

**- DIRECTOR'S SCRIPT –
SINGLE-SIDED**



**Inspired by and featuring the songs of
ELVIS PRESLEY
Book by JOE DIPIETRO**

**Orchestrations by Michael Gibson & Stephen Oremus
Music Arrangements by Stephen Oremus
Dance Arrangements by Zane Mark & August Eriksmoen
New Orchestrations & Arrangements by August Eriksmoen**

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(Sometimes it takes a village...)

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.

SONG LIST

ACT I

| | |
|----------------------------|--------------------------------------------------|
| JAILHOUSE ROCK | CHAD, INMATES |
| HEARTBREAK HOTEL | SYLVIA, DENNIS, LORRAINE, JIM, NATALIE, BARFLIES |
| ROUSTABOUT | CHAD |
| ONE NIGHT WITH YOU | NATALIE |
| C'MON EVERYBODY | CHAD, NATALIE, DENNIS, TOWNSPEOPLE |
| FOLLOW THAT DREAM | CHAD, NATALIE |
| HOUND DOG/TEDDY BEAR | SANDRA, CHAD, DENNIS, NATALIE |
| THAT'S ALL RIGHT | CHAD, LORRAINE, SYLVIA, BARFLIES |
| IT'S NOW OR NEVER | DEAN, LORRAINE |
| LOVE ME TENDER | CHAD, NATALIE |
| BLUE SUEDE SHOES | ED, CHAD, GUYS |
| DON'T BE CRUEL | CHAD, JIM |
| LET YOURSELF GO | SANDRA, STATUES |
| CAN'T HELP FALLING IN LOVE | COMPANY |

ACT II

| | |
|--------------------------------------|---------------------------------|
| ALL SHOOK UP | CHAD, COMPANY |
| IT HURTS ME | DENNIS, ENSEMBLE |
| A LITTLE LESS CONVERSATION | NATALIE, GALS |
| THE POWER OF MY LOVE | JIM, CHAD, SANDRA |
| I DON'T WANT TO | CHAD |
| DEVIL IN DISGUISE | MATILDA, ANGELS, MULTIPLE CHADS |
| THERE'S ALWAYS ME | SYLVIA |
| IF I CAN DREAM | CHAD, LORRAINE, DEAN, ENSEMBLE |
| CAN'T HELP FALLING IN LOVE (REPRISE) | EARL, JIM, SYLVIA, MATILDA |
| FOOLS FALL IN LOVE | NATALIE, COMPANY |
| BURNING LOVE | CHAD, NATALIE, COMPANY |
| BOWS/C'MON EVERYBODY | COMPANY |

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)

"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, WHAT A PURPLE GANG

| | |
|----------------------|----------------------------------------------------|
| CHAD | PRISONERS |
| LET'S ROCK | ROCK, ROCK |
| OH, BABY, LET'S 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 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 SITTING

ON A BLOCK OF STONE

WAY OVER IN THE CORNER

WEEPING 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!

PRISONERS

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!

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'.

MORE

(NATALIE turns away)

LORRAINE (CONT'D)

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)

"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,
I BEEN SO LONELY I COULD DIE!

SYLVIA

NOW THE BELLHOPS TEARS ARE FLOWING
THE DESK CLERK'S DRESSED IN BLACK
WELL, THEY BEEN SO LONG ON LONELY STREET
WELL, THEY
AIN'T NEVER COMIN' BACK

CHORUS

OOOH
OOP
OOOH, OOOH
AIN'T NEVER GONNA COME BACK

LORRAINE
I BEEN SO LONELY,
BABY

CHORUS
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

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

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

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

LONELY
 LONELY
 LONELY

SO LONELY
 SO LONELY
 LONELY

WOMEN

ALL

HEARTBREAK HOTEL GETS ME

MEN

LONELY
 LONELY
 LONELY
 I GET SO
 LONELY
 LONELY

SO LONELY
 SO LONELY
 LONELY

WOMEN

SO 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.)

"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.

(Speaks)

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)

CHAD (CONT'D)

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)

"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 –
MORE

(MUSIC STOPS and LIGHTS SHIFT BACK. ALL unfreeze)

NATALIE (CONT'D)

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)

NATALIE (CONT'D)

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. 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!

"C'MON EVERYBODY"

CHAD

C'MON EVERYBODY!

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

NATALIE

Sorry.

(A beat. THEN MUSIC RE-STARTS)

CHAD

I said,

(Sings)

C'MON, EVERYBODY –

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

DENNIS

Sorry.

(A beat. THEN 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
AND I WAS BORN TO ROCK!

WELL, C'MON EVERYBODY 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 EVERYBODY 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

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!

HEY! CHAD

HEY! CHORUS

HEY! CHAD

HEY! HEY! CHORUS

HEY! ALL

AND MY BABY LOVES ME! CHAD

- LOVE-A MY BABY! ALL

MY BABY LOVES ME! CHAD

- LOVE-A MY BABY! ALL

HEY! CHAD

HEY! CHORUS

HEY! CHAD

HEY! CHORUS

HEY! ALL

AND MY BABY LOVES ME! CHAD

OH YEAH
OH YEAH
OH YEAH ALL

(MUSIC BUTTONS. 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)

MATILDA (CONT'D)

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'.

(MATILDA and EARL EXIT as LORRAINE steps forward)

LORRAINE

Hey – you dropped your glove.

(DEAN stops. LORRAINE hands him his dropped glove)

LORRAINE (CONT'D)

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:)

I'M LOVIN' MY BABY... CHAD

I'M LOVIN' MY BABY... LORRAINE

I'M LOVIN' MY BABY... CHAD

I'M LOVIN' MY BABY... LORRAINE

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?

MORE

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

NATALIE (CONT'D)

(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!

(MUSIC STARTS)

CHAD (CONT'D)

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!

"FOLLOW THAT DREAM"

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

YOU GOTTA FIND THE LOVE
YOU NEED
YEAH

NATALIE

I GOTTA FOLLOW THAT DREAM
WHEREVER THAT
DREAM MAY LEAD

CHAD

WHEREVER DREAMS MAY LEAD
(Speaks)
I'll be back for my bike tonight, before I leave town –
(EXITS, inadvertently leaving behind his leather jacket)

NATALIE

I GOTTA FOLLOW THAT DREAM
TO FIND THE LOVE I NEED!
(Rushes off.

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

"C'MON EVERYBODY" REPRISE

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)

"ONE NIGHT" REPRISE

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.

MORE

(DENNIS starts playing the guitar)

"TEDDY BEAR"/"HOUND DOG"

CHAD (CONT'D)

(Sings)

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.

(Sings)

– 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.
YES, 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!

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

CHAD
(Howling like a hound)
OOH-OOH-OOH!

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

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)

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."

MORE

(JIM looks at her blankly)

SYLVIA (CONT'D)

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?

(A 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)
He'll be fine.

NATALIE

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

"ONE NIGHT" REPRISE

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.

LORRAINE

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)

"THAT'S ALL RIGHT"

CHAD (CONT'D)

(Sings)

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!

(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

What?
SYLVIA

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

You're not leavin'.
SYLVIA

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

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

BARFLIES

GIRL, IT AIN'T ALL RIGHT!

SYLVIA

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

BARFLIES

MAMA, THAT'S ALL RIGHT

LORRAINE

THAT'S ALL...

LORRAINE'S BARFLIES

AIN'T ALL ...

SYLVIA'S BARFLIES

LORRAINE
HOO, OO, OO

LORRAINE'S BARFLIES
THAT'S ALL RIGHT!

AIN'T ALL RIGHT!

SYLVIA

THAT'S ALL RIGHT

LORRAINE'S BARFLIES

AIN'T ALL RIGHT!

SYLVIA'S BARFLIES

SYLVIA AND HER BARFLIES
AIN'T ALL RIGHT!

LORRAINE AND HER BARFLIES
THAT'S ALL RIGHT!

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)

DEAN (CONT'D)

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.

"IT'S NOW OR NEVER"

DEAN

Well, you know what that means –

MORE

DEAN (CONT'D)

(Sings)

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)

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)

"LOVE ME TENDER"

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 —

MORE

(NATALIE walks away into the garage.

DENNIS follows)

NATALIE (CONT'D)

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!

MORE

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

"LOVE ME TENDER"

NATALIE (CONT'D)

(Sings)

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)

FELLA (CONT'D)

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.

CHAD (CONT'D)

Whoa, what's that?

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

"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.

(Speaks)

So where am I?

CHAD

Never mind, where are you? Who are you?

DENNIS

Why don't you know that's...

Ed.
ED

Ed?
DENNIS

Ed?
CHAD

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

Ed, you're just like me.
CHAD

Not really –
DENNIS

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'S 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 –

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)

MORE

"DON'T BE CRUEL"

CHAD (CONT'D)

(Sings)

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!

(Speaks)

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!

(Speaks)

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
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.

(Speaks)

Cool.

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)

ED (CONT'D)

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!

MORE

"FOLLOW THAT DREAM" REPRISE

ED (CONT'D)

(Sings)
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)

"ONE NIGHT" REPRISE #2

SANDRA (CONT'D)

(Sings)
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!

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 –

"LET YOURSELF GO"

SANDRA (CONT'D)

(Sings)

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
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!

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)

SANDRA (CONT'D)

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)

SYLVIA (CONT'D)

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. MUSIC STARTS)

JIM (CONT'D)

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 —...

"CAN'T HELP FALLING IN LOVE"

SYLVIA (CONT'D)

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

I CAN'T HELP
I CAN'T HELP
I CAN'T HELP
FALLING IN
I CAN'T HELP
I CAN'T HELP
I CAN'T HELP
FALLING IN

MEN

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

ENTR'ACTE

THE ABANDONED FAIRGROUNDS.

(The middle of the night.

LIGHTS UP on CHAD)

"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

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

ENSEMBLE MEN AND WOMEN
LUH-UH-OVE

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)

Ed! CHAD

Chad! Are you all right? ED

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

(DENNIS ENTERS)

Hey, guys – DENNIS

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

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

Hello – DENNIS
(Trying to get their attention)

That's just temporary. CHAD

Hey, I'm here, too – DENNIS

Chad, she's just not interested. ED

Hey, does anyone see me? DENNIS

Oh, hi, little man. CHAD

Partner, some alone time, please – ED

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 –

"IT HURTS ME"

DENNIS (CONT'D)

(Sings)
 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
 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.
 MORE

DENNIS (CONT'D)

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
I KNOW THAT HE NEVER
WILL SET YOU FREE,
BECAUSE HE'S JUST
THAT KIND OF GUY.

BUT IF YOU EVER
TELL HIM
YOU'RE THROUGH,
I'LL BE WAITING FOR YOU!
WAITING

TO HOLD YOU SO TIGHT
WAITING

TO KISS YOU GOOD-NIGHT!
YES, DARLING TO

BACK-UPS
AHH, AHH, AHH
OOH, OOH
OOH OOH

THE KIND THAT BREAKS YOUR HEART
OOH

YOU'RE THROUGH
I'LL BE HERE

WAITING
OOH

WAITING
OOH

DENNIS AND BACK-UPS
FIND SOMEONE LIKE –

DENNIS
YOU!

BACK-UPS
SOMEONE LIKE YOU!

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.

(A 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 —

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

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

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

"A LITTLE LESS CONVERSATION"

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
MORE

ED (CONT'D)

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.

(Sings)

C'MON BABY I'M TIRED OF TALKIN'

(Speaks)

Siddown!

(CHAD sits)

ED (CONT'D)

GRAB YOUR COAT AND LET'S START WALKIN'

CHAD

Um, Ed –

(FEMALE BACK-UP GROUP appears)

COME ON, COME ON ED

COME ON, COME ON FEMALE BACK UPS

COME ON, COME ON ED

COME ON, COME ON FEMALE BACK UPS

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

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

AAH, OOP! FEMALE BACK UPS

ALL THIS AGGRAVATION
AIN'T SATISFACTIONING ME! ED

AIN'T SATISFACTION FEMALE BACK UPS

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

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

AND BABY, SATISFY ME! ED

SATISFY ME FEMALE BACK UPS

SATISFY ME, BABY ED

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!

Ed – CHAD

Chad – ED

Gee – CHAD

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

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

Hey, brother man. JIM

Whoa! Gotta go!
(Dashes off) ED

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.

(MUSIC STARTS)

CHAD (CONT'D)

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

"THE POWER OF MY LOVE"

CHAD (CONT'D)

(Sings)

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)

CHAD (CONT'D)

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.

CRUSH IT! CHAD

BREAK IT! JIM

PUNCH IT! SANDRA

KICK IT! CHAD

BURN IT! JIM

POUND IT! SANDRA

WHAT GOOD DOES IT DO? CHAD AND JIM

WHAT GOOD DOES IT DO? SANDRA

THERE'S JUST – CHAD AND JIM

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

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

SANDRA CHAD
LOVE-A, LOVE-A, LOVE-A 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 JIM
LOVE-A, LOVE-A, LOVE-A 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
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)

JIM (CONT'D)

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)

| | |
|----------------------------------------------------------------------------------------------------------------------------------|--------|
| Chad, we need to talk! | ED |
| Ed! | SANDRA |
| Sandra! | ED |
| Ed! | CHAD |
| Chad! | ED |
| You betrayed me, Ed! | CHAD |
| No, I didn't! | ED |
| Oh Ed, I've written you a poem of beauty and eloquence! | SANDRA |
| Not now, Sandra! | ED |
| You're right! Who needs poetry?! Throw me to the ground and start me like a Chevy! | SANDRA |
| Sandra, stop! I need to talk with Chad alone – | ED |
| No! | SANDRA |
| Yes! | ED |
| All right, but only if you swear to come and take me in your manly arms, your – (Feelings ED'S arms) – small, manly arms – | SANDRA |
| Fine, just go away! | ED |

SANDRA

Okay Ed, but just remember –
(Channeling Elvis; sings:)
I'M IN LOVE! UH!
I'M ALL SHOOK UP!
UH, HUH, HUH... YEAH.
(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 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!

MORE

(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!

(MUSIC STARTS)

CHAD (CONT'D)

I think I did mean ...– oh no –

"I DON'T WANT TO"

CHAD (CONT'D)

(Sings)

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

(Speaks)

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!

(Sings)

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
 I DON'T WANT TO LOVE YOU,

(Speaks)

Ed –

(Sings)

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 –

"DEVIL IN DISGUISE"

MATILDA (CONT'D)

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

WALKS LIKE AN ANGEL
BUT I GOT WISE –

ANGELETTES

OOH, OOH, OOH
OOH, OOH, AHH

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

MATILDA
YOU'RE THE DEVIL IN DISGUISE

ANGELETTES

OH, YES, YOU ARE
THE DEVIL IN DISGUISE! UH-HUH!
YOU'RE THE DEVIL IN DISGUISE
OH, YES, YOU ARE

THE DEVIL
IN DISGUISE

BETTER GET YOURSELF WISE
THE DEVIL IN DISGUISE (GUY-HIGH-HIGHS)

(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 MATILDA 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... –

(A 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.)

SYLVIA (CONT'D)

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.

"THERE'S ALWAYS ME"

SYLVIA (CONT'D)

(Sings)

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.

MORE

SYLVIA (CONT'D)

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.

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.

(MUSIC STARTS)

CHAD (CONT'D)

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

"IF I CAN DREAM"

CHAD (CONT'D)

(Sings)

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!

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)

MATILDA (CONT'D)

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.

MATILDA

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)

EARL (CONT'D)

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 –

(MUSIC STARTS)

EARL (CONT'D)

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

"CAN'T HELP FALLING IN LOVE" REPRISE

EARL (CONT'D)

(Sings)

WISE MEN SAY –

MATILDA

Earl, don't –

EARL

ONLY FOOLS RUSH IN –
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)

MATILDA (CONT'D)

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)

CHAD (CONT'D)

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)

Ed – you're a girl!

CHAD

O! I am fortune's fool!

SANDRA

I am so glad I came here tonight –

SYLVIA

So there's really no Ed?

CHAD

No.

NATALIE

But I really liked Ed.

CHAD

Me, too.

SANDRA

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.

NATALIE

Well, why would you want me to see that?

CHAD

'Cause I'm totally in love with you.

NATALIE

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

CHAD

What?

NATALIE

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

CHAD

But Chad --

NATALIE

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)

CHAD

Now wait a minute!

JIM

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.

(A 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..."

"ONE NIGHT" REPRISE #3

DENNIS AND SANDRA (CONT'D)

(Sings)

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 –

"FOOLS FALL IN LOVE"

NATALIE (CONT'D)

(Sings)

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 fella 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 FALLING IN |
| NATALIE I CAN'T HELP FALLING IN LOVE | I CAN'T HELP FALLING IN | I CAN'T HELP FALLING IN LOVE WITH | FALLING LOVE WITH |
| | 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 HELP | | I |
| | I CAN'T HELP | I CAN'T HELP FALLING | CAN'T HELP FALLING IN |
| NATALIE I CAN'T HELP FALLING IN LOVE | I CAN'T HELP FALLING IN | I CAN'T HELP FALLING IN LOVE WITH | FALLING IN LOVE WITH I |
| | I CAN'T HELP | | |
| | I CAN'T HELP | I CAN'T HELP FALLING | CAN'T HELP |
| LIKE A FOOL | I CAN'T HELP FALLING IN | I CAN'T HELP FALLING IN LOVE WITH | FALLING IN FALLING IN LOVE WITH |
| | I CAN'T HELP FALLING FOR YOU | I CAN'T HELP FALLING FOR YOU | CAN'T HELP FALLING 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)

ALL (CONT'D)

Ahhh –

(SYLVIA, in an outrageous bridal dress, ENTERS)

ALL (CONT'D)

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. MUSIC STARTS)

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 –

("BURNING LOVE")

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 SYLVIA
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

YOU GOT ME BURNIN'
YOU GOT ME BURNIN'
YOU GOT ME BURNIN'

MEN

BURNIN' RIGHT UP
BURNIN' RIGHT UP
BURNIN' WITH LOVE

SOLO WOMAN

WHOA, OH , YEAH!

ALL

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
I'M JUST A HUNKA HUNKA
BURNIN' LOVE!

DENNIS AND CHAD
OH!

ENSEMBLE
LOVE, LOVE
LOVE

I'M JUST A HUNKA HUNKA
BURNIN' LOVE!

BURNIN'!
LOVE, LOVE LOVE
BURNIN'!

I'M JUST A HUNKA HUNKA
BURNIN' LOVE!

OH!

LOVE, LOVE
LOVE
BURNIN'!

I'M JUST A HUNKA HUNKA
BURNIN' LOVE

LOVE, LOVE, LOVE

ALL

BURNIN'!

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

END OF SHOW

"BOWS"

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

HEY!
HEY!
HEY!

MEN

I LOVE-A MY BABY

WOMEN

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 BABY

I LOVE-A MY BABY

HEY!
HEY!
HEY!

I LOVE-A MY BABY

I LOVE-A MY BABY

ENSEMBLE

HEY! HEY! HEY!

ALL

AND MY BABY LOVES ME!

ADDENDUM

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-19

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-37

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-44

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!

ADDENDUM

For page I-66

MATILDA

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

For page II-30

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-36

MATILDA

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

For page II-38 and 39

MATILDA

Well ... —

EARL

Woman!

MATILDA

Okay.

DEAN

Oh, Lorraine!

LORRAINE

Oh, Dean!