKES YOU CRY.

OFF-STAGE BACK-UPS
STOP CRYIN'
OOH….

DENNIS
YOU LOVE HIM SO MUCH
AHH, AHH…

OFF-STAGE BACK-UPS
SO MUCH

DENNIS
YOU'RE TOO BLIND TO SEE

OFF-STAGE BACK-UPS
OOH

DENNIS
HE'S ONLY

OFF-STAGE BACK-UPS
OOH

DENNIS
PLAYING A GAME!

OFF-STAGE BACK-UPS
DON'T YOU KNOW THAT HE'S PLAYIN' WITH YOUR HEART!

DENNIS
HE NEVER LOVED YOU!

OFF-STAGE BACK-UPS
HE NEVER LOVED YOU!

DENNIS
HE NEVER WILL!

OFF-STAGE BACK-UPS
NO, HE WON'T!
AHH…

DENNIS
AND DARLING DON'T YOU KNOW HE'LL NEVER CHANGE!

OFF-STAGE BACK-UPS
HE'LL NEVER CHANGE!

DENNIS
WHOA!

OFF-STAGE BACK-UPS
THE KIND THAT BREAKS YOUR HEART!

DENNIS	**BACK-UPS**
I KNOW THAT HE	AHH, AHH, AHH
NEVER	OOH, OOH
WILL SET YOU FREE	OOH OOH
BECAUSE HE'S JUST	
THAT KIND OF GUY	THE KIND THAT BREAKS
	YOUR HEART
BUT IF YOU EVER	OOH
TELL HIM	
YOU'RE THROUGH,	YOU'RE THROUGH
I'LL BE WAITING FOR	I'LL BE HERE
YOU!	
WAITING	WAITING
	OOH
TO HOLD YOU SO	
TIGHT	WAITING
WAITING	OOH
TO KISS YOU GOOD-	
NIGHT!	
YES, DARLING TO	

DENNIS AND BACK-UPS
FIND SOMEONE LIKE –

DENNIS

YOU!

BACK-UPS

SOMEONE LIKE YOU!

#18A SCENE CHANGE

SCENE 3

(ANOTHER PART OF THE FAIRGROUNDS)

(CHAD and ED enter)

CHAD
Hey, Ed. Boy, you missed some great swimming.

ED
Chad, I gotta tell ya - you are so wrong about that Natalie.

CHAD
Ed, if you like her so much, why don't you go out with her?

ED
Uh, no, that would be impossible.

CHAD
No, Ed, love is never impossible. Especially on a night like this.

ED
What has the night got to do with it?

CHAD
You kiddin'? The moonlight - the summer breeze. It's like my daddy used to say - in the right light with the right liquor, anyone can fall for anyone.

ED
Anyone for anyone?

CHAD
All you gotta do is open your heart -

ED
Hey Chad, you know what? Maybe I could go for Natalie -

CHAD
Really?

ED
That is, if you'd show me how to go about it. Hey, how about you pretend to be me, and I'll pretend to be Natalie, and then you could, you know, seduce me.

CHAD
That sounds a little funny, Ed.

ED
No, c'mon, let's say Natalie's sittin' right here, workin' on an engine, and then me - that's you - would come up to her and say something real nice. C'mon, say something real nice -

CHAD
Okay. "Uh, well honey pie, you are the spark plug that makes my engine go purr..."

ED
Heck, yeah. Keep going.

CHAD
"And did I ever tell you that you got such pretty eyes and …"Hey, you know what, Ed? You do have pretty eyes. You really do. That's funny.

(beat)

(CHAD and ED look at each other)

CHAD (CONT'D)
Whoa, uncomfortable moment.

ED
Oh, Chad, don't stop now! I need to know more. Like, would I, ya know, caress her?

CHAD
Too soon for that, Ed.

ED
No, c'mon, caress –

CHAD
Now Ed, you're actin' like a typical male. Ya can't get to the touching that fast --

ED
With Natalie you can, c'mon!

CHAD
Listen to me, Ed, females like talkin'. Now first you gotta set the mood -

CHAD (CON'T)

(Touches a string of lights, and they turn on)

— maybe wipe the grease off her face, and say…

 # 19 A LITTLE LESS CONVERSATION

(CHAD keeps talking, as ED, in her own reality, can't hold back any longer)

ED

A LITTLE LESS CONVERSATION
A LITTLE MORE ACTION PLEASE!
ALL THIS AGGRAVATION AIN'T
SATISFACTIONING ME!
A LITTLE MORE BITE, A LITTLE LESS BARK
A LITTLE LESS FIGHT, A LITTLE MORE SPARK
CLOSE YOUR MOUTH AND OPEN UP YOUR HEART AND
BABY, SATISFY ME!
SATISFY ME, BABY!

BABY, CLOSE YOUR EYES AND LISTEN TO THE MUSIC
DIG TO THE SUMMER BREEZE.
IT'S A GROOVY NIGHT AND I CAN SHOW YOU HOW TO USE IT.
COME ALONG WITH ME AND PUT YOUR MIND AT EASE.
A LITTLE LESS CONVERSATION, A LITTLE MORE ACTION
PLEASE!
ALL THIS AGGRAVATION AIN'T SATISFACTIONING ME!

A LITTLE MORE BITE,
A LITTLE LESS BARK
A LITTLE LESS FIGHT,
A LITTLE MORE SPARK
SHUT YOUR MOUTH AND OPEN UP YOUR HEART
AND BABY, SATISFY ME!
SATISFY ME, BABY!

GIRLS

SATISFY ME!

(THE GIRLS vocalize under the following dialogue)

CHAD

And that's how it's done. Got it?

ED

Not sure. So why don't we switch places and I try it out on you.

CHAD

What do you mean?

ED

I mean you be the little woman.

C'MON BABY I'M TIRED OF TALKIN'
Siddown!

(CHAD sits)

GRAB YOUR COAT AND LET'S START WALKIN'

CHAD

Um, Ed -

(FEMALE BACK-UP GROUP appears)

ED

COME ON, COME ON

FEMALE BACK UPS

COME ON, COME ON

ED

COME ON, COME ON

FEMALE BACK UPS

COME ON, COME ON

ED	**FEMALE BACK UPS**
DON'T PROCRASTINATE	AH
DON'T ARTICULATE	AH
GIRL, IT'S GETTING	AH
LATE,	
YOU JUST SIT AND WAIT	AH, AH!
AROUND!	

ED

A LITTLE LESS CONVERSATION,
AND A LITTLE MORE ACTION PLEASE!

FEMALE BACK UPS
AAH, OOP!

ED
ALL THIS AGGRAVATION
AIN'T SATISFACTIONING ME!

FEMALE BACK UPS
AIN'T SATISFACTION

ED	**FEMALE BACK-UPS**
A LITTLE MORE BITE	AH
A LITTLE LESS BARK	
A LITTLE LESS FIGHT	AH
A LITTLE MORE SPARK	

ED AND FEMALE BACK UPS
SHUT YOUR MOUTH AND OPEN UP YOUR HEART

ED
AND BABY, SATISFY ME!

FEMALE BACK UPS
SATISFY ME

ED
SATISFY ME, BABY

FEMALE BACK UPS
SATISFY ME, COME ON!

ED
SATISFY ME!

FEMALE BACK UPS
SATISFY ME!

ED
SATISFY ME, BABY

FEMALE BACK UPS
SATISFY ME! COME ON!

ED
SATISFY ME

FEMALE BACK UPS
COME ON, COME ON, COME ON, COME ON!
COME ON, COME ON, COME ON, COME ON!

(And ED kisses CHAD)

[MUSIC BUTTONS]

FEMALE BACK UPS
COME ON, COME ON, COME ON, COME ON!
COME ON, COME ON, COME ON, COME ON!

#19A AFTER A LITTLE LESS CONVERSATION

CHAD
Ed -

ED
Chad -

CHAD
Gee -

ED
I'm sorry, Chad, I maybe got carried away -

(JIM enters, in all his leather-jacketed glory)

JIM
Hey, brother man.

ED
Whoa! Gotta go!
(Dashes off)

JIM
I said, "Hey, brother man." Uh, you okay there?

CHAD
Huh? Oh yeah, yeah - Hey, Natalie's Daddy. Whoa! Look at you -

JIM
Cool?

CHAD
Cool.

JIM
How can I thank ya, brother man?

CHAD
Just don't kiss me! All right, all right, get it together. Tonight, I'm out to win my lady love.

JIM
Cool, same here. So tell me - how you gonna win yours?

CHAD
Like I always win a lady.

#20 THE POWER OF MY LOVE

With strength. Testosterone. And all the things that make a man like me a man like me.

CRUSH IT, KICK IT,
YOU CAN NEVER WIN

JIM
That's right.

CHAD
I KNOW, BABY, YOU CAN'T LICK IT
I'LL MAKE YOU GIVE IN.
'CAUSE EV'RY MINUTE, EV'RY HOUR,
YOU'LL BE SHAKEN BY THE STRENGTH
AND MIGHTY POWER OF MY LOVE.

JIM
BREAK IT, BURN IT, DRAG IT ALL AROUND;

CHAD
Go, Daddy!

JIM
TWIST IT, TURN IT,
YOU CAN'T TEAR IT DOWN

JIM AND CHAD
'CAUSE EV'RY MINUTE, EV'RY HOUR,
YOU'LL BE SHAKEN BY THE STRENGTH
AND MIGHTY POWER OF MY LOVE.

[MUSIC CONTINUES UNDERNEATH]

CHAD
So tell me 'bout your lady love.

JIM
Mine is a lady of class and culture.

CHAD
As is mine.

JIM
Mine is called Miss Sandra.

CHAD
As is mine.

JIM
Mine runs the museum.

CHAD
As is - Wait!

[MUSIC stops]

How many Miss Sandra's run that museum?

JIM
You don't mean -

CHAD
No -

(SANDRA enters)

[MUSIC RE-STARTS]

SANDRA
BABY, I WANT YOU, YOU'LL NEVER GET AWAY,
MY LOVE WILL HAUNT YOU,
YES, HAUNT YOU NIGHT AND DAY.

CHAD
CRUSH IT!

JIM
BREAK IT!

SANDRA
PUNCH IT!

CHAD
KICK IT!

JIM
BURN IT!

SANDRA
POUND IT!

CHAD AND JIM
WHAT GOOD DOES IT DO?

SANDRA
WHAT GOOD DOES IT DO?

CHAD AND JIM
THERE'S JUST –

SANDRA, JIM, AND CHAD
– NO STOPPIN' THE WAY I FEEL FOR YOU!

JIM
'CAUSE EV'RY MINUTE, EV'RY HOUR
YOU'LL BE SHAKEN BY THE STRENGTH
AND MIGHTY POWER OF MY…

SANDRA
LOVE-A, LOVE-A, LOVE-A

CHAD
BREAK IT!

JIM
LOVE-A, LOVE-A, LOVE
BURN IT!

CHAD
EV'RY MINUTE, EV'RY HOUR
YOU'LL BE SHAKEN BY THE STRENGTH
AND MIGHTY POWER OF MY…

SANDRA
LOVE-A, LOVE-A, LOVE-A

JIM
CRUSH IT!

CHAD
LOVE-A, LOVE-A, LOVE
KICK IT!

CHAD AND JIM
EV'RY MINUTE, EV'RY HOUR
YOU'LL BE SHAKEN BY THE STRENGTH

CHAD AND JIM (CON'T)

AND MIGHTY POWER OF…

(Spoken)

Sandra!

SANDRA, JIM, AND CHAD

EV'RY MINUTE, EV'RY HOUR
YOU'LL BE SHAKEN BY THE STRENGTH
AND MIGHTY POWER OF…

SANDRA

Ed!

SANDRA, JIM, AND CHAD

EV'RY MINUTE, EV'RY HOUR
YOU'LL BE SHAKEN …

JIM

Wait, wait, wait, stop!

[MUSIC stops]

Ed?

CHAD

Did you say – Ed?

SANDRA

Yes!

CHAD

No!

JIM

Who's Ed?

CHAD

Anyone but Ed!

JIM

But Sandra, I love you!

SANDRA

Have we met?

JIM

Sylvia was right. I'm ridiculous.

(JIM rushes off--ED rushes on)

ED

Chad, we need to talk!

SANDRA

Ed!

ED

Sandra!

CHAD

Ed!

ED

Chad!

CHAD

You betrayed me, Ed!

ED

No, I didn't!

SANDRA

Oh Ed, I've written you a poem of beauty and eloquence!

ED

Not now, Sandra!

SANDRA

You're right! Who needs poetry?! Throw me to the ground and start me like a Chevy!

ED

Sandra, stop! I need to talk with Chad alone -

SANDRA

No!

ED

Yes!

SANDRA

All right, but only if you swear to come and take me in your manly arms, your -

(Feeling ED's arms)

- small, manly arms -

ED

Fine, just go away!

SANDRA

Okay Ed, but just remember -

(Channeling Elvis; sings:)

#20A ALL SHOOK UP REPRISE

I'M IN LOVE! UH!
I'M ALL SHOOK UP!
UH, HUH, HUH… YEAH

(SANDRA exits)

ED

Chad, listen, I'm not in love with her, she's in love with me!

CHAD

I'm sorry, Ed, I'm going to have to hit you now -

ED

I understand.

(ED closes his eyes and prepares to be hit. CHAD is about to slug him when -)

CHAD

Oh, my gosh —

ED

What?

CHAD

I can't. I can't hit you. What's going on? I've hit plenty of friends before -

ED

Oh, Chad, I don't know how to say this but - I think you're the most exciting man I ever met! And you said so yourself - love is never impossible.

CHAD

I said that? That's interesting, Ed. Disturbing, but interesting.

ED

Oh, Chad, you've spent your entire life goin' from girl to

ED (CON'T)
girl. Don't you think it's time you just gave your whole heart to one special person?

CHAD
Ed, I think I need a little alone-time.

ED
But -

CHAD
Alone-time, Ed!

(ED exits)

CHAD (CONT'D)
Okay, get a grip. The person who gives you the burnin' love is Miss Sandra! Right? Right?

(Waits for an audience member to answer him--)

Thank you. Glad I got that settled. Now, how can I win the heart of Ed? Wait! I meant Miss Sandra - how can I win the heart of — Wait again!

#21 I DON'T WANT TO

I think I did mean …- oh no -

I DON'T WANT TO, I DON'T WANT TO
I DON'T WANT TO LET YOU KNOW HOW MUCH I WANT YOU
DON'T COME NEAR ME, I DON'T TRUST YOU
I DON'T TRUST THE WAY YOU THRILL ME
WHEN I TOUCH YOU

I WAS HAPPY, FREE AND EASY
I COULD GO AROUND AND DO THE THINGS THAT PLEASE ME
I DON'T WANT TO GET TIED DOWN WITH SOMEONE LIKE YOU
I DON'T WANT TO LOVE YOU, BUT I DO

Oh, Ed! I've never felt this way before, I swear! Well, I guess there's only one thing left for a guy like me to do - go and join the navy!

I WAS HAPPY, FREE AND EASY
I COULD GO AROUND AND DO THE THINGS THAT PLEASE ME.
I DON'T WANT TO GET TIED DOWN TO SOMEONE LIKE YOU.
I DON'T WANT TO LOVE YOU, BUT I DO

CHAD (CON'T)

I DON'T WANT TO LOVE YOU,

Ed -

BUT I DO.

SCENE 4

(ANOTHER PART OF THE OLD FAIRGROUNDS)

(MATILDA and EARL enter)

MATILDA

Dean! Where are you, Dean?! He has to be around here somewhere, Earl. My sources tell me that this is where the bobby soxers come to make out. It's the epicenter of indecency. I tell you, this is war - a cultural war! And let's not underestimate our enemy - that rock 'n roll rebel is dangerous. You know why? Because he's good-looking. Evil is always attractive. But he can't fool me! Oh, sure -

#22 DEVIL IN DISGUISE

HE LOOKS LIKE AN ANGEL
TALKS LIKE AN ANGEL
WALKS LIKE AN ANGEL
BUT I GOT WISE -

HE'S THE DEVIL IN DISGUISE
OH YES, HE IS
THE DEVIL IN DISGUISE
UH-HUH

HE FILLS YOU WITH DESIRE
TO BOOGIE AND BE-BOP.
HEAVEN HELP YOU, 'CAUSE ONCE YOU START
IN HELL IS WHERE YOU'LL STOP!
HEY!
HE LOOKS LIKE AN ANGEL

(TRIO OF FEMALE ANGELETTES appears)

ANGELETTES

HA-HA-HA-HA-HA

MATILDA

TALKS LIKE AN ANGEL

ANGELETTES

AH-HA-HA-HA-HA
OOH OOH OOH OOH AAH

MATILDA **ANGELETTES**

WALKS LIKE AN ANGEL — OOH, OOH, OOH
BUT I GOT WISE - — OOH, OOH, AHH

(CHAD, wearing red leather and carrying a red guitar, appears)

YOU'RE THE DEVIL IN DISGUISE — THE DEVIL IN DISGUISE

OH, YES, YOU ARE
THE DEVIL IN DISGUISE! — BETTER GET YOURSELF WISE
UH-HUH! — THE DEVIL IN DISGUISE (GUY-HIGH-HIGHS)
YOU'RE THE DEVIL IN DISGUISE
OH, YES, YOU ARE

[SHORT MUSIC BREAK]

(MULTIPLE CHADS — the DEVILETTES — appear)

DEVILETTES

HE'S THE DEVIL

MATILDA

HE'S A TOUGH, TOUGH MAN

DEVILETTES

HE'S THE DEVIL

MATILDA

HE DOESN'T GIVE A DAMN!

DEVILETTES

HE'S THE DEVIL!

MATILDA AND THE DEVILETTES

WATCH OUT! WATCH OUT!

DEVILETTES

HE'S THE DEVIL

MATILDA

HE'S A BAD, BAD SOUL

DEVILETTES
HE'S THE DEVIL

MATILDA
ALL THAT ROCK AND ROLL

DEVILETTES
HE'S THE DEVIL!

MATILDA AND THE DEVILETTES
WATCH OUT! WATCH OUT!

DEVILETTES AND ANGELETTES
WATCH OUT! WATCH OUT! WATCH OUT!
WATCH! YOU BETTER WATCH…

DEVILETTES
HUH!

(AN ANGELETTE hands MATILIDA an electric guitar.

CHAD and MATILDA have a guitar-off, with MATILDA eventually defeating him by rocking out on THE BATTLE HYMN OF THE REPUBLIC)

MATILDA
MY TRUTH IS MARCHING ON

DEVILETTES
HE'S THE DEVIL!

MATILDA
AND ON!

DEVILETTES
DEVIL! DEVIL! DEVIL!

MATILDA
AND ON!

MATILDA AND THE DEVILETTES
AMEN!

SCENE 5

(ANOTHER PART OF THE OLD FAIRGROUNDS)

(DENNIS and JIM enter)

JIM
Hi, Dennis. Do you know where Natalie is?

DENNIS
She's around here somewhere, Mr. Haller.

JIM
Really? Well, if you see her, tell her I need to speak with her. I need to speak with someone -

DENNIS
Mr. Haller, would you like to speak with me?

JIM
That's okay, Dennis, I… -
(beat)
Have you ever been in love?

DENNIS
Once. With this real special girl.

JIM
Did she love you back?

DENNIS
No.

JIM
It's a terrible thing, isn't it? Tonight, I told the woman I love how I feel, and, well - …Anyway, thanks for the talk.

DENNIS
Hey, Mr. Haller. Are you happy you told her?

JIM
What?

DENNIS
I mean - I never really told my girl how I feel. And I'm leavin' town soon.

JIM
You have to tell her, Dennis. After all, you never know what she might say.

DENNIS
But what if she breaks my heart?

JIM
Then you and I can go drinkin'.

DENNIS
Thanks, Mr. Haller, I'm gonna go tell her tonight!
(Starts to rush off)

JIM
Dennis, one more thing. Do you know someone named Ed?

DENNIS
No, sir.
(Rushes off)

(JIM sits. SYLVIA enters. She wears her fanciest dress. She looks great)

SYLVIA
Hey, Jim.

JIM
Sylvia, what're you doin' out here?

SYLVIA
Just takin' a walk -

JIM
This time of night? Hey, isn't that your Sunday dress? And are those blue suede heels?

SYLVIA
You like?

JIM
They're fine.

SYLVIA
Jim, you know what you look like? Like a man who's been dumped by a woman he barely even knew.

JIM

Go ahead, say it -

SYLVIA

I'm not gonna say it -

JIM

Just say it -

SYLVIA

I told you so.

JIM

Well, if that's all you came here for -

SYLVIA

That's not all I … - Mind if I sit?

(JIM shrugs. SYLVIA sits.)

Nice night.

JIM

Funny, you know - for the first time since Margaret died, it was like I was able to finally feel something for someone else, and — …

SYLVIA

Well, maybe that someone else was just the wrong someone else. Maybe you were just wastin' that silly leather jacket on the wrong woman.

JIM

I knew you'd start makin' fun of me -

SYLVIA

I'm not makin' fun of ya. I'm tryin' to tell you something nice. Oh, this is hard.

#23 THERE'S ALWAYS ME

WHEN THE EVENING SHADOWS FALL
AND YOU'RE WOND'RING WHO TO CALL
FOR A LITTLE COMPANY
THERE'S ALWAYS ME.

JIM

Thanks.

SYLVIA

OR IF YOUR GREAT ROMANCE SHOULD END
AND YOU'RE LONESOME FOR A FRIEND
DARLING, YOU NEED NEVER BE
THERE'S ALWAYS ME

I DON'T SEEM TO MIND SOMEHOW
PLAYING SECOND FIDDLE NOW
SOMEDAY YOU'LL WANT ME, DEAR
AND WHEN THAT DAY IS HERE

WITHIN MY ARMS YOU'LL COME TO KNOW
OTHER LOVES MAY COME AND GO
BUT MY LOVE FOR YOU WILL BE ETERNALLY
LOOK AROUND AND YOU WILL SEE
THERE'S ALWAYS ME

JIM

But Sylvia, we're friends. Old, old friends -

SYLVIA

Believe me, I'm just as surprised as you -

JIM

Sylvia, I-I just can't talk about this right now…

SYLVIA

But Jim -

JIM

I'm sorry, I … -
(exits)

SYLVIA

I DON'T SEEM TO MIND SOMEHOW
PLAYING SECOND FIDDLE NOW
SOMEDAY YOU'LL WANT ME, DEAR,
AND WHEN THAT DAY IS HERE

WITHIN MY ARMS YOU'LL COME TO KNOW
OTHER LOVES MAY COME AND GO
BUT MY LOVE FOR YOU WILL BE ETERNALLY
LOOK AROUND AND YOU WILL SEE THERE'S ALWAYS ME
LOOK AROUND AND YOU WILL SEE THERE'S ALWAYS ME

#23A SCENE CHANGE

SCENE 6

(THE TUNNEL OF LOVE)

(DEAN and LORRAINE enter)

DEAN
Come on - we'll just wait here till the morning bus comes. We'll hide in the Tunnel of Love.

LORRAINE
Oh, how dreamy! Hey, I wonder what my mother will do when she wakes up and realizes I'm not there?

DEAN
You're not changing your mind?

LORRAINE
No, I just bet she's gonna miss me.

DEAN
You know the main reason my mother's lookin' for me? 'Cause she's afraid I'm gonna go AWOL from that stupid military academy.

LORRAINE
If you hate it so much, why does she make you go there?

DEAN
My father was a war hero. Died before I was born. She wants me to grow up to be like him.

LORRAINE
And what do you want to grow up to be?

DEAN
Happy. And you know what? For the first time, I am. Yeah, this is what happy must feel like - being with you.

LORRAINE
Gosh, running away is so romantic.

(CHAD steps out from the shadows)

CHAD
But you can't run away!

LORRAINE
It's the roustabout!

DEAN
What're you doin' here, roustabout?

CHAD
I just needed a private place to be alone with my pain. Look, you two can't leave -

DEAN
You don't understand. We have to -

LORRAINE
No one will let us be together here -

CHAD
And exactly where do you think they will let you be together?

LORRAINE
I haven't really thought about that -

DEAN
Don't listen to him, Lorraine. We're going -

CHAD
No, you have to listen to me, 'cause I feel your hurt. You see, I, too, am in love with someone that the world won't understand.

LORRAINE
What's her name?

CHAD
That's private. But when I'm with this person, I get the burnin' love like never before. So while I was hidin' out in this tunnel dedicated to lovin', I thought I can't ride off. I gotta stay and face my music.

#24 IF I CAN DREAM

And you gotta stay, too, kids - 'cause that's the only way things are ever gonna change.

CHAD (CONT'D)
THERE MUST BE LIGHTS
BURNIN' BRIGHTER SOMEWHERE
GOT TO BE BIRDS
FLYING HIGHER IN A SKY MORE BLUE

IF I CAN DREAM
OF A BETTER LAND
WHERE ALL MY BROTHERS WALK HAND-IN-HAND
TELL ME WHY, OH WHY,
OH, WHY CAN'T MY DREAM COME TRUE -
OH, WHY

LORRAINE
THERE MUST BE PEACE
AND UNDERSTANDING SOMETIME

DEAN
STRONG WINDS OF PROMISE
THAT WILL BLOW AWAY
THE DOUBT AND FEAR

DEAN AND LORRAINE
IF I CAN DREAM
OF A WARMER SUN
WHERE HOPE KEEPS SHINING ON EVERYONE,
TELL ME WHY, OH WHY, OH WHY
WON'T THAT SUN APPEAR!

CHAD
WE'RE LOST IN A CLOUD

LORRAINE
WITH TOO MUCH RAIN!

DEAN
WE'RE TRAPPED IN A WORLD

LORRAINE
THAT'S TROUBLED WITH PAIN!

CHAD, LORRAINE, AND DEAN
BUT AS LONG AS A MAN
HAS THE STRENGTH TO DREAM,
HE CAN REDEEM HIS SOUL AND FLY!

(ENSEMBLE appears)

ENSEMBLE

HE CAN FLY!

LORRAINE, DEAN, AND CHAD

HE CAN FLY!

ENSEMBLE

HE CAN FLY!

LORRAINE, DEAN, AND CHAD

HE CAN FLY!

ENSEMBLE

HE CAN FLY! SO HIGH!

ALL

DEEP IN HIS HEART THERE'S A TREMBLING QUESTION.
STILL I AM SURE THAT THE ANSWER'S
GONNA COME SOMEHOW!

CHAD, LORRAINE, AND DEAN

OUT THERE IN THE DARK -

ENSEMBLE

IN THE DARK!

CHAD, LORRAINE, AND DEAN

THERE'S A BECKONING CANDLE -

ENSEMBLE

BECKONING, OOO -

CHAD, LORRAINE, AND DEAN

AND WHILE I CAN THINK!

ENSEMBLE

THINK!

CHAD, LORRAINE, AND DEAN

WHILE I CAN TALK!

ENSEMBLE

TALK!

CHAD, LORRAINE, AND DEAN

WHILE I CAN STAND! WHILE I CAN WALK!

ENSEMBLE
STAND AND WALK!

CHAD, LORRAINE, AND DEAN
IF I CAN DREAM!

ENSEMBLE
OF A WARMER SUN!

CHAD, LORRAINE, AND DEAN
IF I CAN DREAM!

ENSEMBLE
FOR EVERYONE - DREAM!

CHAD, LORRAINE, AND DEAN
WON'T YOU PLEASE TELL ME WHY
IF I CAN DREAM!

ENSEMBLE
OF A BETTER LAND -

CHAD, LORRAINE, AND DEAN
AND WHEN I DREAM -

ENSEMBLE
WE'LL WALK HAND-IN-HAND -
OOH!

CHAD
I'LL MAKE MY DREAMS COME TRUE!

DEAN AND LORRAINE
WE'LL MAKE OUR DREAMS COME TRUE!

CHAD, DEAN, AND LORRAINE
RIGHT NOW!

ENSEMBLE
FOLLOW THAT DREAM
WHEREVER THAT DREAM MAY LEAD

ALL
RIGHT NOW!

#24A "DREAM" PLAYOFF

SCENE 7

(ANOTHER PART OF THE OLD FAIRGROUNDS)

(SANDRA and ED enter)

ED

Miss Sandra, I have to talk to you!

SANDRA

Oh Ed, talk is cheap. But so am I! Take me!

ED

Look, things have gotten way out of control, so it's time I tell you the truth! And the truth is that I'm –

(DENNIS rushes on)

DENNIS

Ed!

ED

Dennis!

DENNIS

When you see your friend, Natalie, you have to tell her something for me!

ED

Not now, Dennis –

DENNIS

But you have to tell her that I love…

(JIM rushes in)

JIM

Dennis!

DENNIS

Mr. Haller!

JIM

Where's Natalie? Something very confusing just happened and I need to speak with …

(SYLVIA rushes on)

SYLVIA

Jim!

JIM

Sylvia!

SYLVIA

We have to talk about this!

(MATILDA and EARL rush on)

MATILDA

Citizens! Attention! Our community is in crisis!

(TOWNSFOLK gather round)

My son Dean is missing! And the outlawed roustabout is still lurking! We must form a pious posse and …-

(CHAD enters)

CHAD

Mayor lady, here I am!

MATILDA

Earl, arrest him!

(DEAN and LORRAINE rush on)

DEAN

Stop! We're the ones you want to arrest!

MATILDA

Dean!

SYLVIA

Lorraine, what's goin' on here?

LORRAINE

We're in love!

(CROWD gasps)

SYLVIA

What?!

MATILDA

Dean, get away from that girl this instant.

CHAD

Don't listen to 'em, kids!

MATILDA

Roustabout, zip it!

CHAD

Lady, I been to plenty of towns, and there's always someone like you, bullyin' people into buyin' your version of what life should be! But I gotta say - you got an amazing little town here! There's something special about you folks - I mean, ever since I arrived, you all been fallin' stupid in love like it's nobody's business. Even me. Yeah, I met the greatest person here, and I fell head-over-heels in a way I never thought possible - How you doin', Ed? - Anyway, you know what I want now? I want what these two kids have. I mean, look at 'em - they're so much in love, they're willing to risk everything to be together. So lady, you can call it indecent, but I call it the most decent thing I ever did see.

MATILIDA

Roustabout, since you came to town with that music, you…

EARL

Matilda, just shut up.

MATILDA

Earl, did you - speak?

EARL

That's right. And I'm not arresting anyone. Because the guitar-playin' roustabout is right!

MATILDA

Earl!

EARL

So your son wants to court this pretty young girl. What's so terrible about that?

MATILDA

What's so terrible? Can't you see, she's a - …

EARL

For goodness sake, Matilda, don't you ever get tired of judging people?

MATILDA

No.

EARL

And making me arrest folks for indecent behavior. Sometimes, woman, a little indecent behavior is good for you!

MATILDA

But I thought you agreed with me, Earl?

EARL

I haven't agreed with a damn thing you've said in fifteen years.

MATILDA

Then why have you followed me around for all this time?

EARL

Because I'm in love with you.

(CROWD gasps)

That's right. You're a strong, domineering, unreasonable woman. You remind me of my mother.

MATILDA

Earl, come to your senses! It's the influence of that music and…

EARL

Matilda, in one moment, I'm gonna kiss you, and I'm gonna kiss you hard. Why, I'm going to kiss you so hard, it'll clearly be indecent. So then I'm going to have to arrest myself. But I don't care, woman -

#24B CAN'T HELP FALLING IN LOVE REPRISE

- because I'll be the happiest man who ever rotted away in prison.

WISE MEN SAY -

MATILDA

Earl, don't -

EARL

ONLY FOOLS RUSH IN -

EARL (CON'T)

BUT I CAN'T HELP -
FALLING IN LOVE WITH -

MATILDA

EARL!

(And they kiss)

[MUSIC CONTINUES TO UNDERSCORE]

DEAN

Oh, gross!

MATILDA

Earl, I don't know what to say -

EARL

Then just shut up and marry me.

MATILDA

Oh yes, Earl, yes!

JIM

Folks, I, too, would like to tell the world that I'm in love!

SYLVIA

Oh, Jim, not Miss Museum Lady again.

JIM

Sylvia, why are you always buttin' into my business?

SYLVIA

I'm just tryin' to help you.

JIM

Well, you been just tryin' to help me since Margaret died. And I gotta say - I love you for it.

SYLVIA

What?

JIM

TAKE MY HAND -

SYLVIA

TAKE MY WHOLE LIFE, TOO

JIM, SYLVIA, MATILDA, AND EARL
FOR I CAN'T HELP
FALLING IN LOVE WITH YOU

LORRAINE
So Mom, is it okay for me to be with Dean?

SYLVIA
You got my blessing, honey.

DEAN
And Mom, is it okay for me to be with Lorraine?

MATILDA
Now Dean, you know I don't believe in mixing of the races.

DEAN
Mom!

MATILDA
I'm not done! You see, it's time I told you who your father was.

DEAN
You told me he was a hero who died in the war.

MATILDA
That's true. I met him the night before he was shipped over seas, but I have shocking news about him. You see, he was a musician -

(CROWD gasps)

That's not the shocking part. Yes, I met him in a cheap jazz club. He strummed a few chords on his guitar, and the next morning, I woke up alone and pregnant. I was so ashamed, I've spent my whole life trying to be a paragon of decency and morality. You see, not only was he a musician, he was also - colored.

DEAN
Mom, what are you saying?

MATILDA

Son - you're a black man.

DEAN

Yes!

LORRAINE

Oh, Dean!

(DEAN and LORRAINE rush into each other's arms)

CHAD

Gosh, all of this love makes me feel so warm and good and - and I just have to say that the person I'm in love with is Ed!

(A complete silence)

Ed, we can make this work -

ED

(In NATALIE'S voice)

Oh, Chad, do you mean it?

CHAD

Ed, what's wrong with your voice?

JIM

Natalie?

NATALIE

(Removing the hat)

That's right, it's me.

(SANDRA and CHAD scream)

CHAD

Ed - you're a girl!

SANDRA

O! I am fortune's fool!

SYLVIA

I am so glad I came here tonight -

CHAD

So there's really no Ed?

NATALIE

No.

CHAD

But I really liked Ed.

SANDRA

Me, too.

NATALIE

I'm sorry, Miss Sandra, I never meant to deceive you. It's just I thought if Chad, saw me as a friend first, he'd see the real me.

CHAD

Well, why would you want me to see that?

NATALIE

'Cause I'm totally in love with you.

CHAD

Look - I - I think it's best if I just head out.

NATALIE

What?

CHAD

Too much is happenin' too fast! I gotta move on —

NATALIE

But Chad --

CHAD

I meant it what I said about this town, folks.
(Re: DEAN and LORRAINE)
And I wish you two kids all the luck in the world.
(exits)

JIM

Now wait a minute!

SYLVIA

Aw, let him go! This world is full of men. Trust me, Natalie, you'll find another.

DENNIS

(Stepping forward)

Like me.

NATALIE

Dennis?

DENNIS

Hi, Natalie, how you doin' tonight? Anyway, the thing is I love you, Natalie. Always have, always will. I love you. I love you. I love you.

(beat)

Care to comment?

NATALIE

Oh Dennis, you're so sweet and so wonderful, but I just don't love you. And you wouldn't want me to say I did if I didn't -

DENNIS

I wouldn't mind.

NATALIE

It's like that poem you gave me. It was real pretty, but it didn't make me think of you.

SANDRA

Wait a minute! Is that the poem I was given?

NATALIE

Yeah.

SANDRA

Shakespeare's seventeenth sonnet?

DENNIS

Actually, it's Shakespeare's eighteenth sonnet.

SANDRA

Of course. So you - you funny-looking little man - you're from this town and you appreciate Shakespeare?

DENNIS

"Shall I compare thee to a summer's day?"

SANDRA

"Thou art more lovely and more temperate."

DENNIS AND SANDRA
"Rough winds do shake the darling buds of May…"

#24D ONE NIGHT WITH YOU SANDRA/DENNIS

DENNIS AND SANDRA (CONT'D)
ONE NIGHT WITH YOU
IS WHAT I'M NOW PRAYING FOR!

SYLVIA
All right, everybody, let's go to the chapel. I'm getting married for the last time.

(As ALL exit, JIM notices NATALIE, staying behind)

JIM
You okay, honey?

NATALIE
Oh sure, Dad.

JIM
Is there something I can do?

NATALIE
I'm okay, Dad, really -

#25 FOOLS FALL IN LOVE/THE WEDDING

FOOLS FALL IN LOVE IN A HURRY
FOOLS GIVE THEIR HEARTS MUCH TOO SOON
JUST PLAY THEM TWO BARS OF STARDUST
JUST HANG OUT ONE SILLY MOON
AND THEY'VE GOT THEIR LOVE TORCHES BURNING
WHEN THEY SHOULD BE PLAYIN' IT COOL
I USED TO LAUGH, BUT NOW I UNDERSTAND
SHAKE THE HAND OF A BRAND NEW FOOL

(JIM hugs his daughter)

[MUSIC CONTINUES UNDERNEATH]

JIM
Oh Natalie, you know your mother fell in love with a motorcycle man once.

NATALIE

She did?

JIM

Yeah. Me. Long time ago.

NATALIE

I've never even seen you on a motorcycle.

JIM

I gave it all up for her. You're a special girl, Natalie, and someday, you're gonna meet a fellah and he's gonna change his life, just for you.

(exits)

NATALIE

FOOLS FALL IN LOVE JUST LIKE SCHOOLGIRLS.
BLINDED BY ROSE-COLORED DREAMS
THEY BUILD THEIR CASTLES ON WISHES
WITH ONLY RAINBOWS FOR BEAMS

AND THEY'RE MAKING PLANS FOR THE FUTURE
WHEN THEY SHOULD BE RIGHT BACK IN SCHOOL
OH, I USED TO LAUGH, BUT NOW I UNDERSTAND!
SHAKE THE HAND OF A BRAND NEW FOOL

(TOWNSPEOPLE enter, dressed for church)

	GROUP 1	**GROUP 2**	**GROUP 3**
	I CAN'T HELP		I
		I CAN'T HELP	
	I CAN'T HELP	FALLING	CAN'T HELP
NATALIE			FALLING IN
I CAN'T	I CAN'T HELP	I CAN'T HELP	
HELP	FALLING IN	FALLING IN	FALLING LOVE
FALLING IN		LOVE WITH	WITH
LOVE	I CAN'T HELP		I
		I CAN'T HELP	
	I CAN'T HELP	FALLING	CAN'T HELP

NATALIE

FOOLS FALL IN LOVE LIKE I DO

	GROUP 1	**GROUP 2**	**GROUP 3**
	I CAN'T		I
	HELP	I CAN'T	
		HELP	CAN'T
NATALIE	I CAN'T	FALLING	HELP
I CAN'T	HELP		FALLING
HELP		I CAN'T	IN
FALLING	I CAN'T	HELP	
IN LOVE	HELP	FALLING	FALLING
	FALLING	IN	IN
	IN	LOVE WITH	LOVE
			WITH
	I CAN'T	I CAN'T	I
LIKE A	HELP	HELP	
FOOL		FALLING	CAN'T
	I CAN'T		HELP
	HELP	I CAN'T	
		HELP	FALLING
	I CAN'T	FALLING	IN
	HELP	IN	FALLING
	FALLING	LOVE WITH	IN
	IN	I CAN'T	LOVE
		HELP	WITH
	I CAN'T	FALLING	CAN'T
	HELP	FOR YOU	HELP
	FALLING		FALLING
	FOR YOU		FOR YOU

NATALIE

SO SHAKE THE HAND OF A BRAND NEW FOOL.

SCENE 8

(THE TOWN CHURCH)

(THE CONGREGATION is gathered.

The church doors open, and LORRAINE, as a bridesmaid, enters, tossing rose petals. SANDRA, in a sexy bridal dress, enters)

ALL

Ooooo -

(MATILDA, in an ornate bridal dress, enters)

Ahhh -

(SYLVIA, in an outrageous bridal dress, enters)

Wooo!

(The brides stand next to their grooms. MATILDA presides)

MATILDA

Good townspeople, we have gathered here to -

(CHAD rushes in)

CHAD

Stop, hold everything!

LORRAINE

The roustabout's back!

SYLVIA

What the hell do you think you're doing, interrupting my wedding?

CHAD

I'm here for a reason!

JIM

I can't think of a reason good enough.

CHAD
Last night when I left, I thought I'd just go on to the next town. But when I got there I touched a jukebox and nothin'! It was like I lost the music inside me.

(NATALIE, now wearing a white leather jacket, steps forward)

NATALIE
What?

CHAD
And it was all 'cause of you. You're my music now, Natalie.

ALL
Awwww...

CHAD
Yeah. Awww. So Natalie, also known as Ed, how 'bout doin' me the honor of marryin me?

NATALIE
Oh, Chad - no.

CHAD
What?

NATALIE
I can't. You see, I met this great guy.

CHAD
Yeah, me.

NATALIE
No - Ed. And I miss him, too. He was so confident and strong - he became your best buddy, Miss Sandra fell in love with him -

(SANDRA giggles, uncomfortably)

NATALIE (CONT'D)
- he was something else.

CHAD
Well, maybe once in a while you could put on the beard and hat and we can both hang out with him?

(A beat. ALL stare at CHAD for a moment)

NATALIE
Anyway, now that my dad's marrying Sylvia, I'm thinkin' - what would Ed do now? And the thing is - Ed wouldn't just sit around. So you know what - I'm gonna tune up my motorbike and hit the open road. I'm sorry, Dad --

JIM
Nothin' to be sorry about, sweetheart.

NATALIE
So you see, Chad, instead of marryin' you, I'm gonna follow my dream.

SYLVIA
You tell him, Natalie.

(ALL agree)

#26 BURNING LOVE

CHAD
But that's not your whole dream!

NATALIE
What?

CHAD
Didn't you say you wanted to ride off with some great guy?

NATALIE
Yeah. I did.

CHAD
Okay then - maybe that guy is, you know, me.

NATALIE
Hm. Well … maybe.

CHAD
Oh Natalie, don't you see what you're doing to me? Lord Almighty -

CHAD (CONT'D)

(Sings)
I FEEL MY TEMP'RATURE RISING,

NATALIE

Maybe I could use a sidekick.

CHAD

HIGHER, HIGHER
IT'S BURNING THRU TO MY SOUL.

SYLVIA

Make him work for it, Natalie.

CHAD

GIRL, GIRL, GIRL,
YOU'VE GONE AND SET ME ON FIRE,

NATALIE

Back of the bike, I'm drivin'.

CHAD

MY BRAIN IS FLAMIN',
I DON'T KNOW WHICH WAY TO GO -

'CAUSE YOUR KISSES LIFT ME HIGHER,
LIKE THE SWEET SONG OF A CHOIR,
AND YOU LIGHT MY MORNIN' SKY
WITH BURNIN' LOVE!

MATILDA

Good townspeople, we have gathered here to wed Jim to Sylvia, Miss Sandra to Dennis, and the gregarious man known as Sheriff Earl to me. And we've written our own vows -

SANDRA

OO-EE
I FEEL MY TEMP'RATURE RISING!

TOWNSPEOPLE

KEEP ON RISIN'
RISIN' - HELP!

DENNIS

HELP ME, I'M FLAMIN',
I MUST BE A HUNDRED AND NINE!

TOWNSPEOPLE
YOU KEEP ON BURNIN'
BURNIN' ME RIGHT UP!

EARL
BURNIN', BURNIN', BURNIN'
AND NOTHIN' CAN COOL ME!

TOWNSPEOPLE
NOTHIN'S COOLIN' ME DOWN NOW

MATILDA
I JUST MIGHT TURN TO SMOKE
BUT I FEEL FINE.

GROUP 1
I FEEL FINE

GROUP 2
I FEEL FINE

SYLVIA
'CAUSE YOUR KISSES LIFT ME HIGHER,

TOWNSPEOPLE
HIGHER -

SYLVIA
LIKE THE SWEET SONG OF A CHOIR,

TOWNSPEOPLE
HIGHER -

JIM AND SYLIVA
AND YOU LIGHT MY MORNIN' SKY

ALL
WITH BURNING LOVE!

TOWNSPEOPLE
YOU KEEP ON BURNIN'
BURNIN' ME RIGHT UP!
YOU KEEP ON BURNIN'
BURNIN' LOVE!

DEAN
IT'S COMIN' CLOSER
THE FLAMES ARE LICKIN' MY BODY!

ALL

WHOA, WHOA, WHOA

LORRAINE

WON'T YOU HELP ME?
I FEEL LIKE I'M SLIPPIN' AWAY!

GROUP 1

BURNIN' ME UP

GROUP 2

BURNIN' ME UP

SYLVIA, SANDRA, MATILDA, JIM, DENNIS, AND EARL

IT'S HARD TO BREATHE
AND MY CHEST IS A HEAVIN'!

ALL

HUH! HUH! HUH! HUH!
LORD HAVE MERCY,
I'M BURNIN' A HOLE WHERE I LAY!
BURNIN' RIGHT UP -

CHAD

IT'S BURNIN' THROUGH TO MY SOUL -

ALL

BURNIN' ME RIGHT UP,
BURNIN' RIGHT UP

NATALIE

I'M BURNIN' OUT OF CONTROL

ALL

BURNIN' BURNIN'

MATILDA

I now pronounce us husband and wives. Kiss 'em, girls!

WOMEN	**MEN**
YOU GOT ME BURNIN'	BURNIN' RIGHT UP
YOU GOT ME BURNIN'	BURNIN' RIGHT UP
YOU GOT ME BURNIN'	BURNIN' WITH LOVE
SOLO WOMAN	**ALL**
WHOA, OH , YEAH!	LOVE! LOVE!

ALL

'CAUSE YOUR KISSES LIFT ME HIGHER
LIKE THE SWEET SONG OF A CHOIR
AND YOU LIGHT MY MORNIN' SKY
WITH BURNING LOVE!

MEN

BURN ME UP

WOMEN

BURN ME UP!

'CAUSE YOUR KISSES LIFT ME HIGHER,
LIKE THE SWEET SONG OF A CHOIR,
AND YOU LIGHT MY MORNIN' SKY
WITH BURNIN' LOVE!

ALL

I'M JUST A HUNKA HUNKA BURNIN' LOVE
I'M JUST A HUNKA HUNKA BURNIN' LOVE …

COUPLES	**DENNIS AND CHAD**	**ENSEMBLE**
I'M JUST A		LOVE, LOVE
HUNKA HUNKA		LOVE
BURNIN' LOVE!	OH!	
		BURNIN'!
I'M JUST A		LOVE, LOVE
HUNKA HUNKA		LOVE
BURNIN' LOVE!		BURNIN'!
	OH!	LOVE, LOVE
I'M JUST A		LOVE
HUNKA HUNKA		BURNIN'!
BURNIN' LOVE!		
		LOVE, LOVE,
I'M JUST A		LOVE
HUNKA HUNKA		
BURNIN' LOVE		

ALL

BURNIN'!

YOU GOT ME BURNIN' RIGHT UP
YOU GOT ME BURNIN' RIGHT UP WITH
LOVE LOVE LOVE
BURNIN' LOVE!

END OF SHOW

#27 BOWS (PART 1)

#28 BOWS (PART 2)

CHAD

C'MON EV'RYBODY AND SNAP YOUR FINGERS NOW
C'MON EV'RYBODY AND CLAP YOUR HANDS REAL LOUD
C'MON EV'RYBODY TAKE A REAL DEEP BREATH
AND REPEAT AFTER ME

ALL

I LOVE-A MY BABY
I LOVE-A MY BABY
HEY, HEY, HEY
AND MY BABY LOVES ME

CHAD

C'MON EV'RYBODY AND TURN YOUR HEAD TO THE LEFT

ALL

C'MON EV'RYBODY AND TURN YOUR HEAD TO THE RIGHT
C'MON EV'RYBODY TAKE A REAL DEEP BREATH
AND REPEAT AFTER ME:

I LOVE-A MY BABY
I LOVE-A MY BABY
HEY, HEY, HEY
AND MY BABY LOVES ME

WOMEN

WELL, THERE AIN'T NOTHIN' WRONG
WITH LONG-HAIRED MUSIC LIKE
BRAHMS, BEETHOVEN, AND BACH!

BUT I WAS RAISED WITH A GUITAR IN MY HAND
AND I WAS BORN TO ROCK!

ALL

WELL, C'MON EV'RYBODY AND CLAP YOUR HANDS RIGHT NOW
C'MON EV'RYBODY AND STOMP YOUR FEET REAL LOUD
C'MON EV'RYBODY TAKE A REAL DEEP BREATH
AND REPEAT AFTER ME:

MEN

I LOVE-A MY BABY

WOMEN

I LOVE-A MY BABY

MEN

I LOVE-A MY BABY

WOMEN

I LOVE-A MY BABY

ENSEMBLE	**MEN**	**WOMEN**
HEY!		
HEY!	I LOVE-A MY	
HEY!	BABY	I LOVE-A MY BABY
HEY!		
HEY!		
HEY!	I LOVE-A MY	
	BABY	I LOVE-A MY BABY
HEY!		
HEY!		
HEY!		
	I LOVE-A MY	
HEY!	BABY	I LOVE-A MY BABY
HEY!		
HEY!		
	I LOVE-A MY	
	BABY	I LOVE-A MY BABY

ENSEMBLE

HEY! HEY! HEY!

ALL

AND MY BABY LOVES ME!

#29 EXIT MUSIC

JOE DIPIETRO'S SUBSTITUTIONS FOR ALL SHOOK UP

For page I-4

(It is a dreary bar full of dreary people. SYLVIA tends bar as her daughter lounges)

For Page I-20

MATILDA (CONT'D)
Dean, stand closer to Mother. This street is full of riff-raff. Oh, Earl, did you see that? Be-bop has come to our town. Well, cock your pistol, Earl, 'cause it ain't stayin'.

For page I-39

LORRAINE
No, but I really want to be. And just think, Dean Hyde - you're the son of our mayor, and I was raised in honky tonk, so our love would be a forbidden love. But that's okay - forbidden love is the best. Did you ever read *Romeo and Juliet*? Theirs was a forbidden love, and it's the dreamiest story ever.

For page I-47

MATILDA
Dean! You've never talked back to me in your life! Did you hear that, Earl? Not now, Earl. Oh Dean, you must leave immediately. Why if the rebel stays, who knows what you might be exposed to – sin - degradation - and, I can barely even say it, dating below your social status. Oh, goodbye, Dean! Momma's gonna miss you! Bye!

and

DEAN
And my mother would forbid it, too!

LORRAINE
And so would most people in this town!

DEAN
And my school!

For page I-72

MATILDA
Dean, what're you still doing here? And you're kissing a girl who was raised in a honky tonk!

For page II-33

LORRAINE
Our mothers won't let us be together. I was born on the wrong side of the tracks –

DEAN
And I was born on the right side. No one understands us –

CHAD
So where will you go? How will you live?

LORRAINE
Actually, I haven't really thought about that –

For page II-39

MATILDA
What's so terrible? Can't you see, she's way below our social class – …

For page II-42 and 43

MATILDA
Well … –

EARL
Woman!

MATILDA
Okay.

DEAN
Oh, Lorraine!

LORRAINE
Oh, Dean!