

Pre-show

1

2

3

4

5

HOUSE CRASH

MM

H1/2

CONDUCTOR  
OP

MIS

51  
52

BBI

1-1

H+

PLACES

ACT I

53  
54  
55

56

SCEN City of Chicago / The Town of Bomont, in Church

Music LOOSE / ON ANY SUNDAY

MB

2R

56  
MB

MIS

6

(A beat begins as the house lights dim. YOUNG PEOPLE enter, getting ready for a night out. REN McCORMACK - 18, spirited, charismatic - runs forward. Except for REN and ETHEL, all persons appearing in this opening number should be thought of as "Chicago Ensemble;" the character names used refer to their eventual "Bomont" identities.)

7

OUT 3 BACK

REN  
BEEN WORKING SO HARD  
I'M PUNCHING MY CARD  
EIGHT HOURS, FOR WHAT?  
OH, TELL ME WHAT I GOT

10

10.1

10.2

8 8.1

9 9.1

CHUCK, LYLE & TRAVIS  
BEEN WORKING SO HARD  
I'M PUNCHING MY CARD

REN, CHUCK, LYLE & TRAVIS  
EIGHT HOURS, FOR WHAT?

OTHERS  
FOR WHAT? FOR WHAT?  
FOR WHAT? FOR WHAT?  
FOR WHAT?

11  
12  
13

12 12.1

13 13.1 13.2

WENDY JO  
BEEN WORKING TOO DAMN HARD  
I'M PUNCHING THAT SAME CARD  
EIGHT HOURS I'M BUSTIN' MY BUTT  
OH, TELL ME WHAT I GOT

14 14.1

15 15.1

ALL  
I GOT THIS FEELING  
THAT TIME'S JUST HOLDING ME DOWN

16 16.1

REN & URLEEN  
I HATE THIS FEELING  
TIME IS HOLDING ME DOWN

ALL  
I'LL HIT THE CEILING  
OR ELSE I'LL TEAR UP THIS TOWN

17

TONIGHT I GOTTA CUT LOOSE  
FOOT LOOSE  
KICK OFF YOUR SUNDAY SHOES

18 18.1

19 19.1 19.2

I-1-2

PLEASE, LOUISE,  
PULL ME OFFA MY KNEES  
JACK, GET BACK  
C'MON BEFORE WE CRACK  
LOSE YOUR BLUES  
EVERYBODY CUT FOOTLOOSE

*(The music continues under as REN breaks from the pack. He is immediately surrounded by FRIENDS in a disco.)*

20 20.1 20.2  
21 21.1 21.2  
22

2R

DSC

BICKLE <sup>msc</sup>

Ren! Ren, hey, Ren. I heard you're moving.

GARVIN

He's leaving Chicago?

BICKLE

He's moving to some town nobody's ever heard of.

REN

*(Defensive)*

People have heard of it!

JETER

They don't even have a zip code!

GARVIN

What's the name of it?

REN

It's close to everything. People are flocking there from all over.

GARVIN

What's the name of it?

REN

Bomont!

ALL

*(Turning)*

Bomont? Where the hell is Bomont?

*(The music surges.)*

RUSTY, URLEEN & WENDY JO <sup>DSC</sup>

YOU'RE PLAYING SO COOL  
OBEYING EVERY RULE  
DIG WAY DOWN IN YOUR HEART  
YOU'RE BURNING, YEARNING FOR SOME...

ALL

SOMEBODY TO TELL YOU

23  
24

25 25.1

THAT LIFE AIN'T PASSING YOU BY

RUSTY, URLEEN & WENDY JO  
LIFE AIN'T PASSIN' ME BY

IR

26  
27 27.1

ALL  
I'M TRYING TO TELL YOU  
IT WILL IF YOU DON'T EVEN TRY  
YOU CAN FLY, YOU CAN FLY  
YOU CAN FLY

REN  
IF YOU'D ONLY CUT LOOSE

ALL  
CUT FOOTLOOSE

28 28.1 28.2

TRAVIS & LYLE  
WHOA

ALL  
CUT FOOTLOOSE

29 29.1 29.2

RUSTY, URLEEN & WENDY JO  
AWW...

ALL  
CUT FOOTLOOSE

30 30.1 30.2 30.3

*(The rhythmic pulse continues under as the lights shift to McCORMACK at home, packing. She is in her late 30's, still attractive but nervously troubled right now. REN crosses to her.)*

IR

MSRC MSR

REN  
Mom! Where're you gonna put that? I can't close the trunk. The back seat is full...

ETHEL  
Ren, don't start! I don't want to move any more than you do.

REN  
Yeah, right.

ETHEL  
Look! I, too, wish your father hadn't left. I, too, wish that things could be they way they were.

REN  
Okay, okay!

ETHEL

And we both wish I could be one of those strong single mothers who suddenly becomes self-sufficient! But I'm not.

*(She glances at him.)*

Please feel free to disagree.

REN

We've got a ten-hour drive. I'll think of something.

*(He takes a suitcase and starts to go as the lights restore on the disco.)*

ALL

FIRST /

WE'VE GOT TO TURN YOU AROUND.

SECOND /

THEN PUT YOUR FEET ON THE GROUND.

THIRD /

NOW TAKE A HOLD OF YOUR SOUL!

ETHEL

feel like I'm forgetting something.

REN

Maybe we should just forget everything.

ALL

AH-AH-AH...

LIFE KEEPS HOLDING ME DOWN

EVERYBODY CUT, EVERYBODY CUT

EVERYBODY CUT, EVERYBODY CUT

EVERYBODY CUT, EVERYBODY CUT

AH-AH-AH...

AH-AH-AH...

*(The DANCERS twirl and spin off, revealing REVEREND SHAW MOORE - 40's, vigorous; he stands center stage listening to the sounds of a CHOIR warming up in the distance.)*

CHOIR (OFFSTAGE)

AHH, AHH, AHH, AHH

ON ANY SUNDAY HERE WE'LL BE

RAISING OUR VOICES IN HARMONY

ONE DAY ONCE OUR TRIALS HAVE CEASED

WE WILL BE RELEASED

SHAW

ON ANY SUNDAY, LORD, I PRAY

TELL ME EXACTLY THE WORDS TO SAY

GIVE ME STRENGTH AND MAYBE THEN

I CAN REACH MY FELLOW MEN

SO WE ALL MAY RISE AGAIN

DSL

DANCE BREAK

2R

1S

2R

TIGHT MISC

31

32

33

34

34.1

35

35.1

36

36.1

37

37.1

38

38.1

39

39.1

TO STAGE

I-1-5

THANK YOU, LORD. AMEN.

*(The backdrop flies out as the choir loft and pews of the church appear. The CHOIR is seated in the loft.)*

XSR

CHOIR

AH-AH-AH...

*(When the scenery settles, REN and ETHEL enter; SHAW greets them.)*

SHAW

Welcome to Bomont!

*(The PARISHIONERS enter the church and take seats in the pews; SHAW mounts the podium.)*

Good morning!

PARISHIONERS

Good morning, Reverend!

SHAW

I took the long way to church this morning, down past Jack Hallaby's creek. I heard birds chirping and our own choir warming up in the distance. I was reminded of a line from our great poet, Walt Whitman, who wrote, "I hear America singing." And I thought, "Aren't we the song that we sing? Don't we lift our voices to tell the world who we are? And what we believe?" So I ask you this morning - what song are you singing?

REN <sup>DNR</sup> STEPS

*(Turning in his pew.)*

WE'VE ONLY BEEN HERE TWO DAYS AND ALREADY  
CHICAGO SEEMS A MILLION MILES AWAY  
BUT WE WERE BARELY HANGING ON THERE  
'SPECIALLY WITH MY FATHER GONE THERE'S  
NOT TOO MANY PLACES WE COULD STAY

BUT MAYBE MOM COULD FIND A JOB THAT'S STEADY  
AND MAYBE I COULD STAND IT FOR A YEAR  
AND MAYBE THINGS WON'T BE SO BAD  
AND MAYBE I WON'T MISS MY DAD  
AND MAYBE WE COULD START A NEW LIFE HERE

RESTORE

PARISHIONERS

OOH, START A NEW LIFE HERE!

OOH ...

SHAW

But if Walt Whitman were alive today, what song would he hear America singing? When I turn on television, all I hear is the music of easy sexuality and relaxed morals. I hear rock and roll and the endless chant of pornography. And I ask myself, "Why does our Lord allow this?" We know God has the power to turn all those records and books and videos into one big fiery cinder like...

*(Clapping his hands before a sleeping BOY.)*

That!

EXPAND

7  
40

15 2R 41  
3/6

2 42  
4/7

1-1-6

*(The BOY startles awake.)*

But He doesn't. And why? Because God is testing us. Every day our Lord presents us with one simple challenge - "Listen to the music in your soul."

ETHEL & REN

DHR  
ASL  
STAGE + STEPS

HAVE I DONE THE RIGHT THING?  
PICKING UP MY LIFE  
PACKING UP THE PAST  
THAT'S ALWAYS FRIGHT'NING  
HAVE I DONE THE RIGHT THING?

PARISHIONERS

THE RIGHT THING! THE RIGHT THING!  
WE STRIVE TO DO WHAT'S RIGHT!  
THE RIGHT THING! THE RIGHT THING!  
SIN IS A MATTER OF BLACK AND WHITE!

SHAW

This morning we welcome to our parish two new souls just arrived from Chicago. Ethel McCormack and her son... Ron, is it?

REN

Ren.

SHAW

SL

Huh? Speak up! Let the Lord hear your voice!

REN

Ren.

*(One BOY mimics him; OTHER KIDS laugh.)*

Ren McCormack.

SHAW

"Ren." Interesting name. Is that short for something?

REN

NO

KIDS

DSR  
BENCHES

THERE'S RUMORS GOING 'ROUND ABOUT THE NEW KID  
AND EVERYBODY'S TALKING TILL THEY'RE BLUE  
CUZ YOU KNOW HOW A STRANGER IS -  
IF HE'S NOT DUMB, HE'S DANGEROUS -  
BUT EITHER WAY, AT LEAST IT'S SOMETHING NEW

SHAW

MSC

Now I invite you to join my wife Vi and our daughter Ariel in this morning's convocation.

SHAW, VI & ARIEL

GOD IS LOVE

E I IR 3/6  
1E 2R 43

2/5  
1 2 44

3/6  
45

3  
H-46

4  
47

FOLLOW HIM AND NEVER ROAM  
HE HAS MADE THE STARS ABOVE  
JUST TO LIGHT YOUR WAY BACK HOME

SHAW

Everybody!

(REN and ETHEL, the CHOIR, SHAW and the OTHERS, and eventually the GOSSIPS sing their respective sections simultaneously in counterpoint.)

REN & ETHEL

*DEL OHR*

*STEPS / STAGE*

WE'VE ONLY BEEN HERE TWO DAYS AND ALREADY  
CHICAGO SEEMS A MILLION MILES AWAY  
BUT WE WERE BARELY HANGING ON THERE  
'SPECIALLY WITH MY/HIS FATHER GONE THERE'S  
NOT TOO MANY PLACES WE COULD STAY

BUT MAYBE MOM/I CAN FIND A JOB THAT'S STEADY  
AND MAYBE I/REN CAN STAND IT FOR A YEAR  
MAYBE THINGS WON'T BE SO BAD  
AND MAYBE I/REN WON'T MISS MY/HIS DAD  
AND MAYBE WE CAN START A NEW LIFE HERE

SHAW, VI & ARIEL

GOD IS LOVE  
FOLLOW HIM AND NEVER ROAM  
HE HAS MADE THE STARS ABOVE  
JUST TO LIGHT YOUR WAY BACK HOME

CHOIR & PARISHIONERS

THE RIGHT THING! THE RIGHT THING!  
WE STRIVE TO DO WHAT'S RIGHT!  
THE RIGHT THING! THE RIGHT THING!  
SIN IS A MATTER OF BLACK AND WHITE!

THE RIGHT THING! THE RIGHT THING!  
WE DO THE RIGHT THING!  
WE STRIVE TO DO THE RIGHT THING

KIDS

THERE'S RUMORS GOING 'ROUND ABOUT THE NEW KID  
AND EVERYBODY'S TALKING TILL THEY'RE BLUE  
BUT EITHER WAY, IT'S SOMETHING NEW  
EITHER WAY, AT LEAST IT'S SOMETHING NEW

ALL

ON ANY SUNDAY MORNING, HERE WE'LL BE  
RAISING OUR VOICES IN HARMONY  
GATHERING TO JOIN THE FEAST  
ASKING NAUGHT BUT, LORD, AT LEAST  
WE PRAY THAT ONE DAY, ONCE OUR TRIALS HAVE CEASED,

*unify*

*sh* *IR* *3*  
15 2R 48

*3*  
49

1-2-8

WE WILL BE RELEASED <sup>Ⓞ</sup> FULLSTAGE (HEAVEN)

**SCENE 2: The Church Yard**

*(As the service ends, PARISHIONERS gather in small groups outside the church. One group includes SHAW, VI, REN, ETHEL, and her sister and brother-in-law LULU and WES WARNICKER.)*

SHAW

Well, Mrs. McCormack, your sister has certainly been excited about your moving in with them.

ETHEL

Lulu and Wes have been my rock.

LULU

Oh, it's been no trouble. Ethel just moved right into the guest room.

SHAW

And, Ren, where'd your uncle put you?

WES

You remember my old tool-shop over the garage?

VI

Wes, that place is a greasy dump.

LULU

Well, no more.

WES

Picture this: sky-blue wallpaper, chocolate-brown carpet.

VI

Oh, no!

REN

*(Aside to VI, gravely.)*

Oh, yes.

VI

*(Turning to ETHEL.)*

When will Mr. McCormack be joining us?

REN

Mr. McCormack won't be joining us.

ETHEL

My husband and I are separated.

BUILD

①

1 2 52

50  
51  
52

4  
0  
4/4

JM



REN

He ran off to find himself.

ETHEL

Ren, please...

*(ELEANOR and COACH ROGER DUNBAR join the group.)*

ELEANOR

Vi, Vi, I made some of my Toll House squares. Lulu, you taste one and you'll burn every recipe in your kitchen.

*(She hustles LULU offstage.)*

VI

Won't you join us, Mrs. McCormack? Eleanor wants to show us what heaven tastes like.

ETHEL

Call me Ethel. Please.

VI

Only if you'll call me Vi.

*(They exit.)*

REN

*(To ETHEL as she goes.)*

Save me a cookie, Ethel.

SHAW

So, Ren, all set for school tomorrow?

WES

We took care of that last week. Coach here helped get him registered.

COACH

Reverend, did you hear that new English teacher is planning to introduce some vulgar modern novel into our American Lit course?

SHAW

"Slaughterhouse Five." Yes Coach, I've received several calls.

REN

"Slaughterhouse Five?"

*(To WES and COACH.)*

Cool book, cover to cover!

*(To SHAW.)*

That's one bitchin' story!

*(He stops, abashed.)*

"Slaughterhouse Five," right? Yeah. It's a classic.

I-2-10

COACH

Do you read much?

WES

Well, Coach, maybe in another town it's a classic.

REN

In any town, Uncle Wes.

COACH

"Tom Sawyer" is a classic.

*(ARIEL and her girlfriend RUSTY rush on.)*

ARIEL

Daddy, excuse me, Rusty and the girls are going out for burgers tonight. Can I?

SHAW

Tomorrow is a school day.

ARIEL

Aw, Daddy...!

SHAW

Ask your mother.

RUSTY

*(Always speaking a mile-a-minute.)*

We already did, Reverend Moore, and she said it was okay with her if it was okay with you, so is it okay with you?

SHAW

Ten o'clock.

ARIEL

Ten o'clock.

RUSTY

Great sermon, Reverend!

SHAW

Thank you, Rusty.

RUSTY

Remember the part where you explained what Jesus would have thought of rock and roll?

SHAW

I sure do.

RUSTY

My mama was all like, "Hallelujah!"

SHAW

High praise, indeed.

*(Turning to COACH and WES.)*

Gentlemen, let's eat.

*(They exit.)*

ARIEL

I, on the other hand, thought my daddy was never going to shut up.

RUSTY

Well, then, Ariel, you have got to talk to him.

ARIEL

Why? He never listens to me. And anyway, I...

*(She sees REN and stops talking; beat.)*

Welcome to Bomont.

*(Pause)*

REN

*(Like a drawling cowboy.)*

Howdy.

*(REN starts to go but is stopped by URLEEN and WENDY JO as they enter.)*

URLEEN

You are cute. Wendy Jo, isn't he cute?

WENDY JO

Uh-huh.

URLEEN

I bet he knows he's cute, doncha think, Wendy Jo?

WENDY JO

Uh-huh.

*(REN leaves.)*

URLEEN & WENDY JO

Ouch!

*(They call after him, teasing.)*

Oh, baby...! You got that sweet stuff...!

*(Etc.)*

RUSTY

*(Stopping them.)*

Hold it, hold it, hold it! Take a number and get in line.

I - 3 - 12

Huh? WENDY JO

Behind who? URLEEN

(*Indicating ARIEL.*)  
Church lady here. She's got that look in her eye.

I don't know what you're talking about.  
(*The GIRLS start off in one direction, ARIEL in the other.*)

(*Calling to ARIEL.*)  
Hey! RUSTY

Where you goin'? WENDY JO

Wouldn't you like to know? ARIEL

**Music 2: THE GIRL GETS AROUND**

(*They exit to opposite sides of the stage as the twang of electric guitars brings on CHUCK CRANSTON and his buddies, TRAVIS and LYLE.*)

**SCENE 3: Behind a Gas Station**

(*ARIEL enters.*)

Hey. CHUCK  
(*He and ARIEL kiss.*)  
Miss me?

You wish. ARIEL

Hey. TRAVIS

Yo. LYLE

5/7  
H+ 53

ARIEL

*(Looking from one to the other.)*

Omigod. It must be three-for-one night at the penitentiary.

CHUCK

Yeah, yeah. Who was that new guy in church?

*(He caresses her.)*

ARIEL

Who...? Oh, him.

*(CHUCK'S advances make her breathless.)*

He's our new classmate. A Chicago transplant with all the charm and sophistication that comes from living in a bustling metropolis.

*(Music pauses.)*

CHUCK

Should I be jealous?

ARIEL

I'm counting on it.

*(Music resumes.)*

LYLE

Hey, Cranston. What're you doin' with the preacher's daughter?

CHUCK

*(Singing)*

ANYTHING THAT I WANT.

TRAVIS

Oh, yeah? What does she get out of it?

CHUCK

EVERYTHING THAT SHE NEEDS.

*(ARIEL is suddenly proper.)*

ARIEL

Like you'd know.

*(CHUCK wags a finger at her and sings to his BUDDIES.)*

CHUCK

WELL, SHE'D LIKE YOU TO THINK SHE WAS BORN YESTERDAY  
WITH HER INNOCENT LOOKS AND HER LITTLE-TOWN WAY  
WHEN SHE'S SMILING AT ME SHE'S GOT ANGELS IN HER EYES

BUT I'VE SEEN HOW SHE MOVES AND THE GIRL REALLY COOKS  
SHE TAUGHT ME SOME TRICKS YOU CAN'T LEARN IN BOOKS  
AND I'M STARTING TO THINK SHE'S THE DEVIL IN DISGUISE.

A 3  
3  
1A 2C 54  
e 3  
3/k

4  
55

DSC  
+ LC

I-3-14

DBL

CHUCK, TRAVIS & LYLE

THE GIRL GETS AROUND  
SHE KNOWS WHAT SHE LIKES

TRAVIS & LYLE

HAH!

CHUCK, TRAVIS & LYLE

I'VE GOT WHAT SHE NEEDS  
JUST WAIT TILL TONIGHT

TRAVIS & LYLE

JUST WAIT!

CHUCK, TRAVIS & LYLE

WE'LL BOTH MAKE OUR MOVES  
YEAH, WE'LL COVER SOME GROUND  
THE GIRL GETS AROUND  
AROUND AROUND AROUND AROUND AROUND  
GOOD GOD, THIS GIRL GETS AROUND

TRAVIS

Ariel, I swear, God's gonna strike you down with a lightning bolt.

ARIEL

No, she's not!

LYLE

She's not?

TRAVIS

Excellent!

ARIEL

YEAH, HE LIKES TO PRETEND HE'S A MAN AMONG MEN  
BUT WITH HIS HANDS IN HIS POCKETS, HE CAN'T COUNT TO TEN  
(To CHUCK.)  
DON'T WORRY, BABY; YOUR SECRET'S SAFE WITH ME

TRAVIS & LYLE

Busted!

ARIEL

AND HE BORES ME TO TEARS WITH HIS BEERS AND HIS BIKES  
BUT I KEEP HIM AROUND CUZ WHEN TEMPTATION STRIKES  
I GOT THE MOTOR AND HE'S GOT THE KEY

CHUCK, TRAVIS & LYLE

THE GIRL GETS AROUND

3  
56

3  
57

4/6  
58

3  
59

SHE KNOWS WHAT SHE LIKES

TRAVIS & LYLE  
HAH! KNOWS WHAT SHE LIKES

CHUCK & ARIEL  
I'VE GOT WHAT YOU NEED

CHUCK  
WAIT TILL...

ARIEL  
MAYBE...

CHUCK & ARIEL  
TONIGHT  
WE'LL BOTH MAKE OUR MOVES  
YEAH, WE'LL COVER SOME GROUND

CHUCK, ARIEL, TRAVIS & LYLE  
THE GIRL GETS AROUND  
AROUND AROUND AROUND AROUND AROUND  
THE GIRL GETS AROUND  
AROUND AROUND AROUND AROUND AROUND  
GOOD GOD, THIS GIRL GETS AROUND.

*(Music continues under as ARIEL jumps into CHUCK'S arms. SHAW enters.)*

SHAW  
Ariel?  
*(ALL freeze. CHUCK puts ARIEL down.)*

CHUCK  
Evening, Reverend Moore.

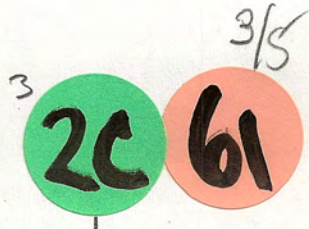
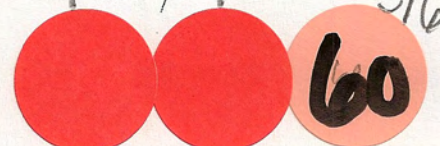
SHAW  
*(To ARIEL.)*  
I went to The Burger Blast. Your friends suggested I might find you here.

CHUCK  
We were just on our way.  
*(Pause. SHAW nods, then offers a sweater to ARIEL.)*

SHAW  
Your mother thought you might be cold.  
*(ARIEL takes the sweater; SHAW exits.)*

TRAVIS & LYLE  
Evening, Reverend.

Music 2A: AFTER "GIRL"



I-4-16

CHUCK, TRAVIS & LYLE

THE GIRL GETS AROUND  
I'VE GOT WHAT SHE NEEDS  
THE GIRL GETS AROUND, AROUND, AROUND, AROUND  
GOOD GOD, THIS GIRL GETS AROUND

more

Music 3: I CAN'T STAND STILL

SCENE 4: A High School Hallway

*(A row of lockers runs the width of the stage. STUDENTS cross on their ways to class. REN crosses to ARIEL who stands with RUSTY; music out.)*

☐ Hey! Ariel? Right?

REN

Right.

ARIEL

REN

Ren? McCormack? We met after church? Is this a small world or what? I'm your new classmate.  
*(A beat.)*

ARIEL

*(Mimicking him.)*  
Howdy.

RUSTY

Girl, leave that poor boy alone!  
*(They leave, joining WENDY JO and URLEEN on their way. REN, in embarrassment, turns and bumps into WILLARD HEWITT, a hayseed in a hat.)*

WILLARD

Hey, mister! You bumped me!

REN

Sorry.

WILLARD

Don't you ever look?

REN

I said I was sorry.

WILLARD

Hey! You're that new guy from Chicago, ain'tcha?

2 62 62.1 63 64

Script LTS

DS FACE



REN

Perhaps.

WILLARD

Smart-ass, huh? Listen, fella, around here you push somebody... they push back. Next thing you know, you got two people pushing. Get it?

REN

Got it. Lemme ask you something. They sell men's clothes where you got that hat?  
*(Pause)*

WILLARD

What is that, some kind of stupid joke?

REN

No. That's a really good joke.

WILLARD

That's it, man. I'm gonna kill you!  
*(He raises his fists to pound REN.)*

REN

Oh, please! Kill me!  
*(WILLARD stops.)*

WILLARD

Huh?

REN

Kill me! Kill me! That's the most exciting thing I've heard since I hit town!  
*(Extending his hand.)*  
Ren McCormack. And you are...?

WILLARD

Willard. Willard Hewitt.

REN

Willard, what do you do around here for a good time?  
*(WILLARD hesitates, then makes a lewd gesture; music resumes.)*  
Yeah. Besides that. You have any clubs?

WILLARD

Nope.

REN

What about movies?

WILLARD

Nope.

I-4-18

What about malls? REN

Nope. WILLARD

What about... REN

Nope. Nope. WILLARD

(Pause)

We got the Bowl-A-Rama down by the interstate.

Wow. I really admire you. I could never do what you guys do around here. REN

Yeah? What do we do? WILLARD

Nothing! REN

I NEVER WALK WHEN I CAN RUN  
I DON'T BELIEVE I EVER COULD  
PEOPLE TRY TO SLOW ME DOWN  
SAYIN', "BOY, YOU REALLY SHOULD  
KICK BACK AND CHILL."  
BUT I CAN'T STAND STILL

I can see that. WILLARD

I CALLED THE DOCTOR, HE SAID, "SON,  
I CANNOT OFFER YOU A PILL."  
SO I NEVER FOUND RELIEF  
AND NOW I'VE GOT TO MOVE UNTIL  
I'VE HAD MY FILL  
I CAN'T STAND STILL

Around here we walk. WILLARD

BACK WHERE I COME FROM  
LIFE'S NEVER HUMDRUM  
I WISH I COULD TAKE YOU THERE  
OH, WE HAD THE WORLD AT OUR FEET

1R 2R 65 3/6

LIFE WAS SWEET  
AIN'T NO DOUBT  
GRAB A SEAT  
CHECK IT OUT

*(He does a few dance moves.)*

WILLARD

You're gonna last about five minutes in this town.

*out of sync*

REN

OH, I THOUGHT IT NEVER WOULD END  
BUT I LOST IT SOMEHOW  
WOULD YOU LOOK AT ME NOW?

I'M TRYIN' HARD TO TONE IT DOWN  
GOTTA WATCH MY P'S & Q'S  
MAYBE LOOK BEFORE I LEAP  
AND THEN I THINK, "HEY, WHAT'S THE USE?"

*float*

AIN'T DONE IT YET  
AND I CAN'T FORGET HOW IT FEELS WHEN YOU DANCE TILL YOU DROP  
SO DON'T EVEN START TO SUGGEST THAT I STOP  
I NEVER WILL

I CAN'T  
NO NO NO NO  
NO NO NO NO...

WILLARD

No, no, no, no...!

REN

THEN PLEASE KILL ME 'CAUSE  
I CAN'T STAND STILL  
*(As the number ends, PRINCIPAL HARRY CLARK enters.)*

PRINCIPAL

Young man! Young man! What do you think you're doing?

REN

I was just telling Willard about Chicago.  
*(PRINCIPAL is stone-faced.)*

Yeah, Chicago...  
*(He sings.)*

"That's my town... That toddling town."

PRINCIPAL

That's not what it looked like.  
*(Other STUDENTS filter in and observe this scene.)*

D  
CANT 66  
STAND 67  
STILL 68  
69  
3  
SCENE 70

1 2

I - 4 - 20

REN

What? Oh, that! I was just showing him some steps. Stuff we used to do at the clubs.

WILLARD

Don't... don't...

REN

What? Don't what? You mean this?  
*(REN dances a few steps.)*

PRINCIPAL

Mr. McCormack!

WILLARD

*(Under his breath.)*  
Oh, shit.

PRINCIPAL

There is no dancing allowed here!

REN

What?

WILLARD

Listen to the man.

REN

Oh. Sure. Oops. School property. Not supposed to have any fun.

PRINCIPAL

That sort of remark may pass for wit in Chicago. But it is our custom here to speak simply. Let me make this as clear as I can: there is absolutely no dancing of any kind allowed at any time anywhere within the town limits of Bomont.

*(REN starts to speak.)*

Ever.

*(REN laughs. No one else does.)*

REN

No, seriously.

*(To the KIDS.)*

He's kidding, right?

*(No one reacts.)*

Okay. I get it. The joke's on the new kid. Ha-ha.

PRINCIPAL

*(To Willard.)*

Mr. Hewitt! Would you inform your friend?

WILLARD

It's against the law.

REN

Dancing? Get out!

WILLARD

Shut up.

*(To PRINCIPAL.)*

Mr. Clark, sir, Ren is very sorry. He was ignorant of our local law and I will inform him of his ignorance.

PRINCIPAL

And I will see both of you in my office after school.

*(The bell rings; no one moves.)*

I'm sure we all have places to be.

*(STUDENTS disperse and PRINCIPAL exits. RUSTY grabs WILLARD.)*

RUSTY

Willard! The way you spoke to Principal Clark! Wow, that's, like, the longest sentence you've ever made!

WILLARD

Pwshht.

*(WILLARD, flustered and embarrassed, exits. ARIEL walks past REN.)*

ARIEL

Chin up, McCormack.

*(She exits. URLEEN, WENDY JO and RUSTY surround REN.)* *SW*

URLEEN

It's such a turn-on, watching a guy fly in the face of authority. Isn't it, Wendy Jo?

WENDY JO

Uh-huh.

REN

Was he serious?

WENDY JO

Serious as a heart attack.

REN

Dancing is against the law?

RUSTY

Has been for five and a half years. Ever since the accident.

1 - 4 - 22

REN

What accident?

WENDY JO & URLEEN

*(Spooky)*

The Potawney Bridge Accident. Oo-oo-hh-hh...

*(They giggle.)*

RUSTY

It's not funny.

*(Ad libs as the GIRLS squabble.)*

WENDY JO

URLEEN

I didn't say it was...

Oh, lighten up, Rusty...

*(They continue to bicker until REN stops them.)*

REN

Hey!

*(They quiet.)*

What happened?

RUSTY

Well, there were these four kids from Bomont. Kids we all grew up with. And they were driving back from a big dance over in Baylor County across the Potawney River.

URLEEN

There was a fog that night, and you couldn't see ten feet in front of you. And, who knows? Maybe they got wild...

RUSTY

...Maybe they weren't paying attention. But the road was slippery, and they lost control of the car.

URLEEN

Oh, I hate this part.

WENDY JO

When they hit the brakes, the car slammed into a girder. It skidded across the bridge and crashed right through the guard rail.

*(Beat)*

They dropped thirty-five feet into the river.

RUSTY

It took fifteen men on a police barge two days to drag that car out.

WENDY JO

When Sherriff Deakin published the autopsy report in the local paper, everybody went nuts. He claimed there was alcohol in their blood.

And marijuana.

URLEEN

And that's when Reverend Moore got righteous. He started blaming everything - liquor, drugs, rock and roll...

RUSTY

...And dancing?

REN

You got it.

URLEEN

He convinced the Town Council that it was all a sin.

RUSTY

And they passed a law.

WENDY JO

Wait. Reverend Moore has that kind of power?

REN

Reverend Moore?

RUSTY

He is the power.

WENDY JO

He is the law.

URLEEN

Man. How can you stand to live like this?

REN

Practice. Years of practice.

URLEEN

It's not like Chicago. It must be so cool to live in a city where you can walk down the street and get mugged by people you don't even know.

RUSTY

Yeah, I miss that. I thought living in a small town was going to be perfect, like one big happy family.

REN

Let me tell you about that family.

RUSTY

Music 4: SOMEBODY'S EYES

3

HR 71 2/3

I-4-24

There's tongues wagging every time you make a move.

HR

URLEEN

There's fingers pointing every time you turn around.

HL

WENDY JO

There's heads shaking the minute you cross the line.

MSR MSL

RUSTY

MSR

And there's eyes everywhere.

ΔW

ANTE

MSL

INI

MSR

CAREFUL WHAT YOU DO  
SOMEONE'S ON TO YOU  
CAREFUL WHAT YOU DO

FADE TO COLOR

ΔU

Color

URLEEN

CAREFUL WHAT YOU SAY

WENDY JO

CUZ YOU'RE ON DISPLAY  
EVERY NIGHT AND EVERY DAY

STAIRS SIR

MSL

DR

RUSTY

SOMEBODY'S HIDING IN THE GREAT UNKNOWN

RUSTY, URLEEN & WENDY JO

SAAIRS SL

UH-HUH

RUSTY

AND EVERY TIME YOU THINK THAT YOU'RE ALONE

URLEEN & WENDY JO

HA!

RUSTY

SOMEBODY'S EYES ARE WATCHING

URLEEN

SOMEBODY'S EYES ARE SEEING YOU COME AND GO

WENDY JO

SOMEBODY'S OUT THERE, WAITING FOR THE SHOW

RUSTY, WENDY JO & URLEEN

LOCKERS

YOU'VE GOT NO DISGUISE  
FROM SOMEBODY'S EYES

REN

Thanks for the advice. But it's not going to get to me.

HLR

72

73

74

74.5

75

76

DEEPEN



URLEEN

Gets to everybody.

REN

You don't know me.

RUSTY

You don't know Bomont.

*(As the number continues, TOWNSPEOPLE fill the stage and frame the following vignettes.)*

STRIKE WAGON NO

77 77.1  
78 78.1 78.2  
79

TOWNSPEOPLE, RUSTY, URLEEN & WENDY JO  
SOMEBODY, SOMEBODY, SOMEBODY, SOMEBODY'S EYES  
WHOA-OH  
SOMEBODY, SOMEBODY, SOMEBODY, SOMEBODY'S EYES  
WHOA-OH

*(A COP steps out of the CROWD, writing a ticket for REN.)*

COP

You're gonna have to learn that in Bomont, a stop sign means stop.

REN

I thought I did.

COP

And that radio music was blasting pretty loud.

REN

Oh. Is that what this is about?

COP

Hey! Watch that attitude, boy.

*(CHUCK, LYLE and TRAVIS enter.)*

HRC

CHUCK

Book 'im, Jim!

COP

This a friend of yours, Chuck?

CHUCK

The city kid? I wouldn't let him kiss my ass!

*(CHUCK, LYLE and TRAVIS howl with laughter and run off.)*

REN

*(Referring to CHUCK.)*

A friend of yours?

*(The COP slaps a ticket into REN'S hand.)*

80

3  
81

URLEEN

CAREFUL HOW YOU SPEAK  
TURN THE OTHER CHEEK  
BE CAREFUL HOW YOU SPEAK

WENDY JO

THINK A NAUGHTY THOUGHT  
AND IF YOU GET CAUGHT  
WELL, THEN, BOY, YOU'VE BOUGHT A LOT OF TROUBLE

RUSTY

SOMEWHERE THERE'S SOMEONE WITH A PERFECT VIEW

RUSTY, URLEEN & WENDY JO

YOO-HOO

RUSTY

AND THEY'RE JUST DYIN' FOR A LITTLE PEEK-A-BOO

URLEEN & WENDY JO

BOO!

RUSTY, URLEEN & WENDY JO

SOMEBODY'S EYES ARE WATCHING  
SOMEBODY'S EYES WILL NEVER CLOSE, NEVER SLEEP  
SOMEBODY'S AFTER THE SECRETS THAT YOU KEEP  
WHO'S GOT ALIBIS  
FROM SOMEBODY'S EYES?

*(The Principal's Office. COACH DUNBAR drags REN in before the PRINCIPAL.  
With him are TRAVIS and LYLE.)*

COACH

Principal Clark, this boy turned my wrestling practice into a brawl!

LYLE

Yeah!

TRAVIS

Yeah!

LYLE

Travis was doing a regulation scissor-hold...

TRAVIS

That's it!

LYLE

...And the next thing you know, pow! Pow! Pow!

3

0 2 0  
82 82.1

4  
83

35

Green  
49.5

TRAVIS

...Pow! Pow! Pow!

REN

Oh, I suppose my nose just slammed into your fist!

LYLE, TRAVIS & REN

Hey...! No way...! You started...! It was you...! Hey...!

COACH

Hey! That's enough! My boys know the difference between a wrestling match and a street fight.

REN

Oh, really, Coach? A wrestling match is usually one-on-one.

PRINCIPAL

That is enough out of you! This is the third time in as many weeks that you've been dragged into my office. I'm suspending you from the wrestling team. Indefinitely.

TOWNSPEOPLE, RUSTY, URLEEN & WENDY JO

SOMEBODY, SOMEBODY, SOMEBODY, SOMEBODY'S EYES

WHOA-OH

SOMEBODY, SOMEBODY, SOMEBODY, SOMEBODY'S EYES

WHOA-OH

*(The Warnicker Home. REN is standing before WES, LULU and ETHEL.)*

WES

Do you know how hard it was for me to get you that job at Beinecke's Hardware Store? It's not even a month and you get fired!

LULU

It's getting so that your poor mother is afraid to answer the phone.

ETHEL

Lulu, don't exaggerate.

WES

Ethel, hush! You're not helping things.

LULU

Forgive me, pumpkin, but it's one thing after another with this boy.

ETHEL

What happened, sweetie?

REN

Don't know! I popped open the register cuz Willard needed change for a dollar. And Mr. Beinecke goes nuclear and accuses me of stealing.

Handwritten notes in colored circles: 84 84.1, 85 85.1 85.2, 86

I - 4 - 28

LULU

That's because everything you do makes people suspicious.

WES

Are you on drugs?

REN

No! But why don't you frisk me? I'm sure you've already poked through everything in my room.

ETHEL

Ren, apologize to your uncle.

WES

Look, young man, I know that I'm not your father...

REN

You can say that again!

*(WES slaps REN. LULU gasps.)*

ETHEL

Wes!

WES

Don't say anything, Ethel.

ETHEL

I can't not say anything! I don't know how to do that, Wes.

LULU

Pumpkin, hush, please!

ETHEL

Wes, I realize that we are guests in your home...

WES

Ethel!

*(That stops her.)*

Right now, just don't say anything!

*(The ADULTS disperse.)*

URLEEN

*(To REN.)*

NEVER LAUGH TOO LOUD  
NEVER LEAVE A CROWD

WENDY JO

NEVER DRESS RISQUÉ  
THERE'LL BE HELL TO PAY

4  
87

1-4-29

RUSTY  
IF YOU'VE EVER HAD ANYTHING TO HIDE  
THINK TWICE BEFORE YOU STEP OUTSIDE

URLEEN & WENDY JO  
STEP OUTSIDE

RUSTY, URLEEN & WENDY JO  
SOMEBODY'S EYES ARE WATCHING  
SOMEBODY'S EYES ARE FOLLOWING EVERY MOVE  
SOMEBODY'S WAITING TO SHOW THEY DON'T APPROVE

URLEEN  
NOTHING SATISFIES

URLEEN & RUSTY  
SOMEBODY'S EYES

WENDY JO  
AIN'T NO ALIBIS

WENDY JO & URLEEN  
IN SOMEBODY'S EYES

RUSTY  
YOU'VE GOT NO DISGUISE

RUSTY, URLEEN & WENDY JO  
FROM SOMEBODY'S EYES...

TOWNSPEOPLE  
SOMEBODY, SOMEBODY, SOMEBODY, SOMEBODY'S EYES

RUSTY, URLEEN & WENDY JO  
WHOA-OH

ALL  
SOMEBODY, SOMEBODY, SOMEBODY, SOMEBODY'S EYES  
(EVERYONE exits, leaving only:)

RUSTY, URLEEN & WENDY JO  
WHOA-OH  
(The Moore Home appears. ARIEL runs on with CHUCK. He is all over her.)

Chuck! Stop! I don't want to be late!

ARIEL

X HOUSE  
Z -> MSL

What's a few more minutes?

CHUCK

88 88!  
89 89.1892

4  
90

I-5-30

RUSTY, URLEEN & WENDY JO

WHOA-OH

ARIEL

DSR  My dad is still not crazy about my seeing you.

CHUCK

Well, tell him to get used to it.

ARIEL

Fine. But not right now. I'm not in the mood for one of his sermons.  
*(ARIEL pulls away, runs to her front door and turns back to CHUCK; whispering.)*

Go! Go home!   
*(CHUCK struts away.)*

RUSTY, URLEEN & WENDY JO

WHOA-OH

*(They exit.)*

**SCENE 5: The Moore Home**

*(A piece of classical music plays softly in the background. SHAW is writing; VI prepares dinner. ARIEL pulls herself together, dashes in and kisses SHAW on the cheek.)*

ARIEL

Hi, Daddy. Mom.

VI

Are you hungry?

ARIEL

I'm starving.

*(She listens to the music for a moment.)*

A-ha. What's this? Don't tell me - Haydn. The Second Sonata?

SHAW

The fourth.

ARIEL

Number four, right. I guess that kind of music's okay, huh, Daddy?

SHAW

Meaning...?

VI

She's just making a joke, Shaw.

MSE

3/4  
91

Kitchen

4/8  
92  
-4

DSR  
C  
S  
SHAW

SHAW

I'm aware of that, Vi.  
(To ARIEL.)

This kind of music is uplifting. It doesn't confuse the mind.

ARIEL

Are you working on your sermon?

SHAW

I am.

ARIEL

Remember when I was a kid? On Saturdays, I would sit in a pew down front and listen to you practice. Over and over.

SHAW

I do indeed.

ARIEL

And I would clap. And you would bow. Remember?

SHAW

well, you seem to have outgrown that.

VI

Shaw.

ARIEL

What just happened? Did I say something wrong?

VI

Your father's had a difficult day.

SHAW

Vi, I can speak for myself.

VI

(To ARIEL.)

Honey, why don't you set the table.

ARIEL

I'm not really hungry.

(She goes. VI looks to SHAW.)

VI

Shaw, if you're angry with Ariel, please tell her why.

SHAW

I'm not angry. I'm concerned.

VI

Then get to the point. You two speak and nothing gets said.

SHAW

Have you seen her with this Chuck Cranston? The last time I walked in on the two of them...

VI

You told me.

SHAW

The boy has a record of arrests, Vi.

VI

And the more you object, the more intrigued she's going to be.

SHAW

So I should hold my peace?

VI

I do. And I pray that her infatuation with Chuck Cranston lasts no longer than mine with Elliot Criswell.

SHAW

Elliot Criswell was not an overheated delinquent.

VI

He most certainly was!

SHAW

This is not funny.

VI

I didn't say it was.

SHAW

And stop trying to change the subject.

VI

I'm trying to lighten the mood.

SHAW

Well, I can't. I am frightened about where Ariel is, what she's doing...

VI

You can't expect her to sit home with us.

SHAW

Let's stop this conversation right here.



VI  
Conversation?

SHAW  
Vi...

VI  
I seem to have walked in on one of your sermons.

SHAW  
Please! Let's not say anything we might regret.  
*(He goes, leaving VI alone.)*

*CHAIR in SR*

Music 5: LEARNING TO BE SILENT

VI *DS*  
SWALLOWING MY WORDS  
STARING AT THE FLOOR  
COUNTING LITTLE CRACKS IN THE TILE  
STRUGGLING TO SMILE WITHOUT CHOKING  
LEARNING TO BE SILENT  
*(ETHEL enters; BOTH WOMEN sit at the dining room table over iced tea.)*

*SR*

ETHEL  
WATCHING HOW THE DUST  
DANCES OUT THE DOOR  
NOTICING MY HANDS START TO SHAKE  
CONTEMPLATING TAKING UP SMOKING  
LEARNING TO BE SILENT

VI & ETHEL  
ALWAYS HEARING

ETHEL  
"HUSH, ETHEL!"

VI  
"PLEASE, VI!"

VI & ETHEL  
"LET'S NOT HAVE THIS CONVERSATION."

ETHEL  
AND SO I STAND BY  
WHILE MY MIND TAKES A SMALL VACATION

VI & ETHEL  
LA LA LA LA LA LA LA LA

*3*  
2V *4/7*  
93

93.1

*4*  
94

*3*  
95

*4*  
96

*3*  
IE

*X TO CHAIR*

*X TO CHAIR*



VI  
MAKING LITTLE SOUNDS  
OTHER FOLKS IGNORE

ETHEL  
QUIETING THE BEAT OF MY HEART  
NEVER BEING PART OF THE MOMENT

VI & ETHEL  
LEARNING TO BE SILENT

VI  
LEARNING THERE ARE SOME TOPICS THAT WE DON'T EVEN MENTION

ETHEL  
AND IF THEY COME UP, THEN WE TRY TO BE VAGUE

VI  
THERE ARE SUBJECTS FROM WHICH WE DIVERT ALL ATTENTION

ETHEL  
AND SOME WE AVOID LIKE THE PLAGUE

VI & ETHEL  
I'M  
BECOMING A MIME

VI  
BITING MY TONGUE

ETHEL  
BIDING MY TIME

VI  
TRYING NOT TO SCREAM

STAND KDS  
TCS

ETHEL  
TRYING NOT TO SCREAM

VI  
MANAGED IT BEFORE

ETHEL  
MANAGED IT BEFORE

VI & ETHEL  
KNOWING IF I'M GOING TO SURVIVE  
THEN, DAMMIT!

6  
97

I'VE GOT TO PRACTICE  
ETHEL

PRACTICE  
VI

LEARNING HM-HM-HM...  
(They exit.)  
VI & ETHEL  
FTB

**Music 5A: SCENE CHANGE #1**

**SCENE 6: The Burger Blast**

(ARIEL, WENDY JO, RUSTY, and URLEEN are at a table doing homework.)

RUSTY  
Ariel, your book report is so great! I almost wish I'd read the book.

URLEEN  
Hurry up, Rusty. I have to copy it next.

RUSTY  
(Holding up a sheet of paper.)  
How do you pronounce this word?

ARIEL  
"Camelot."

URLEEN  
Really?

RUSTY  
You know what part sounds great?

WENDY JO  
I like the part where King Arthur and Lancelot fight over Guinevere. It's right after Mordred shows up and says, "I'm the king! I'm the king!"  
(She stops, realizing they are staring.)  
What?

URLEEN  
You read a book?!

WENDY JO  
Cliff Notes. It took me forever.



ARIEL

It's even better in the book. There's all these knights on horseback jousting and storming the castle.

RUSTY

All we get are guys in overalls riding pickup trucks.  
*(WILLARD enters.)*

WENDY JO

Hi, Willard.

WILLARD

Hi. How're y'all doing?

ALL

Oh... You know... Okay... Good...

WILLARD

Hey, Rusty.

RUSTY

Hey, Willard.

WILLARD

*(After a long pause.)*

Well. See ya.

*(He shambles over to a table by himself. The GIRLS turn on RUSTY.)*

URLEEN

"Hey, Willard?" That's it?

WENDY JO

You two are pathetic.

ARIEL

When are you two going to have a real conversation?

RUSTY

Oh, Willard is not capable of a real conversation.

*(Beat)*

I kinda like that in a guy.

*(REN skates up in a Burger Blast uniform.)*

WENDY JO

Hey, Ren, how's the new job?

REN

Well, I haven't been fired and it's already my second day.

4)  
100

You may have found your future.

ARIEL

Maybe. What can I get you?

REN

Diet coke.

RUSTY

Diet coke.

URLEEN

I'll have the Hula Burger Double Patty Cheese Melt with extra mayo and an order of fries.  
And a diet Coke.

WENDY JO

Ariel? What's your pleasure?

REN

's not on the menu.

ARIEL

*(The GIRLS scream and slap her five with ad libs of "Ouch!" "Girlfriend!"  
"You go, girl!" as REN skates over to WILLARD and the lights shift.)*

If Chuck sees you flirting with Ariel, you are a dead man.

WILLARD

She usually doesn't even remember me.

REN

Well, that uniform makes you look like such an asshole, it's easier to pick you out.

WILLARD

Willard, you are always looking for a fight.

REN

Mama says it's my nature.

WILLARD

Willard, shut up and tell me what you know about Ariel.

REN

Well, I know she's been kissed a lot.

WILLARD

And...?

REN



I - 6 - 38

WILLARD

And she is onto you like a hog on slop.

REN

Get outta here!

WILLARD

Ariel likes trouble. And you have definitely proved to everybody in this town that you are T-R-U-B-L.

*(The lights shift back to the GIRLS.)*

ARIEL

Come on! I was only teasing him.

RUSTY

That's more than teasing. Ren is from out of town and don't tell me that doesn't curl your toes.

WENDY JO

You want out of Bomont so bad I bet you memorize bus schedules.

URLEEN

You told us that you read just to escape to other worlds.

ARIEL

Exactly! In books, I get to meet guys who amaze me.

WENDY JO

What about Ren?

ARIEL

What about him?

URLEEN

Well, I think he's handsome.

ARIEL

Cute, maybe.

WENDY JO

But can he really compete with Chuck Cranston, the rugged, dangerous high school dropout-slash-drug dealer who was recently evicted from a trailer park? I don't think so.

*(The lights shift back to REN and WILLARD.)*

REN

What's the deal with you and Rusty?

4/6  
102

4/6  
103

WILLARD

Beats me. I think she's good-looking and all. But I never know what the hell she's talking about. She talks faster than any girl I ever met.

REN

That's cuz you make her horny.

WILLARD

Y'think?

*(The lights shift back to the GIRLS.)*

**Music 6: HOLDING OUT FOR A HERO**

RUSTY

If I could only find a guy who'd make the first move.

URLEEN

If I could only find a guy who, when he went to kiss me goodnight - he'd take the toothpick out of his mouth.

WENDY JO

If I could only find a guy.

ARIEL

WHERE HAVE ALL THE GOOD MEN GONE  
AND WHERE ARE ALL THE GODS?

RUSTY, WENDY JO & URLEEN

Yeah.

ARIEL

WHERE'S THE STREET-WISE HERCULES  
TO FIGHT THE RISING ODDS?

RUSTY, WENDY JO & URLEEN

I'D LIKE TO KNOW

ARIEL

ISN'T THERE A WHITE KNIGHT UPON A FIERY STEED?  
LATE AT NIGHT I TOSS AND I TURN

RUSTY, WENDY JO & URLEEN

I TOSS AND I TURN  
OH-OH-OH

ARIEL

AND I DREAM OF WHAT I NEED  
I NEED A HERO

*CAST  
SPELL*

<sup>6</sup>  
104

<sup>5</sup>  
105

<sup>1</sup>  
1A

<sup>3</sup>  
26

<sup>4</sup>  
106

*DINA  
2057*



1-6-40

(Microphones in stands roll on; the GIRLS strut to the microphones and join ARIEL in her rock-concert fantasy.)

RUSTY, WENDY JO & URLEEN

DOO DOO DOO DOO  
DOO DOO DOO DOO  
DOO DOO DOO DOO  
AH! AH!

ARIEL

SOMEWHERE AFTER MIDNIGHT IN MY WILDEST FANTASY  
SOMEWHERE JUST BEYOND MY REACH  
THERE'S SOMEONE REACHING BACK FOR ME

(RUSTY, URLEEN and WENDY JO join in singing backup.)

RACING ON THE THUNDER  
AND RISING WITH THE HEAT  
IT'S GONNA TAKE A SUPERMAN  
TO SWEEP ME OFF MY FEET

I NEED A HERO  
I'M HOLDING OUT FOR A HERO TILL THE END OF THE NIGHT

WENDY JO

HE'S GOTTA BE STRONG

URLEEN

AND HE'S GOTTA BE FAST

RUSTY

AND HE'S GOTTA BE FRESH FROM THE FIGHT

ALL

I NEED A HERO  
I'M HOLDING OUT FOR A HERO TILL THE MORNING LIGHT

ARIEL

HE'S GOTTA BE SURE AND IT'S GOTTA BE SOON  
AND HE'S GOTTA BE LARGER THAN LIFE

UP WHERE THE MOUNTAINS MEET THE HEAVENS ABOVE

RUSTY

OUT WHERE THE LIGHTNING SPLITS THE SEA

ALL

I COULD SWEAR THERE IS SOMEONE SOMEWHERE WATCH  
THROUGH THE WIND AND THE CHILL AND THE RAIN  
AND THE STORM AND THE FLOOD  
I CAN FEEL HIS APPROACH LIKE A FIRE IN MY BLOOD

ON TABLE

107

108

109

110

111

112

111.5

.6

.7

.8

1A

2G

1A

2G

DS @ EDGE

MONIE KONG

HERO DANCE

DANCE

@ EDGE

1-6-41

BUILD

LIKE A FIRE IN MY BLOOD  
LIKE A FIRE IN MY BLOOD  
LIKE A FIRE IN MY BLOOD  
LIKE A FIRE IN MY...  
AH! AH!

I NEED A HERO  
I'M HOLDING OUT FOR A HERO TILL THE END OF THE NIGHT  
HE'S GOTTA BE STRONG AND HE'S GOTTA BE FAST  
AND HE'S GOTTA BE FRESH FROM THE FIGHT

I NEED A HERO  
I'M HOLDING OUT FOR A HERO TILL THE MORNING LIGHT  
HE'S GOTTA BE SURE AND IT'S GOTTA BE SOON  
AND HE'S GOTTA BE LARGER THAN LIFE

LARGER THAN LIFE  
ARIEL  
*(As the song ends, their fantasy dissolves and they return to The Burger Blast.)*

RUSTY, URLEEN & WENDY JO  
DOO DOO DOO DOO  
DOO DOO DOO DOO AH! AH!

I NEED A HERO DSR ALL

Oh, no! What time is it?

Nine-thirty. Why?

Oh, God! I'm late. Chuck's gonna lose it.  
*(CHUCK strides in, furious.)*

CHUCK  
Ariel, what the hell's going on? We had a date a half an hour ago.

ARIEL  
Chuck, I'm sorry.

CHUCK  
I don't like you making a fool out of me.

RUSTY  
And why would you? You do such a good job of it yourself.

9  
113

3  
114

3  
115

0  
116

1A 26 117

SCENE

I - 6 - 42

CHUCK

Shut up, Rusty.

*(REN skates over to the table; to CHUCK.)*

REN

Will you be joining these ladies for dinner?

*(CHUCK turns to REN with contempt, pushes him backward and REN simply rolls away. CHUCK grabs ARIEL by the arm and pulls her to one side.)*

CHUCK

When I say "meet me," what am I - talking to myself?

ARIEL

No. You're right. Calm down, honey.

CHUCK

Don't tell me to calm down! Don't - ever - tell me to what to do. I know what your friends think of me. That's bullshit. I'm the best party in this town, baby, and those three dogs oughta be tied up under the porch. Let's go.

ARIEL

No.

CHUCK

Get on the bike.

ARIEL

No!

CHUCK

Excuse me?

ARIEL

I said, "No." What part of that don't you understand?

*(Thinking her resistance is a tease, he starts to fondle her aggressively.)*

CHUCK

Oh, preacher's daughter saying "no" just makes me hot. Say it again, baby.

ARIEL

Leave me alone, Chuck. Don't!

*(REN skates over.)*

REN

I believe that the lady said, "No."

CHUCK

And I believe this is none of your business.

Ren, don't...  
ARIEL

Ariel, who invited this clown?  
CHUCK

Oh, I'm sorry! We've never been formally introduced.  
*(Extending his hand.)*  
Ren McCormack.

Get your hand outta my face. And get your face outta my sight.  
*(As CHUCK smacks REN'S hand away, WILLARD leaps up.)*

Hey, Chuck! You looking for a fight? Let's party!  
WILLARD

Willard! Willard, don't lose me this job...!  
REN  
*(Stopping WILLARD.)*

Aw, man, let me nail him! I'll nail him...!  
*(CHUCK and WILLARD start a shouting match, which REN tries to subdue. The OTHERS join in. BETTY BLAST, owner of the diner, rolls on carefully, wearing a Burger Blast uniform. She's too old to skate but too ornery to admit it.)*

Hey... HEY!  
*(EVERYONE stops.)*  
We got a problem here?  
BETTY

Not at all, ma'am. Me and the guys were just discussing the comfort and safety of one of your valued customers.  
*(ARIEL chuckles; CHUCK turns on her.)*

What? You think that's funny?  
CHUCK

Cranston! Your "hog" is in the handicapped parking, which is a space we reserve for people with physical, not emotional, disabilities.  
*(CHUCK, humiliated, has no graceful way out.)*

You haven't seen the last of me, McCormack.  
*(He bumps REN as he exits.)*  
CHUCK

I-6-44

WILLARD

Could I please kick his ass?

BETTY

Willard! What's that your mama says? "Before you make a fist, make sure it's your fight."

WILLARD

Yes, ma'am.

BETTY

Well, this is not your fight. Now, don't the rest of you have a curfew?  
*(We hear CHUCK'S motorcycle varoom away as the CROWD disperses. ARIEL lingers.)*

G'night, now... Safe home... Don't call me when you get there...  
*(She turns to REN.)*

And McCormack?

REN

I know, ma'am. I'll turn in my skates.

BETTY

Listen to me. I'll see you here after school tomorrow.

REN

Really?

BETTY

Now, gimme a push, honey.

REN

Yes, ma'am.

BETTY

Thank you.

*(He does and BETTY glides offstage, leaving REN and ARIEL alone.)*

ARIEL

You are either very brave or very stupid.

REN

Which do you think?

ARIEL

I haven't made up my mind. Wanna see something?

REN

Don't you have a curfew?

10

118

ARIEL

My daddy invented it. Come on!  
*(ARIEL pulls REN around on his skates as the scene shifts to:)*

SL

**Music 6A: FIELDS OF BOMONT (SCENE CHANGE)**

**SCENE 7: The Great Plains of Bomont**

*(The night sky is empty except for a crescent moon. In the distance we hear a train whistle; ARIEL wails, joining her voice with the whistle as it travels and fades across the horizon.)*

TRAIN

ASC

SR

ARIEL

Aah-h-h-h-h-h-h-h-h...!

REN

What are you doing?

ARIEL

I'm answering the train. I'm saying, "I can't wait for the day when I get onboard and leave Bomont!" Try it.

REN

No, thanks. I just ate. You are really something.

ARIEL

Thank you.

REN

I mean the whole package. Minister's kid, biker's girlfriend.

ARIEL

Guilty.

REN

Just a church goin' gal with some bad-ass red cowboy boots.

ARIEL

My daddy hates me wearing these boots.

REN

And you love that, don't you? Getting up in his face?

ARIEL

Just so he'll notice when I'm gone.

REN

Where're you gonna go?

Handwritten notes and stage markers on the right side of the page:

- 4 (top right)
- 119 (orange circle)
- 3 (above IA)
- 3 (above ZR)
- 6 (above 120)
- IA (green circle)
- ZR (green circle)
- 120 (orange circle)
- 8 (above 121)
- 121 (orange circle)

I - 7 - 46

ARIEL

College, for starters. I've applied to some places my daddy doesn't even know about. I wanna speak five languages and see the world. He wants me to teach English Lit in Baylor County.

*(Beat)*

They don't even speak English in Baylor County.

REN

I can't picture you as a teacher.

ARIEL

Thank you. Neither can I. I'll leave that to my daddy.

REN

He's a preacher, not a teacher.

ARIEL

When you're good at it, it's the same thing. My daddy used to be real good.

REN

What changed?

ARIEL

His mind. He closed it.

REN

I noticed.

ARIEL

He used to be so open, so inspiring. I've seen him give people hope when hope was gone. I've watched him change lives.

REN

If you love him so much, why do you wanna tick him off?

ARIEL

I didn't say I love him.

REN

Boy, do I know what you mean! My dad... If he were here right now, know what I'd say?

ARIEL

What?

*(In imitation of ARIEL'S earlier wail, REN throws his head back and screams.)*

REN

Ah-h-h-h-h-h-h...! "How can you be so stupid to leave Mom and me? I... hate... you!"

TIGHT RSR

1-8-47

Feel better? ARIEL

I'm not sure. REN  
(Beat)

Do you wanna kiss me? ARIEL

(Taken aback.) REN  
Someday.

ARIEL  
"Someday." What do you mean, "Someday?"

REN  
(Flustered)  
I've got a feeling you've been kissed a lot. I'm afraid I'd suffer by comparison.

ARIEL  
You don't think much of me, do you?

REN  
Oh, I think of you more than I expected.  
(Beat)  
C'mon. I'll walk you home.

**Music 6B: SCENE CHANGE ("SOMEBODY'S EYES")**

*(As they walk, CHUCK enters and spies on REN and ARIEL. RUSTY, WENDY JO and URLEEN enter elsewhere.)*

RUSTY, WENDY JO & URLEEN  
SOMEBODY'S EYES ARE WATCHING  
SOMEBODY'S EYES ARE FOLLOWING EVERY MOVE  
SOMEBODY'S WAITING TO SHOW THEY DON'T APPROVE  
(They exit.)

**SCENE 8: The Moore Home**

*(VI, ELEANOR, COACH DUNBAR and PRINCIPAL CLARK sit around the kitchen table playing cards. SHAW peeks out a window.)*

COACH  
And, Harry, you owe Eleanor...

5/7  
IA ZR IZZ

4/6  
IZB



I - 8 - 48

ELEANOR

...Seventy-five cents.

*(To SHAW.)*

And, Reverend, you owe me a buck and a quarter.

SHAW

*(Turning from the window.)*

Eleanor, why is it that the only place my prayers seem to fail me is at the bridge table?

*(EVERYONE laughs. REN resists as ARIEL drags him into the room.)*

ARIEL

*(To REN.)*

No, c'mon! Just say "hello" to everybody.

*(The ADULTS all stop.)*

Hi! You all know Ren McCormack.

*(Introducing them.)*

Daddy - Ren.

REN

Hey! Reverend Moore! How's it goin'? Principal Clark - Coach Dunbar!

ARIEL

Hi, Mrs. Dunbar.

REN

Mrs. Moore.

VI

Welcome, Ren.

REN

Whoa! Poker night. Cool!

COACH

Ariel! All this time we thought you were upstairs in your room.

PRINCIPAL

Doing your homework.

SHAW

It's hard to impose a curfew on the young people of my congregation when I can't seem to enforce one in my own home.

REN

Hey, what's that old expression? "It's the shoemaker's children who always go barefoot."

*(No one laughs.)*

ELEANOR

*(Looking at her wristwatch.)*

Oh, will you look at the time!

I - 8 - 49

*(The ADULTS abruptly rise and exit. VI walks them out. REN stays behind with ARIEL and SHAW.)*

Boy, I can sure empty a room. REN

It's a rare talent. SHAW

I'm gonna take that as a compliment. REN

Mr. McCormack, you seem to confuse sarcasm with humor. SHAW  
*(With a "thwump!" sound, REN mimes being impaled in the chest by an arrow.)*

REN  
*(Miming pulling the arrow out.)*

Arrggggh!  
*(Offering it to SHAW.)*

I believe this is yours.

ARIEL  
*(Rescuing the moment.)*

Ren!  
*(Everything stops.)*

Thanks for... you know...

REN  
Walking you home?

ARIEL  
Yeah. That, too.  
*(As REN starts out, he turns to SHAW one more time.)*

REN  
Well, Reverend. That was a lot of fun, wasn't it?  
*(SHAW stares. After an uncomfortably long pause, REN ducks out.)*

**Music 7: SOMEBODY'S EYES (Reprise)**

*(RUSTY, WENDY JO and URLEEN enter.)*

RUSTY, URLEEN & WENDY JO  
SOMEBODY'S EYES ARE SEEING YOU COME AND GO  
*(REN joins VI outside.)*

REN  
Boy, I really blew it in there, didn't I?

*US 2nd part  
re.*

3/5  
124

3/4  
125

3

3

I - 8 - 50

VI

Yeah. You did.

REN

I get nervous. I go crazy, and I always end up putting my foot in my mouth.

VI

Your mother said you were good at it, but I had no idea!

REN

G'night, Mrs. Moore.

VI

Goodnight.

*(REN runs off. VI re-enters the house.)*

RUSTY, URLEEN & WENDY JO

SOMEBODY SOMEBODY SOMEBODY SOMEBODY'S EYES  
*(TRAVIS and LYLE enter and join CHUCK.)*

CHUCK, TRAVIS & LYLE

WHOA-OH

I'M GONNA PUNCH OUT

SOMEBODY SOMEBODY SOMEBODY SOMEBODY'S EYES

*(They pull ski masks over their faces as they race off after REN.)*

RUSTY, URLEEN & WENDY JO

WHOA-OH

*(They exit as VI observes SHAW and ARIEL.)*

SHAW

I don't want you to see him again.

ARIEL

Ren? Why? Just because he hasn't lived in this town his whole life?

SHAW

Because he's a troublemaker. Everyone says he's belligerent. Clearly, he has no respect for authority...

ARIEL

Who's everyone? The Bridge Club?

SHAW

Ariel, what am I going to do with you?

ARIEL

Me? Daddy, lately all you do is look for the worst in people and, of course, you find it.

z/4  
126

z/4  
127

z/4  
128

DH7C  
USR

WAGON REVENZ

SHAW

My, my, where did that come from?

ARIEL

From you, Daddy! The world is evil and Ariel has to be locked away in the tower.

SHAW

That's a little melodramatic, don't you think?

ARIEL

No, I don't. Daddy, you make me feel like a prisoner. And I hate it! I just hate it!  
*(ARIEL exits; VI follows her.)*

SHAW

Someone's got to put a foot down.

VI

I didn't say anything.  
*(She exits.)*

**Music 8: HEAVEN HELP ME**

SHAW

I DON'T ENJOY BEING HER JAILER  
I DON'T RELISH TELLING HER, "NO!"  
BUT THEN I THINK - WHAT IF I FAIL HER?  
HOW CAN I JUST LET HER GO?

I STRIVE TO BE A GOOD PREACHER  
I TRY NOT TO GO OVERBOARD  
BUT THEN I THINK - IF I CAN'T REACH HER  
HOW CAN I FACE MY LORD?

HEAVEN HELP ME SHOULDER MY LOAD  
EVERY DAY'S A STRUGGLE, STILL  
SOMEONE'S GOT TO TAKE THE HIGH ROAD  
IF I DON'T, WHO WILL?

I BECAME A MAN OF GOD  
TO DO HIS WORK, TO SPREAD HIS WORD  
TO EASE SOME PAIN AND DRY SOME TEARS  
THAT WAS THE PLAN

BUT I MIGHT HAVE THOUGHT TWICE IF ONLY I KNEW THAT  
I'D SPEND ALL OF MY TIME SAYING, "AINH, AINH, AINH, NO, NO!  
DON'T DO THAT!"

SEE, EVERYONE PRAYS FOR SALVATION  
I'M HAPPY TO GIVE THEM THE TOOLS

3  
25 129  
3/7

I-9-52

THE PROBLEM IS - HERE'S MY FRUSTRATION -  
NOBODY WANTS TO HAVE RULES

SO HEAVEN HELP ME WITH MY LABORS  
HOW CAN YOU EXPECT ONE MAN  
TO SAVE HIS FAMILY AND HIS NEIGHBORS?  
HEAVEN HELP ME  
OH, HEAVEN HELP ME  
IF HEAVEN CAN'T, WHO CAN?  
(He exits.)

FTB

**SCENE 9: The High School Gym**

(Basketball backboards and climbing ropes descend. KIDS are in the middle of gym class. WILLARD and ARIEL enter with REN; his eye is blackened and his hand is bandaged.)

COACH

(Blowing his whistle.)

McCormack! You're late for gym class.

LYLE & TRAVIS

(Imitating COACH.)

"McCormack! You're late for gym class."

COACH

(Turning on them.)

You two! Into my office!

(Whistle! LYLE and TRAVIS exit.)

The rest of you know what to do!

(The KIDS disperse to various exercise areas. He turns to ARIEL, REN and WILLARD.)

What's going on?

ARIEL

Coach, Ren is hurt. Look at his eye!

WILLARD

And his hand! It's all banged up.

COACH

Okay, I'll bite. What happened?

REN

It was nothing.

COACH

No, come on. I love a good story.

25 130

4  
131

4  
132

SCOLP+

ARIEL

After Ren walked me home, some guys jumped him.

WILLARD

They all had on these ski masks! And they just started wailing on him! There was, like, six of them!

REN

Willard! Willard, it was three guys.

COACH

Anybody you know?

REN

I didn't take names, if that's what you mean.

COACH

McCormack, it seems that when you're not making trouble, it finds you anyway.

*(Turning to ARIEL.)*

Ariel, I encourage you to stay away from this guy. I've been asked to keep my eye on you and...

ARIEL

My father called you. Surprise, surprise.

COACH

...And if you cooperate, it will make all of our lives much easier.

REN

Gee, if my daddy makes a phone call, will you get offa my back?

COACH

That mouth of yours is probably what made your daddy walk out in the first place.

*(REN starts to lunge at COACH; before he can connect, WILLARD grabs him.)*

WILLARD

Count to ten, man. Mama says just count to ten.

*(REN stops struggling.)*

COACH

You'd be wise to take your friend's advice.

*(Turning)*

Ariel, get back to practice.

*(To REN.)*

And McCormack. Get down and give me thirty.

REN

You're joking!

I-9-54

COACH

You're right. Make it fifty.  
*(A few KIDS notice this.)*

WILLARD

He's not faking, Coach. He's really hurting.

COACH

Thank you for your diagnosis, Dr. Willard. You can give me fifty as well.  
*(Some of the GUYS laugh; to EVERYONE.)*  
As a matter of fact, you can all give me fifty. Courtesy of Mr. McCormack.  
*(EVERYONE grumbles.)*  
Just do it.  
*(They ALL get down into position and do push-ups as COACH counts.)*  
One, two... I can't hear you!

ALL

Three, four...

COACH

Only forty-six more.  
*(He exits; EVERYONE continues to do pushups.)*

ALL

Five, six...

GARVIN

Is he gone?

ALL

Seven, eight...

BICKLE

Yeah.

*(They ALL collapse.)*  
Hey, Ren, thanks a lot.

REN

Sorry, everybody. This whole damn town is so wound up.

JETER

Amen!

REN

You guys have no place to blow off any steam.

GARVIN

You said it!

EXPANSE

133

REN

At least in Chicago we could go to the clubs.

WILLARD

Maybe we oughta take the coach dancing.

REN

*(Chuckling)*

Willard, you are so...

*(His voice trails off as he gets an idea.)*

**Music 9: I'M FREE / HEAVEN HELP ME**

WILLARD

What? What're you thinking?

REN

That's it!

WILLARD

What?

REN

We're gonna throw a dance! We're gonna throw a kick-ass party that's gonna knock Bomont right off its tractor.

*(General reaction.)*

GARVIN

You're just asking for a fight.

REN

Bring it on!

BICKLE

Are you ready to take on Reverend Moore?

REN

I'll take on anybody!

JETER

What about the Town Council?

REN

I'll fight City Hall! If there's one thing worth fighting for it's freedom.

LOOKING INTO YOUR EYES I KNOW I'M RIGHT  
IF THERE'S ANYTHING WORTH A FEAR, IT'S WORTH A FIGHT  
NO ONE CAN TIE MY HANDS  
OR MAKE ME CHANGE MY PLANS





I-9-56

I'M CROSSIN' THE LINE, JUMPIN' THE TRACK  
TAKIN' WHAT'S MINE AND NOT LOOKIN' BACK

HEAVEN HELPS THE MAN WHO FIGHTS HIS FEAR  
EVERY DAY I FACE A NEW FRONTIER  
I CAN'T WORRY WHAT THE WORLD WILL SAY  
I MAY FLY OR FALL BUT EITHER WAY

I'm free!

RUSTY.

You're not free! You're crazy!

URLEEN

Ren, there's a law!

REN

It's been a law too long.

WENDY JO

Hello! Bomont is never gonna let us forget the Potawney Bridge Accident.  
(General agreement.)

REN

How long do you have to live in that shadow? This town is suffocating.

WILLARD

Air! I need air!

REN

There's gotta be a way out of this.

ARIEL

And the only way out of this is by train!

REN

No! Listen -

RUNNING AWAY WILL NEVER MAKE YOU FREE  
DOESN'T MATTER WHERE YOU GO, I GUARANTEE  
LONG AS WE HOLD OUR GROUND  
WE CANNOT BE BOUND  
WE'RE SHAKIN' THE PAST, MAKIN' OUR BREAKS  
TAKIN' CONTROL IF THAT'S WHAT IT TAKES

HEAVEN HELPS THE MAN WHO FIGHTS HIS FEAR  
WE CAN FACE IT DOWN RIGHT NOW, RIGHT HERE  
ONCE YOU'RE STANDING ON YOUR OWN TWO FEET  
YOU WILL NOT RETREAT IF YOU REPEAT:

3  
135

12  
136

(Shouting)  
I'm free!  
(Speaking)  
C'mon! Try it!

KIDS

(Tentatively)  
I'm free.

REN

(Imitating SHAW.)  
"Let the Lord hear your voice!"

KIDS

I'm free!

REN

Yeah!

KIDS

WE'RE SHAKIN' THE PAST, MAKIN' OUR BREAKS  
TAKIN' CONTROL IF THAT'S WHAT IT TAKES  
I'M FREE!

(As the number progresses, the KIDS' workout turns rhythmical, choreographic and, finally, exuberant.)

REN & KIDS

HEAVEN HELPS THE MAN WHO FIGHTS HIS FEAR  
WE CAN FACE THIS DOWN RIGHT NOW, RIGHT HERE  
MAYBE WE CAN FINALLY RIGHT THIS WRONG  
ARM IN ARM AND SIDE BY SIDE, WE'RE STRONG  
AND FREE!

(The wall of KIDS parts to reveal SHAW, mid-sermon, and the CHOIR in their loft.)

SHAW

And now word comes to me that some young people in our community want to change our law and throw a dance. This morning let's remind ourselves that this law is not about dancing. This law is a tribute - a tribute to four young people who held the promise of Bomont's brightest future...

KIDS

HEAVEN HELPS THE MAN

SHAW

...And we stand united in honoring their memory.

(REN, the KIDS, SHAW and the CHOIR sing the following sections simultaneously.)

Handwritten notes and diagrams on the right side of the page:

- 137 (in a red circle)
- IR (in a red circle)
- 2R (in a red circle)
- 138 (in a red circle)
- 139 (in a red circle)
- 139.1 (in a red circle)
- IS (in a green circle)
- 140 (in a red circle)
- 141 (in a red circle)
- 3/5 (written next to 140)
- 3/6 (written next to 141)
- WACK DOWN (with an arrow pointing down)
- REVEAL CHORUS UP STAGE (with an arrow pointing up)
- KIDS IN HOUSE (with a circled 'A')
- D @ EDGES (with a circled 'D')

Dance out

Wall of PEOPLE

I-9-58

REN

HEAVEN HELPS THE MAN  
HEAVEN HELPS THE MAN  
HEAVEN HELPS THE MAN  
HEAVEN HELPS THE MAN  
I'M FREE!  
I'M FREE!  
I'M FREE!

SHAW

HEAVEN HELP ME  
SOMEONE'S GOT TO SAVE HIS NEIGHBORS  
HEAVEN HELP ME, OH, HEAVEN HELP ME  
IF HEAVEN CAN'T, WHO CAN?

KIDS

WE CAN FACE IT DOWN RIGHT NOW, RIGHT HERE  
MAKING OUR BREAKS  
FOR HEAVEN'S SAKE  
HEAVEN HELPS THE MAN  
HEAVEN HELPS THE MAN  
HEAVEN HELPS THE MAN  
I'M FREE!

CHOIR

YOU WILL SEE US  
RAISING OUR VOICES  
ALL OF OUR VOICES  
FOR HEAVEN'S SAKE  
WE WILL BE RELEASED  
*(The curtain falls.)*

*pose*  *DANCE + HEAVEN.*  
END ACT I

15 2R 143 142<sup>3</sup> 144 141.1



145<sup>3</sup>  
M 1/2

146<sup>1</sup>  
COND ↑

147<sup>6</sup>  
COND ↓

148<sup>6</sup>  
H ↓

149<sup>4</sup>  
FTB

MIS  
II -

MIS

ACT II

**Music 9A: ENTR'ACTE**

*(The music segues directly into:)*

**Music 10: LET'S MAKE BELIEVE WE'RE IN LOVE**

*(REN comes running on.)*

REN

C'mon, let's go!!

*(ARIEL, WILLARD and RUSTY follow him on.)*

ARIEL

Ren! Where have you brought us?

REN

It's called the Bar-B-Que! The billboards say that it's the finest little dance palace in the tri-county area.

RUSTY

What are we waiting for?

*(They start off; RUSTY drags WILLARD.)*

WILLARD

Oh, my God.

*(REN and ARIEL follow them off.)*

**SCENE 1: The Bar-B-Que, a Country-Western Dance Hall**

*(A sea of cowboy hats as COUPLES two-step to the band - Irene and Her Country Kickers.)*

IRENE

I DON'T KNOW YOUR NAME  
AND YOU DON'T KNOW MINE  
THAT SOUNDS LIKE A FINE PLACE TO START  
WE ARE STRANGERS, IT SEEMS  
WITH OUR OWN SEP'RATE DREAMS  
BUT I FEEL LIKE I KNOW YOU BY HEART

LOOK AT THE MOON SLOWLY RISIN'  
LOOK AT THOSE STARS UP ABOVE  
DARLIN', JUST FOR TONIGHT  
UNTIL WE GET IT RIGHT  
LET'S MAKE BELIEVE WE'RE IN LOVE

*(The number continues as REN, ARIEL, WILLARD and RUSTY enter, wending their way through the CROWD to downstage center.)*

150<sup>3</sup>  
150

151<sup>3</sup>  
151

Above  
Dance Floor  
Stair

## Let's Make Believe We're In Love

I DON'T KNOW YOUR NAME  
AND YOU DON'T KNOW MINE  
THAT SOUNDS LIKE A FINE PLACE TO START  
WE ARE STRANGERS, IT SEEMS  
WITH OUR OWN SEP'RATE DREAMS  
BUT I FEEL LIKE I KNOW YOU BY HEART

LOOK AT THE MOON SLOWLY RISIN'  
LOOK AT THE STARS UP ABOVE  
DARLIN', JUST FOR TONIGHT  
UNTIL WE GET IT RIGHT  
LET'S MAKE BELIEVE WE'RE IN LOVE

IMAGINE THE BLISS  
THAT COMES WITH 1 KISS  
IMAGINE THAT FEELING WON'T END  
THERE'LL BE NO TEARS AT STAKE  
AND NO HEART'S GONNA BREAK  
CAUSE IT NEVER HURTS TO PRETEND

LOOK AT THE MOON SLOWLY RISIN'  
LOOK AT THE STARS UP ABOVE  
DARLIN', JUST FOR TONIGHT  
UNTIL WE GET IT RIGHT  
LET'S MAKE BELIEVE WE'RE IN LOVE

4  
152

152.1

11-1-60

REN

Look at this! What could Bomont have against dancing? Isn't this worth fighting for?

RUSTY

Wow! Who'd have guessed that a mere hundred miles outside of Bomont you could find this much culture?

WILLARD

Yeah.

ARIEL

And this much fun.

REN

Come on. Let's go break a law.

ARIEL

And commit a sin?

REN

You got it!

*(They dance into the CROWD.)*

RUSTY

Willard! You wanna dance?

WILLARD

First thing I wanna do is find us a place to sit down.

*(He crosses away. COWBOY BOB spots RUSTY; he crosses over and whisks her onto the dance floor.)*

IRENE

LOOK AT THE MOON SLOWLY RISIN'  
LOOK AT THOSE STARS UP ABOVE  
LET'S BEGIN WITH HELLO  
THEN WE'LL SEE WHERE THINGS GO  
LET'S MAKE BELIEVE WE'RE IN LOVE

*(As the music continues, RUSTY and COWBOY BOB spill out of the CROWD.)*

COWBOY BOB

Hey, you are good! And you are fine!

RUSTY

This is incredible! I haven't been able to dance like this for years.

COWBOY BOB

Where the hell you been living? Bomont?

153

153!

154

154!





II-1-61

Yup. RUSTY

COWBOY BOB  
No shit! Well, darling, no wonder you're so eager to do some tail-shaking.  
*(They dance into the CROWD, none of which is lost on WILLARD.)*

IRENE  
IT MIGHT NOT YET BE TRUE  
BUT LET'S SEE WHAT WE CAN DO  
LET'S MAKE BELIEVE WE'RE IN LOVE  
*(The CROWD applauds; the band strikes up another number.)*

**Music 10A: UNDERSCORE**

WILLARD  
*(Stepping up to COWBOY BOB.)*  
She came with me, cowboy.

COWBOY BOB  
Well, we all make mistakes.

WILLARD  
Oh, what is that supposed to mean?

RUSTY  
Willard! He was just being friendly!

WILLARD  
Oh, yeah?

COWBOY BOB  
Son, it's much too early in the evening to get blood on that pretty little shirt of yours.  
*(To RUSTY.)*  
My condolences, ma'm.  
*(He strides away.)*

WILLARD  
*(Calling after him.)*  
Hey...! Hey! You got something to say...?  
*(REN and ARIEL notice the commotion and rush to WILLARD and RUSTY.)*

RUSTY  
Willard. Hey, Willard! I know who I came with.

WILLARD  
Oh. Okay.

155  
155!  
156  
M14  
156

II - 1 - 62

Now, c'mon. Let's dance. RUSTY

Uh-h-h... I think I'm gonna get me a beer. WILLARD

Oh, God! RUSTY

Ren, you want a beer? WILLARD

Hold on! Who's gonna drive? ARIEL

I'll drive. RUSTY

Sounds good. Then I'll have a beer. REN

You ladies want a soda? WILLARD

Willard! I did not come a hundred miles for a Dr. Pepper! RUSTY

Okay. That's a "no." WILLARD

I wanna dance! I wanna dance! RUSTY

I've only got two hands! Ren, could you help me out here? WILLARD

REN

(Aside, to ARIEL.)  
Could you excuse me a minute?

(REN crosses away with WILLARD. RUSTY growls in exasperation.)

Arrgh! RUSTY

Let me guess. Willard's acting weird. ARIEL

So it's not just me. RUSTY

3  
157

ARIEL

Rusty, you and Willard have been weird since kindergarten.

RUSTY

But tonight is different. This is the first time we've ever left Bomont together. Maybe we don't travel well.

ARIEL

Rusty, it's just a car ride!

RUSTY

But that makes it like a first date, doncha see? Oh, I should've seen the signs. The whole way up here I had to do all the talking. All he said was, "Uh-huh, mmm-hmmm, uh-huh, mmm-hmmm." My baby's in a panic!

ARIEL

Come on. I'll dance with you.  
*(The music ends.)*

IRENE

and the boys'll be back after a beer. Y'all stick around now, you hear?   
*(REN and WILLARD are over at the bar.)*

REN

You okay? You seem jumpy.

WILLARD

That's why I'm having a beer. Mama says I can have one beer or one cigarette, but if I have both I should never come home again.

REN

Willard, c'mon. What's up? You finally go out on a date with Rusty...

WILLARD

Hold on, hold on! Is this a date? You asked me to go for a drive. You told Ariel to invite Rusty. It's more like I'm on a date with you.

REN

And you look so handsome tonight.

WILLARD

Thank you! But you stuck me in the back seat with a crazy woman who won't stop moving!

REN

She's excited to be with you.

WILLARD

Oh, well. Sure. That. But the problem is...

Handwritten notes in circles: "AUS" in a yellow circle, "158" in a red circle, and "159" in a red circle.

II - 1 - 64

Yes? REN

Between you and me? WILLARD

Uh-huh? REN

I can't do it. WILLARD

Oh. "It?" REN  
(WILLARD nods.)  
You can't do "it?"

No, sir. WILLARD

Well, that's okay, Willard. It's only the first date. REN

Right. WILLARD

You don't have to do it on the first date. Even in Chicago some people don't do it on the first date. REN

Really? WILLARD

I swear. REN

Well, that makes me feel a lot better. WILLARD

Great! Then let's dance! REN

Dance? Dance?! What the hell do you think I'm talking about? WILLARD

When you said you couldn't do "it," I thought you meant... REN

160

WILLARD

What?

*(It dawns on him.)*

Oh, that?! Hell, any idiot can do that!

*(Pointing to the dance floor.)*

I can't do this! I can't dance!

*(EVERYBODY turns to WILLARD and freezes.)*

RUSTY

*(From across the dance floor.)*

Whaaaaat?!

*(The COWGIRLS rush around her; the COWBOYS gather around WILLARD.)*

COWBOY BOB

*(To RUSTY.)*

D'ja hear that? Your boyfriend says he can't dance!

*(General reaction.)*

REN

*(Trying to calm the MOB.)*

ow, c'mon! Give the guy a break.

COWBOY #1

But that ain't natural!

COWBOY #2

It's like riding a bike.

COWBOY BOB

Or falling off a log.

COWBOY #1

It's as easy as learning to swim.

WILLARD

I can't swim.

COWBOY #2

Hey, fellas! Whaddya say we push 'im in the pool?

*(The focus shifts to the GIRLS.)*

**Music 11: LET'S HEAR IT FOR THE BOY**

IRENE

*(To RUSTY.)*

Darlin', darlin', your boyfriend has two left feet and you had no idea?

RUSTY

None!



11-1-66

BAND MEMBER

Didn't he never sweep you up in his arms?

RUSTY

Not yet.

IRENE

Didn't he never whisper sweet nothings in your ear?

RUSTY

No, no, no! That's not the way it is with me and Willard.

BAND MEMBER

Well, how is it?

RUSTY

MY BABY, HE DON'T TALK SWEET  
HE AIN'T GOT MUCH TO SAY

IRENE

Then what's he good for?

RUSTY

BUT HE LOVES ME, LOVES ME, LOVES ME  
I KNOW THAT HE LOVES ME ANYWAY

AND MAYBE HE DON'T DRESS FINE  
BUT I DON'T REALLY MIND  
CUZ EVERY TIME HE PULLS ME NEAR  
I JUST WANNA CHEER

LET'S HEAR IT FOR THE BOY  
LET'S GIVE THE BOY A HAND  
LET'S HEAR IT FOR MY BABY  
YOU KNOW YOU GOTTA UNDERSTAND

WHOA, MAYBE HE'S NO ROMEO  
BUT HE'S MY LOVIN' ONE-MAN SHOW  
WHOA, WHOA, WHOA, WHOA  
LET'S HEAR IT FOR THE BOY

*(As the song progresses, WILLARD will get more ambitious and successful in imitating the steps REN and the BOYS demonstrate for him. What he lacks in style, he will make up for in enthusiasm. The GIRLS sing back-up vocals for RUSTY.)*

RUSTY & THE GIRLS

MY BABY MAY NOT BE RICH  
HE'S WATCHING EVERY DIME  
BUT HE LOVES ME, LOVES ME, LOVES ME  
AND WE ALWAYS HAVE A REAL GOOD TIME

W R I  
1w 2R 162

1w

163  
164

AND MAYBE HE SINGS OFF KEY  
BUT THAT'S ALRIGHT BY ME  
CUZ WHAT HE DOES, HE DOES SO WELL  
MAKES ME WANNA YELL

LET'S HEAR IT FOR THE BOY  
LET'S GIVE THE BOY A HAND  
LET'S HEAR IT FOR MY BABY  
YOU KNOW YOU GOTTA UNDERSTAND

MAYBE HE'S NO ROMEO,  
BUT HE'S MY LOVIN' ONE-MAN SHOW  
WHOA, WHOA, WHOA, WHOA  
LET'S HEAR IT FOR THE BOY  
YEAH, YEAH, YEAH...

MAYBE HE'S NO CASANOVA  
STILL HIS KISSES KNOCK ME OV-AH

LET'S HEAR IT FOR THE BOY  
LET'S GIVE THE BOY A HAND  
LET'S HEAR IT FOR MY BABY  
YOU KNOW YOU GOTTA UNDERSTAND

OH, HE DON'T SCORE AT BOWL-A-RAMA  
STILL, YOU GOTTA THANK HIS MAMA  
WHOA, WHOA, WHOA, WHOA  
LET'S HEAR IT FOR THE BOY  
LET'S HEAR IT FOR MY BABY

*(The number ends with WILLARD whipping off a dazzling dance combination to EVERYONE'S amazement. The playoff music begins and EVERYONE dances off.)*

**SCENE 2: The Moore Home**

*(CHUCK is outside, calling up to ARIEL'S bedroom window.)*

CHUCK

*(Loud whisper.)*

Hsst! Ariel! Ariel!

*(VI exits the house and goes to him.)*

VI

She's not here, Chuck.

CHUCK

*(Startled)*

...! Mrs. Moore!

WILLARD ZESBE  
GOYS DANC



1

0

3

FTB Run off

DSC

II - 2 - 68

Did I scare you? VI

Not at all. Did you tell Ariel that... CHUCK

Yes, Chuck, I've told her every time you've called. VI

Thanks. I guess she's busy and all. CHUCK

She and the girls went over to Wendy Jo's to study. VI

I was just there. They said Ariel left hours ago. CHUCK

Oh. VI

*(As he enters.)*  
Who is it, Vi? SHAW  
*(Seeing CHUCK.)*  
Mr. Cranston.

Evening, Reverend. I was just looking for Ariel. CHUCK

Isn't it a bit late, Mr. Cranston? SHAW

Yes, sir. That's why I'm surprised she's not at home. CHUCK  
*(Pause)*

So am I. Goodnight, Mr. Cranston. And next time, please remember, we have a front door for guests. SHAW

Yes, sir. CHUCK  
*(CHUCK exits. SHAW and VI cross into the house.)*

Where is she? SHAW

169



VI

She told me she was going to Wendy Jo's.  
*(As SHAW reaches for the phone.)*  
Don't bother calling. She's not there.

SHAW

Did you know this?

VI

No. I did not.

SHAW

So, how does it feel, Vi? Now that she's lying to you?

VI

I'm not saying anything until I hear an explanation from her.

SHAW

It was frightening enough when she was running around with Chuck Cranston. Now, she is out in the middle of the night with that punk who's campaigning to challenge me and the Fire Town Council. How long can you keep defending her?

VI

I'm not defending her. We're not on opposite sides here, are we? Or are we?  
*(ARIEL rushes in. She sees SHAW and opens her mouth to speak.)*

SHAW

Where were you?

ARIEL

Rusty and I...

SHAW

Don't even bother.

VI

We know you weren't at Wendy Jo's.

ARIEL

I can't believe you're checking up on me.

VI

Sweetie, how do we know you're not sick? Or hurt?

SHAW

I'm concerned for your well-being.

II - 2 - 70

ARIEL

How come when I'm at home, you're never interested in what I'm thinking or how I feel?  
But the minute I walk out that door - wham! Suddenly, you're the concerned parent!

VI

Shaw, she doesn't mean that.

SHAW

Stop taking her side! She has to start answering for herself.

ARIEL

I don't know what good that would do. You don't listen to me any more than you listen to her!

*(SHAW lunges, raising his hand to slap ARIEL.)*

VI

Shaw!

*(SHAW catches himself and stops. It is an awful moment. There is stunned silence. Finally, ARIEL turns and runs out.)*

SHAW

I've never hit anyone.

VI

I know.

SHAW

We're losing her, Vi. She has become willful and obstinate.

VI

*(Kindly)*

Like her father.

SHAW

I am her spiritual guardian.

VI

You used to be her friend.

SHAW

I don't understand what's happening. I don't know what to do anymore.

VI

Yes, you do.

**Music 12: CAN YOU FIND IT IN YOUR HEART?**

CAN YOU FIND IT IN YOUR HEART TO FORGIVE HER?

3 5 3 v  
15 2v 170

II-2-71

CAN YOU STOP AND SEE THERE'S PART OF HER  
THAT'S TRYING TO OBEY  
WHILE PART OF HER IS DYING TO RUN AWAY?  
CAN'T YOU HEAR WHAT SHE'S TRYING TO SAY?

CAN YOU FIND IT IN YOUR SOUL TO ACCEPT HER?  
IF SHE STUMBLES ON YOUR HOLY PATH,  
DO YOU HAVE TO REPRIMAND  
OR ARE THERE WAYS TO MAKE HER UNDERSTAND  
WITHOUT USING THE BACK OF YOUR HAND?

CAN'T YOU REMEMBER WHEN WE WERE THAT AGE?  
PUMPED UP WITH PROMISE AND WRESTLING WITH RAGE  
CAN'T YOU REMEMBER WHEN WE WERE A FAMILY BACK WHEN?  
COULD WE BE ONE AGAIN?  
*(The music continues under.)*

SHAW

We are a family.

VI

o. The accident changed everything. Ever since Bobby's death, you make impossible demands on Ariel.

SHAW

I have not confused Ariel's behavior with my son's death.  
*(Music pauses.)*

VI

He was my son, too.  
*(Pause)*

Shaw, it's been twenty-one years I've been a minister's wife, and after all that time, I still feel that you're a wonderful preacher. You can lift a congregation up so high, they have to look down to see heaven. It's the one-on-one where you need a little work.

SHAW

I thought at least you believed in me.  
*(He exits; music resumes.)*

VI

I never stopped.

DOES IT EVER CROSS YOUR MIND THAT I MISS YOU?  
IS THERE ANY CHANCE WE'LL FIND THE JOY  
THAT WE SHARED AT THE START?  
CAN YOU REMEMBER WHAT YOU FELT  
BEFORE THAT FEELING FELL APART?  
CAN YOU FIND IT IN YOUR HEART?  
HAVE YOU LOST MY LOVE SOMEWHERE FAR BEHIND  
OR CAN YOU FIND IT IN YOUR HEART?

18 2v 171

3 2v 172

2v 173

Start  
at Table  
Back to  
Door

**Music 12A: TRANSITION**

174

**SCENE 3: Another Part of Town**

*(REN, WILLARD, BICKLE, JETER and GARVIN enter, all talking at the same time.)*

WILLARD

Hold it! Hold it!

*(They quiet; to REN.)*

You're going to be speaking to the Town Council, so don't mumble.

*(The BOYS all mumble in agreement.)*

Now do that last part one more time.

REN

"Citizens of Bomont, a town is only as small as the minds of the people who live there. So think big. And party on!!"

*(Silence)*

GUYS

*(Almost simultaneously.)*

You are out of your mind...! Man, that's terrible...! It sucks...!

WILLARD

Ren, we're not saying the speech is bad. It's just that it's no good.

REN

Then what am I supposed to say? I've re-written it nine times.

WILLARD

Here's the thing: you're gonna be facing Reverend Moore and some of the stubbornest people in town.

BICKLE

You've already got plenty of people boiling mad.

JETER

Yeah! Folks are picking sides.

GARVIN

And they're not picking yours!

REN

Then who am I kidding? This whole thing has gotten way out of hand. Maybe I ought to forget it.

WILLARD

Whoa there, little buddy! We don't mean to discourage you.

BICKLE

After all the work we've done?

JETER

All the flyers we've passed out.

GARVIN

Everybody at school is climbing the walls!

WILLARD

Hang in there! You just gotta re-think your approach. Now, Mama says...

GUYS

Oh, man...! Not Mama...! Gimme a break...!

WILLARD ✓

*rise*

Hold on!

**Music 13: MAMA SAYS (YOU CAN'T BACK DOWN)**

EVERYTHING I EVER LEARNED  
THAT GETS ME THROUGH THE WORST  
I LEARNED AT MY MAMA'S KNEE  
NOW, ANYTIME I'M TURNED AROUND  
I TURN TO MAMA FIRST  
AND YOU'D BE WISE  
TO MEMORIZE  
WHAT MAMA SAYS TO ME

Mama ain't been wrong yet. And I'm the living proof.

JETER

*(To REN.)*

Take that for what it's worth.

WILLARD

MAMA SAYS  
DON'T USE A TOASTER WHILE STANDING IN THE SHOWER  
NOW WHO CAN ARGUE WITH THAT?  
MAMA SAYS  
DON'T HOLD YOUR BREATH FOR LONGER THAN AN HOUR  
THE WOMAN KNOWS WHERE IT'S AT!

AND MAMA SAYS IT DOESN'T MATTER  
IF YOU'RE A KING OR YOU'RE A CLOWN  
ONCE YOU DRIVE UP A MOUNTAIN  
YOU CAN'T BACK DOWN

*move SL + RESORE*

BICKLE

You can't back down, Ren!

1W 2W 175

176

177

II - 3 - 74

WILLARD

Now Ren, you've not yet had the pleasure of meeting my mama, but these boys have.  
C'mon and help me out here, fellas.

GUYS

MAMA SAYS

WILLARD

DON'T DRINK HOT COFFEE LYING DOWN IN BED  
DON'T EVEN GIVE IT A THOUGHT

GUYS

IT'S A MESS  
MAMA SAYS

WILLARD

NEVER EAT ANYTHING THAT'S BIGGER THAN YOUR HEAD  
IS SHE A WHIZ OR WHAT?

GUYS

OH, YES

*(The BOYS sing backup for WILLARD.)*

WILLARD & GUYS

AND MAMA SAYS IT DOESN'T MATTER  
IF YOU'RE A KING OR YOU'RE A CLOWN  
ONCE YOU DRIVE UP A MOUNTAIN  
YOU CAN'T BACK DOWN  
OH, ONCE YOU DRIVE UP A MOUNTAIN  
YOU CAN'T BACK DOWN

*SOFTEN*

NOW, MAMA MAKES A LOTTA SENSE  
IF YOU KNOW HOW TO LISTEN  
SHE IS CLEAR AND CONCISE

GUYS

SHE'S CONCISE

WILLARD & GUYS

DADDY SAYS, "I LOVE HER, SON,  
BUT SHE'S GOT MARBLES MISSIN'."  
BUT I SAY, HEY!

GUYS

HUH?

WILLARD & GUYS

IT'S FREE ADVICE  
AND WHAT D'YOU EXPECT AT THAT PRICE?

178

179

7  
180

REN

Then maybe your Mama oughta give my speech.

WILLARD

Oh, hell no! Everyone thinks Mama's crazy. The point is, though, she's got some really good ideas. Hear me, now -

GUYS

MAMA SAYS

WILLARD

WHAT YOU BELIEVE IN IS ALL YOU REALLY OWN  
AND I BELIEVE THAT SHE'S RIGHT

GUYS

MAMA SAYS

WILLARD

IF YOU'VE GOT YOUR DOUBTS, BOY, YOU'RE NOT ALONE  
JUST MEANS YOU'RE READY TO FIGHT

WILLARD & GUYS

AND MAMA SAYS IT DOESN'T MATTER  
IF YOU DRIVE A HARD BARGAIN OR DRIVE AROUND TOWN  
ONCE YOU DRIVE UP A MOUNTAIN  
YOU CAN'T BACK DOWN  
ONCE YOU DRIVE UP A MOUNTAIN  
YOU CAN'T BACK DOWN!

LEAVING REN

WILLARD

Now, don't make me say it again.

*(The number ends and they ALL exit. WILLARD re-enters with REN.)*

**Music 13A: MAMA SAYS (Encore)**

RESTORE

I thought of one more thing.

NOW MAMA SAYS

*(The GUYS pop into view with "Oooohs".)*

DON'T BUY A CHANDELIER UNLESS YOU'VE GOT A CEILING

*(Spoken)*

I don't know what that's about.

MAMA SAYS

DON'T CHEW ON TIN FOIL, UNLESS YOU LIKE THAT FEELING  
SOMEHOW SHE FIGURED THAT OUT

BUILD

181

182

1w 2w 183

1w 2w 184

185

WILLARD & GUYS

AND MAMA SAYS  
IT DOESN'T MATTER  
IF YOU'RE A KING OR YOU'RE A CLOWN  
ONCE YOU DRIVE UP A MOUNTAIN

WILLARD

REMEMBER, BOY,  
EVERYONE'S COUNTIN' ON YOU

ALL  
ONCE YOU DRIVE UP A MOUNTAIN  
YOU CAN'T BACK DOWN!

*mse Focus*

WILLARD

That's my Mama!

*(The number ends. URLEEN and WENDY JO rush on.)*

URLEEN

Ren! Ren! Thank God you're here! Chuck and Ariel got into a big fight! And Chuck beat up!

WENDY JO

She may have a black eye.

WILLARD

C'mon, boys. Let's get him. Right now!

*(They start off and encounter RUSTY entering with ARIEL, who is dabbing at her eye.)*

ARIEL

Willard, stop! Please, don't. I'm in enough trouble tonight. I don't want to cause any more.

RUSTY

Chuck's been on a tear since he found out we all went dancing.

ARIEL

*(To REN.)*

He ordered me not to see you anymore. I told him I see who I like, and then he just started swinging.

REN

Lemme look at that eye.

ARIEL

I'm just so mad at myself. I don't know why I was with him in the first place.

0  
186  
1w 2w 187



You need a doctor. REN

*(Pulling away.)*  
I am fine. ARIEL

You want me to call your folks? BICKLE

No! Please. Please. I just wanna be alone. Okay? ARIEL

Let's go, guys. C'mon.  
*(They ALL exit; REN lingers.)* RUSTY

You want some company? REN

No.  
*(He starts to go.)*  
Yes.  
*(He stops.)* ARIEL

You're sure? I mean, I won't take it personally if... REN

*(Holding up a hand.)*  
Shh! ARIEL

What? REN

Listen! ARIEL  
*(We hear the distant rumbling of an approaching train.)*

Why? REN

Come on! ARIEL  
*(She starts to runs off and he follows her, the sound of the train increasing as it gets closer.)*

188

II - 4 - 78

What? Where are we going...? REN

You'll miss it! Come on! ARIEL

**SCENE 4: Under the Bridge**

*(REN follows her up a girder under the bridge, high above the river. It is covered with graffiti. They brace themselves as a train rumbles overhead; they scream with abandon. When the train is gone, REN realizes his predicament.)*

Are you out of your mind? REN

You noticed! ARIEL

*(Peering down.)*  
But this is crazy! It's a free-fall into the river! REN

Yep! Up here I can pretend I'm halfway to heaven. I listen to the river...  
*(Indicating the girders.)*  
...And look what happens! ARIEL

*(Inspecting the girders.)*  
Whoa! This place is covered with graffiti! REN

It's not graffiti! It's poetry. I call this place, "My Diary." ARIEL

You climb all the way up here and write poems? REN

Uh-huh. They're all dedicated to Bobby. ARIEL

Bobby? Who's Bobby? REN

My brother. ARIEL

You never told me you had a brother. REN

189

190

191

3 3

ARIEL

Yeah. He was one of the kids in that accident.

REN

Oh, God. I'm sorry.

ARIEL

Yup. One of the...  
(Ala Shaw.)

"...four young people who held the promise of Bomont's brightest future."

REN

How come I didn't know this?

ARIEL

We never talk about it. And once Daddy decided the town needed saving, he never mentioned Bobby again.

REN

You must miss him real bad.

ARIEL

I try not to think about it.

REN

That never works. I'll bet you think about it all the time.

ARIEL

How did you know that?

REN

I study you.

ARIEL

Oh, yeah? What do you see?

REN

Somebody who's smart.

ARIEL

Thank you.

REN

Maybe a little bit angry.

ARIEL

Maybe a lot.

11 - 4 - 80

REN

And somebody who's sad.

*(Beat)*

I always wondered where that came from.

ARIEL

Now you know.

*(They're both silent. She starts to speak, but stops herself.)*

**Music 14: ALMOST PARADISE**

REN

What?

ARIEL

I've never felt like anyone's ever stopped to really look at me.

REN

Oh, no... You're in my mind, twenty-four hours a day. *SR*

I THOUGHT THAT DREAMS BELONGED TO OTHER MEN  
CUZ EACH TIME I GOT CLOSE, THEY'D FALL APART AGAIN

ARIEL

I FEARED MY HEART WOULD BEAT IN SECRECY *SL*

BOTH

I FACED THE NIGHTS ALONE  
OH, HOW COULD I HAVE KNOWN  
THAT ALL MY LIFE I ONLY NEEDED YOU?

WHOA, ALMOST PARADISE  
WE'RE KNOCKING ON HEAVEN'S DOOR  
ALMOST PARADISE  
HOW COULD WE ASK FOR MORE?  
I SWEAR THAT I CAN SEE FOREVER IN YOUR EYES  
PARADISE

*(The music continues under.)*

ARIEL

You make me forget everything that's wrong with my life.

REN

There are some things I'd like to forget.

ARIEL

ike...?

192

193

194

*STAND NC  
ON 11/15/82*

REN

This battle I'm causing in Bomont! And I still don't know what I'm gonna say to the Town Council.

ARIEL

Oh, that reminds me. You'll need this.  
*(She tosses him a book.)*

REN

*(Reading the title.)*  
The Holy Bible?

ARIEL

I marked all the pages.

REN

*(Reading)*  
Whoa! This is great. How did you know where to find all these passages?

ARIEL

Are you kidding?

REN

Thank you.

ARIEL

I THOUGHT THAT PERFECT LOVE WAS HARD TO FIND  
I'D ALMOST GIVEN UP  
YOU MUST'VE READ MY MIND

REN

AND ALL THOSE DREAMS I SAVED FOR A RAINY DAY

BOTH

THEY'RE FINALLY COMING TRUE  
I'LL SHARE THEM ALL WITH YOU  
CUZ NOW WE HOLD THE FUTURE IN OUR HANDS

WHOA, ALMOST PARADISE  
WE'RE KNOCKING ON HEAVEN'S DOOR  
ALMOST PARADISE  
HOW COULD WE ASK FOR MORE?  
I SWEAR THAT I CAN SEE FOREVER IN YOUR EYES  
PARADISE

REN

AND IN YOUR ARMS, SALVATION'S NOT SO FAR AWAY

195

196

II - 5 - 82

IT'S GETTING CLOSER                      ARIEL

CLOSER EVERY DAY                      BOTH

ALMOST PARADISE  
WE'RE KNOCKING ON HEAVEN'S DOOR  
ALMOST PARADISE  
HOW COULD WE ASK FOR MORE?  
I SWEAR THAT I CAN SEE FOREVER IN YOUR EYES  
PARADISE  
PARADISE  
PARADISE

*(The lights fade to black.)*

**Music 14A: OUT OF PARADISE**

**SCENE 5: The Town Hall**

*MILLING IN HOUSE*

*(The ENTIRE COMPANY is present in a meeting room in the Town Hall. At a long table to one side sit SHAW, WES, PRINCIPAL CLARK, ELEANOR DUNBAR, the Council President, and LULU, the Council Secretary. The COP stands behind the table; the KIDS and OTHERS sit to the other side of the room. ELEANOR'S gavel commands EVERYONE'S attention; LULU reads from her notes.)*

LULU

"And so it was unanimously passed that the price of a dog license will go from three-dollars and fifty cents to four dollars and twenty five cents."

JETER

Woo-woo!

LULU

A licensed pet is a happy pet. That takes care of old business.

ELEANOR

Thank you, Lulu. Now let's consider new business.

*(The KIDS' enthusiasm grows vocal; ELEANOR bangs the gavel.)*

Before we begin, I want to remind all our young people who have joined us this evening that this meeting is convened to consider official town business.

*(Turning to the COP.)*

Jim, if you would...

COP

Disturbances will not be tolerated.

197

198

199

199.1

200

*TIGHT*

JETER

*(Muttered)*

Yes, sir.

ELEANOR

Thank you. The floor is now open.

*(REN raises his hand.)*

Yes?

REN

*(Rising)*

My name is Ren McCormack and... uh...

*(He looks to WILLARD and ARIEL, who nod encouragingly.)*

On behalf of most of the senior class of Bomont High, I move that local ordinance four-sixteen - the law against public dancing within the Bomont town limits - be abolished.

WILLARD

*(Standing)*

And I, Willard Hewitt of 385 Cloverdale Road, would like to second that motion. Thank you.

*(He sits. Applause from the KIDS is silenced by ELEANOR'S gavel.)*

SHAW

Eleanor, may I have the floor, please?

ELEANOR

Certainly, Reverend.

SHAW

Mr. McCormack, perhaps you view the law as a personal obstacle. In fact, law is a public expression of the standard which a community sets for itself. Now, even if I did not believe that your enterprise was fraught with spiritual peril - which I do - I am not naive about the activities which these events foster: the consumption of alcohol, the use of drugs, the lewd behavior...

REN

Reverend Moore, I understand what this town has been through...

SHAW

I don't think you do, son. Because if you did, you would never have encouraged your classmates to re-open the wounds we have healed.

*(Beat)*

Now, I don't wish to be dogmatic. If there is anyone who can convince me that there is no danger in your raucous party plans, I will certainly reconsider my stand. But for now? No, I can't condone it.

*(CROWD reacts with grumbles.)*

COACH

believe that a vote is in order.

II - 5 - 84

ELEANOR

Will all those in favor...

REN

Excuse me. Isn't there any kind of discussion?  
*(CROWD reacts loudly; ELEANOR bangs the gavel.)*

ELEANOR

Young man, you are out of order.  
*(The CROWD erupts in a shouting match of conflicting opinions.)*

COACH

*(To REN.)*

This is outrageous! If you think you'll get your way by disrupting our...

VI

*(Standing; to COACH.)*

Roger... Roger!  
*(He shuts up.)*

Sit down.  
*(He does; silence.)*

Believe that Mr. McCormack has a right to be heard.  
*(REN steps up to address the council, then realizes that he forgot the Bible which ARIEL gave him. He starts back to retrieve it; ETHEL, anticipating him, hands him the Bible which he taps nervously, inadvertently establishing a rhythm.)*

**Music 16: DANCING IS NOT A CRIME**

*(The entire number is performed as a rap song with the lyrics spoken.)*

REN

DANCING IS NOT A CRIME

WILLARD, GARVIN, JETER & BICKLE  
YEAH, YEAH, YEAH, YEAH

REN

YEAH! EVER SINCE THE DAWN OF TIME  
IF ANYTHING, EVERYBODY HAD THE RIGHT  
TO HOWL AT THE MOON AND TO MOVE ALL NIGHT

GUYS

AA-OO, MOVE ALL NIGHT

REN

WHEN FOLKS WERE TRIBAL  
BACK BEFORE THE BIBLE  
THEY WERE LIABLE TO DANCE  
WHEN THE CROPS CAME IN  
OR THEY'D PULL OUT ALL THE STOPS

1R ZR Zol

ZL ZL.1



WHEN THE EARTH WOULD SPIN  
OR MAYBE

WHAT? GUYS

THEY HAD A BATTLE TO WIN  
SO THEY'D GO THUMPIN' ON A TREE TRUNK

THUMP, THUMP, THUMP, THUMP GUYS

GROOVIN' TO THE FREE FUNK REN

YEAH! GUYS

AND JUST LIKE THAT REN

IN NOTHIN' FLAT GUYS

THERE'D BE HANDS CLAPPIN', TOES TAPPIN',  
FEET FLAPPIN', DOGS YAPPIN'

HEY! REN & GUYS

I COULDA TOLD YOU THAT WOULD HAPPEN  
THEY WOULD DANCE

THEY WOULD DANCE GUYS

EVERY TIME THEY HAD THE CHANCE  
WHATEVER THE SEASON OR CIRCUMSTANCE  
THEY FOUND A REASON TO THROW A PARTY IN THEIR PANTS  
AND THEY WOULD DANCE

WOW! GUYS  
THEY WOULD DANCE, YEAH

203 .1 .2 .3  
204 .1

205  
205.1

II - 5 - 86

YEAH, DANCE REN

DANCE, DANCE, THEY WOULD DANCE GUYS

OH, DANCE REN

DANCE, DANCE, THEY WOULD DANCE GUYS

YEAH, DANCE REN

DANCE, DANCE, THEY WOULD DANCE GUYS  
(ELEANOR whacks the gavel!)

WE'RE COOL

SO IF YOU'VE HEARD ABOUT ADAM AND ABRAHAM, YOU WILL REMEMBER THIS GUY FROM THE BOOK OF SAMUEL DAVID?  
Y'KNOW, KING DAVID? REN

DAVE GUYS

HE MADE A SCIENCE REN  
OUTTA KNOCKIN' OUT GIANTS

THE BIGGER THEY COME, THE HARDER THEY FALL GUYS

HE DIDN'T LIKE MATH OR GEOGRAPHY REN  
BUT

CHECK THIS OUT REN & GUYS

HE LOVED CHOREOGRAPHY! REN  
(REN dances a few steps.) DANCE

CAREFUL, REN, THERE'S A LAW GUYS



IF FREEZE

II-5-87

209

NOW WHAT WERE YOU SAYING TO REVEREND SHAW?

REN  
RIGHT HERE, IN BLACK AND WHITE,  
SAYS HE WAS "LEAPING AND DANCING WITH ALL OF HIS MIGHT."

REN & GUYS  
LEAPING AND DANCING

REN  
IN FRONT OF HIS LORD  
BUT DAVID WASN'T DOING IT FOR SOME REWARD

GUYS  
NO NO NO NO

REN  
IT MIGHT SOUND ODD  
BUT DAVID THOUGHT IT BROUGHT HIM CLOSER TO GOD  
SO HE WOULD DANCE

GUYS  
HALLELU

REN  
EVERY TIME HE HAD THE CHANCE

REN & GUYS  
WHATEVER THE SEASON OR CIRCUMSTANCE

REN  
HE FOUND A REASON TO THROW A PARTY

REN & GUYS  
IN HIS PANTS

REN  
AND HE'D DANCE

GUYS  
PAR-TAY!

REN  
HE WOULD DANCE  
SO DANCING DOESN'T ALWAYS MAKE YOU DO NASTIES  
LOOK AT THE BOOK OF ECCLESIASTES

GUYS  
OKAY

11-5-88

REN  
THERE'S A TIME TO LAUGH, A TIME TO WEEP

GUYS  
BOO-HOO

REN  
THERE'S A TIME TO PLANT, A TIME TO REAP

REN & GUYS  
AND THERE'S A TIME TO DANCE

REN  
IT SAYS IT RIGHT HERE

GUYS  
RIGHT HERE, RIGHT HERE

REN  
MAN DOTH DANCE

GUYS  
AND IT WAS GOOD

REN  
AND IF THE BIBLE TELLS ME SO  
THEN WHAT HAVE I GOT TO FEAR?

GUYS  
GOT NO FEAR

REN  
WE ONLY WANNA KICK UP OUR HEELS  
AND I BETCHA EV'RY ONE OF YOU KNOWS HOW THAT FEELS  
I BETCHA DO

GUYS  
THEY DO

REN  
UH-HUH, I BETCHA DO

GUYS  
THEY SAY THEY DON'T BUT WE KNOW THEY DO

REN  
PEOPLE BEEN DANCING SINCE GOD KNOWS WHEN  
AND THAT'S THE WAY IT SHOULD BE AGAIN  
SO LET'S DANCE

210  
1

11-5-89

HALLELU GUYS

EV'RY TIME WE GET THE CHANCE REN

LET'S DANCE GUYS

WHATEVER THE SEASON OR CIRCUMSTANCE REN

FIND A REASON REN & GUYS

TO THROW THAT PARTY IN YOUR PANTS AND THEN REN

DANCE REN & GUYS

AMEN REN

WHATEVER THE SEASON, HALLELU GUYS

DANCE, DANCE, DANCE REN & GUYS  
WHATEVER THE SEASON OR REASON,  
IT'S PLEASIN' TO DANCE!

*(The number ends; pandemonium! The KIDS cheer as OTHERS object, and ELEANOR hammers her gavel.)*

Order...! Order...! Order...! ELEANOR  
*(The CROWD quiets.)*

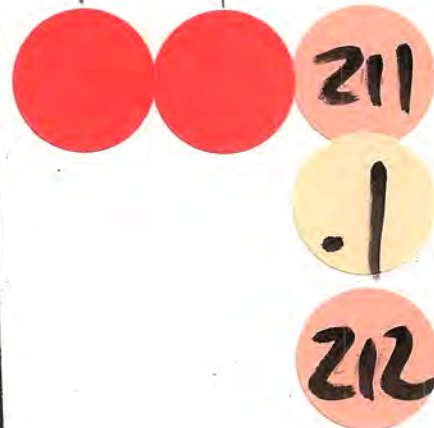
There is a motion on the floor to repeal local ordinance four-sixteen. How does the Council vote? Lulu?

Yes? LULU  
*(Still addled by REN'S performance.)*

How do you vote? ELEANOR

Uh. No. LULU

*Rock out*



II - 5 - 90

Principal Clark? ELEANOR

No. PRINCIPAL

Wes? ELEANOR

Eleanor, I'm afraid I'm gonna have to abstain. WES

Really? ELEANOR

Wes? LULU

Thank you, Wes. Well, I vote no. Reverend Moore? ELEANOR

No. SHAW

Well, that's four no's and one abstention. The motion is defeated. And I believe this meeting is adjourned. ELEANOR

**Music 15A: OUT OF COUNCIL**

*(To the KIDS.)*  
Dinner on me at The Burger Blast. *this is a*  
*(The meeting breaks up and EVERYONE departs.)*

*(To ETHEL, sympathetically.)*  
Give me a call. VI  
*(REN and ETHEL are left alone.)* *Bette*

Up till now, I've been real proud about keeping my opinion to myself. But, honey, if I don't say something, I'm gonna bust. ETHEL

What's there to say? I got creamed. REN

You never had a prayer. ETHEL

214

Not funny, Mom.

REN

ETHEL

Ren, while you were lobbying to "throw a party in your pants" - which I loved, don't get me wrong - I was watching the faces of the Town Council. I promise you: Shaw Moore had those votes locked up before he walked in here tonight.

He told them how to vote?

REN

ETHEL

You can still sound shocked. I love that about you.

But he's a man of God!

REN

ETHEL

He's a man. And you were railroaded.

Damn! That pisses me off!

REN

ETHEL

Good! Now listen! Reverend Moore said he would reconsider only if someone convinced him there was no danger in your "raucous party plans."

"Raucous party plans" - do you believe these guys? What am I gonna do?

REN

ETHEL

Make him reconsider. Go talk to him.

Now?

REN

ETHEL

Yes, now! If you don't, you're never gonna make peace with this town.

What do I say?

REN

ETHEL

Beats me. Just remember, Shaw is real smart and he's real stubborn. But so are you. I wish I could watch, but I gotta go home and hose down your Aunt Lulu and Uncle Wes.

Love you, Mom.

REN

11 - 6 - 92

ETHEL

You have no choice. Now, go!

**Music 15B: TRANSITION TO CHURCH**

*(ETHEL leaves. REN exits as the scene shifts to:)*

**SCENE 6: The Church**

*(SHAW is in prayer as REN enters.)*

REN

Congratulations.

*(SHAW looks up.)*

SHAW

Can I help you, Mr. McCormack?

REN

From the look on your face, I could ask you the same thing.

SHAW

This was not a pleasant evening for any of us.

REN

By the way, did you fix tonight's voting?

SHAW

What?

REN

Before the meeting, did you already know how the Town Council was going to vote?

SHAW

Ren, you are too young to understand what dangers exist in the world.

REN

Maybe. But you haven't answered my question.

SHAW

Ren, this is more than a question of a dance.

REN

It is, isn't it? I mean, for you and for me. Reverend, I didn't just want to throw a party.

SHAW

What did you think you were doing, then?

215

216



11 - 6 - 93

REN

When I came here, to this town, I felt like my life was over. Maybe I needed to feel I could do something, like I could change things. Reverend, I'm sorry. I guess I just picked the wrong fight.

SHAW

Then will you finally drop this?

REN

Hey, the votes are in. That's been done for me.

SHAW

Yes, it has. Now, if you will please excuse me...

REN

But just one more question, sir. Does that make things better? I mean, really?

SHAW

You don't stop, do you?

REN

Reverend, I know about your son.

SHAW

You know nothing about my son.

REN

You're right. I only know that there was a car crash. And I know that doesn't make any sense.

SHAW

And I don't ask for it to make sense. I believe in the will of God.

REN

But if you miss your son as much as I still miss my dad, it's gotta hurt. I keep trying to bring Dad back. A hundred times every day. But I can't, y'know?

SHAW

I know only too well.

REN

I can see that. And you know what? Ariel sees it, too. Maybe better than anybody.

SHAW

Don't speak to me about my daughter.

REN

Why do you think she does the things she does? Just to scare you? She keeps trying to get to you.

II - 6 - 94

SHAW

I don't want to continue this discussion. I believe that we have said all that needs to be...

REN

No! Listen: if you don't start accepting Ariel, you're gonna lose her. Maybe not like Bobby, but you're gonna lose her.

SHAW

Mr. McCormack, I would like to be alone!

REN

Sir, you already are!

**MUSIC 16: I CONFESS**

SHAW

Get out of here! Get out!

*(REN runs off; SHAW is left alone.)*

OH, YES!

HE HAS ALL THE ANSWERS

HE'S GONNA SET ME STRAIGHT

HOW CAN HE PRESUME TO KNOW WHAT I'VE BEEN THROUGH?

HE HASN'T GOT A CLUE!

BUT HOW COULD ANYONE

UNLESS THEY'VE HAD A SON?

AS PERFECT AS A CHILD COULD BE  
THE BEST OF ALL THE BEST IN ME  
MY BRUSH WITH IMMORTALITY  
MY KID

*TILIGHT*

FOR SIXTEEN WINTERS AND FIFTEEN SPRINGS  
I HAD A SON, AND STILL IT STINGS  
WHEN I REMEMBER ALL THE THINGS  
WE DID  
ME AND MY KID

*@14  
JW*

SIMPLE THINGS LIKE FISHING AT THE LAKE  
TIP-TOEING OUT BEFORE DAWN  
BOBBY WOULD WORRY  
IF WE DIDN'T HURRY  
ALL OF THE FISH WOULD BE GONE

*SPINE X052*

WE WOULD SIT AND HUDDLE IN THE BOAT  
WAITING FOR SOMETHING TO BITE  
AND I'D WATCH THE SUN RISE  
IN MY OWN SON'S EYES  
AND THE WORLD WOULD FILL UP WITH LIGHT

15 25 217

218

219

220

(The music continues under.)

X3 R  
USA

And Bobby would ask a million questions. "Daddy? How many is the biggest number?"  
Or, "Daddy? Why do I have a thumb?"

AND I CONFESS  
I DIDN'T ALWAYS HAVE THE ANSWERS  
I DIDN'T ALWAYS KNOW WHICH WAY WAS TRUE  
NEVERTHELESS  
I ALWAYS TRIED TO LEAD WITH LOVE  
THAT'S ALL THAT ANY FATHER CAN DO

X5 L  
USA

AS THE YEARS WENT BY WE HAD OUR DIFFERENCES  
BUT THEN WHO DOESN'T?  
EVEN IF THE FRIENDSHIP WASN'T ALL IT WAS BEFORE  
WE SHARED A LOT AND WHO'D HAVE THOUGHT THAT SO MUCH JOY  
COULD VANISH IN A BLINK?  
WHO EVER STOPS TO THINK?

AND IN THAT FINAL MOMENT  
WHO KNOWS WHAT WENT WRONG?  
THE QUESTIONS COME TOO LATE  
AND LINGER FAR TOO LONG AND

I CONFESS  
I DON'T ALWAYS HAVE THE ANSWERS  
I DON'T ALWAYS KNOW WHICH WAY IS TRUE  
NEVERTHELESS  
I'VE ALWAYS TRIED TO LEAD WITH LOVE  
THAT'S ALL THAT ANY FATHER CAN DO

X7 L  
MSA

And then look! Look! What do I do?

THIS BOY COMES TO ME, THIS FATHERLESS CHILD  
I SCOFF AT HIS PAIN AND I SEND HIM AWAY!  
MY DAUGHTER SPEAKS UP AND I SHOUT HER DOWN  
I WON'T HEAR A WORD OF WHAT SHE'S GOT TO SAY!

X3 C  
MSA

MY WIFE REACHES OUT AND I TURN MY BACK  
I SEND HER TO BED WITHOUT EVEN A KISS!  
CAN MY GOD FORGIVE THE THINGS I HAVE DONE  
WHILE I'VE TRIED FORGETTING HOW MUCH I'M STILL MISSING MY SON?

I'M TIRED OF FEELING NOTHING BUT NUMB  
MAYBE THE TIME HAS COME  
TO FINALLY LET THE WORLD IN  
BUT HOW DO I BEGIN?

PRAY  
ON  
KNEES

(The CHOIR appears in the loft, singing. SHAW lifts his head and listens, then continues.)

221

222

223

224

225

GIVE ME STRENGTH AND MAYBE THEN  
I CAN REACH MY FELLOW MEN  
SO WE ALL MAY RISE AGAIN...

*(The music continues under; the COMPANY is assembled in the pews as SHAW ascends the pulpit.)*

CHOIR ENTER  
TILIGHT PRAY  
@2

STAND

SCENE

Last night something happened to me that hasn't happened in a very long time - I changed my mind. It was a terrifying moment. But it was exhilarating. This morning I offer you the same opportunity. Our senior class has asked permission to hold a dance. Ren, I think that might be a good idea.

*(General reaction.)*

You see, my friends, as your minister I should be helping you find the joy in your lives. I haven't been doing that. We have, all of us - and I include myself in that number - we have been holding onto a memory that has only caused us pain. That memory has brought us sorrow, it has provoked fear and it has fostered suspicion. Have we forgotten that the highest form of love is faith? And if we don't start trusting our children, how will they ever become trustworthy?

I CONFESS  
I DON'T ALWAYS HAVE THE ANSWERS  
I DON'T ALWAYS KNOW WHICH WAY IS TRUE  
NEVERTHELESS  
I'VE ALWAYS TRIED TO LEAD WITH LOVE

TILIGHTEN

Please, join me in asking our Lord to guide and protect our children.

CHOIR

A-MEN

*(The number ends and the CONGREGATION disperses.)*

POSE

149pewerly

**Music 16A: OUT OF CONFESS**

*(The KIDS gather around REN to congratulate him. ARIEL grabs him.)*

Ren, what did you say to my father?

ARIEL

ASC

I wish I could remember!

REN

Well, it worked!

*(Running to SHAW.)*

Daddy!

*(JETER, GARVIN and BICKLE push WILLARD toward RUSTY, who is thrust forward by WENDY JO and URLEEN.)*

15 25 26

15 25 27

228

15 25 29

WILLARD

Rusty, now here's the deal. I could throw a clean sheet over the front seat of the pick-up so we don't end up smelling like the dogs.

RUSTY

Uh-huh.

WILLARD

Daddy's suit kinda fits and I could roll up the pants legs with duct tape.

RUSTY

I love where this is going.

WILLARD

Mama could whip up one of those... croissants.

RUSTY

A corsage?

WILLARD

One of them.

RUSTY

You're painting a picture for me, aren't you? I see a rusty truck that smells bad, a taped-up brown suit, and me, wearing a corsage made out of God-knows-what.

WILLARD

Whaddya think?

RUSTY

Is there a dance in there someplace?

WILLARD

Yes, ma'm. You wanna?

RUSTY

Willard, I would love to!

*(RUSTY and WILLARD exit leaving URLEEN and WENDY JO alone with JETER, GARVIN and BICKLE. The BOYS take a breath to speak to the GIRLS but...)*

URLEEN & WENDY JO

Don't even think about it.

*(They exit; the BOYS exit separately. Only SHAW and VI are left.)*

*RIGHT  
MSC*

VI

Shaw, you were wonderful this morning.

SHAW

Really?

230

VI

Yes. You reminded me of how much I've missed you. Us.

**Music 17: CAN YOU FIND IT IN YOUR HEART? (Reprise)**

SHAW

I HOPE YOU NEVER DOUBT THAT I LOVE YOU  
IF THAT'S HARD TO FIGURE OUT SOMETIMES, WELL, THEN, I APOLOGIZE  
BUT YOU ARE DEARER TO MY LIFE THAN YOU COULD EVER REALIZE  
IF I TRY TO MAKE AMENDS, CAN YOU TEACH ME HOW TO START?  
CAN YOU FIND IT IN YOUR HEART?

*(She regards him, then crosses and embraces him. They hold onto each other, swaying for quite some time.)*

VI

Shaw?

SHAW

Yes?

VI

We're almost dancing.  
*(They laugh and exit, arm in arm.)*

**Music 18: FOOTLOOSE (Finale)**

*(REN enters dressed for the dance.)*

REN

I RENTED MY TUX

GARVIN & BICKLE

*(Entering)*  
BOUGHT FLOWERS -

JETER

*(Entering)*  
TWELVE BUCKS!

WILLARD

*(Entering)*  
AND ON MY TWENTY-THIRD TRY  
I FINALLY TIED MY TIE

GUYS

I GOT THIS FEELING  
THAT TIME'S NO LONGER HOLDING ME DOWN

15 2V 231

15 2V 232

233 234

235 .1

236 236.1

237 .1

238 .1

SPOTS + BACK

FTB

DSE

DSE

RC

RC

SR

11-7-99

DANCE

ARIEL

(Entering)  
BEEN FEELING SO STRANGE  
MY LIFE IS ABOUT TO CHANGE

MSC

RUSTY

SR

(Entering)  
I KNOW JUST HOW SHE FEELS

RUSTY, URLEEN & WENDY JO

(Entering)  
THAT'S WHAT HAPPENS WHEN YOU'RE WEARING HEELS

ALL KIDS

LET'S HIT THE CEILING  
AND THEN LET'S TEAR UP THIS TOWN

(Music pauses; they move into a tableau in which REN faces ARIEL; he stares.)

ARIEL

What? What is it?

ASR

REN

You're beautiful.

(Music resumes.)

**SCENE 7: The Gym**

(The gym, decorated for the dance, materializes around them as other KIDS enter and they ALL rush into a group.)

ALL KIDS

AH-AH-AH  
TONIGHT I GOTTA CUT LOOSE  
FOOTLOOSE  
KICK OFF YOUR SUNDAY SHOES  
PLEASE, LOUISE  
PULL ME OFFA MY KNEES  
JACK

RUSTY, WENDY JO & URLEEN

JACK!

ALL KIDS

GET BACK

RUSTY, WENDY JO & URLEEN

BACK!

239

240 .1

241 .1

242 .1

243

244

245

246 .1 .2

247 .1 .2

248

.1 .2

ALL KIDS

C'MON BEFORE WE CRACK  
LOSE YOUR BLUES  
EVERYBODY CUT FOOTLOOSE

*DANCE*

I GOT THIS FEELING THAT TIME AIN'T HOLDING ME DOWN

RUSTY, WENDY JO & URLEEN

TIME AIN'T HOLDING ME

WILLARD, TRAVIS, GARVIN & LYLE

LIFE AIN'T HOLDING ME DOWN

ALL KIDS

LET'S HIT THE CEILING  
AND THEN LET'S TEAR UP THIS TOWN

*DANCE*

AH-AH-AH  
FOOTLOOSE  
CUT LOOSE

ARIEL, RUSTY, WENDY JO & URLEEN

I NEED A HERO  
I'M HOLDING OUT FOR A HERO TILL THE END OF THE NIGHT  
HE'S GOTTA BE STRONG  
AND HE'S GOTTA BE FAST  
AND HE'S GOTTA BE FRESH FROM THE FIGHT  
I NEED A HERO

GUYS

OOH WEE, MARIE  
SHAKE IT, SHAKE IT FOR ME!

GIRLS

OH, MILO  
C'MON, C'MON, LET'S GO!

ALL KIDS

CUT FOOTLOOSE  
CUT FOOTLOOSE

*LOOK HERE*

GUYS

WHOA!

(SHAW and VI enter. Everything stops!)

SHAW

Please, go on!

- FX 249
- Misc 250
- All 251
- GRINDER 252
- Full FX 253
- HERO 254
- 255 .1 .2
- 256 .1 .2
- 257 .1 .2
- 258 .1 .2
- .3



KIDS

(Cheering)

Yeah!

(The music resumes and during the following, the rest of the TOWNSPEOPLE of Bomont enter and join the celebration!)

ALL

FIRST, WE'VE GOT TO TURN YOU AROUND  
THEN PUT YOUR FEET ON THE GROUND  
NOW TAKE A HOLD OF YOUR SOUL  
CUT FOOTLOOSE  
AAAAAAHHHHHHHHH!  
AH-AH-AH-AH

(At EVERYONE'S urging, SHAW reluctantly does a dance move or two, to great response.)

EVERYBODY CUT  
EVERYBODY CUT  
EVERYBODY CUT  
EVERYBODY CUT

REN

EVERYBODY

KIDS

EVERYBODY

REN

EVERYBODY

KIDS & ADULTS

EVERYBODY!

ALL

EVERYBODY CUT FOOTLOOSE!

Yeah!

(The curtain falls.)

DS Full

END ACT II

Music 20: BOWS

Music 21: EXIT MUSIC

259  
260  
261  
262  
263  
264  
265  
266  
267  
268  
269  
270  
271

274

HSE

273

EXIT

272

COND -

271

COND+

30

CC