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
HEARTBREAK HOTEL
ROUSTABOUT
ONE NIGHT WITH YOU
C'MON EVERYBODY
FOLLOW THAT DREAM
HOUND DOG/TEDDY BEAR
THAT'S ALL RIGHT
IT'S NOW OR NEVER
LOVE ME TENDER
BLUE SUEDE SHOES
DON'T BE CRUEL
LET YOURSELF GO
CAN'T HELP FALLING IN LOVE

CHAD, INMATES
SYLVIA, DENNIS, LORRAINE, JIM, NATALIE, BARFLIES
CHAD
NATALIE
CHAD, NATALIE, DENNIS, TOWNSPEOPLE
CHAD, NATALIE
SANDRA, CHAD, DENNIS, NATALIE
CHAD, LORRAINE, SYLVIA, BARFLIES
DEAN, LORRAINE
CHAD, NATALIE
ED, CHAD, GUYS
CHAD, JIM
SANDRA, STATUES
COMPANY

ACT II

ALL SHOOK UP
IT HURTS ME
A LITTLE LESS CONVERSATION
THE POWER OF MY LOVE
I DON'T WANT TO
DEVIL IN DISGUISE
THERE'S ALWAYS ME
IF I CAN DREAM
CAN'T HELP FALLING IN LOVE (REPRISE)
FOOLS FALL IN LOVE
BURNING LOVE
BOWS/C'MON EVERYBODY

CHAD, COMPANY
DENNIS, ENSEMBLE
NATALIE, GALS
JIM, CHAD, SANDRA
CHAD
MATILDA, ANGELS, MULTIPLE CHADS
SYLVIA
CHAD, LORRAINE, DEAN, ENSEMBLE
NATALIE, COMPANY
EARL, JIM, SYLVIA, MATILDA
NATALIE, COMPANY
CHAD, NATALIE, COMPANY
COMPANY
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

LET'S ROCK

PRISONERS

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 –
YOU'RE THE CUTEST JAILBIRD I EVER DID SEE.

I SURE WOULD BE DELIGHTED WITH YOUR COMPANY

COME ON AND DO THE JAILHOUSE ROCK WITH ME!

CHAD

PRISONERS

LET'S ROCK

ROCK, ROCK, ROCK

OH, BABY, LET'S ROCK

ROCK IN THE JAIL

ROCK, ROCK

IN THE JAILHOUSE

CHAD

EVERYBODY IN THE WHOLE CELL BLOCK

WILL BE DANCIN' TO THE JAILHOUSE ROCK

PRISONERS

THE SAD SACK IS SITTIN'

ON A BLOCK OF STONE

WAY OVER IN THE CORNER

WEEPIN' ALL ALONE.

THE WARDEN SAID HEY BUDDY, DON'T YOU BE NO SQUARE

CHAD

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

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'.
(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.

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?!

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

CHORUS
OOOH, OOH-OOH!
OOOH, OOH-OOH!
AH, AH
HEARTBREAK HOTEL
OOOH, LONELY
OOOH, OOOH
DON'T WANNA BE LONELY
DON'T WANNA BE LONELY NO MORE
SO LONELY

HEARTBREAK HOTEL GETS SO LONELY
HEARTBREAK'S SO LONELY

SOLO FEMALE

DIE….

DON'T WANNA BE LONELY

NO MORE

AND JUST DIE

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

(Variously)

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

HEARTBREAK HOTEL'S GOT ME –

LONELY
LONELY
LONELY

SO LONELY
SO LONELY
LONELY

ALL

HEARTBREAK HOTEL GETS ME

LONELY
LONELY
LONELY
I GET SO
LONELY
LONELY
LONELY

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.

Why's that?

CHAD

(NATALIE ENTERS from the gas station)

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

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.

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!
Actually, in this town, there is.

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

The what?

No public necking –

No tight pants --

No loud music!

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

Oh, Chad, you're the greatest!

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?

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?

I like to neck!

"C'MON EVERYBODY"

C'MON EVERYBODY!

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

Sorry.

(A beat. THEN MUSIC RE-STARTS)
I said,

(Sings)

C'MON, EVERYBODY –

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

DENNIS

Sorry.

(A beat. THEN MUSIC RE-STARTS)

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!

I LOVE-A MY BABY!

CHAD

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!

I LOVE-A MY BABY!

CHAD

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! –

– LOVE-A MY BABY!

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 –
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

YEAH

I LOVE-A MY BABY!

– LOVE-A MY BABY!

I LOVE-A MY BABY!

– LOVE-A MY BABY!

HEY! HEY!

HEY!

AND MY BABY LOVES – HEY!

HEY!

HEY!

HEY!

AND MY BABY LOVES –

YEAH!
MY BABY – HEY! HEY! HEY! YEAH!
I-18

HEY!

CHAD

HEY!

CHORUS

HEY!

CHAD

HEY!

CHORUS

HEY! 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

ALL

OH YEAH

OH YEAH
(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

LORRAINE

I'M LOVIN' MY BABY…

CHAD

LORRAINE

I'M LOVIN' MY BABY…

LORRAINE

I'M LOVIN' MY BABY…
SCENE 4

INSIDE JIM'S GAS STATION.

(NATALIE examines CHAD'S motorcycle)

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

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

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

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.

Is that something you find attractive?

NATALIE
Sure, little darlin' –

(CHAD 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 –

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 …

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
WHEREEVER 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 —

DENNIS
Well, I'll leave you two alone.
Wait, little man, I've been looking for you.

For me? No one ever looks for me.

Well, while I'm in town, how'd you like to be my sidekick?
(Hands DENNIS his guitar)

Oh, Chad —

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

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)

The museum is open!

(MUSIC HITS and LIGHTS SUDDENLY SHIFT to a SPOTLIGHT on CHAD. ALL, except CHAD freeze)

"ONE NIGHT" REPRISE

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

(MUSIC STOPS and LIGHTS SHIFT BACK. ALL unfreeze)

Sidekick, who is that?

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

(CHA (CONT'D)

Afternoon, ma'am.

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

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

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

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

CHAD
So how 'bout that tour?

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

CHAD
Everything you say makes me sweaty.

SANDRA
Okay, tour's over. Excuse me.
(Begins to cross away)

CHAD
Whoa, where you goin'?

SANDRA
Are you standing over there?

CHAD
No.

SANDRA
Then that's where I'm going.

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

SANDRA
What could you possibly have to say?

CHAD
Sidekick.
(DENNIS starts playing the guitar)

"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.

(DCHAD 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 NITALIE vocalize with them)
SANDRA
YOU AIN'T NOTHIN' BUT A
HOUND DOG
CRYIN' ALL THE TIME
YOU AIN'T NOTHIN' BUT A
HOUND DOG, SUGAR
CRYIN' ALL THE TIME

CHAD
JUST WANNA BE
YOUR LOVIN' TEDDY BEAR
PUT A CHAIN AROUND MY NECK
AND LEAD ME ANYWHERE

CHAD
JUST SAY YOU'LL BE –

DENNIS
JUST SAY YOU'LL BE –

SANDRA AND NATALIE
AIN'T NO FRIEND OF –

ALL
MINE!

SANDA AND NATALIE
YOU AIN'T NEVER CAUGHT 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.

Wow.

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

I guess it depends what it is.

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

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?
No. Have you?

DEAN

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.

LORRAINE

How does it end?

DEAN

Not good. Wanna dance?

LORRAINE

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.
I-38

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!
THAT'S ALL RIGHT NOW MAMA –

– ANY WAY YOU DO

C'mon, let's dance –

But I don't know how.

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)

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!

See ya!

(Exits.

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

HE AIN'T ALL RIGHT!

Dean!

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

Mother, you ruin everything!

(Sings)
I'M LEAVIN' TOWN TOMORROW
LEAVIN' TOWN FOR SURE
I-40

SYLVIA

What?

LORRAINE

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

SYLVIA

You're not leavin'.

LORRAINE

THAT'S ALL RIGHT!

LORRAINE'S BARFLIES

THAT'S ALL RIGHT

SYLVIA

AIN'T ALL RIGHT!

SYLVIA'S BARFLIES

AIN'T ALL RIGHT

LORRAINE

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

SYLVIA

Young lady, you get yourself back in here. Lorraine, you get back in here.

(Sings)

BEEN WORKIN' SINCE FOREVER, I GAVE AND GAVE AND GAVE!
SAY GOODBYE TO MAMA, I'M GOIN' TO MY GRAVE!
AIN'T ALL RIGHT!

SYLVIA'S BARFLIES

AIN'T ALL RIGHT!

SYLVIA

AIN'T ALL RIGHT!

SYLVIA'S BARFLIES

AIN'T ALL RIGHT

SYLVIA

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

SYLVIA'S BARFLIES

AIN'T ALL RIGHT

AIN'T ALL RIGHT

AIN'T ALL RIGHT!
SYLVIA
GIRL, IT AIN'T ALL RIGHT!

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

LOTTAINE
MAMA, THAT'S ALL RIGHT

LOTTAINE'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!

LOTTAINE
MAMA, THAT'S ALL RIGHT

LOTTAINE'S BARFLIES
THAT'S ALL…

SYLVIA'S BARFLIES
AIN'T ALL…
NATALIE                      SYLVIA'S BARFLIES
THAT'S ALL RIGHT!            HOO-OO-OO

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

SYLVIA
GIRL, IT AIN'T ALL RIGHT!

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

LORRAINE
MAMA, THAT'S ALL RIGHT

LORRAINE'S BARFLIES
THAT'S ALL...

SYLVIA'S BARFLIES
AIN'T ALL ...

LORRAINE
HOO, OO, OO
LORRAINE'S BARFLIES
THAT'S ALL RIGHT!

SYLVIA
AIN'T ALL RIGHT!

LORRAINE'S BARFLIES
THAT'S ALL RIGHT

SYLVIA'S BARFLIES
AIN'T ALL RIGHT!

SYLVIA AND HER BARFLIES    LORRAINE AND HER BARFLIES
AIN'T ALL RIGHT!           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?

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?

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'
OOH – OOH

BE MINE TONIGHT!

AH-AH-AH-AH

TOMORROW WILL BE TOO LATE
IT'S NOW OR NEVER

NEVER

IT'S NOW OR NEVER

IT'S NOW OR NEVER

IT'S NOW OR NEVER

OOH-OOH

MY LOVE WON'T WAIT

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

IT'S NOW OR NEVER –

(DEAN reappears, suitcase in hand)

Dean –

Lorraine –

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?

Chad, it's Natalie –

NATALIE
What is?

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)

I think I'm in love.

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?

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?

(DENNIS 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?

That sounds like him.

DENNIS
He's right behind me.

(SANDRA 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?

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.
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

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

CHAD

Ed, you're just like me.

DENNIS

Not really –

ED

WELL YOU CAN BURN MY HOUSE
STEAL MY CAR

CHAD

DRINK MY LIQUOR FROM AN OLD FRUIT JAR

ED AND CHAD
DO ANYTHING THAT YOU WANT TO DO

ED

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

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

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

DENNIS

Hey, I'm wearin' blue suede shoes —

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

GUY 1
WELL YOU CAN KNOCK ME DOWN

GUY 2
STEP ON MY FACE!
GUYS 1 AND 2
SLANDER MY NAME ALL OVER THE PLACE!

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

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

ED
YOU CAN DO ANYTHING

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

(DANCE BREAK. More GUYS wearing blue suedes ENTER)

WOMEN AND MEN
BLUE BLUE BLUE SUEDE

WOMEN
SHOES

MEN

WHOA-OH

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

WOMEN
SHOES

MEN

WHOA-OH

WOMEN AND MEN
BLUE BLUE B-BLUE SUEDE SHOES

ED
YOU CAN DO ANYTHING

ALL

BUT LAY OFF-A MY BLUE…

ED
YOU CAN DO ANYTHING
ALL
BUT LAY OFF-A MY BLUE…

ALL (EXCEPT ED)
HE CAN DO ANYTHING BUT LAY OFF A MY
BLUE BLUE BLUE

ED
MY BLUE SUEDE SHOES!

(GUYS EXIT
MUSIC CONTINUES underneath)

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

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.

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.

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.

What?

SANDRA

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
(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?

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"

(Sings)

(SANDRA (CONT'D)
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.
What's that? In the distance, someone's playing a guitar –

No, they're not.

Yes, it's coming from the old fairgrounds. Play on! Play on! Play on! (Rushes off)

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

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

So what do you think?

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

Well, thanks a lot.

And I just happened to see Miss Museum Lady.

Do you know where she went?

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.

Well, at least I have a heart.

What?

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!

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
FALLING IN
I CAN'T HELP
FALLING IN

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

Sandra!

I CAN'T HELP

Chad!

I CAN'T HELP

Sandra!

I CAN'T HELP

Ed!

FALLING –

Natalie!

FALLING –

Jim!

FALLING –

Baby!

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 SHE'S 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
YEAH!

ENSEMBLE

YEAH, YEAH, YEAH

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

CHAD AND TOWNSPEOPLE

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

ENSEMBLE MEN

I'M IN LOVE

ENSEMBLE WOMEN

I'M IN LOVE

ALL

I'M A LITTLE MIXED UP BUT
I FEEL FINE

ENSEMBLE WOMEN

I'M IN LOVE

PRINCIPAL MEN AND WOMEN

HANDS SHAKE!

ENSEMBLE MEN

I'M IN LOVE

ENSEMBLE MEN AND WOMEN

LUH-UH-OVE

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

ALL

I'M IN LOVE

ENSEMBLE

I'M IN LOVE

ALL

WHAT'S WRONG? WITH ME?

MEN

I'M IN LOVE

WOMEN

I'M IN
ALL

LOVE
I'M ALL SHOOK UP!
SCENE 2

THE OLD FAIRGROUNDS.

(ED and CHAD meet)

CHAD

Ed!

ED

Chad! Are you all right?

CHAD

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

(DENNIS ENTERS)

DENNIS

Hey, guys –

CHAD

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

ED

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

DENNIS

(Trying to get their attention)

Hello –

CHAD

That's just temporary.

DENNIS

Hey, I'm here, too –

ED

Chad, she's just not interested.

DENNIS

Hey, does anyone see me?

CHAD

Oh, hi, little man.

ED

Partner, some alone time, please –
DENNIS
But you been with him all day! That's it! Hey Chad, I just thought of a really fun guy thing to do.
(Dropping his pants)
Let's go swimming!

ED
What?!

CHAD
Great idea, I gotta cool off!
(Takes off his shirt)
C'mon Ed, we can wrestle around, slap each other's privates –

ED
No really, I … –

CHAD
Ed, get the clothes off!

DENNIS
Yeah Ed, be a man!

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

DENNIS
Hey, Chad, I just ran into Natalie.

ED
You did?

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

CHAD
Oh, she's real nice –

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

CHAD
Nah, not interested.

DENNIS
(To ED)
See –

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

What?

I wouldn't put it that way –

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)

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

(Notices)

Hey, are you cryin'?

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 …–

Oh, Natalie –

"IT HURTS ME"

(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.

Just let me be, Dennis.

(Rushes off)

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

BACK-UPS
AHH, AHH, AHH
OOH, OOH

DENNIS
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
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?

Too soon for that, Ed.

CHAD
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
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

FEMALE BACK UPS
COME ON, COME ON

ED
COME ON, COME ON

FEMALE BACK UPS
COME ON, COME ON

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

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

FEMALE BACK UPS
AAH, OOP!

ED
ALL THIS AGGRAVATION
AIN'T SATISFACTIONING ME!

FEMALE BACK UPS
AIN'T SATISFACTION

ED
A LITTLE MORE BITE
AH
A LITTLE LESS BARK
AH
A LITTLE LESS FIGHT
AH
A LITTLE MORE SPARK

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

ED
AND BABY, SATISFY ME!

FEMALE BACK UPS
SATISFY ME

ED
SATISFY ME, BABY
FEMALE BACK UPS
SATISFY ME, COME ON!
ED
SATISFY ME!
FEMALE BACK UPS
SATISFY ME!
ED
SATISFY ME, BABY
FEMALE BACK UPS
SATISFY ME! COME ON!
ED
SATISFY ME
FEMALE BACK UPS
COME ON, COME ON, COME ON, COME ON!
COME ON, COME ON, COME ON, COME ON!
(And ED kisses CHAD. MUSIC BUTTONS)
FEMALE BACK UPS
COME ON, COME ON, COME ON, COME ON!
COME ON, COME ON, COME ON, COME ON!

Chad –
ED

Gee –
CHAD

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

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

Hey, brother man.
ED

Whoa! Gotta go!
(Dashes off)
JIM
I said, "Hey, brother man." Uh, you okay there?

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

JIM
Cool?

CHAD
Cool.

JIM
How can I thank ya, brother man?

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

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

CHAD
Like I always win a lady.

(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.
CHAD
CRUSH IT!

JIM
BREAK IT!

SANDRA
PUNCH IT!

CHAD
KICK IT!

JIM
BURN IT!

SANDRA
POUND IT!

CHAD AND JIM
WHAT GOOD DOES IT DO?

SANDRA
WHAT GOOD DOES IT DO?

CHAD AND JIM
THERE'S JUST –

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

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

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

CHAD
BREAK IT!

JIM
LOVE-A, LOVE-A, LOVE

CHAD
BURN IT!

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

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

JIM
CRUSH IT!

CHAD
LOVE-A, LOVE-A, LOVE

KICK IT!
CHAD AND JIM

EV'RY MINUTE, EV'RY HOUR
YOU'LL BE SHAKEN BY THE STRENGTH
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…

(Spoken)

Sandra

Ed!

SANDRA, JIM, AND CHAD

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

Wait, wait, wait, stop!

(MUSIC stops)

JIM (CONT'D)

Ed?

CHAD

Did you say – Ed?

Yes!

SANDRA

No!

CHAD

Who's Ed?

JIM

Anyone but Ed!

CHAD

But Sandra, I love you!

JIM

Have we met?

SANDRA

Sylvia was right. I'm ridiculous.
(JIM rushes off.

ED rushes on)

Chad, we need to talk!

Sandra!

Ed!

Chad!

You betrayed me, Ed!

No, I didn't!

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

Not now, Sandra!

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

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

No!

Yes!

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

(Feelings ED'S arms)

– small, manly arms –

Fine, just go away!
SANDRA
Okay Ed, but just remember –

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

ANGELETTES
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 –
I told you so.

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

That's not all I … – Mind if I sit?

(JIM shrugs.

SYLVIA sits.)

Nice night.

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

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

I knew you'd start makin' fun of me –

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

"THERE'S ALWAYS ME"

(Sings)

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

Thanks.

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

You don't understand. We have to –

No one will let us be together here –

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

I haven't really thought about that –

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

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.

What's her name?

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)

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

"IF I CAN DREAM"

(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!
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!

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?
Because I'm in love with you.

(CROWD gasps)

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

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

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 –

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

"CAN'T HELP FALLING IN LOVE" REPRISE

Earl, don't –

Earl

ONLY FOOLS RUSH IN –
BUT I CAN'T HELP –
FALLING IN LOVE WITH –

And they kiss. MUSIC CONTINUES TO UNDERSCORE

Oh, gross!

Earl, I don't know what to say –

Then just shut up and marry me.

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.

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.

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!

O! I am fortune's fool!

I am so glad I came here tonight –

So there's really no Ed?

No.

But I really liked Ed.

Me, too.

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.

Well, why would you want me to see that? 'Cause I'm totally in love with you.

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

What?

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

But Chad --

I meant it what I said about this town, folks.

(Re: DEAN and LORRAINE)
And I wish you two kids all the luck in the world.

(EXITS)

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

(Stepping forward)

DENNIS
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 fellah and he's gonna change his life, just for you.

(EXITS)

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

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

(TOWNSPEOPLE ENTER, dressed for church)

GROUP 1         GROUP 2         GROUP 3
I CAN'T HELP    I CAN'T HELP    I
NATALIE         FALLING        CAN'T HELP
I CAN'T HELP    I CAN'T HELP    FALLING IN
FALLING IN     FALLING IN     FALLING LOVE
LOVE WITH I
I CAN'T HELP    I CAN'T HELP    I
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 CAN'T HELP | I CAN'T HELP  
I CAN'T HELP | FALLING | CAN'T HELP  
FALLING IN | I CAN'T HELP | FALLING IN  
I CAN'T HELP | FALLING IN | FALLING IN  
LOVE WITH | I CAN'T HELP | LOVE WITH  
I CAN'T HELP | FALLING | CAN'T HELP  
FALLING FOR YOU | FALLING FOR YOU | 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.

Awwww…

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

NATALIE
Oh, Chad – no.

What?

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

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

DENNIS AND CHAD
OH!
BURNIN'!
BURNIN'!
BURNIN'!

ENSEMBLE
LOVE, LOVE
LOVE
LOVE
LOVE
LOVE

ALL
LOVE, LOVE, LOVE

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

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

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

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

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

HEY!
HEY!
HEY!
I LOVE-A MY BABY

HEY!
HEY!
HEY!
I LOVE-A MY BABY

HEY!
HEY!
HEY!
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!