STUDENT BOOK

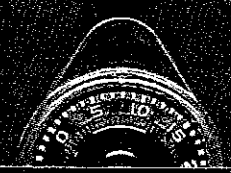
# ROCK OF AGES™

## YOUTH EDITION

BOOK BY CHRIS D'ARIENZO

ARRANGEMENTS AND ORCHESTRATIONS BY ETHAN POPP

WE HAVE ALSO USED MUSIC BY A BUNCH OF SWEET 80'S BANDS



concord
theatricals

# CHARACTERS

Lonny Barnett

Drew Boley

Dennis Dupree

Sherrie Christian

Regina

Hilda Klinemann

Franz Klinemann

Stacee Jaxx

Justice Charlier

Constance Sack

Ja'Keith Gill

Featured Ensemble roles:

Pre-Show Announcer, Girl

The Band (Lead Guitarist, Guitarist, Bass, Piano, and Drums)

Mother, Father, Mayor, Tom, Jerry, Mugger, Waitresses #1, #2 & #3

Protesters #1, #2 & #3

Ensemble:
Groupies, Fans, Crowd, Protesters, Shadows of the Night



# PLOT

*Rock of Ages: Youth Edition* begins as **LONNY**, the show's narrator, sets the scene, taking the audience back in time to the late 1980s and welcoming them to The Dupree Room, a "legendary temple of rock 'n' roll excellence" along the Sunset Strip (*Paradise/Good Time*). Lonny introduces the audience to **DREW**, an aspiring young rocker who works at The Dupree Room.

Miles away in Paola, Kansas, **SHERRIE** dreams of stardom, ultimately deciding to leave her hometown and pursue fame in Los Angeles (*Sister Christian*). Along the Sunset Strip, she meets Drew, who helps her get a job at The Dupree Room.

Meanwhile, in the Mayor's office, **HILDA** and her son **FRANZ** propose a new design for the Sunset Strip—a design that involves tearing down The Dupree Room. Hilda and **REGINA**, the city planner, debate this new design, resulting in the **MAYOR** firing Regina (*We Built This City*).

The action shifts to The Dupree Room where Lonny, Drew, and **DENNIS**, the building's owner, are reading a letter from the Mayor explaining the pending "economic redevelopment" of the Strip. Not ready to give up on The Dupree Room, Dennis reaches out to an old connection, rock star **STACEE JAXX**, hoping to organize a concert with his band, Arsenal, and save the building from demolition (*Too Much Time*). Later, Sherrie quizzes Drew about his life, asking him what he's hoping to accomplish (*I Wanna Rock*). Drew asks Sherrie on a date, and she says yes.

Along the Sunset Strip, Regina fires up a crowd of protesters, intending to stop the upcoming changes (*We're Not Gonna Take It*). Inside The Dupree Room, Dennis refuses to sell the building to Hilda and Franz, who cite "eminent domain" and leave Dennis with a difficult decision. Lonny brings more bad news, announcing that the opening act for Stacee's concert has dropped out. Drew eagerly volunteers. After an upsetting phone call with her parents, Sherrie is cheered up by The Dupree Room staff while Drew uses this opportunity to successfully prove to Dennis that he is opening act material (*More Than Words/To Be With You/Heaven*).

# PLOT

Both a little nervous, Sherrie and Drew go on their first date (*Waiting for a Girl Like You – Part 1*). Drew suddenly remembers he agreed to cover a coworker's shift, leaving Sherrie alone and with the impression that he only wants to be friends (*Waiting for a Girl Like You – Part 2*).

Arsenal arrives at The Dupree Room, rousing the staff and a reporter with a rock song (*Dead Or Alive*). After his performance, Stacee lures Sherrie away to talk, much to Drew's dismay. But when Stacee tries to kiss Sherrie and she turns him down, Stacee requests that Dennis ask her to leave.

During Arsenal's performance (*Feel The Noize – Part 1*), Dennis tells Sherrie what Stacee said and asks her to leave for the night. Infuriated by this request and the sight of Stacee dancing with another waitress, Sherrie storms the stage and punches Stacee, knocking him out. Drew is asked to take the stage after the incident, but before he can, Sherrie approaches him, asking to talk. Drew is forced to choose between Sherrie and the spotlight. He chooses the spotlight, and Sherrie runs out of the club (*Feel The Noize – Part 2*). Brokenhearted, Sherrie wanders the Strip alone until **JUSTICE** finds her and takes her under her wing (*Harden My Heart/Shadows Of The Night*).

The next day, Hilda and Franz return to oversee the demolition of The Dupree Room. Dennis and Lonny watch, hopeless, until Regina encourages them to join her protesters (*The Final Countdown*). Regina pleads with Franz and finally wins him over; he joins the protesters, but Hilda insists The Dupree Room will be torn down the next day.

With Drew reluctantly agreeing to change his style under new management, Sherrie living on the streets, and the protesters awaiting the arrival of bulldozers the next day, emotions are high (*Here I Go Again*). Full of regret, Dennis signs away his club, selling to Hilda.

Time passes, and Sherrie and Drew literally bump into each other on a street in L.A. Sherrie confesses that she had feelings for Drew, and Drew gives her his demo tape that he says is about her. Sherrie returns to Justice's apartment and tells her she's going home to Kansas, but Justice tells her a story of lost love, trying to convince her to stay.



# PLOT

Meanwhile, Drew, Franz, and Hilda are also struggling with broken hearts (*Every Ro Has Its Thorn*).

Back at The Dupree Room, Regina manages to get through to Hilda, helping he understand Franz's point of view. Meanwhile, Lonny encourages Drew to go afte Sherrie, whose train leaves at midnight. Drew rushes to the train station (*Oh, Sherrie*) He manages to catch Sherrie before she leaves, and they express their feelings (*Th Search Is Over*).

Meanwhile, Hilda approaches Dennis and Lonny at The Dupree Room, returning ownership to Dennis. Regina has helped Hilda see that every dream is worthwhile – including The Dupree Room. After a brief summary from Lonny, the cast comes together for one last crowd-pleasing number (*Don't Stop Believin'*).

# SCENE AND SONG BREAKDOWN


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SCENE AND SONG BREAKDOWN


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# SCENE AND SONG BREAKDOWN

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*As the lights go down...*

**PRE-SHOW ANNOUNCER**

Ladies and gentlemen, welcome to "Rock of Ages." Just a reminder that flash photography and recording devices are strictly prohibited. Unless of course you are really, really cute. Furthermore, all cell phones should be turned off, text messaging during the show makes you look like a jerk, and if you have one of those "blue tooth" things in your ear... please, come on. That is soooooo 2009. Oh yes, and lastly, in case of fire, please refrain from singing Def Leppard's "Pyromania" as we couldn't get the rights to any of their music. Thank you, and enjoy having your face melted.

## SCENE 1 – LOS ANGELES, CALIFORNIA. THE SUNSET STRIP. THE LATE EIGHTIES.

### #1 – "PARADISE/GOOD TIME"

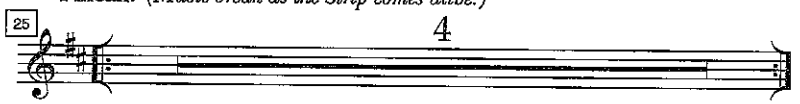
# PARADISE/GOOD TIME

*(LONNY BARNETT appears.)*
**LONNY:** YEAH! WHAT'S GOING DOWN, *(insert name of your city)*?! Go ahead, say hello to the person next to you! NO! Not the person you came with, the other person next to you! The one you don't know yet...

**Heavy Rock 4**




**(LONNY:)** That's right. We're going back to a wilder time... THE REAGAN ERA! *(A GIRL walks by in acid wash jeans and big hair.)* See what I mean? *(Music break as the Strip comes alive.)*













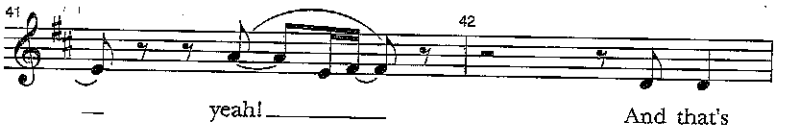




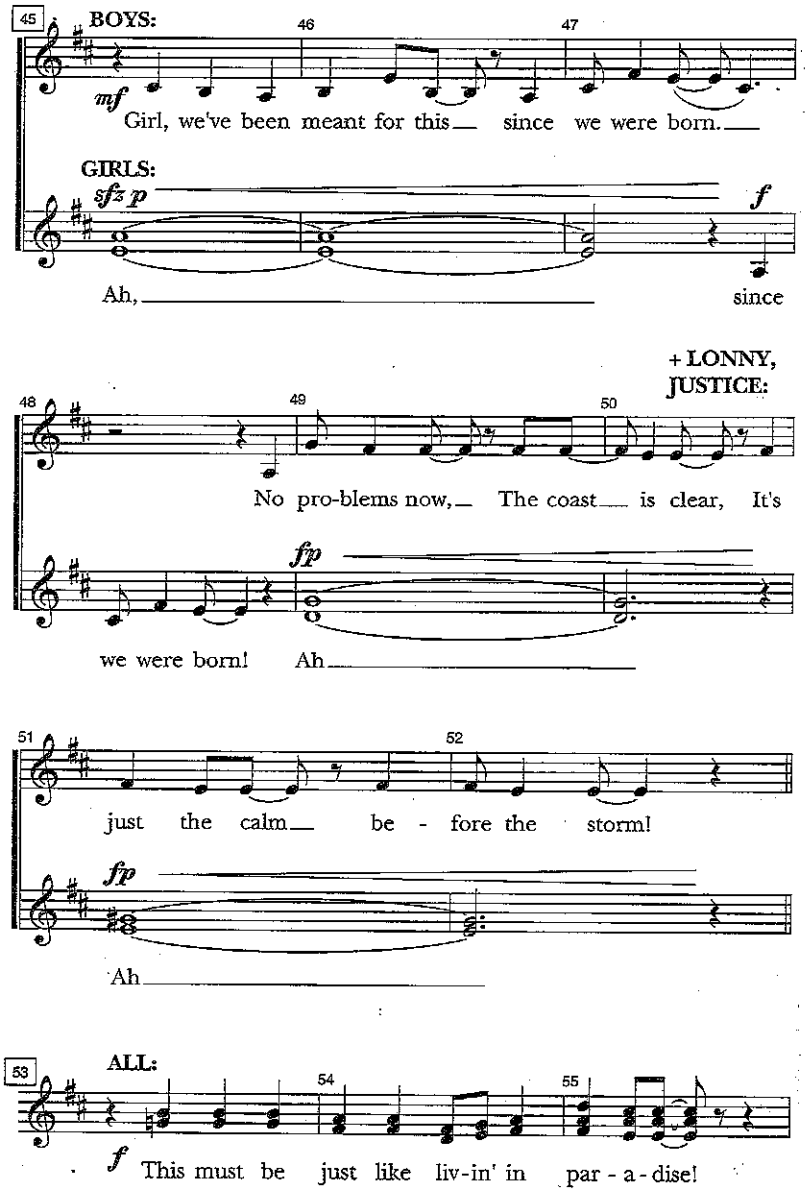






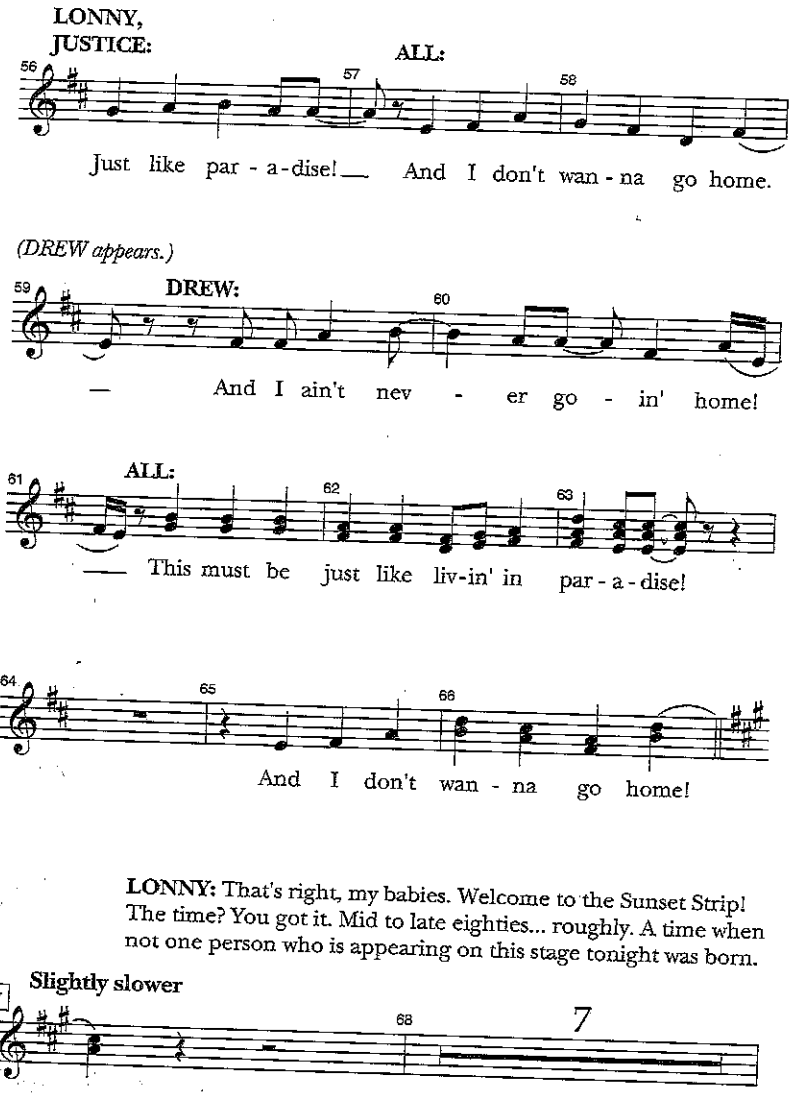




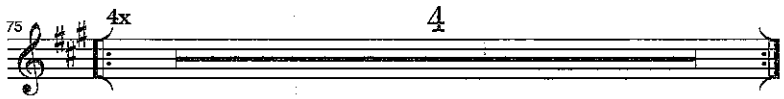




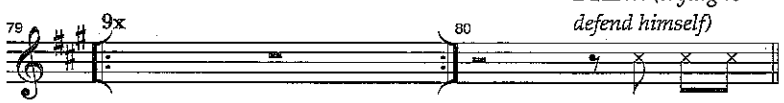

**LONNY:** That's right, my babies. Welcome to the Sunset Strip! The time? You got it. Mid to late eighties... roughly. A time when not one person who is appearing on this stage tonight was born.

**(LONNY:)** When L.A. was a beacon of rock 'n' roll excess! A majestic ACID WASH EPICENTER! Man, back in the day if you had a dream and a decent amount of hair, there was nowhere else to be. This here is Justice Charlier—the den mother to the lost souls on the Strip. Anyone feeling lost knows that Justice will take care of them. She will help you find your home. *(LONNY glances towards DREW.)*




**(LONNY:)** Like this little "rock wannabe!" She led him to us so he could follow his rock and roll dream. 'Course let's be honest. For every trillion that roll into town, only like four ever really make it. *(DREW looks at LONNY.)* Oh... But you will, dude. I know it. *(LONNY shakes his head, "No he won't" to the audience.)*

**DREW:** *(trying to defend himself)*





















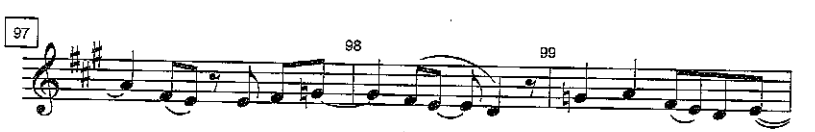


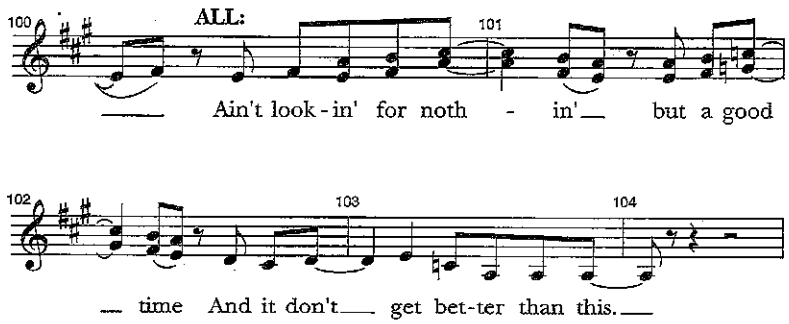











**LONNY:** That's our boy, Drew Boley.
**DREW:** Actually, I prefer my stage name, Wolfgang Von Colt! *(DREW smiles proudly.)*
**LONNY:** Adorable. *(LONNY hands DREW a mop.)* Men's bathroom needs a little help. *(DREW grabs the mop and heads off.)* Drew works with me... yours truly, Lonny Barnett, here at the legendary Dupree Room! Course as I told you before, all the guy really wants to do is rock for a living. Y'see, a dream is a powerful thing. Yep, it wasn't till last year I stopped calling myself a drummer. New dream. I'm Lonny... Sound guy at The Dupree Room! At the right hand of my sensei, my spirit guide... *(Suddenly, DENNIS appears from his office.)* Meet Dennis Dupree! He owns this legendary temple of rock 'n' roll excellence.








*(Suddenly, DREW re-enters using the mop as a microphone.)*










**LONNY**
Wait a minute! *(stops everything)* I'm sorry, but something's not right.

**DENNIS**
I sang the wrong part, didn't I?

**LONNY**
No. Well, yes! But that's not it. Something... Nay! Somebody is missing up here! Now I'm no Andrew Lloyd Sondheim but I do know this! When you're puttin' on a musical you gotta introduce a love story and quick!

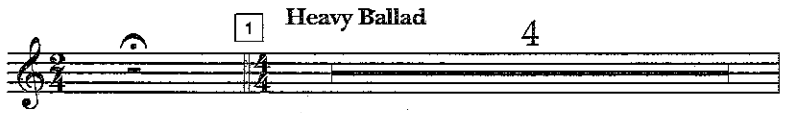
## SCENE 2 – KANSAS FARMHOUSE. DAY.

### #2 – "SISTER CHRISTIAN"

# SISTER CHRISTIAN

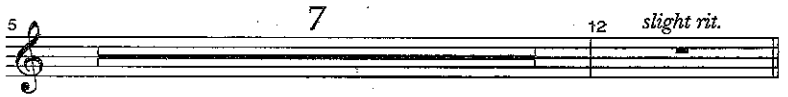
*(The COMPANY parts to reveal a young girl, SHERRIE CHRISTIAN.)*

**(LONNY:)** Three thousand, three hundred and thirty-seven Waffle Houses away in the little town of Paola, Kansas...




*(LONNY and the COMPANY disappear; SHERRIE drinks a Slurpee and dreams...)*

**SHERRIE:** *(using her Slurpee as an Oscar)* This is so unexpected... First I'd like to thank my director, my captain, Mr. Spielberg... I salute you! And of course to my co-stars Corey and Corey, I love you both. We did it! And yes, last but certainly not least, I have to thank my parents who were always so... so.... *(Her FATHER appears.)*




**A tempo**




Sis - ter Chris-tian, oh, the time has come,




and you know that you're the on - ly one— to say

*(Then, her MOTHER appears.)*




"O - kay..."





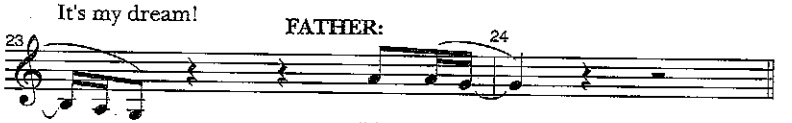



Where you go - ing, what you look-ing for?—



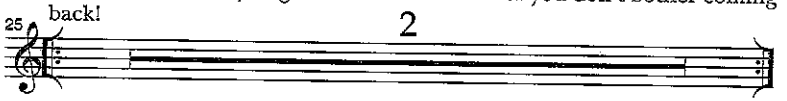

You know those boys don't wan - na play no more with you,

**SHERRIE:** I'll be fine.
It's my dream!

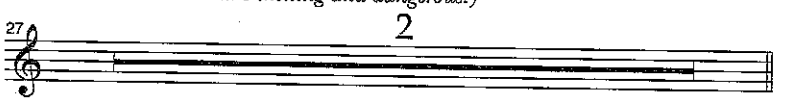



It's true.—

**SHERRIE:** Why don't you two believe in me?
**FATHER:** And what will the big star do for money?!
**SHERRIE:** I'll get a job until I make it big.
**MOTHER:** Sherrie, this is your home!
**SHERRIE:** I gotta go.
**FATHER:** Sherrie, you get back in that house or you don't bother coming back!




**MOTHER:** Harold?!
**SHERRIE:** Fine!
**MOTHER:** Sherrie!
*(SHERRIE grabs her bags and leaves. Magically, we are back on the Sunset Strip. SHERRIE arrives. It's exciting and dangerous.)*



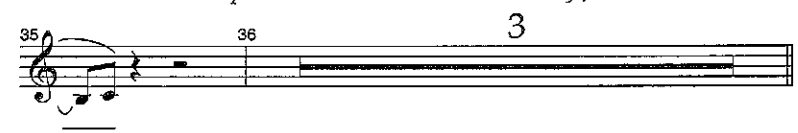
29 **ENSEMBLE:**



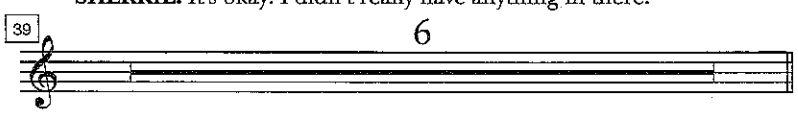

**SHERRIE:**
*(to herself)*




*(DREW is sweeping in front of The Dupree Room while SHERRIE walks the Strip. Suddenly, a MUGGER approaches. He reaches for her purse. She extends her hand innocently.)*



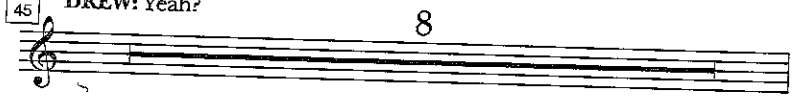

**(SHERRIE:)** Well you seem like a nice—
*(He snatches her purse, and knocks her to the ground.)*
**(SHERRIE:)** Ow! Hey! Stop!!
*(DREW runs over to help. SHERRIE is holding her elbow in pain.)*
**DREW:** HEY! *(to SHERRIE)* You okay?
**SHERRIE:** I was just mugged.
**DREW:** Come on, let's get you some ice. *(DREW takes her suitcase.)* Sorry about your purse.
**SHERRIE:** It's okay. I didn't really have anything in there.







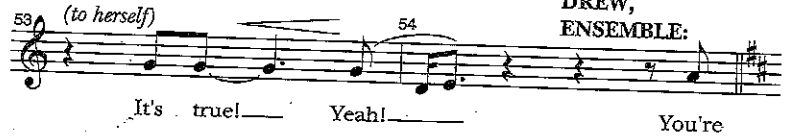

**(SHERRIE:)** My travel book says to always hide your valuables someplace safe, so I tucked all my money inside my creatively dyed pants.
**DREW:** That's really smart.
**SHERRIE:** *(extends hand)* I'm Sherrie.
**DREW:** *(shakes)* Wolfgang Von Colt.
**SHERRIE:** I'm sorry?
**DREW:** *(embarrassed)* Or Drew... You just visiting?
**SHERRIE:** Actually, I think I'm here for good.
**DREW:** Yeah?




**DREW:** Well, welcome to L.A.!
*(DREW leads her toward The Dupree Room.)*

**SHERRIE:**
*(to herself)*

**DREW, ENSEMBLE:**

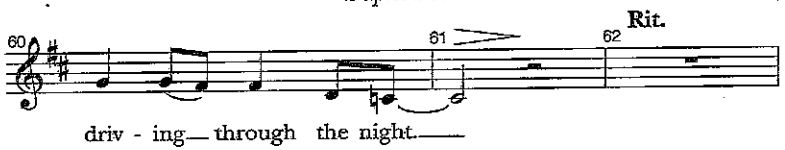


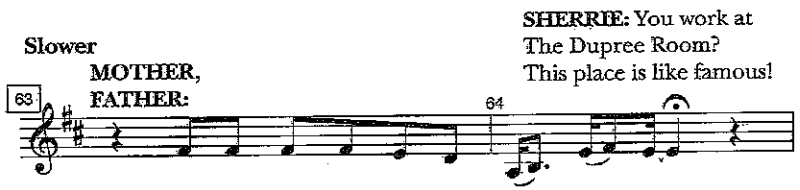






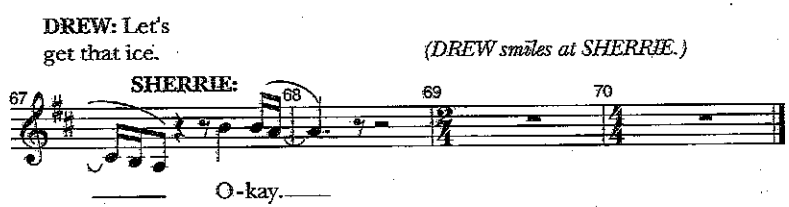
*(SHERRIE smiles at DREW. They enter The Dupree Room. DENNIS and LONNY are inside.)*














**DREW**
Dennis, this is Sherrie.

**SHERRIE**
I love your club. So awesome. It smells like rock... and cheap perfume.

**DENNIS**
So what brings you out here, Sherrie?

**SHERRIE**
I'm an actress!

**LONNY**
What a shocker.

**DREW**
Hey, maybe we could hook Sherrie up with a job?

**DENNIS**
I suppose we could use some extra help.

**SHERRIE**
Are you kidding? I'd love a job!

**DREW**
Just until you make it big, of course. I was gonna go get a Slurpee. You want one?

**SHERRIE**
I love Slurpees!

**DREW**
So do I!

**SHERRIE**
No way!

**DREW**
*(amazed)* I say "no way!"
*They smile at each other.*
Be right back. Cherry okay?

**SHERRIE**
I love cherry!

*DREW and SHERRIE exit in opposite directions. LONNY talks to the audience.*

**LONNY**
Yeah, good stuff. Course what these guys don't know is while everyone's out motorin' and havin' nothing but a good time, *(dramatic)* a dark cloud has moved in over our beloved Strip.

*LONNY conjures the set to change, revealing...*

## SCENE 3 – MAYOR'S OFFICE.

*The MAYOR appears with his right-hand woman, REGINA.*

**REGINA**
Mayor, your three o'clock is here. A Hilda Klinemann?

**MAYOR**
Hilda? Oh yes! Send her in!

*Before she can, HILDA and FRANZ KLINEMANN enter.*

**HILDA**
Herr Mayor! Thank you so much for meeting me!

**MAYOR**
The pleasure is mine, Mrs. Klinemann.

**HILDA**
*(shakes his hand, then)* You know my son, Franz.

**FRANZ**
Such a pleasure to be here in your lovely—

**HILDA**
Enough! You're boring him!

**FRANZ**
*(sheepishly)* Okay.

*FRANZ wilts.*

**HILDA**
Herr Mayor, let's cut to the chase, shall we? I have a proposal. But first, may I be frank with you?

**MAYOR**
Please!





**HILDA**
The fact is, Herr Mayor, the "rock 'n' roll" element here is destroying your city.

**MAYOR**
Well, I don't know about destroying—

*Suddenly, two ensemble members, TOM and JERRY, run by—TOM with his pants around his ankles and JERRY chasing him with cans of whipped cream.*

**TOM**
I'm totally running in the streets with my pants down!

**JERRY**
This is sooo rock 'n' roll!

*They run offstage.*

**REGINA**
Personally, I love rock. *(shreds some air guitar really hard)*

**HILDA**
And you are?

**MAYOR**
This is my new city planner down from Berkeley, Regina.

**FRANZ**
*(moved)* That was my grandmother's name.

*FRANZ and REGINA smile at each other. A connection is born.*

**HILDA**
Herr Mayor, Regina... what Klinehaus Inc. is requesting is nothing more than the privilege of bringing your city into the next century. A European model of clean, pure, efficient living.

**FRANZ**
Ta-daaaa.

*FRANZ shows them a model of an updated, bright and shiny new Strip.*

**MAYOR**
Wow.

**FRANZ**

Thank you. I made it.

**REGINA**

*(pointing to a shiny building in the middle)* Isn't that where The Dupree Room is?

**HILDA**

It is. And doesn't it deserve better? Don't you both deserve better?

*HILDA opens her briefcase filled with money and waves it in the MAYOR's face.*

**MAYOR**

Hilda, may I say I'm intrigued by your idea.

**REGINA**

Wait! These people come in... arbitrarily condemn our "rock 'n' roll element" and just like that you're considering handing them the entire Strip? Letting them tear down The Dupree Room?!

**MAYOR**

*(sheepish)* I only said I was intrigued.

**REGINA**

This is our city... our history! And as for "rock"?

**#3 – "WE BUILT THIS CITY"**





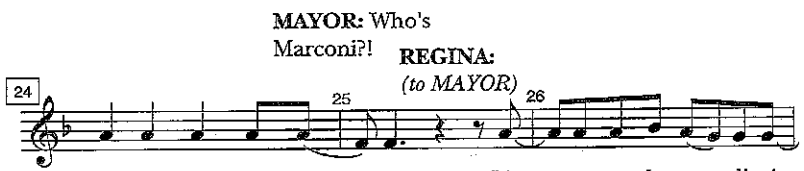
# WE BUILT THIS CITY



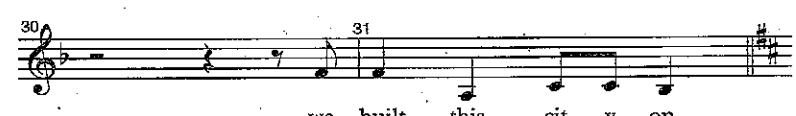

16
17
18
—deep in the hoop - la,—
sink - ing in your fight!


HILDA:
19
20
21
Too— ma - ny run - a-ways


FRANZ,
HILDA:
HILDA:
22
23
Eat - ing up the night!
Mar -

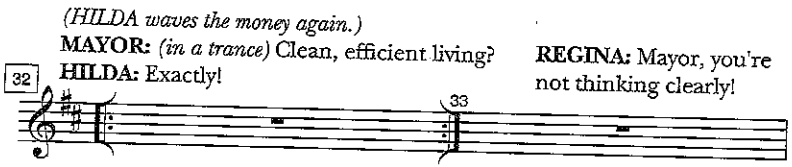

MAYOR: Who's Marconi?!
REGINA: (to MAYOR)
24
25
26
co - ni plays the mam - ba!
Lis - ten to the ra - di-o!

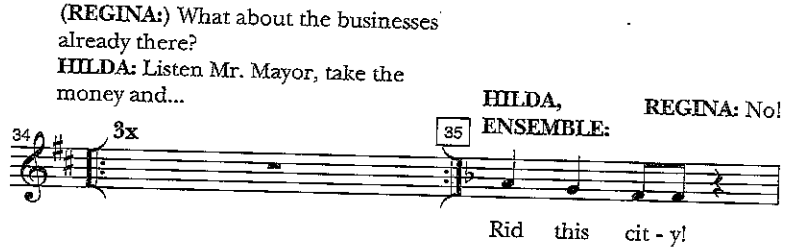

27
28
29
— Don't— you re - mem - ber?
We built this cit-y,

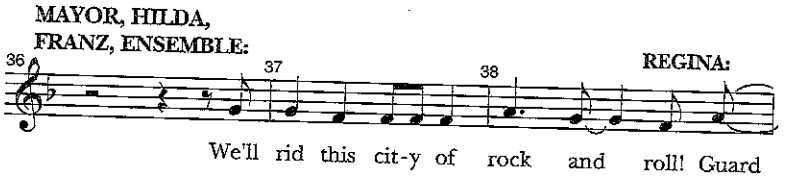

30
31
we built this cit - y on...






(HILDA waves the money again.)
MAYOR: (in a trance) Clean, efficient living?
HILDA: Exactly!
REGINA: Mayor, you're not thinking clearly!
32
33


(REGINA:) What about the businesses already there?
HILDA: Listen Mr. Mayor, take the money and...
HILDA, ENSEMBLE:
REGINA: No!
34
3x
35
Rid this cit - y!


MAYOR, HILDA, FRANZ, ENSEMBLE:
REGINA:
36
37
38
We'll rid this cit-y of rock and roll! Guard


MAYOR: Regina, you're fired.
MAYOR, HILDA, FRANZ, ENSEMBLE:
39
40
41
—— this— cit-y!
We'll rid this cit-y of


(HILDA hands the MAYOR the briefcase, and they shake hands. The deal is done.)
42
43
44
45
rock and roll!

**REGINA**

*(to HILDA)* You're not gonna get away with this!

*Action shifts to The Dupree Room with DENNIS, DREW, and LONNY. They are holding the letter from the MAYOR.*

**DENNIS**

They're calling it "economic redevelopment." *(sigh)* Maybe it's time to cash it in—

**DREW**

Whoa, Dennis?! What are you saying?!

**DENNIS**

*(seeing a newspaper)* Hold the phone! You guys see who's in today's paper?!

**DREW**

John Sununu?

**LONNY**

Nice mid-80s political reference.

**DENNIS**

No. Right here!

**DREW**

*(reading)* Monster rockers, Arsenal, are breaking up. Lead singer, Stacee Jaxx, will leave the band after this tour to pursue a solo career—

**DENNIS**

Perfect, right?! Lonny, who gave Stacee and Arsenal their start?

**LONNY**

We did. So?

*DENNIS picks up the phone and dials.*

**DENNIS**

So what if we hosted their last gig... ever.

**LONNY**

Love it!





**DENNIS**

I just hope it's enough. *(on the phone)* Stacee? Dennis, Dennis Dupree.

*We soon see STACEE JAXX with a swarm of GROUPIES around him.*

Listen, how would you like to do your Arsenal farewell show here at The Dupree?

**STACEE**

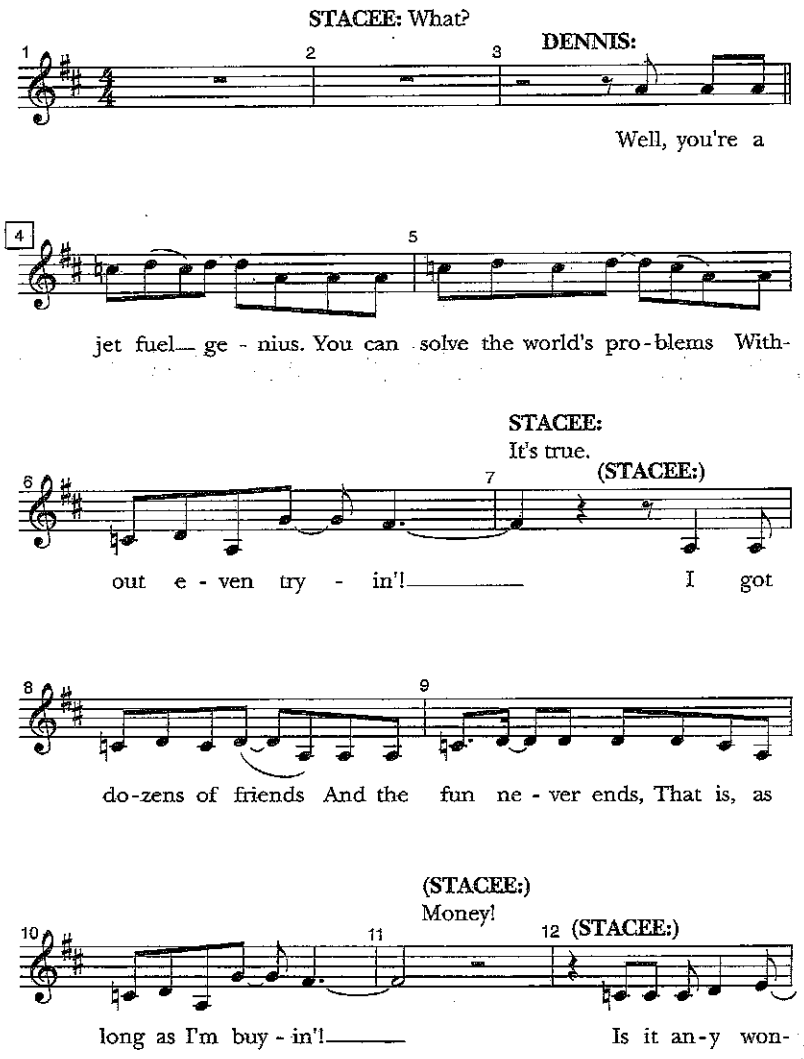
Yeah, well we already planned something...

**DENNIS**

And of course, we'd put your name above the band. Stacee Jaxx and Arsenal. One night only. Right before a solo album... You know what I always used to say about you?

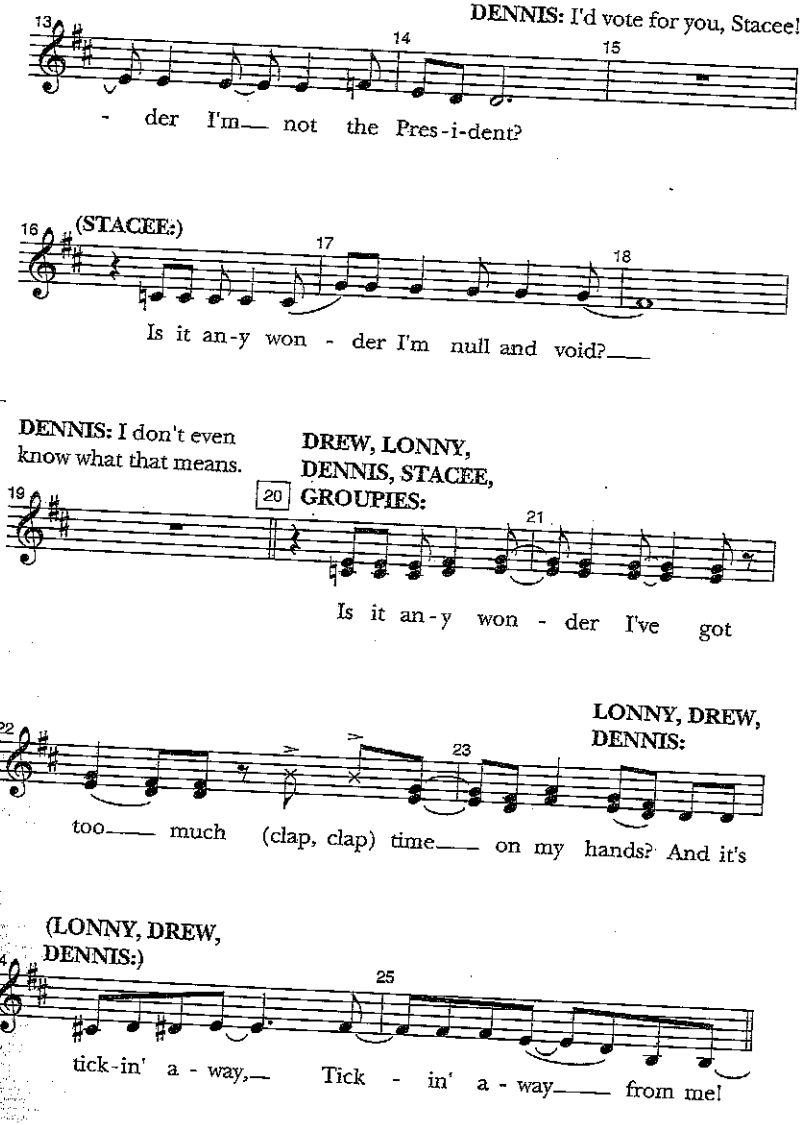
## #4 – "TOO MUCH TIME"

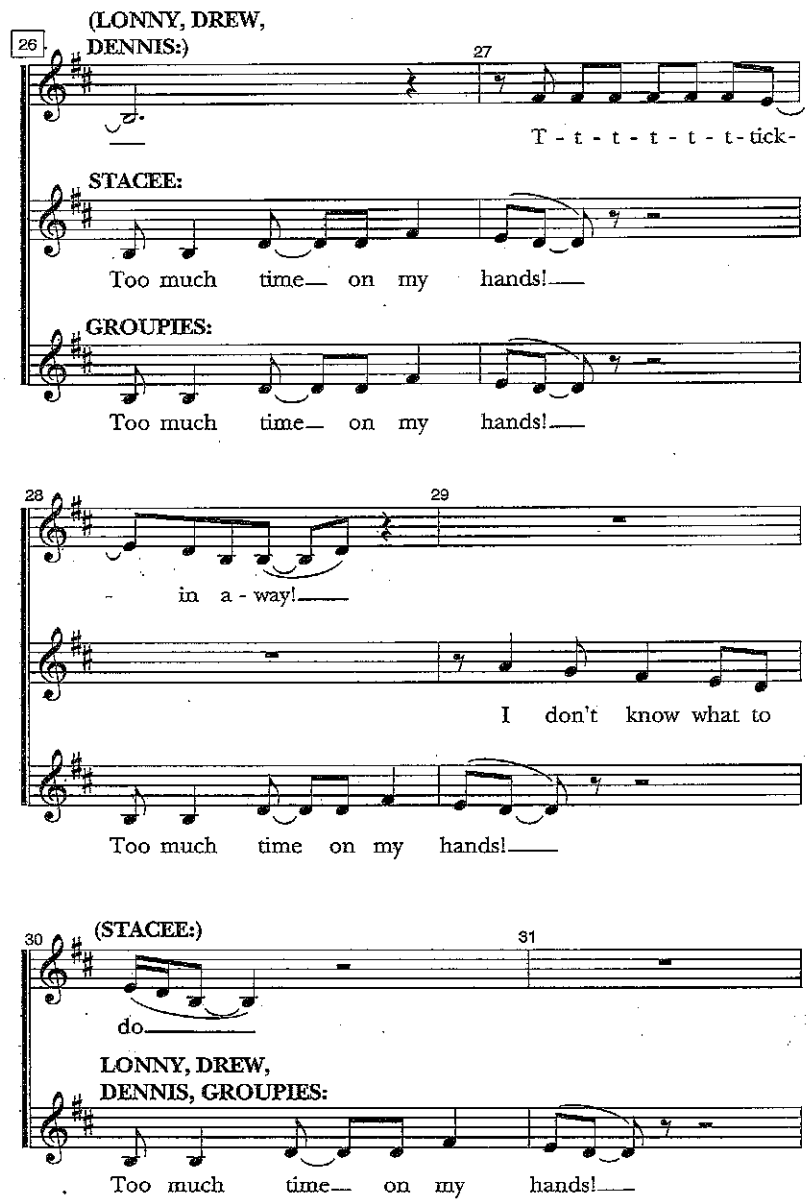
# TOO MUCH TIME





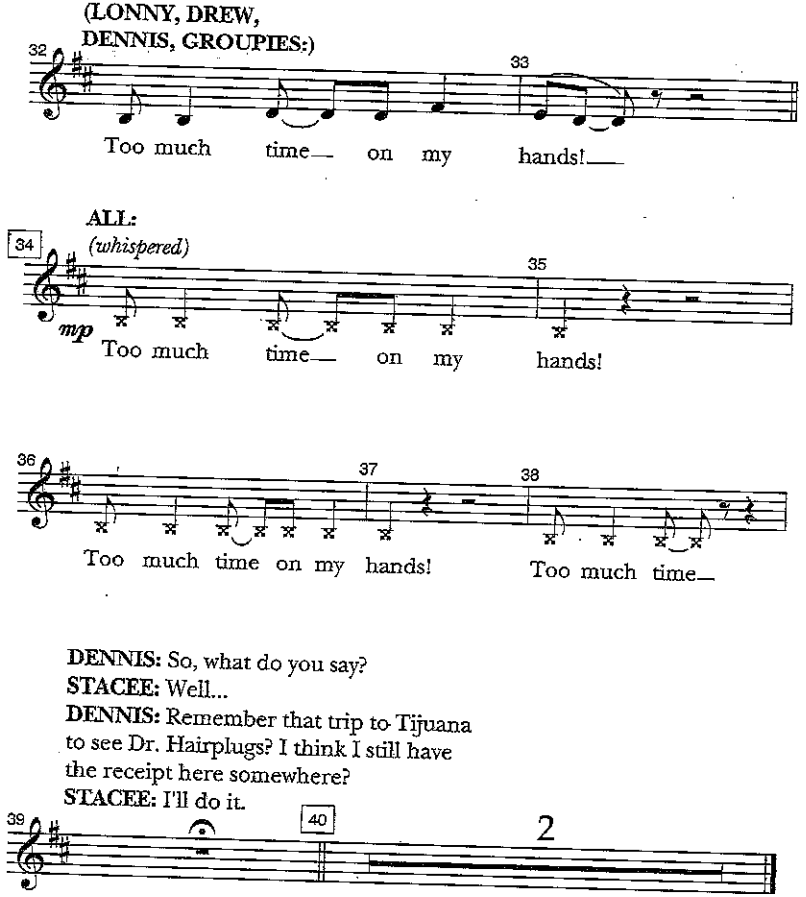









**DENNIS:** So, what do you say?
**STACEE:** Well...
**DENNIS:** Remember that trip to Tijuana to see Dr. Hairplugs? I think I still have the receipt here somewhere?
**STACEE:** I'll do it.

*Lights out.*

**#5 – "HEAT OF THE MOMENT (UNDERSCORE)"**

## SCENE 4 – THE DUPREE ROOM.

*DREW is playing his guitar. He doesn't notice SHERRIE enter behind him with a newspaper.*

**SHERRIE**

Nice hook. Reminds me of that Asia song... *(sings)*
IT WAS THE HEAT OF THE MOMENT
TELLING ME WHAT MY HEART FELT.

**DREW**

I love you.

**SHERRIE**

What?

**DREW**

Nothing. What are you doing?

*SHERRIE points to her newspaper.*

**SHERRIE**

Dramalogue said they're having an open call for some movie. Figured I'd go down and try out.

**DREW**

Wow, right off the bus and hittin' auditions. Pretty cool.

**SHERRIE**

Well, I ain't gonna make it sitting on my butt, right?

*SHERRIE sits and starts applying makeup.*

**DREW**

Guess that's true.

**SHERRIE**

So where you from, Drew?

**DREW**

Detroit... *(raises his right hand and points to his palm)* Michigan.





**SHERRIE**

I know where Detroit is. So, you come out here to be a rock star, Wolfgang?

**DREW**

Oh, I don't know. I guess.

**SHERRIE**

Guess? There's no "guess." You want something? You gotta just take it.

**DREW**

Okay.

**SHERRIE**

Okay, what?

**DREW**

Sure, yes I'd like—

**SHERRIE**

"Like" nothing. Forceful. Right now. What's bustin' out of your heart, Drew? What do you want? Come on! Don't think. First thing that comes out of your mouth!

**DREW**

Well...

**SHERRIE**

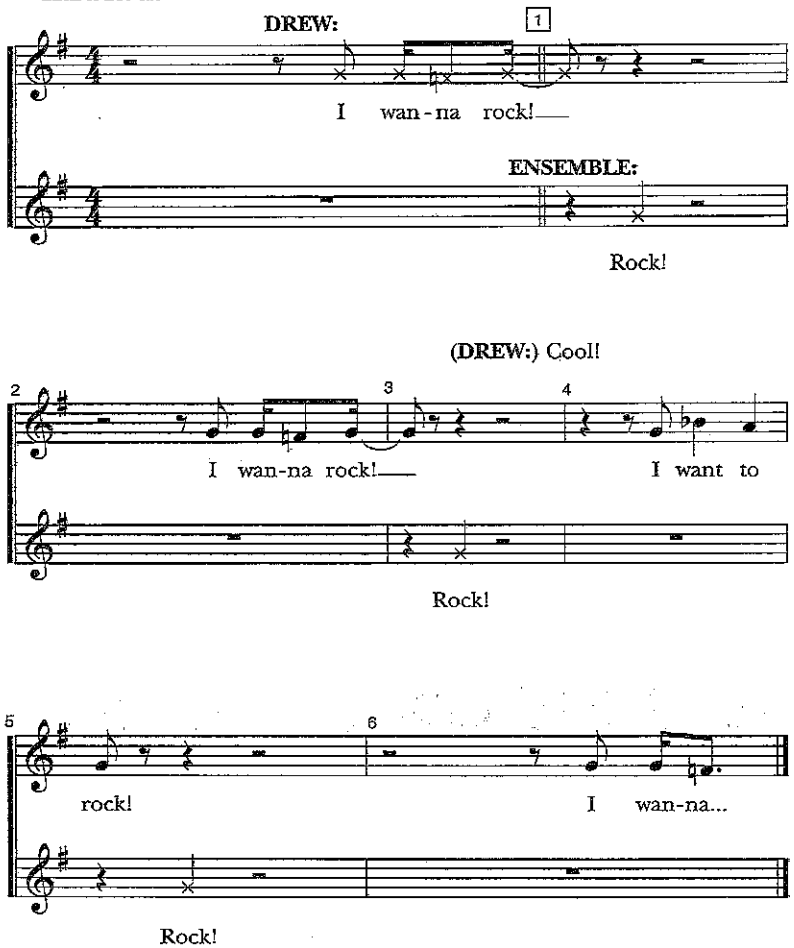
Say it, Wolfgang!!

**#6 – "I WANNA ROCK"**

# I WANNA ROCK

*(Suddenly, the world around DREW becomes a metal video.)*

**Hard Rock**








**SHERRIE**

Okay, I get it!!!

*DREW's "music video" abruptly ends. The ENSEMBLE exits.*

**DREW**

Sorry. I guess I got a little excited.

**SHERRIE**

No, that was good. The ensemble singers were maybe a bit much, but... whatever!

*The two share a glance. WAITRESS #1 enters.*

**WAITRESS #1**

Sherrie, your mom's on the phone.

**SHERRIE**

My mom?! Ooo, better tell her about my audition!

**DREW**

Well, real quick, I was wondering. I mean, if you're not busy and have absolutely nothing better to do, I thought maybe—

**SHERRIE**

Are you asking me out?

**DREW**

I think so.

**SHERRIE**

*(smile)* How 'bout tomorrow night?

**DREW**

Tomm... Okay, yeah sure!

**SHERRIE**

Then it's a date.

*With a smile, SHERRIE exits.*

**DREW**

*(a cappella)*

IT WAS THE HEAT OF THE MOMENT
TELLING ME WHAT YOUR HEART MEANT

*DREW smiles.*

## SCÈNE 5 – THE SUNSET STRIP.

*REGINA appears, passing out flyers.*

**REGINA**
Rally the masses, people!!!

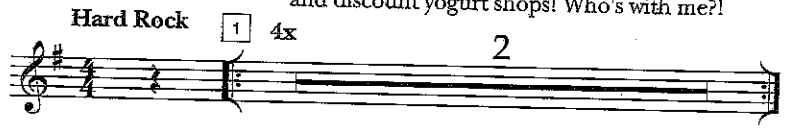
**#7 – "WE'RE NOT GONNA TAKE IT"**





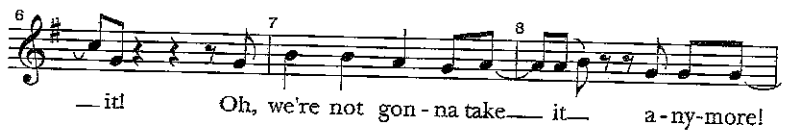
# WE'RE NOT GONNA TAKE IT

**(REGINA:)** Here are your flyers! It's time to show those foreign fat cats that there's a history and it won't be destroyed by their European strip malls and discount yogurt shops! Who's with me?!

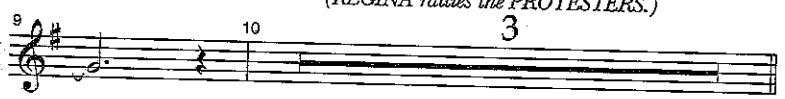


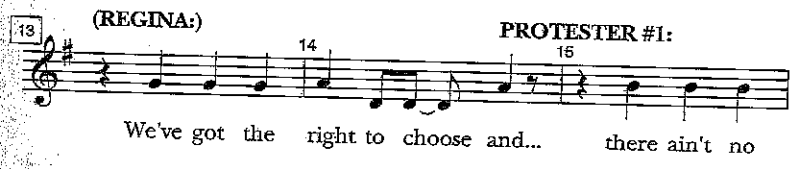






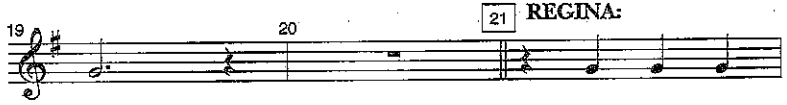

**(REGINA:)** Power to the proletariat!!!
*(REGINA rallies the PROTESTERS.)*



**PROTESTER #2:**




**PROTESTER #3:**




**REGINA, PROTESTER #1, PROTESTER #2, PROTESTER #3:**

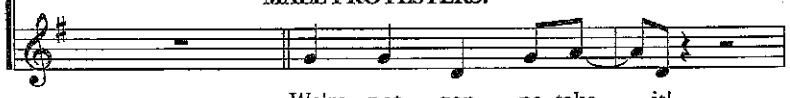



**REGINA:** Everybody!

**REGINA, FEMALE PROTESTERS:**

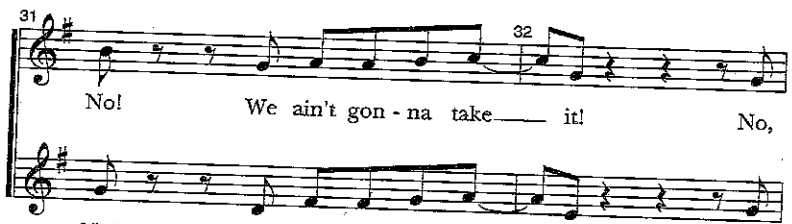


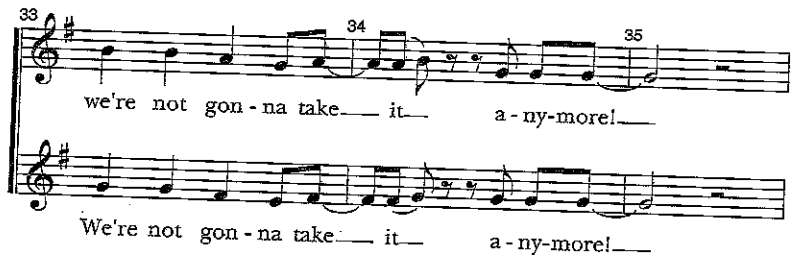

**MALE PROTESTERS:**



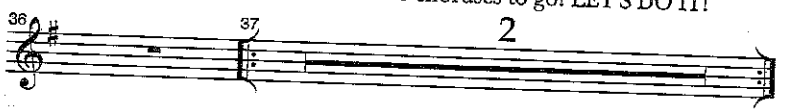


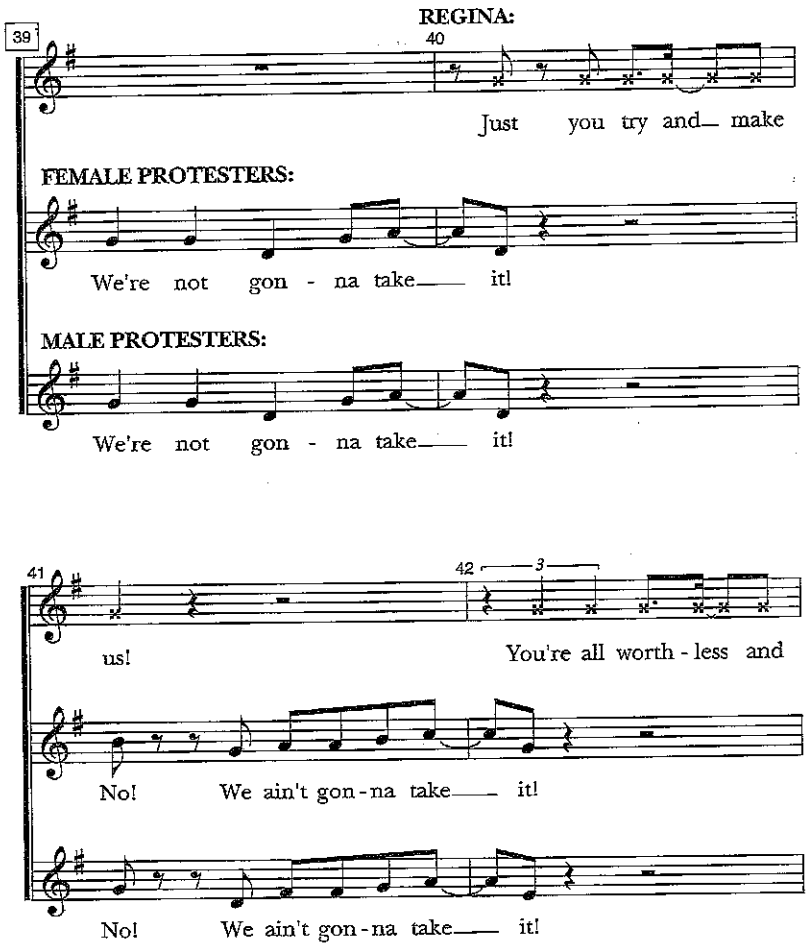


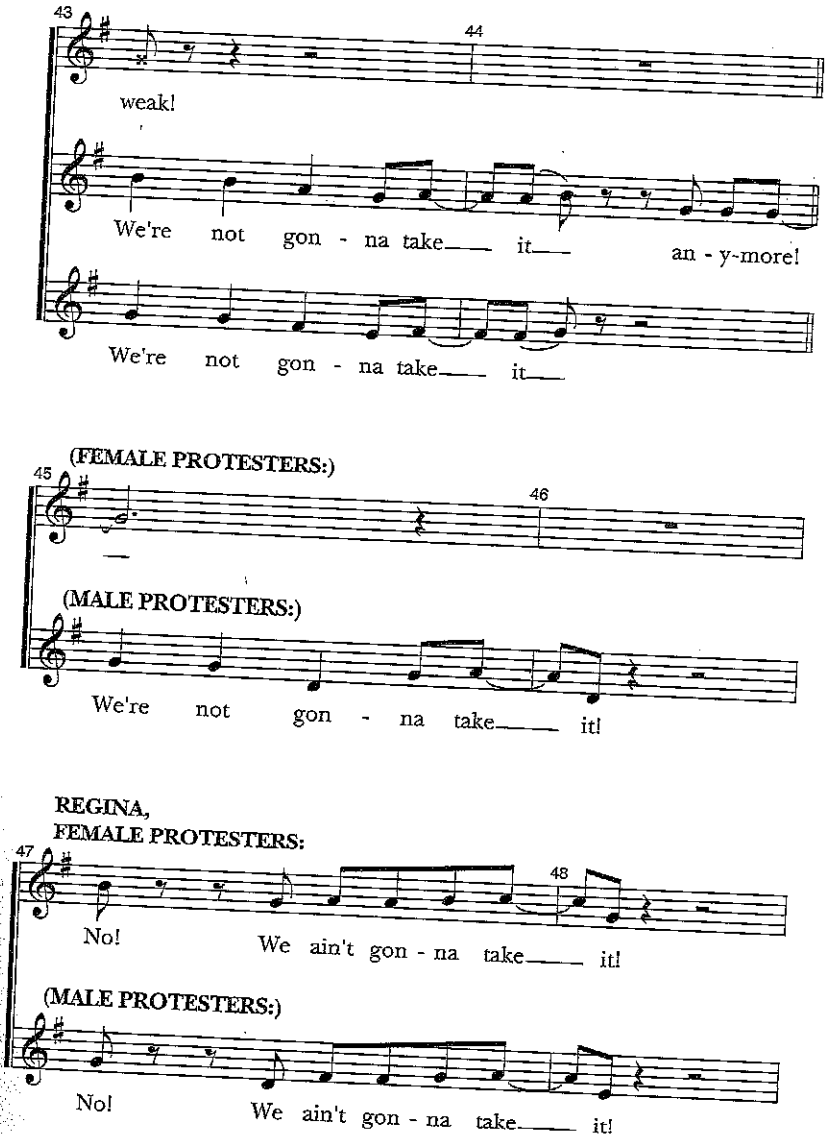

**REGINA:** Hunger strike starts tomorrow! Until then, only seven hundred more choruses to go! LET'S DO IT!




39
REGINA:
40
Just you try and make
FEMALE PROTESTERS:
We're not gon - na take it!
MALE PROTESTERS:
We're not gon - na take it!
41
42
3
us!
You're all worth - less and
No! We ain't gon - na take it!
No! We ain't gon - na take it!






43
44
weak!
We're not gon - na take it an - y-more!
We're not gon - na take it
(FEMALE PROTESTERS:)
45
46
(MALE PROTESTERS:)
We're not gon - na take it!
REGINA,
FEMALE PROTESTERS:
47
48
No! We ain't gon - na take it!
(MALE PROTESTERS:)
No! We ain't gon - na take it!








## #8 – "WE'RE NOT GONNA TAKE IT (PLAYOFF)"

## SCENE 6 – THE DUPREE ROOM.

*The song fades as we enter The Dupree Room. DENNIS enters, with HILDA and FRANZ following. DREW is sitting, quietly playing his guitar.*

**DENNIS**
Look, I told you I'm not sellin' so just forget it!

**HILDA**
It's your choice Mr. Dupree. You can certainly wait for the city to push you out.

**DENNIS**
The Dupree is an institution. They can't—

*FRANZ hands a document to DENNIS.*

**FRANZ**
"Eminent domain," Mr. Dupree.

*DENNIS reads in confused sadness.*

**HILDA**
I'll come by tomorrow for your answer, Mr. Dupree. Think it over carefully. Come Franz!

*FRANZ looks into DENNIS's eyes.*

**FRANZ**
You have a sadness inside of you. But it is a handsome sad... like Falco.

**HILDA**
Franz!

*With that, HILDA and FRANZ exit. As DENNIS re-reads the document, DREW is singing to himself.*

**DREW**

*(a capella)*
IT WAS THE HEAT OF THE MOMENT
TELLING ME WHAT YOUR HEART MEANT

**DENNIS**

Will you please...?!

*DREW stops singing. LONNY runs in.*

**LONNY**

Ahhhhh!

**DENNIS**

And what's your problem?

**LONNY**

Our opener for the Arsenal show dropped out!

**DREW**

So wait, that means the slot's open?

**DENNIS**

Easy, tiger.

**DREW**

I'm only saying... If you're auditioning—

**DENNIS**

*(beginning to make a list)* A: you don't even have any originals. You know I don't put up cover bands.

**DREW**

But I've been writing, Dennis. Killer stuff. Seriously!

**DENNIS**

*(chuckle)* "Killer stuff," huh?

**#9 – "MORE THAN WORDS/TO BE WITH YOU/HEAVEN"**

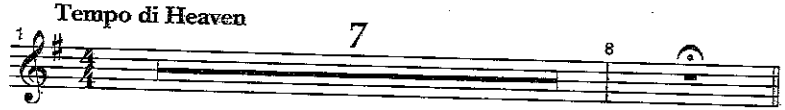




# MORE THAN WORDS/ TO BE WITH YOU/HEAVEN

*(LONNY cracks up as SHERRIE enters with the phone to her ear.)*
**SHERRIE:** *(into phone)* ... Seriously, it's amazing here! I can't wait till you— *(suddenly; timid)* Oh, hi Dad.. No I... Dad, I didn't call for money. Actually, Mom called and... Don't say that... Dad, I just wanted to say I— *(The phone goes dead. SHERRIE hangs up, starting to cry.)*

**Tempo di Heaven**




**More Than Words**




Say-ing "I— love— you" Is not the words I want




— to— hear from you.— It's not that I— want— you




Not to say, but if— you— on - ly— knew— How—




eas - y— it would be to— show— me how— you feel.





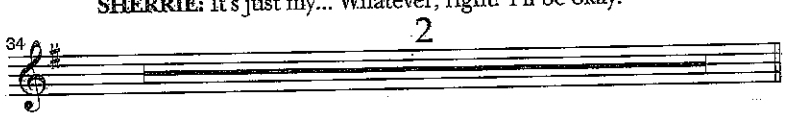








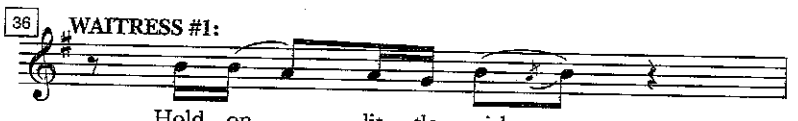
*(WAITRESS #1 crosses to SHERRIE.)*
**WAITRESS #1:** You okay, girl?
**SHERRIE:** *(wiping face)* Yeah, I'm fine.
**WAITRESS #1:** You don't look fine.
**SHERRIE:** It's just my... Whatever, right? I'll be okay.








**To Be With You**



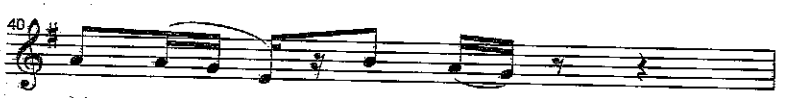






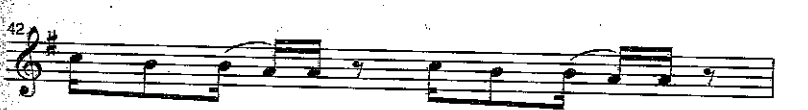












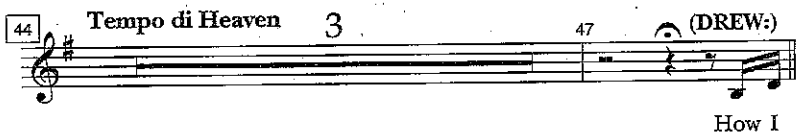



*(WAITRESS #1 opens her compact and puts it in SHERRIE's hands.)*

**DENNIS:** Drew, you gotta be honest with your audience... Real. Until you can share something that lets us in, lets us know what you care about—

*(SHERRIE walks away from the WAITRESSES and crosses in front of DREW.)*

**DREW:** *(seeing SHERRIE)* Wait... *(inspired)*













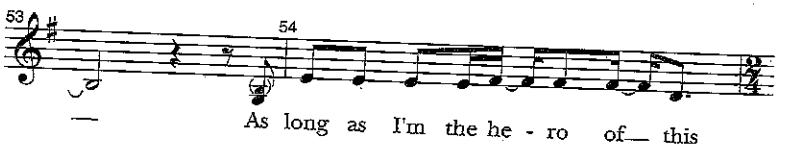








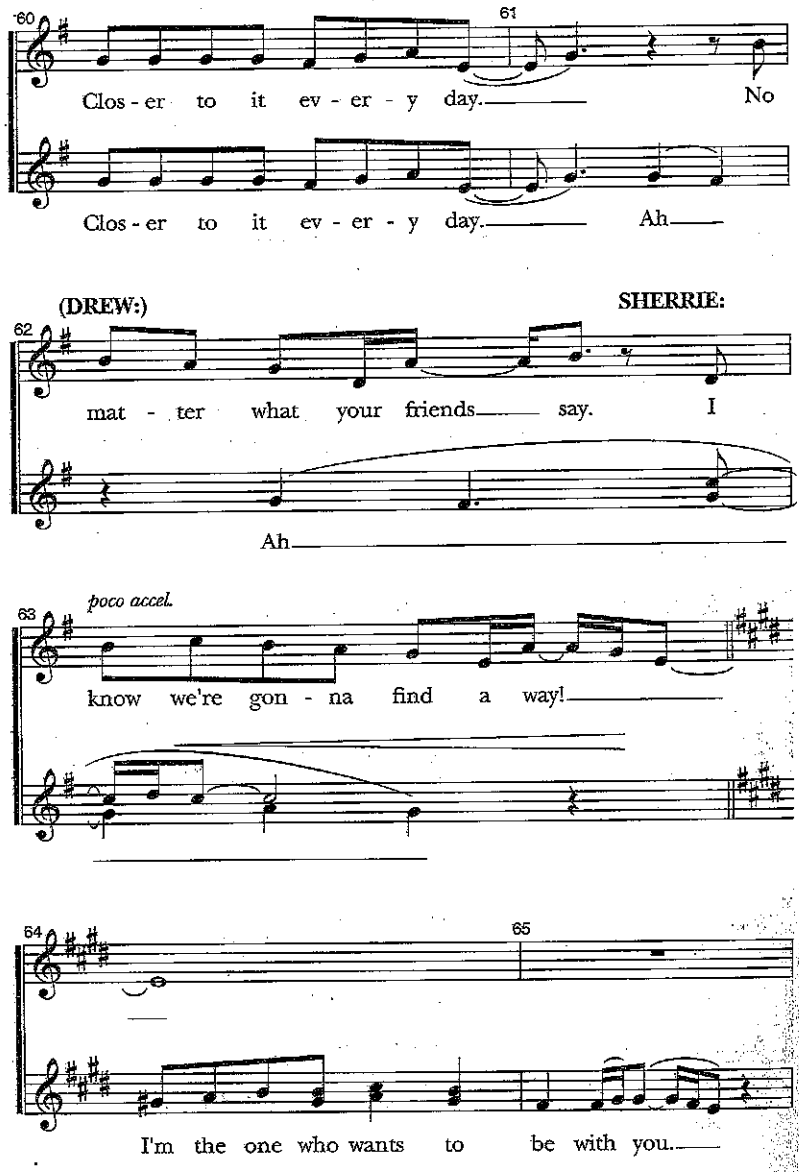






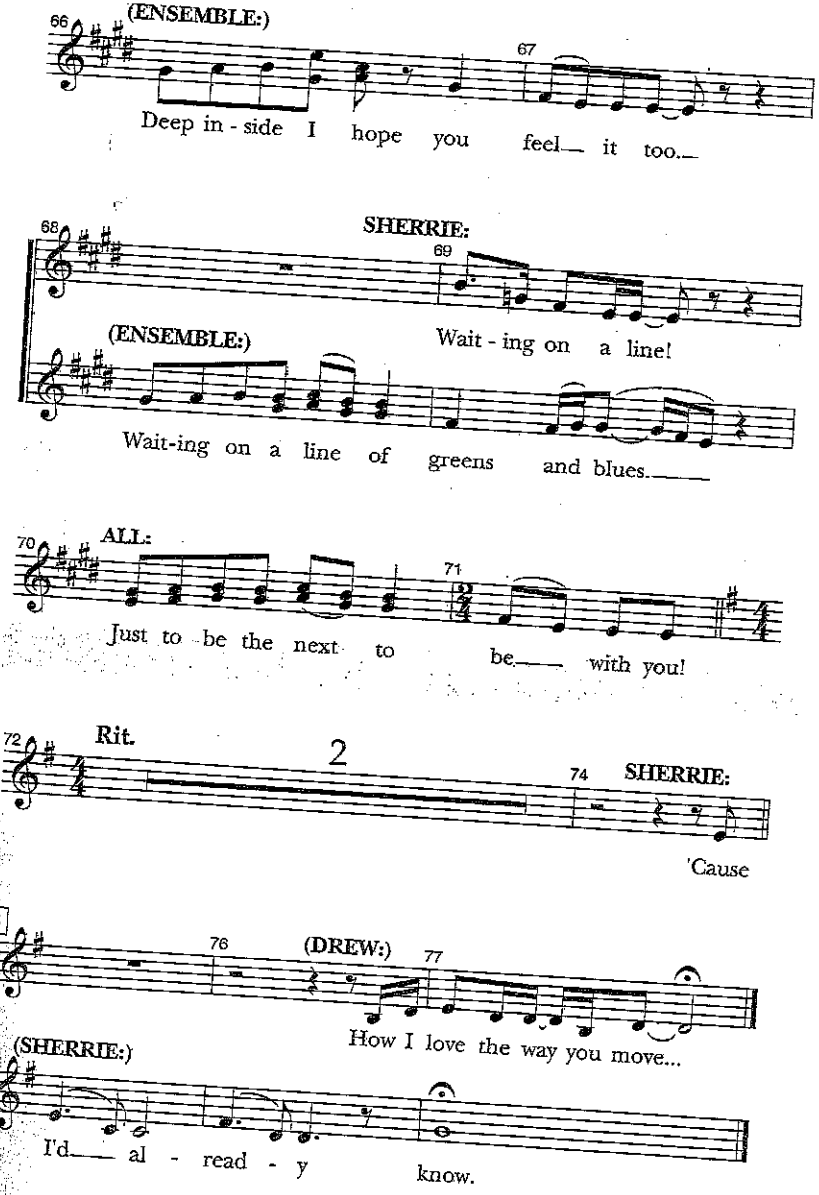





60
61
Clos - er to it ev - er - y day. No
Clos - er to it ev - er - y day. Ah
(DREW:)
SHERRIE:
62
mat - ter what your friends say. I
Ah
poco accel.
63
know we're gon - na find a way!
64
65
I'm the one who wants to be with you.






66
(ENSEMBLE:)
67
Deep in - side I hope you feel it too.
68
SHERRIE:
69
(ENSEMBLE:)
Wait - ing on a line!
Wait-ing on a line of greens and blues.
70
ALL:
71
Just to be the next to be with you!
72
Rit.
2
74
SHERRIE:
'Cause
75
76
(DREW:)
77
How I love the way you move...
(SHERRIE:)
I'd al - read - y know.

**DENNIS**
Four songs. Sound check's at six. And I need you back to work right after your set.

**DREW**
So you mean... ?

**DENNIS**
Knock 'em dead, Wolfgang.

*Lights fade on a very happy DREW.*

## SCENE 7 – A PARK.

*LONNY appears.*

**LONNY**
Ah, the muses of love. Many a great lyric hath called upon their siren song. Ever listen to Warrant's "Cherry Pie" after downing a six pack of Diet Shasta? Rip your heart out. And now my boy Drew is feeling the magic too. So let's set a nice mood, shall we?

*LONNY cues the music.*

**#10 – "WAITING FOR A GIRL LIKE YOU (PART 1)"**



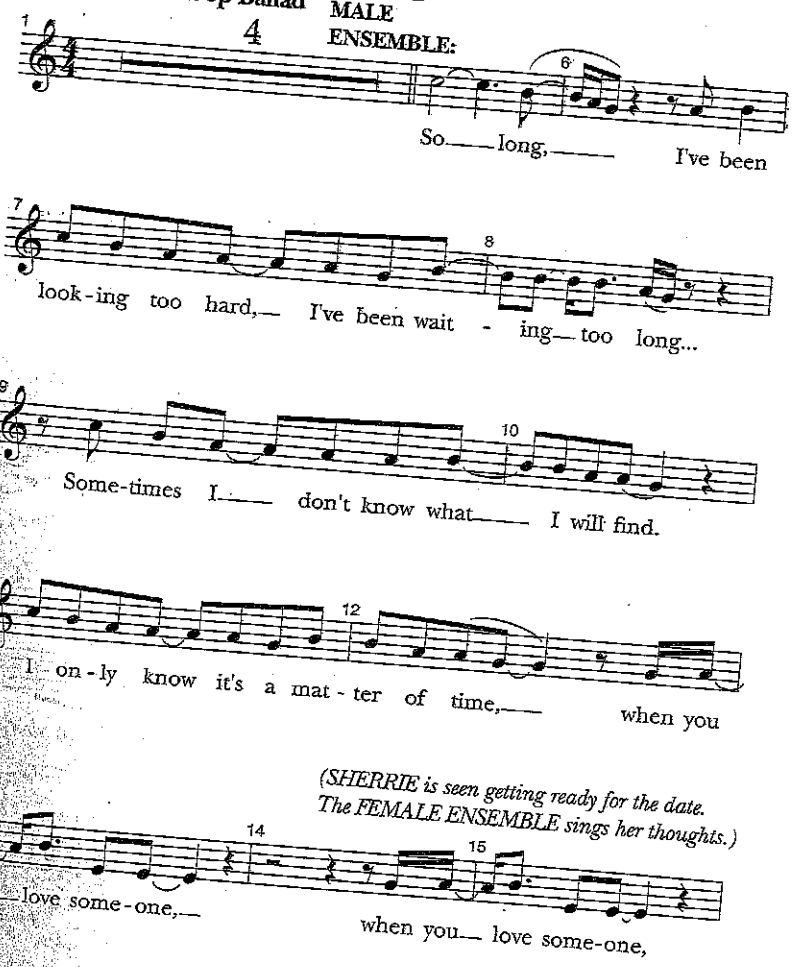


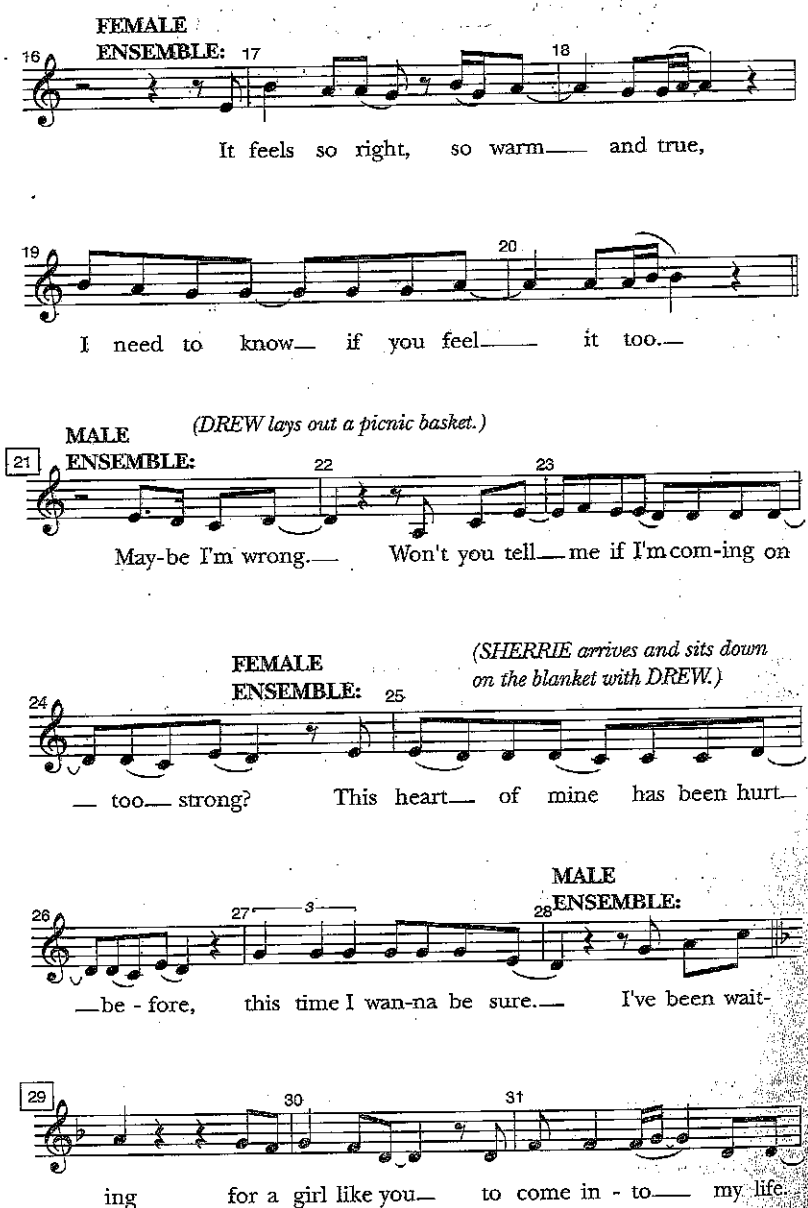
# WAITING FOR A GIRL LIKE YOU (PART 1)

*(DREW is getting ready for his date. MALE ENSEMBLE enters and sings his thoughts.)*

**Moderate 80's Pop Ballad** 5

**MALE ENSEMBLE:**




FEMALE ENSEMBLE:
16 17 18
It feels so right, so warm— and true,
19 20
I need to know— if you feel— it too.—
(DREW lays out a picnic basket.)
MALE ENSEMBLE:
21 22 23
May-be I'm wrong.— Won't you tell— me if I'm com-ing on
FEMALE ENSEMBLE:
(SHERRIE arrives and sits down on the blanket with DREW.)
24 25
— too— strong? This heart— of mine has been hurt—
MALE ENSEMBLE:
26 27 3 28
—be - fore, this time I wan-na be sure.— I've been wait-
29 30 31
ing for a girl like you— to come in - to— my life.





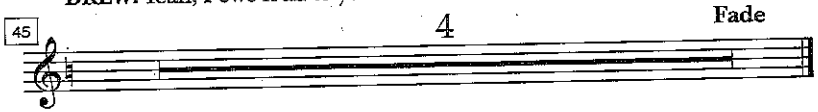

(DREW wants to put his arm around SHERRIE but chickens out.)
32 33 34
— I've been wait - ing for a girl like you, your
FEMALE ENSEMBLE:
35 36 37
lov-ing will— sur-vive.— I've been wait - ing for
MALE ENSEMBLE:
38 39 40
some-one new to make me feel— a-live.— Yeah, wait-
(MALE ENSEMBLE:)
41 42
ing for a girl like you— to
FEMALE ENSEMBLE:
I've been wai-ting for a boy— like you— to
43 44
come in - to— my life.
come in - to— my life.

*(DREW and SHERRIE are both nervous on their date.)*

**SHERRIE:** I still can't believe you're opening for Arsenal! This is so cool!

**DREW:** Yeah, I owe it all to you.

45








**SHERRIE**
No. You owe it to "Wolfgang Van Colt."

*They laugh. Once the laughter dies...*

**DREW**
It's actually Von Colt.

**SHERRIE**
Sorry. *(then)* Drew? I have a confession. I... I'm actually kinda nervous.

*LONNY appears, hiding behind a tree.*

**DREW**
With me?

**SHERRIE**
*(moving closer)* Yeah.

**DREW**
*(disarming)* Don't worry, it's cool. I mean, look, we're just a couple friends, right? Lookin' at stars. No pressure. *(chuckle)*

**SHERRIE**
Oh, yeah. Friends. *(moves back)* Guess that's true.

**LONNY**
Oh man, he's gonna kick himself later for that "friend" line. The curse of the nice guy.

**DREW**
*(suddenly)* Oh nuts! What time is it?

**SHERRIE**
Um, eight something?

**DREW**
I totally forgot, I told Mark I would pick up his shift.

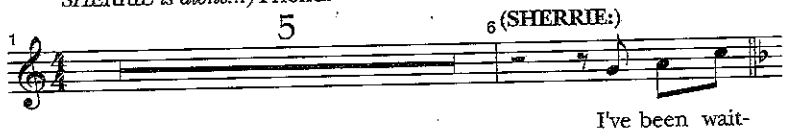
**SHERRIE**
Oh... Okay.

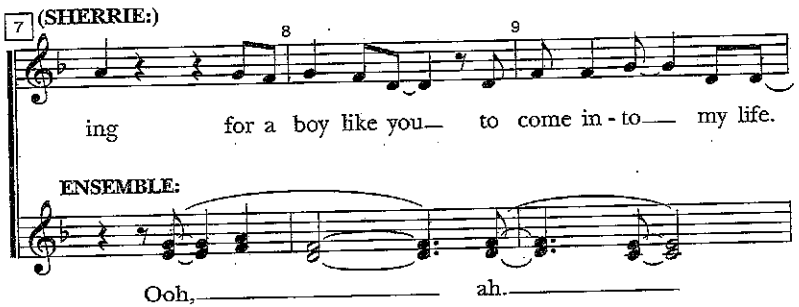
**DREW**
I'm such an idiot. *(then)*

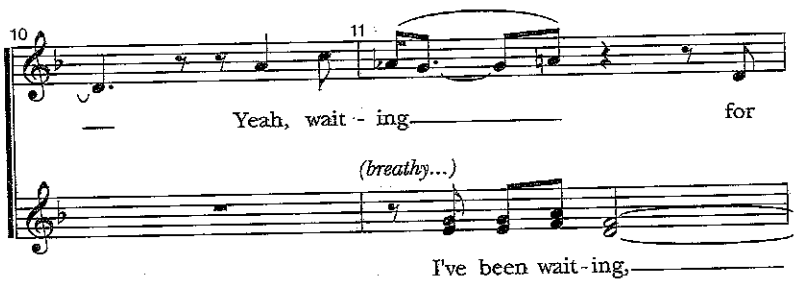
## #11 – "WAITING FOR A GIRL LIKE YOU (PART 2)"

# WAITING FOR A GIRL LIKE YOU (PART 2)

**(DREW:)** Sherrie, I think you're really rad.
**SHERRIE:** You too... *(DREW exits, SHERRIE is alone...)* Friend.



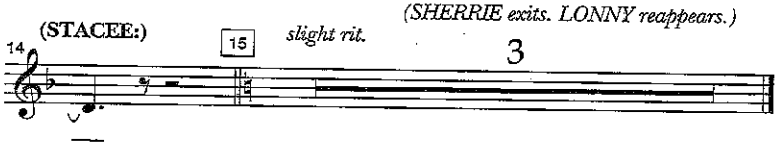





*(A light shadows a figure in the back. It is STACEE JAXX.)*




*(SHERRIE exits. LONNY reappears.)*



## SCENE 8 – THE DUPREE ROOM.

### #12 – "DOA INTRO"

**LONNY**
Of course, just when it seemed love might bust through that "friendship" wall... He came. As rock stars often do.

*Lights come up on the club. STACEE JAXX is illuminated.*

Stacee Jaxx. Lead singer of Arsenal. He's a star. And stars are undeniable.

*WAITRESS #1, WAITRESS #2, and WAITRESS #3 run up to SHERRIE.*

**WAITRESS #1**
Can you believe the Stacee Jaxx is here?!

**SHERRIE**
I know. Look at his skin. I bet he eats super healthy.

*DREW approaches.*

**DREW**
Hey, Sherrie... Waitress #1. Waitress #2. Waitress #3. Listen, I was home and I made you a mix tape. Got some Vixen, RATT, a killer Badlands live cut.

**SHERRIE**
Awesome.

**WAITRESS #1**
Isn't that sweet. Well, since you got your man I'm gonna go get me Stacee Jaxx.

**SHERRIE**
Oh, no. Drew and I are just friends.

*DREW slowly retreats. Meanwhile, CONSTANCE, a reporter, approaches STACEE and sets up her tape recorder.*





**CONSTANCE**
Stacee Jaxx. Here we are back at The Dupree Room. The club where you and Arsenal got your start, and many fans were shocked to hear that this will be the last time Arsenal will play together.

**STACEE**
I know. Painful.

**CONSTANCE**
Even though your latest song is still doing considerably well on the Billboard charts, why the split?

**STACEE**
Connie, Arsenal is a living thing. It breathes, it creates, it changes... I don't know if I want to talk about this!!!

**CONSTANCE**
Well, you don't have to if you—

*STACEE counts down "3-2-1" with his fingers and leans into the mic, full of pain.*

### #13 – "DEAD OR ALIVE"

# DEAD OR ALIVE

**Dead or Alive-ish**

**STACEE:** 1



It's all the same,

2



on - ly the names have changed.

*(STACEE begins to walk.)*

**WAITRESS #1:** *(screams)* AHHHHHHHHHH!

3 4



Ev - 'ry day— it seems we're wast-ing a - way.— An-

*(WAITRESS #1 swoons.)*

5 6



oth - er place, where the fa - ces are so cold. I'd

7 8



drive all night— just to get back— home. I'm a





9 **(STACEE:)** 10



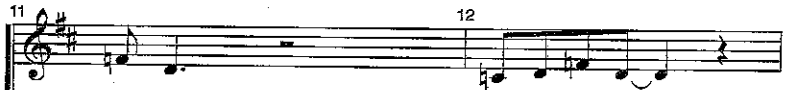
cow - boy, on a steel horse I ride. I'm

**ENSEMBLE:**



He's a cow - boy! On a steel— horse he rides!

11 12



wan - ted, dead or a - live.—



Wan - ted,— dead or a - live.—

13 14 15



Wan-ted, dead or a - live. And I

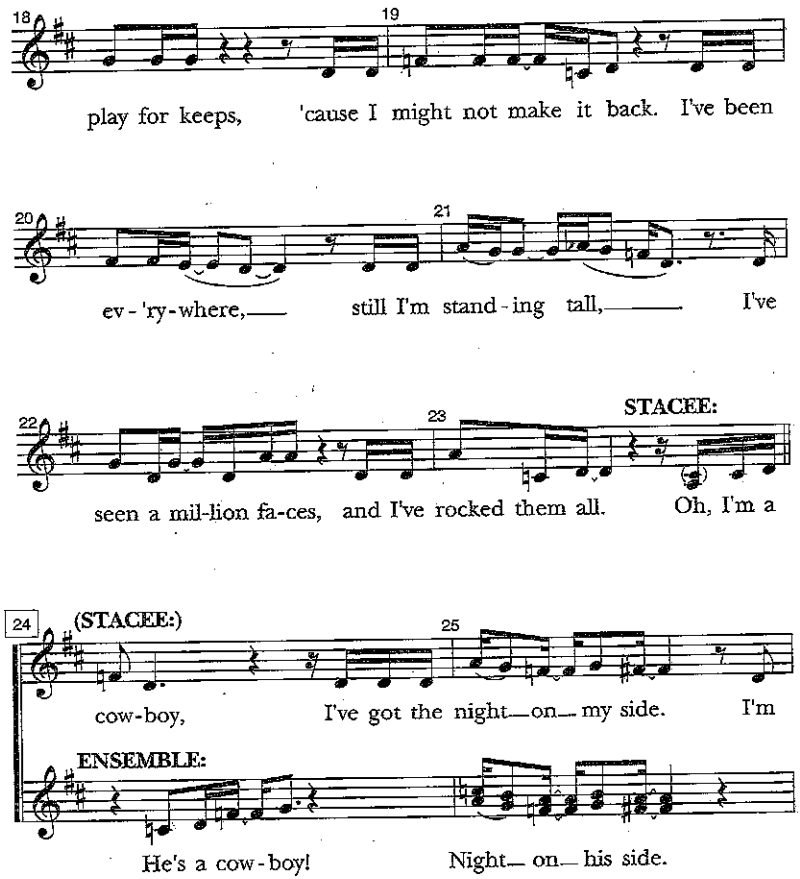


Wan - ted,— dead or a - live. And I

16 **(ALL:)** 17



*f* walk these streets, a load-ed six string on— my back. I








*(SHERRIE makes eye contact with STACEE.)*

*(STACEE locks eyes with SHERRIE. He moves toward her.)*










**(STACEE)**

Hey.

**SHERRIE**

Hey.

**STACEE**

This place is kinda noisy. Maybe you'd like to hang out in the back room where we can talk about our dreams and feelings and whatnot.

**SHERRIE**

I think you're amazing.

**STACEE**

That's so beautiful.

*STACEE heads upstage, and SHERRIE follows. Just then, DREW appears.*

**DREW**

Hey, Sherrie! Listen, can I talk to you a sec?

*DREW watches SHERRIE leave with STACEE. LONNY approaches with a trash bag.*

**SHERRIE**

*(to DREW as she leaves)* I'll tell him about your music. *(looking back)* What are friends for?

**LONNY**

Man, that sucks. *(pause)* Anyway. *(tossing DREW a bag of garbage)* Be careful. Somebody barfed in that. And you're on in ten minutes.

*HILDA and FRANZ enter and find DENNIS.*

**HILDA**

Ahhhh. Mr. Dupree?

**DENNIS**

Oh great. What do you want?

*HILDA hands DENNIS an official letter.*

**HILDA**
Your mayor has granted me authority to seize this property. If I were you I would just try to enjoy the night. It's a fabulous farewell.

**DENNIS**
Just get out of here!

**HILDA**
Have your moment. Be the tough guy. In a few days this will all be mine. You'll see! Come Franz!

*HILDA and FRANZ have made it to the door and see REGINA, who is outside protesting.*

**REGINA**
*(to FRANZ)* Don't do this.

**FRANZ**
I...

**HILDA**
Franz! Come!

**FRANZ**
I'm sorry.

*HILDA stares down REGINA. She and FRANZ walk away.*

## #14 – "RENEGADE"

*STACEE is talking to SHERRIE in the corner. DREW has taken the stage and is now performing.*

**STACEE**
So... you looking forward to the show?

**SHERRIE**
Yes! The way you sing. The way you move. The way you...

**STACEE**
Sparkle?

**SHERRIE**
Sure.





**STACEE**
It's like you see right through me, Rachel.

*SHERRIE is slightly taken aback. STACEE makes a big move in to kiss her. SHERRIE backs away, preventing the kiss.*

**SHERRIE**
It's Sherrie.

*SHERRIE smiles and STACEE fakes a smile at her. Big cheer from the CROWD. STACEE uses the distraction to walk away from SHERRIE. Focus switches to DREW.*

**DREW**
I got one more song and then we will get Arsenal up here.
*SHERRIE emerges, and the WAITRESSES run up to her, excited.*
I wrote this last one for... a friend.

**WAITRESS #1**
Okay, girl. Spill it! I want everything!

**SHERRIE**
It was magical.

**WAITRESS #2**
How are his eyes?

**SHERRIE**
Magical.

**WAITRESS #3**
His breath?

**SHERRIE**
Magical!

**WAITRESS #1**
What about his hair?

**SHERRIE**
More hairspray than I thought, but magical!!

*Across the room, STACEE approaches DENNIS.*

**STACEE**
Yo Denbo! Can I talk to you a sec?

**DENNIS**
Sure, Stace.

**STACEE**
Listen, I want to be cool about this. That waitress. What's her name?

**DENNIS**
Waitress #1?

**STACEE**
No.

**DENNIS**
Sherrie?

**STACEE**
Bingo. I hate to do it, but the girl's gotta go, bro. Thanks.

**DENNIS**
Whoa, Stacee! What do you... I can't just throw Sherrie out on the street?!

**STACEE**
Did I say that? I mean, her energy is totally toxic and I just hope she doesn't keep hanging all over me and keep me from giving you and your cute little club the breathtaking performance you deserve.

*Meanwhile, onstage...*

**LONNY**
Alright, L.A.! Let's get this party started!

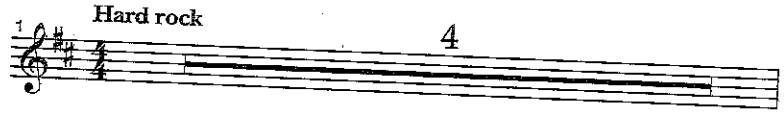
**#15 – "FEEL THE NOIZE (PART 1)"**



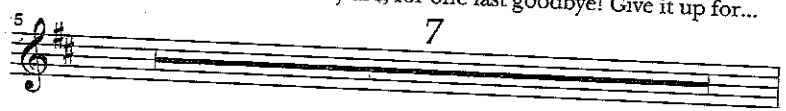


# FEEL THE NOIZE (PART 1)

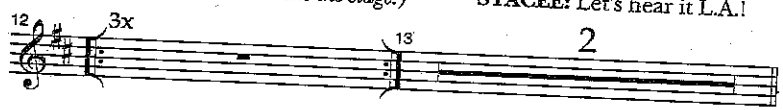
*(The CROWD screams.)*
**STACEE:** Shoot, looks like I gotta go make some dreams happen! You'll figure it out.
*(STACEE crosses toward the stage – just within sight of SHERRIE.)*
**SHERRIE:** Ooo, there's Stacee! STACEE!




*(STACEE sees her, ignores her, and blatantly turns and walks the other way.)*
**(SHERRIE:)** I love you too! *(to WAITRESS #1)* He's hilarious!
*(Meanwhile, onstage...)*
**LONNY:** Alright! Here they are, for one last goodbye! Give it up for...

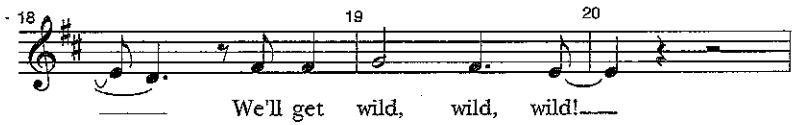



**(LONNY:)** Stacee Jaxx and Arsenal!
*(STACEE and the BAND take the stage.)*
**STACEE:** Let's hear it L.A.!

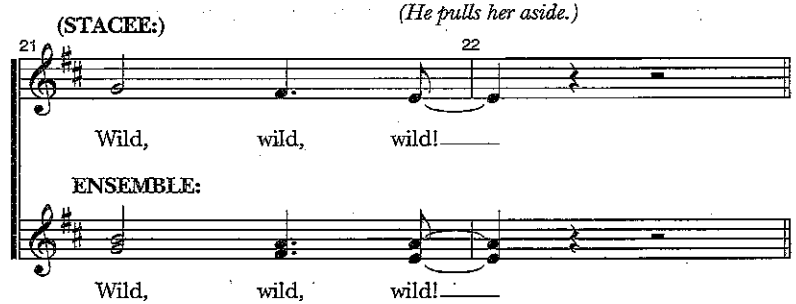





(STACEE:) Everybody!




*(DENNIS finds SHERRIE in the CROWD.)*
**DENNIS:** Sherrie, can I talk to you?
*(He pulls her aside.)*







**DENNIS:** Here's the thing...
*(He whispers in SHERRIE's ear.)*

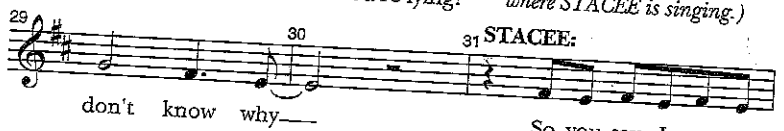
**SHERRIE:** *(disbelief)*
What are you saying?







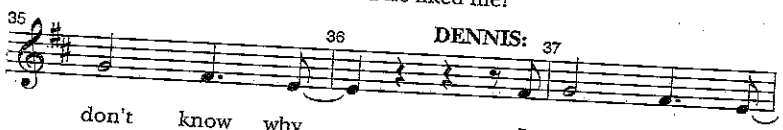

**SHERRIE:** You're lying! *(SHERRIE looks to the stage, where STACEE is singing.)*




**DENNIS:** Just leave for tonight—




(SHERRIE:) He said he liked me!



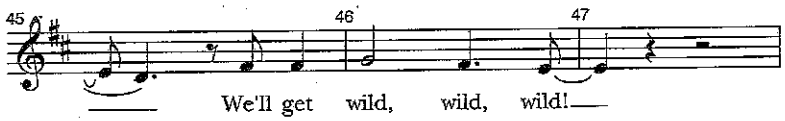

*(SHERRIE walks away.)*
(DENNIS:) Sherrie, wait!




*(STACEE has invited WAITRESS #3 on to the stage with him, and the two start to dance together.)*

**STACEE, ENSEMBLE:**

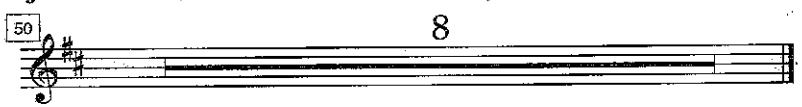








*(Meanwhile, DREW is back at work when a slick man, JA'KEITH GILL, approaches.)*
**JA'KEITH:** Great set tonight. *(extends hand)* Ja'Keith Gill, Two Star Entertainment. Dig your sound. Really ahead of your time, kid.
**DREW:** Serious?
**JA'KEITH:** Kid, look at Stacee. That could be you.








*Having had enough of STACEE and WAITRESS #3 dancing, SHERRIE walks onto the stage and punches STACEE, who falls to the ground. SHERRIE runs off as the WAITRESSES rush to help STACEE.*

**WAITRESS #2**
He's knocked out cold!

## #16 – "FEEL THE NOIZE (PART 2)"

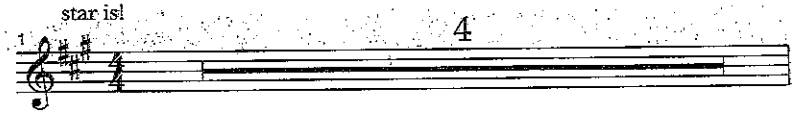
# FEEL THE NOIZE (PART 2)

*(FANS grumble as the WAITRESSES drag STACEE offstage. LONNY takes the mic.)*

**LONNY:** Everybody just cool out! We got more show I promise!

*(JA'KEITH grabs DREW.)*

**JA'KEITH:** Get up there, kid! Finish the night and show 'em what a real star is!




**DREW:** I couldn't. I...

**JA'KEITH:** Come on, kid! This is your shot! What do you want?

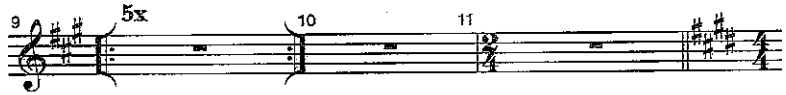
*(SHERRIE runs up to DREW.)*

**SHERRIE:** Drew, can I talk to you?

*(DREW looks at her, then turns back to JA'KEITH: it's decision time. DREW looks at SHERRIE one more time and then runs to the stage. SHERRIE runs out of the club.)*




**DREW:** What's up everyone, I'm Wolfgang Von Colt and this one's for the ladies! ONE, TWO, THREE, FOUR!

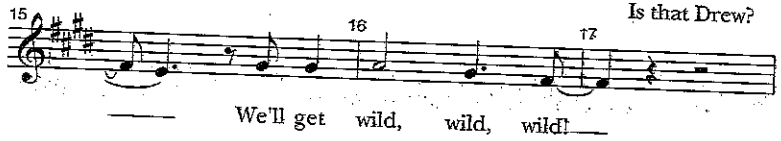


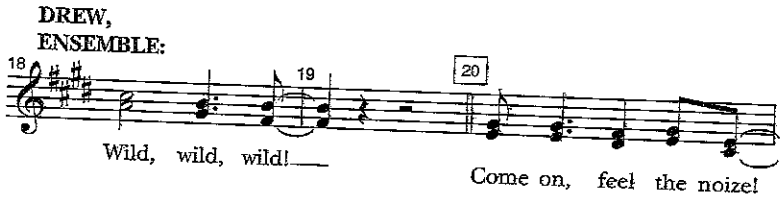


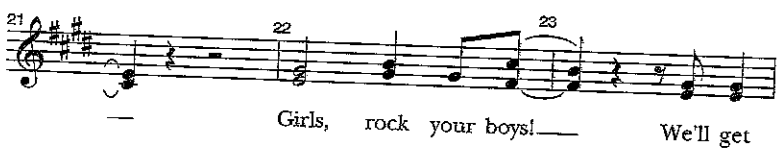


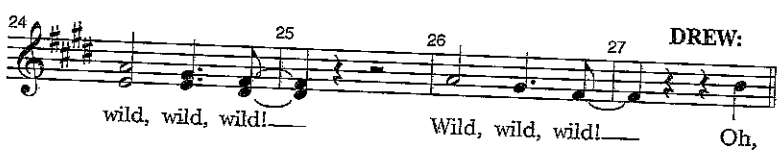






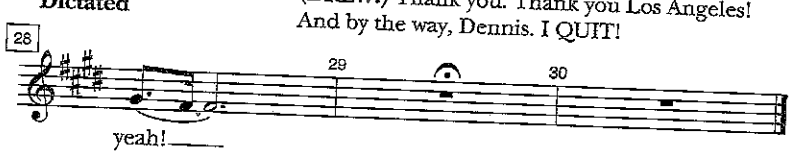




*(The CROWD cheers. JA'KEITH arrives with a brand-new leather jacket that reads, "Wolfgang Von Colt" on the back; DREW puts it on.)*

**(DREW:)** Thank you. Thank you Los Angeles! And by the way, Dennis. I QUIT!



*Lights out. Lightning. Thunder.*

## SCENE 9 – THE SUNSET STRIP. NIGHT.

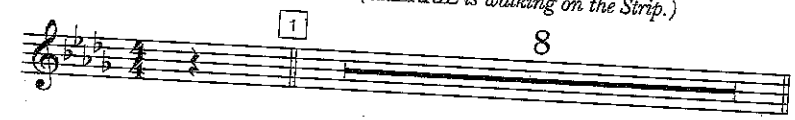
### #17 – "HARDEN MY HEART/SHADOWS OF THE NIGHT"

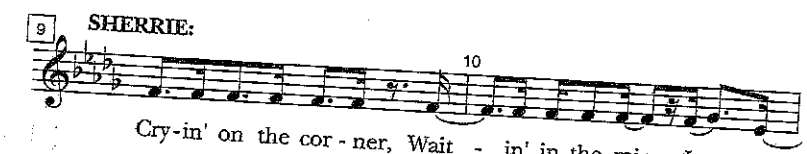




# HARDEN MY HEART/ SHADOWS OF THE NIGHT

*(SHERRIE is walking on the Strip.)*



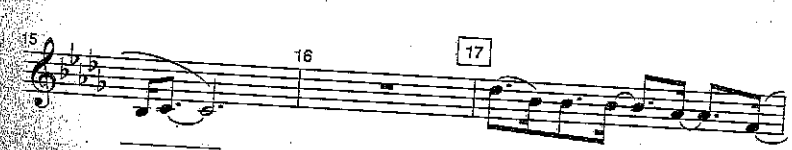




*(SHERRIE throws her waitress apron away.)*



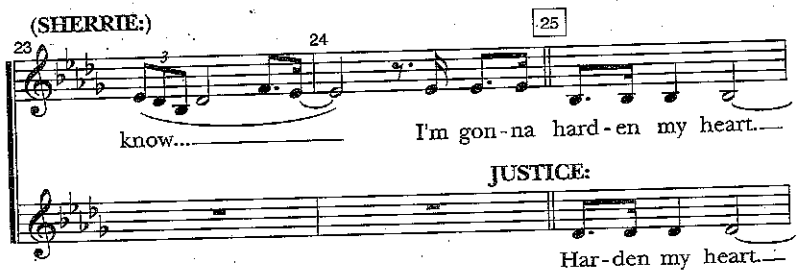


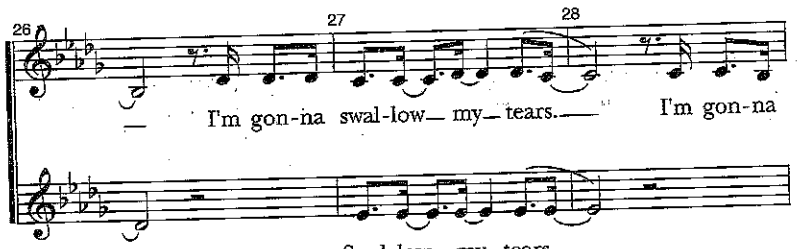


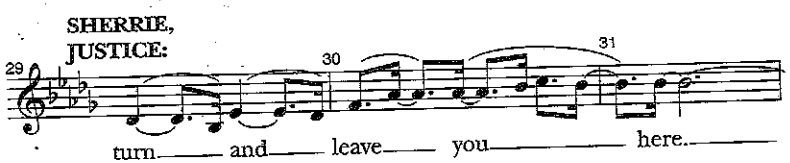



18
19
- est dreams, I nev - er thought I'd go.


20
21
22
Oh, whoa oh... But it's time to let you

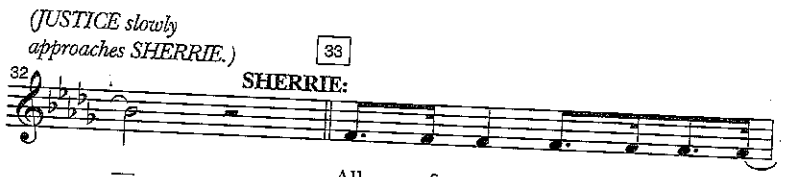

(SHERRIE:)
23
24
25
know... I'm gon-na hard-en my heart.
JUSTICE:
Har-den my heart.

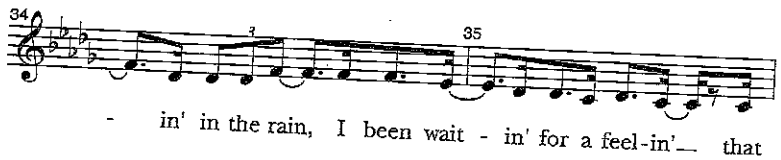

26
27
28
I'm gon-na swal-low my tears. I'm gon-na
Swal-low my tears.

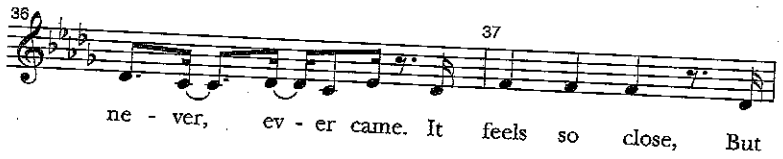

SHERRIE,
JUSTICE:
29
30
31
turn and leave you here.

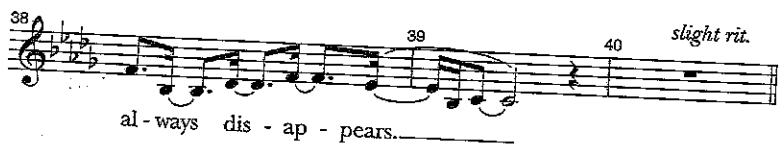




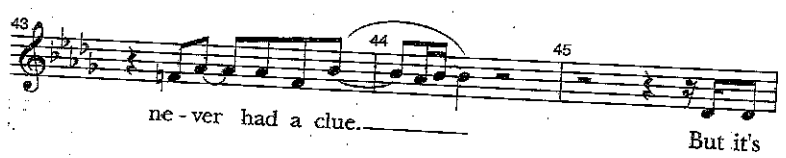

(JUSTICE slowly
approaches SHERRIE.)
33
32
SHERRIE:
All of my life I been wait-


34
35
- in' in the rain, I been wait - in' for a feel-in' that


36
37
ne - ver, ev - er came. It feels so close, But


38
39
40
slight rit.
al - ways dis - ap - pears.


Rubato
41
JUSTICE:
42
Dar - lin' in your wild - est dreams, You

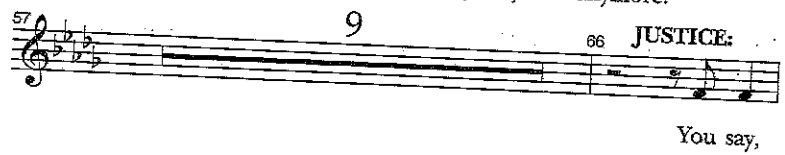

43
44
45
ne - ver had a clue. But it's








**JUSTICE:** Hey sweetie.
**LONNY:** Enter Justice Charlier, the den mother to lots of lost souls on Sunset Boulevard. Remember when I introduced her in the opening number and we sang together? She is going to watch out for our girl.
**JUSTICE:** Come on, let's get you dried off.
**SHERRIE:** Thanks, but I don't need your help, alright?
**JUSTICE:** Hey, we all need help, baby.
**SHERRIE:** You're wrong, cuz I don't need anybody. Not anymore.











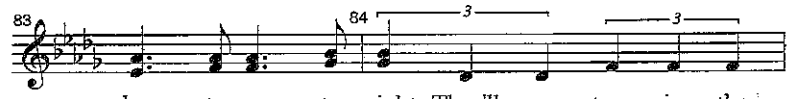

*(SHERRIE begins to walk away. The SHADOWS OF THE NIGHT slowly appear, blocking SHERRIE's path. These are the less fortunate, the underbelly, the people who call the street home. They don't mean any harm. These are the people that JUSTICE watches over.)*

**JUSTICE, SHADOWS OF THE NIGHT:**









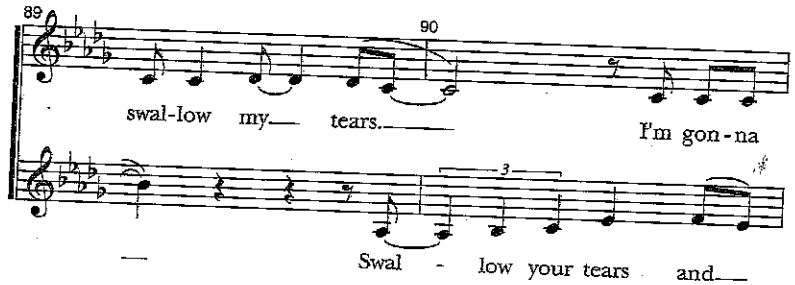


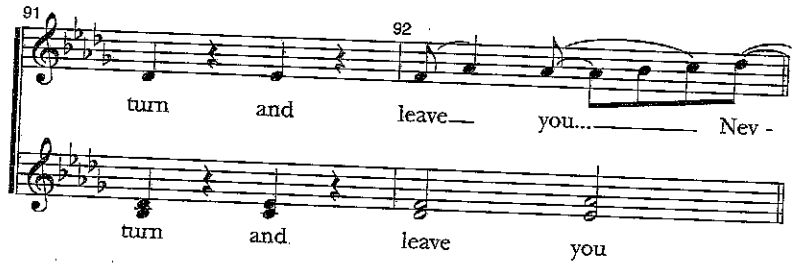


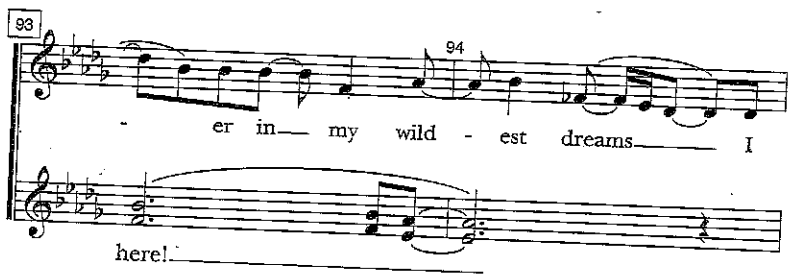


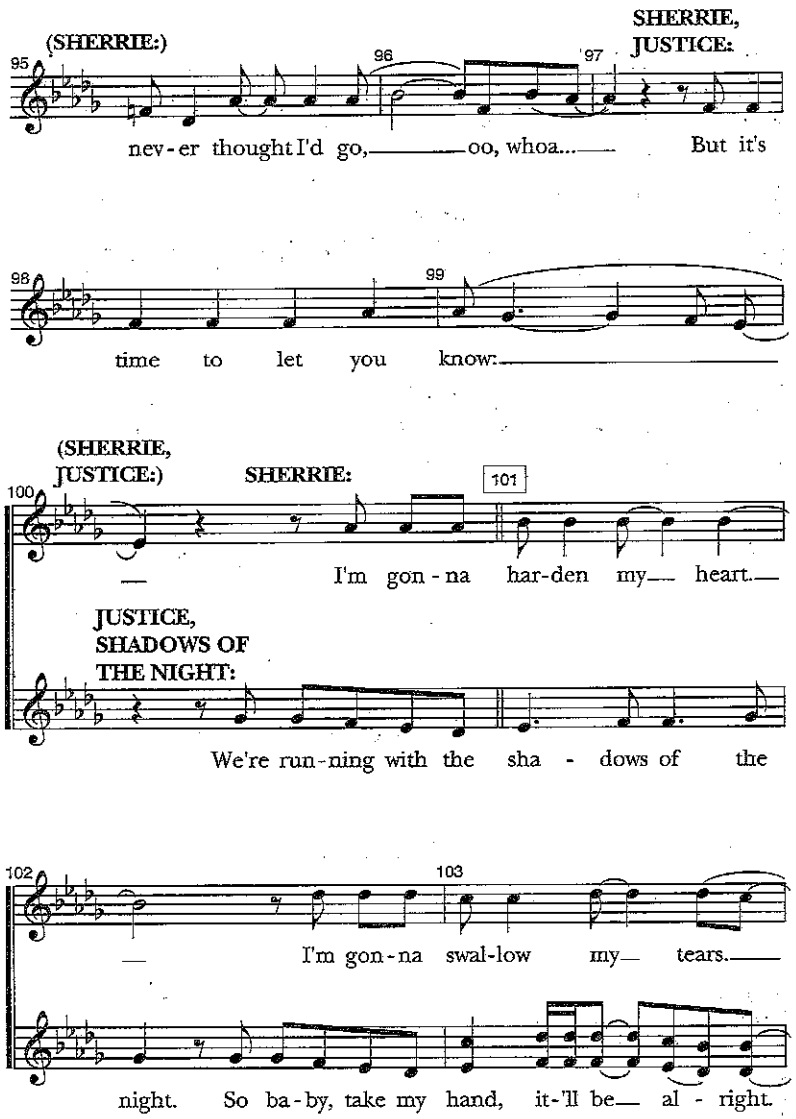




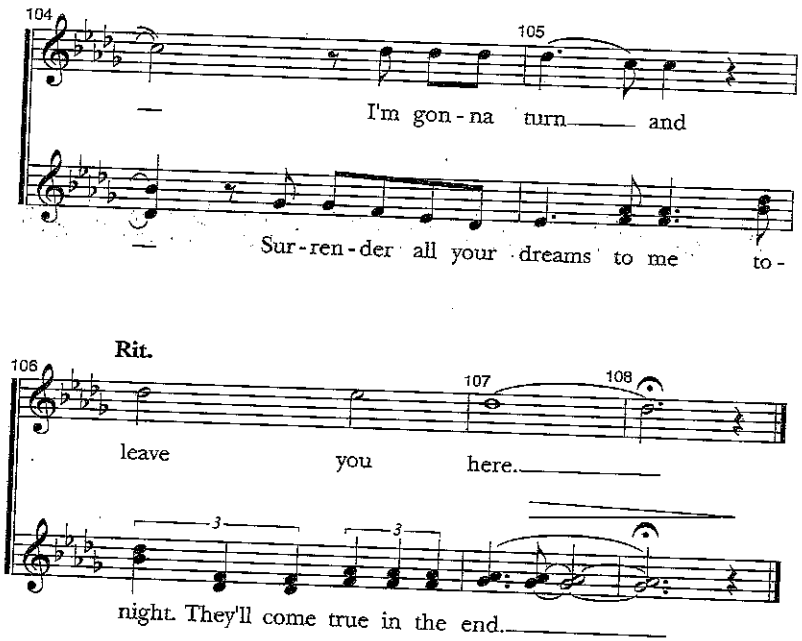




(SHERRIE:)
SHERRIE, JUSTICE:
95
96
97
nev-er thought I'd go, ——— oo, whoa... ——— But it's
98
99
time to let you know: ———
(SHERRIE, JUSTICE:)
SHERRIE:
100
101
— I'm gon-na har-den my— heart.—
JUSTICE, SHADOWS OF THE NIGHT:
We're run-ning with the sha - dows of the
102
103
— I'm gon-na swal-low my— tears.——
night. So ba-by, take my hand, it-'ll be— al - right.






104
105
— I'm gon-na turn——— and
— Sur-ren-der all your dreams to me to-
Rit.
106
107
108
leave you here.———
3
3
night. They'll come true in the end.———

**JUSTICE**

Come on, baby!

*(JUSTICE guides SHERRIE as she is enveloped by construction.)*

## SCENE 10 – THE SUNSET STRIP. DAY.

**#18 – "THE FINAL COUNTDOWN"**

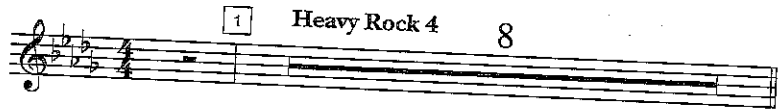




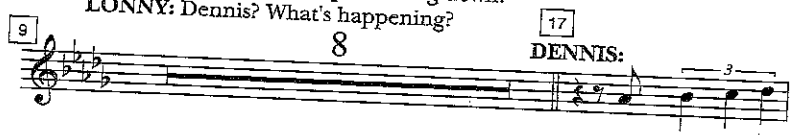
# THE FINAL COUNTDOWN

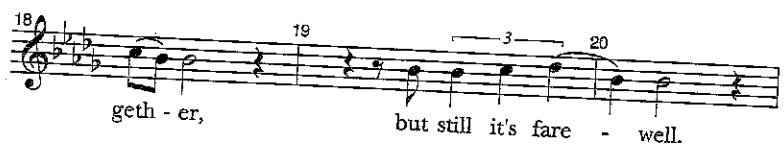
*(We hear a loud boom of construction.)*

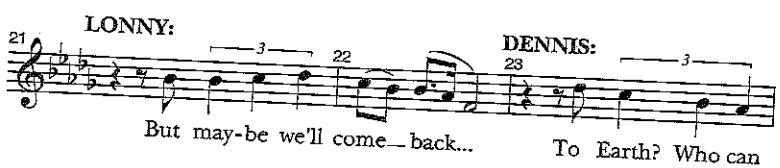
**HILDA:** BRING IN THE BACKHOE! ALL OF IT... I WANT IT GONE! *(deep breath)* GLORIOUS!
*(We see that FRANZ is not as thrilled with the new empire.)*
**FRANZ:** Mama, I didn't realize we were doing so much demolition.

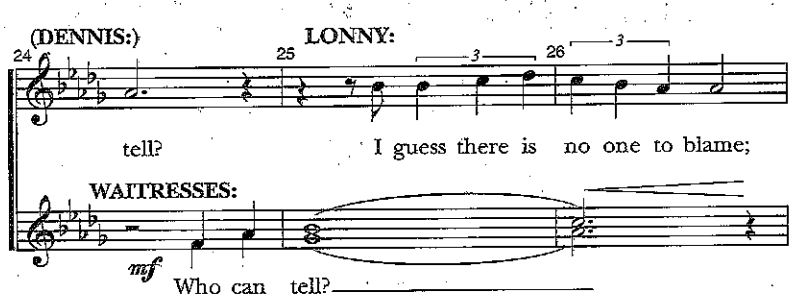


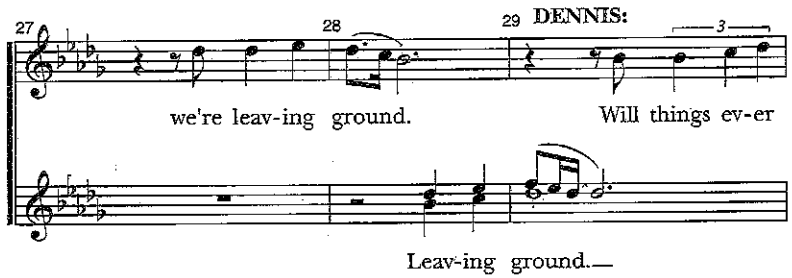

**HILDA:** Isn't it beautiful. *(to CREW)* BACK TO WORK!
*(DENNIS, LONNY and WAITRESSES appear.)*
**DENNIS:** The whole Strip's coming down!
**LONNY:** Dennis? What's happening?

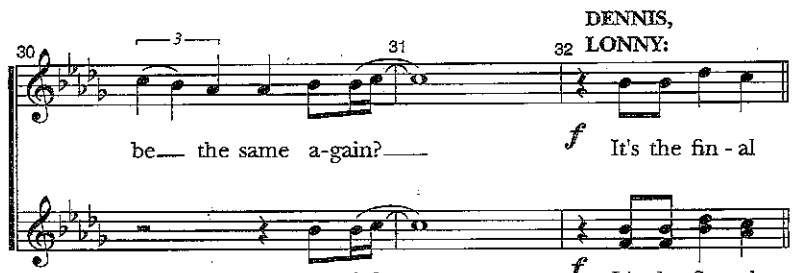




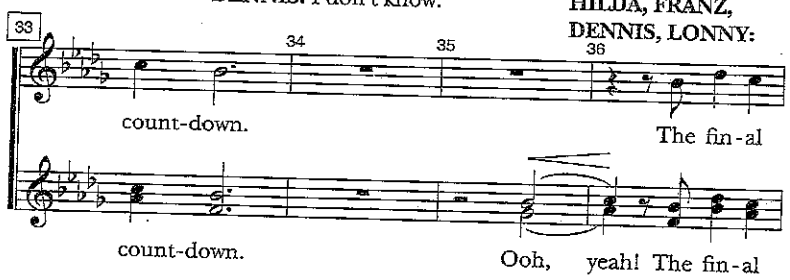



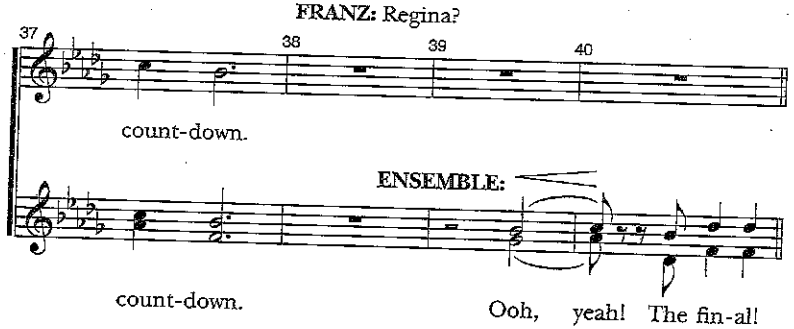




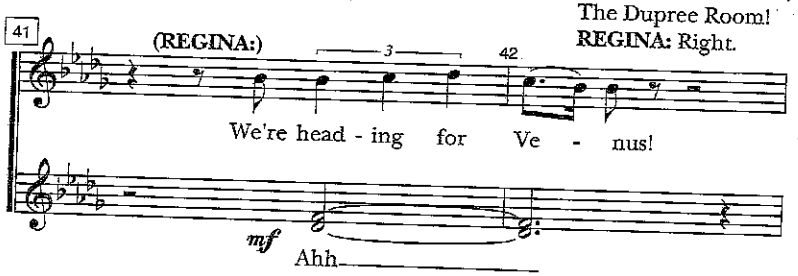

**LONNY:** What are we gonna do?
**DENNIS:** I don't know.




*(A group of PROTESTERS, led by REGINA, march towards the club.)*
**REGINA:** *(to PROTESTERS)* Take back your city!
**HILDA:** What is that?
**FRANZ:** Regina?




**PROTESTER #1:** No, The Dupree Room!
**REGINA:** Right.



**PROTESTER #1, PROTESTER #2, PROTESTER #3:** **LONNY:** Right on!

**REGINA:**

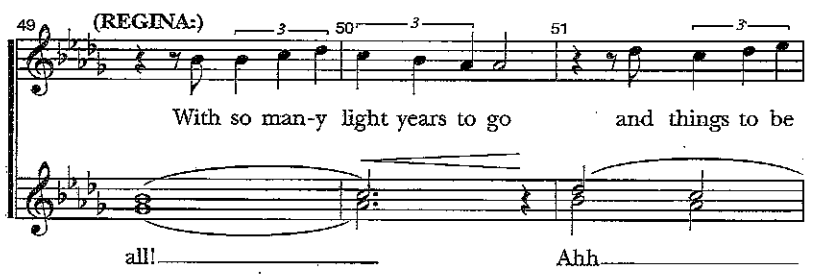



**DENNIS:** Welcome... everyone.




*(The PROTESTERS join LONNY, DENNIS, and the WAITRESSES.)*

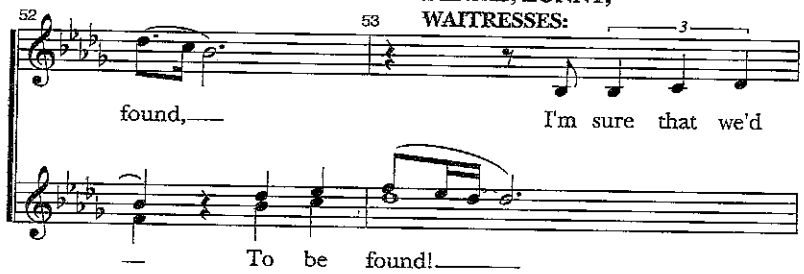
**(REGINA:)**





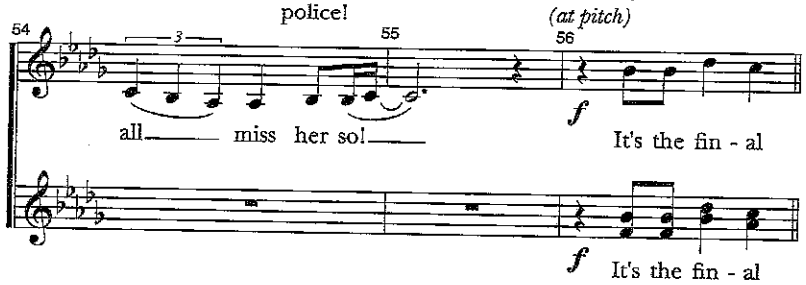



**DENNIS, LONNY, WAITRESSES:**



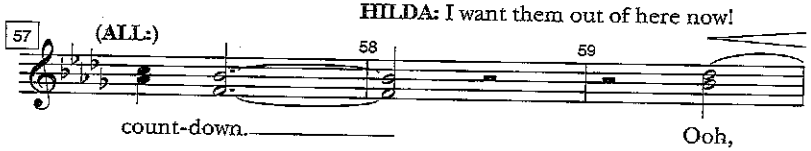

*(HILDA notices the CROWD and is not happy.)* **HILDA:** Get me the police!

**REGINA, DENNIS, LONNY, WAITRESSES:** *(at pitch)*

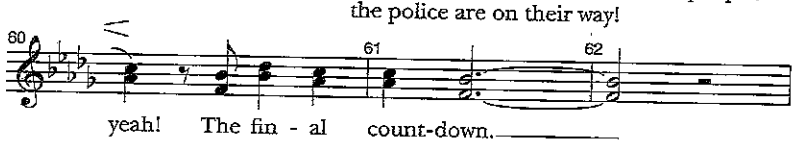



**HILDA:** I want them out of here now!

**(ALL:)**




**FRANZ:** *(to PROTESTERS)* Please, people, the police are on their way!






**REGINA:** You know this is wrong!
**FRANZ:** It's not me!








*The PROTESTERS lock arms in the front of the club.*

**REGINA**
Don't do this, Franz.

**FRANZ**
Look, I told you! It's not me.

**REGINA**
It can be. One person. I know there's more to you than clean, pure, and efficient streets... Dreams. What is your dream, Franz?

**FRANZ**
I don't... I used to run a confectionery shop in Hamburg. Homemade candies, chocolates...

**REGINA**
Why aren't you there, Franz?

**FRANZ**
Some think the key to a chocolate is the cocoa, but it's actually the butter.

**REGINA**
*(smitten)* That's incredible, Franz.

*FRANZ stares at REGINA. They both smile.*

**FRANZ**
I should go.

**REGINA**
You're a good guy, Franz.

*Suddenly, HILDA approaches.*

**HILDA**
Franz! They're still here!

**FRANZ**
Mama... why don't we just keep it the way it was. The public wants it and—

**HILDA**
Because the way it was was horrible! Now get rid of them or I get rid of you! Come, Franz!

*HILDA begins to leave.*

**FRANZ**

Nein. *("No")*

**HILDA**

*(turns)* What?

**FRANZ**

I don't want to. All I've ever done was try to please you. But y'know what? No more.

**HILDA**

What? You going to go back to Germany to your stupid little candy shop?

**FRANZ**

It's a confectionery store!!

*FRANZ crosses and stands defiantly with the other PROTESTERS.*

**HILDA**

The wrecking ball comes to The Dupree Room tomorrow. With or without you sitting there!

**#19 – "THE FINAL COUNTDOWN (PLAYOFF)"**

## SCENE 11 – JA'KEITH'S OFFICE.

*DREW stands before JA'KEITH in a cheesy boy band outfit.*

**DREW**

I don't know, Ja'Keith. I'm not really a boy band kind of guy.

**JA'KEITH**

This isn't just any boy band. This is "Street Boyz" with a "Z," and you're its lead singer, Joshy J!

**DREW**

*(resigned)* Yeah, Joshy J. Well, what about Wolfgang Von Colt?

**JA'KEITH**

Now, we got a *Tiger Beat* shoot at four, then at six we're at the label to go over concepts for your nationwide mall tour!!!





**DREW**

Mall tour? But, I, y'know... I wanna rock?

**JA'KEITH**

The rock didn't work so... You're a Street Boy now!

*DREW's heart sinks, and he begins to exit as SHERRIE enters, looking a bit rough around the edges. LONNY appears with a book,* Broadway Musicals For Idiots.

**LONNY**

Dude, we are at the part of the show where everything's all messed up and it seems like nothing's gonna work out. Sherrie is living on the streets and she hasn't spoken to Drew, I mean Joshy J, since that night at the Dupree, which Dennis has to sell to Hilda who is going to tear it down, even without the support of her son Franz, who is now sitting in protest outside the club with Regina, even though the bulldozers are coming tomorrow. Whheeew. *(opens the book)* Well as *Broadway Musicals For Idiots* says, "A good full ensemble angsty number that usually ends on a flourish... A bang... Jazz hands are often an excellent choice." *(lightbulb)* Love jazz hands! In that case, one angsty number begins! And yes, everybody's real emotional right now!

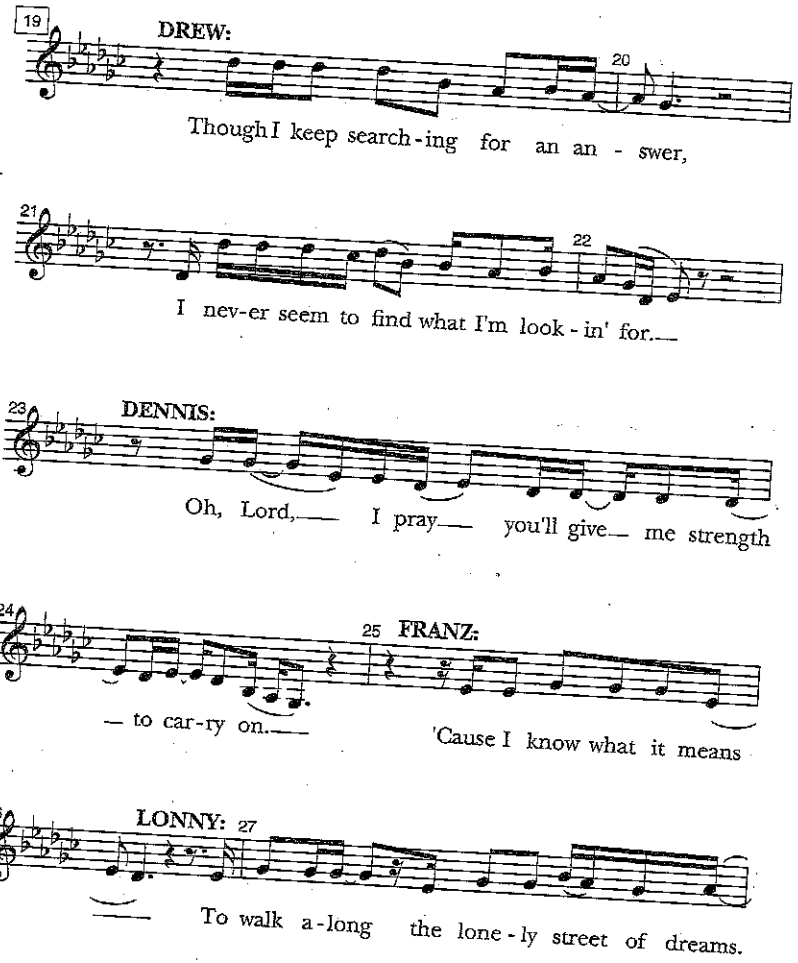
**#20 – "HERE I GO AGAIN"**

# HERE I GO AGAIN







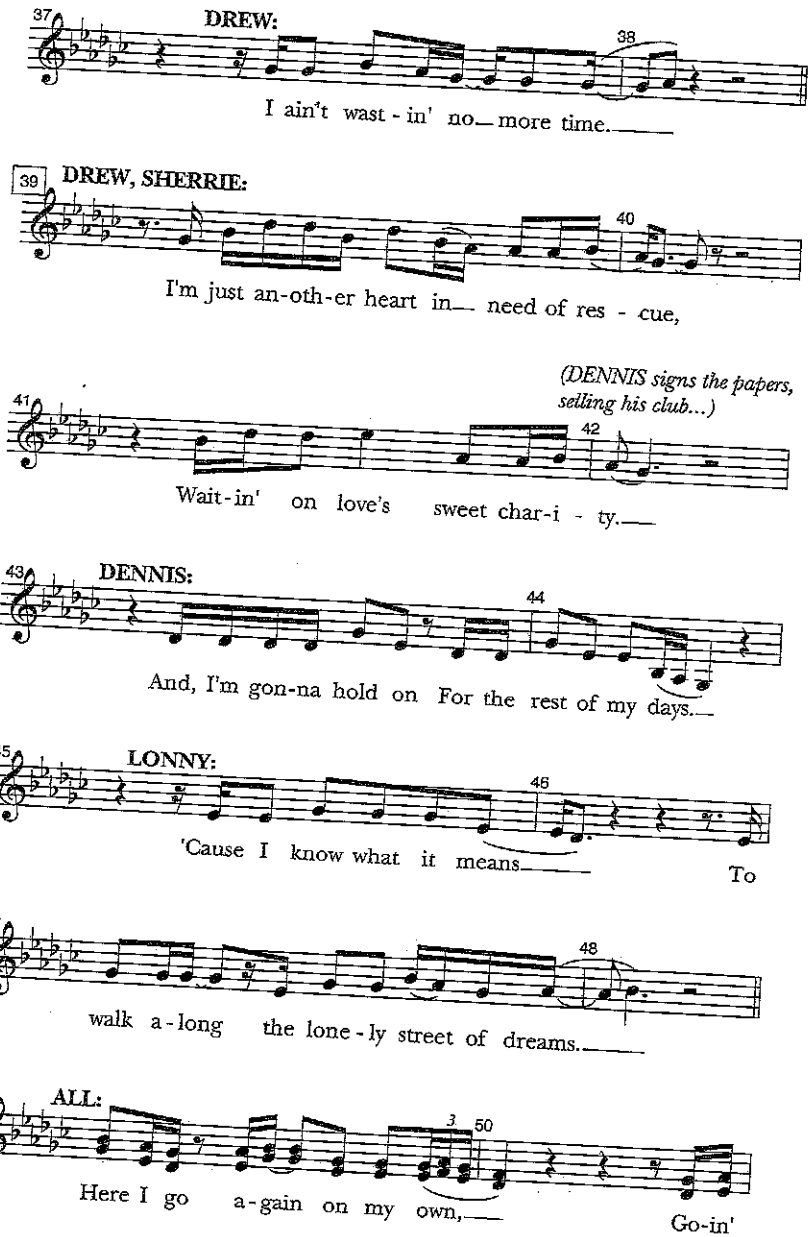



**DREW, FRANZ, LONNY, DENNIS:** **Moderate heavy rock**





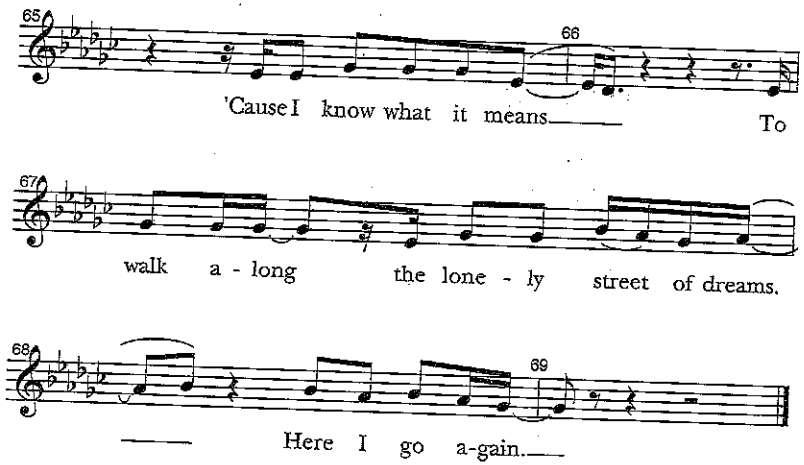



down the on - ly road I've ev-er known. Like a
(REGINA and FRANZ take hands.)
drift - er I was born to walk a - lone.
REGINA:
FRANZ:
And I've made up my mind, Oh yeah
I ain't wast - in' no more time.
ALL:
Here I go a - gain on my own, Go-in'
down the on - ly road I've ev-er known. Like a
drift - er I was born to walk a - lone.






'Cause I know what it means To
walk a - long the lone - ly street of dreams.
Here I go a-gain.

*At the end of the number, SHERRIE and DREW are on opposite sides of the stage facing away from each other.*

## SCENE 12 – A STREET IN L.A.

*As the ENSEMBLE exits, SHERRIE and DREW bump while passing each other.*

**SHERRIE**

Hey! Why don't you—

*Looking up, SHERRIE sees who it is. DREW is equally surprised.*

Drew? Oh, I... How are you?

**DREW**

Sherrie. I'm fine. And you?

**SHERRIE**

Good... Great, actually.

**DREW**

Oh yeah? So the acting? That going well?

**SHERRIE**

Yeah. I was actually just meeting with a pretty big producer at, ah, Orion Pictures. Think it could really lead to... something.

**DREW**

*(sarcastically)* That's great. Well, you take care, Sherrie.

*DREW begins to walk away.*

**SHERRIE**

*(sarcastically)* Hold on, you're mad at me?!

**DREW**

I think I'm entitled.

**SHERRIE**

If you remember, you're the one who turned your back on me the minute I was fired!

**DREW**

Turned my back on you?! Time out! What about Stacee Jaxx?!

**SHERRIE**

You said we were just "friends!" Y'know, just drinkin' Slurpees?!





**DREW**

I never said that!

*Suddenly, LONNY appears.*

**LONNY**

Yeah, actually you did.

*Realizing this is a private moment, LONNY slips back off.*

Sorry.

**SHERRIE**

I was crazy about you.

**DREW**

You were?

**SHERRIE**

Goodbye, Drew.

*SHERRIE begins to walk away.*

**DREW**

Sherrie... ?

*DREW reaches into his pocket and hands SHERRIE a cassette tape.*

Maybe give it a listen. It's about you.

**SHERRIE**

I'm scared...

**DREW**

No, it's good stuff.

*DREW begins to exit.*

**SHERRIE**

*(feeling honest)* I haven't been to one audition since I was fired.

**DREW**

My manager dressed me like this and that's the first demo tape anyone's taken off my hands. I better go.

**SHERRIE**

Drew. For whatever it's worth. I thought you made a really hot rocker.

*The two separate. Once alone...*

**(SHERRIE)**
*(to herself)* God, you are so stupid.

**DREW**
*(to himself)* Why did you say "friends"!?

**SHERRIE**
*(re: tape)* He wrote me a song?

**DREW**
*(to himself)* She was crazy about me?

**#21 – "ROCK CANDY"**

## SCENE 13 – JUSTICE'S APARTMENT.

*SHERRIE enters and finds JUSTICE.*

**SHERRIE**
Justice, can I talk to you?

**JUSTICE**
Sure baby, what is it?

**SHERRIE**
I think I need to go. I booked myself on a train home. Tonight.

**JUSTICE**
*(beat)* This about that boy?

**SHERRIE**
This, all of it, it's just not the person I came out here to be. I used to be happy. I used to make people happy. I lost the only person who ever looked at me like I was a star... or at least could be.

**JUSTICE**
I ever tell you 'bout Maxine Diamond, sugar?

**SHERRIE**
Who?

**JUSTICE**
Before all this I came out here just like you. Soul singer, the new disco diva! Maxine Diamond. And I was good.





**(JUSTICE)**
Even sang backup on a couple big records. But I tell ya, the sweetest memory I got is still with Edgar Calhoun, April fourteenth, nineteen seventy-five.

**SHERRIE**
Edgar?

**JUSTICE**
High school sweetheart. April fourteenth I had a man tell me he loved me... Really loved me. A dozen years go by, I never felt anything like that since.

**SHERRIE**
Then why did you leave him?

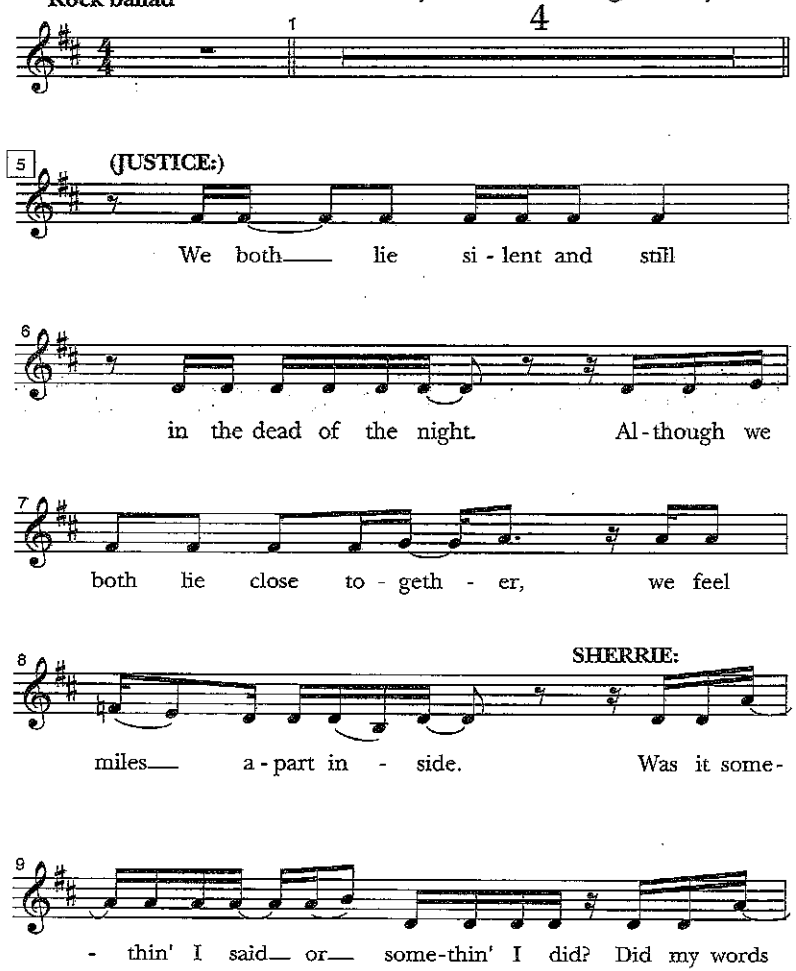
**JUSTICE**
I don't know. I suppose back then being adored by one person didn't seem to be enough.

**#22 – "EVERY ROSE HAS ITS THORN"**

# EVERY ROSE HAS ITS THORN

**Rock ballad**

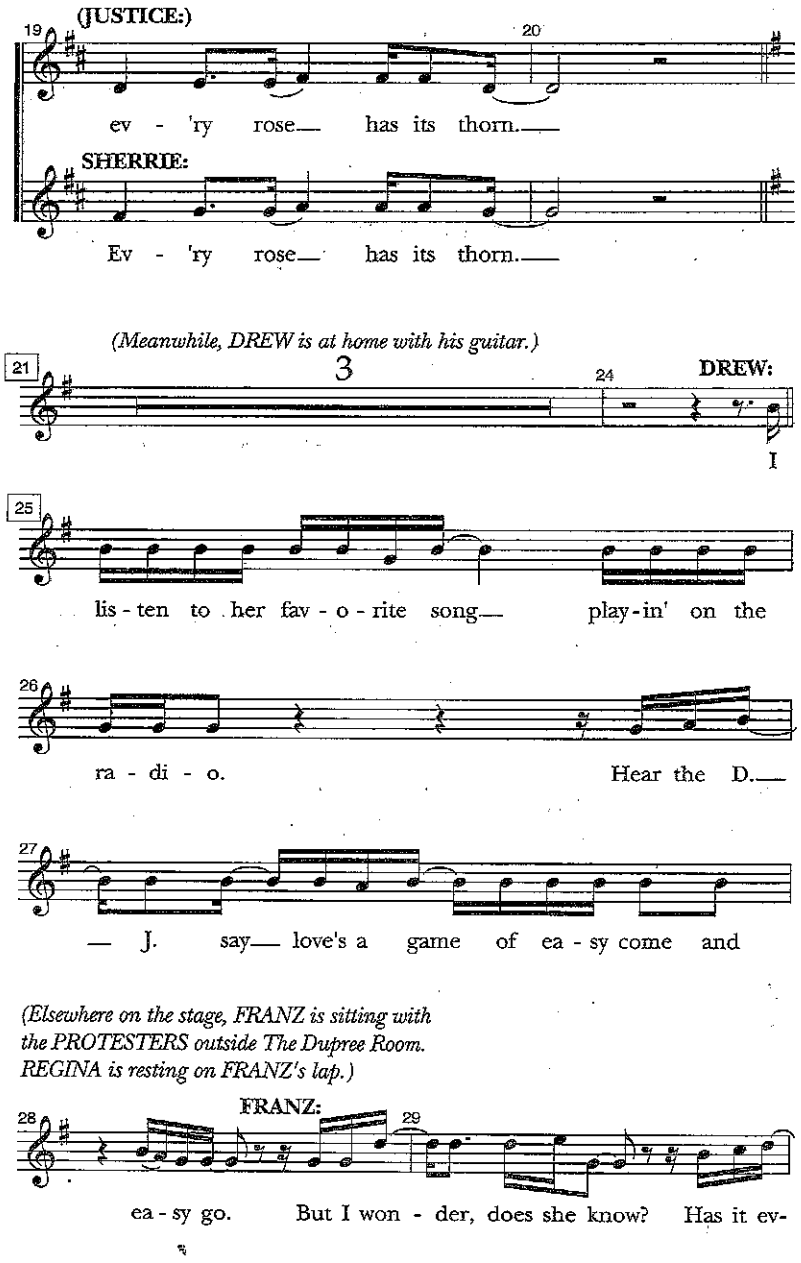
**(JUSTICE:)** I didn't know I was chasing something that wasn't real. My heart was with Edgar but my head...





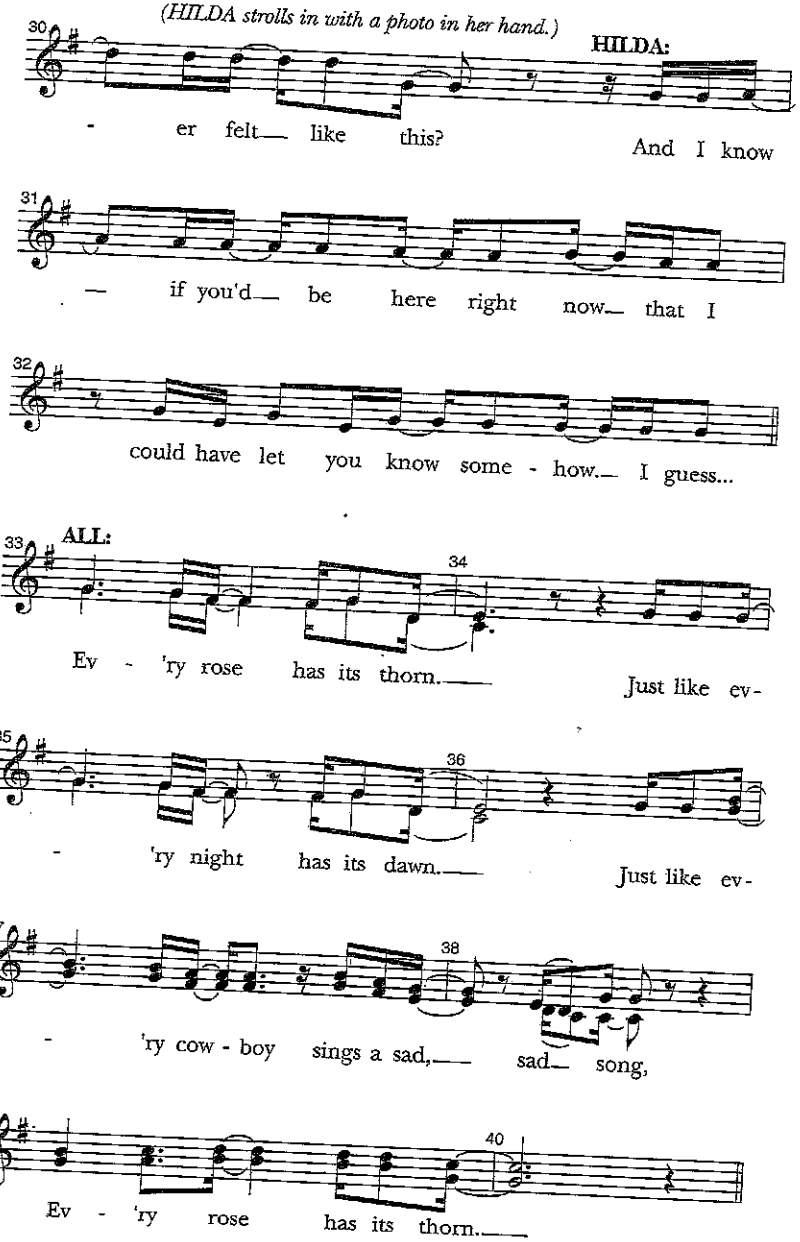


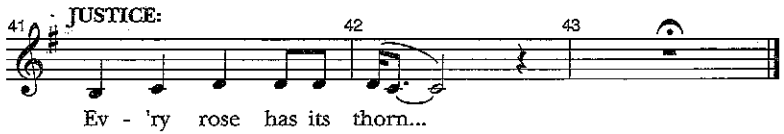




19
(JUSTICE:)
20
ev - 'ry rose— has its thorn.—
SHERRIE:
Ev - 'ry rose— has its thorn.—
(Meanwhile, DREW is at home with his guitar.)
21
3
24
DREW:
I
25
lis - ten to her fav - o - rite song— play - in' on the
26
ra - di - o. Hear the D.—
27
— J. say— love's a game of ea - sy come and
(Elsewhere on the stage, FRANZ is sitting with the PROTESTERS outside The Dupree Room. REGINA is resting on FRANZ's lap.)
FRANZ:
28
29
ea - sy go. But I won - der, does she know? Has it ev-






(HILDA strolls in with a photo in her hand.)
30
HILDA:
- er felt— like this? And I know
31
— if you'd— be here right now— that I
32
could have let you know some - how.— I guess...
33
ALL:
34
Ev - 'ry rose has its thorn.— Just like ev-
35
36
- 'ry night has its dawn.— Just like ev-
37
38
- 'ry cow - boy sings a sad,— sad— song,
39
40
Ev - 'ry rose has its thorn.—








## SCENE 14 – THE DUPREE ROOM.

*HILDA enters and sees FRANZ, who is asleep alongside the PROTESTERS.*

**HILDA**
Franz. Pssst. Franz, wake up!!!

*REGINA wakes up, but everyone else continues to sleep.*

**REGINA**
Ssshhh. Keep it down.

**HILDA**
You know you turned my son against me.

**REGINA**
Listen. He loves you. He just has a dream. Like all these people! If you could only see how happy it makes him, you wouldn't—

**HILDA**
He doesn't understand! I did it all for him. For his future.

**REGINA**
But he doesn't want it! I know you must've had a dream nobody understood.

**HILDA**
Well, when I was a little girl I wanted to make formal wear for pets.

**REGINA**
You... Really?

**HILDA**
And my father thought I was a fool! Maybe I was.

**REGINA**
Or maybe you weren't. It's still not too late to make it right, Mrs. Klinemann.

*HILDA looks at FRANZ sleeping peacefully. She starts to walk away, but REGINA grabs her hand before she can leave. The two look at each other a second, smile, and then exit together. DREW and LONNY enter from the other direction, wandering aimlessly down the Strip.*

**LONNY**

What's going on, Drew?

**DREW**

Lonny? What are you doing here?

**LONNY**

Well, I'm not just a sound guy, Drew. I also happen to be a narrator. A dramatic conjurer!

**DREW**

I don't get it.

**LONNY**

*Rock of Ages.* It's the musical you're in. *(off DREW's blank face)* It's not important. What is important is your happiness, kid.

**DREW**

Dramatic conjurer? So you're the one that took my dream and my girl?! Dude, I didn't get one single thing I wanted!

**LONNY**

B-o-o-h-o-o. You think I got everything in life exactly how I wanted it?! You think anyone in this building has? I wanted to explore deep and thoughtful theatre! Instead I got stuck narrating a show with acid wash jeans and Whitesnake songs.

**DREW**

And are you happy?

**LONNY**

Of course I'm happy! I love Whitesnake!!! Look. You say we didn't give you one thing you wanted? We introduced you to a really great girl!!! Take responsibility! You want something, you can't just wish for it.

**DREW**

I know.

**LONNY**

Time to make your own destiny! What's gonna make you happy?

**DREW**

Sherrie.





**LONNY**

*(checks watch)* Her train leaves at midnight. And it ain't midnight yet.

**DREW**

Train? Train where?

**LONNY**

Back to Kansas.

**DREW**

Noooooo!

*DREW begins running frantically.*

Sherrie!

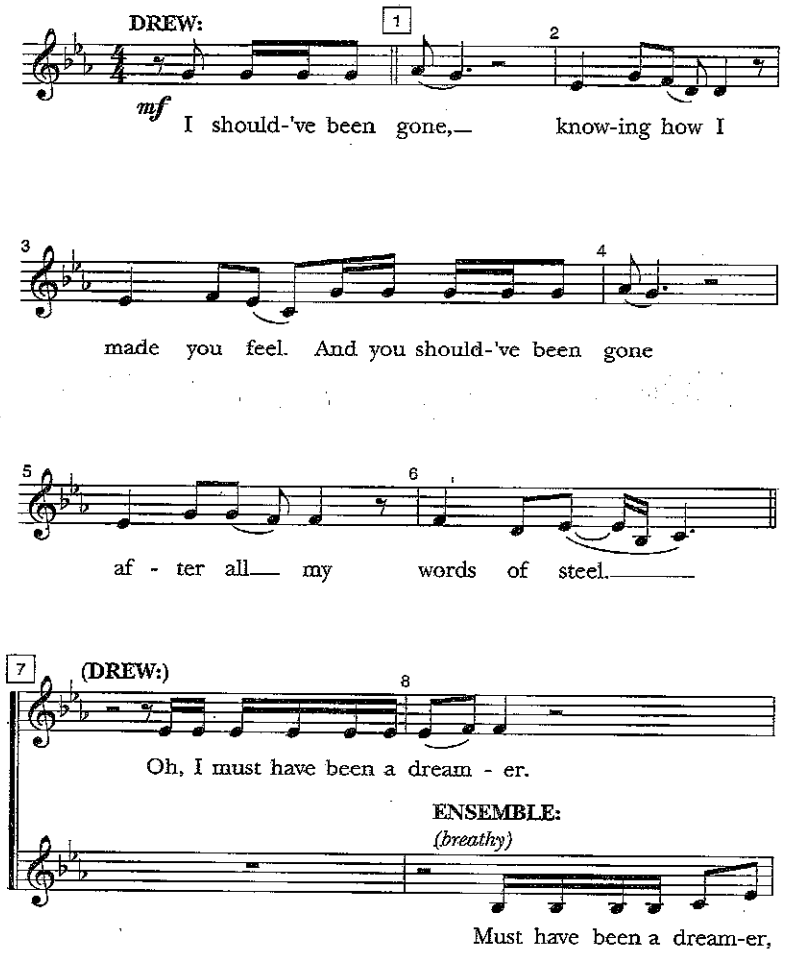
**LONNY**

Yes! Looks like Wolfgang is back!

## #23 – "OH, SHERRIE"

# OH, SHERRIE

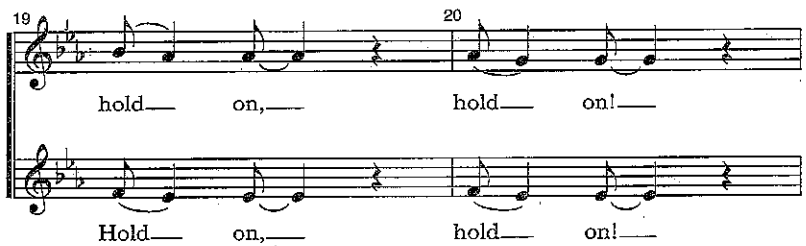
**Moderate Rock 4**





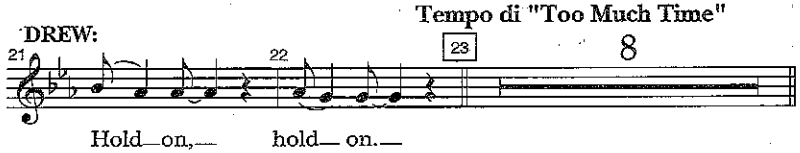





*(Train Station. Night.*
*SHERRIE waits for her train...)*

**Tempo di "Too Much Time"**




**Colla voce, music-boxy**







*(Suddenly DREW*
*bursts onto the stage.)*








**Tempo I°**

**DREW,**
**ENSEMBLE PART 1:**







**DREW:**



**DREW**

*(out of breath)*
No seriously, hold on.

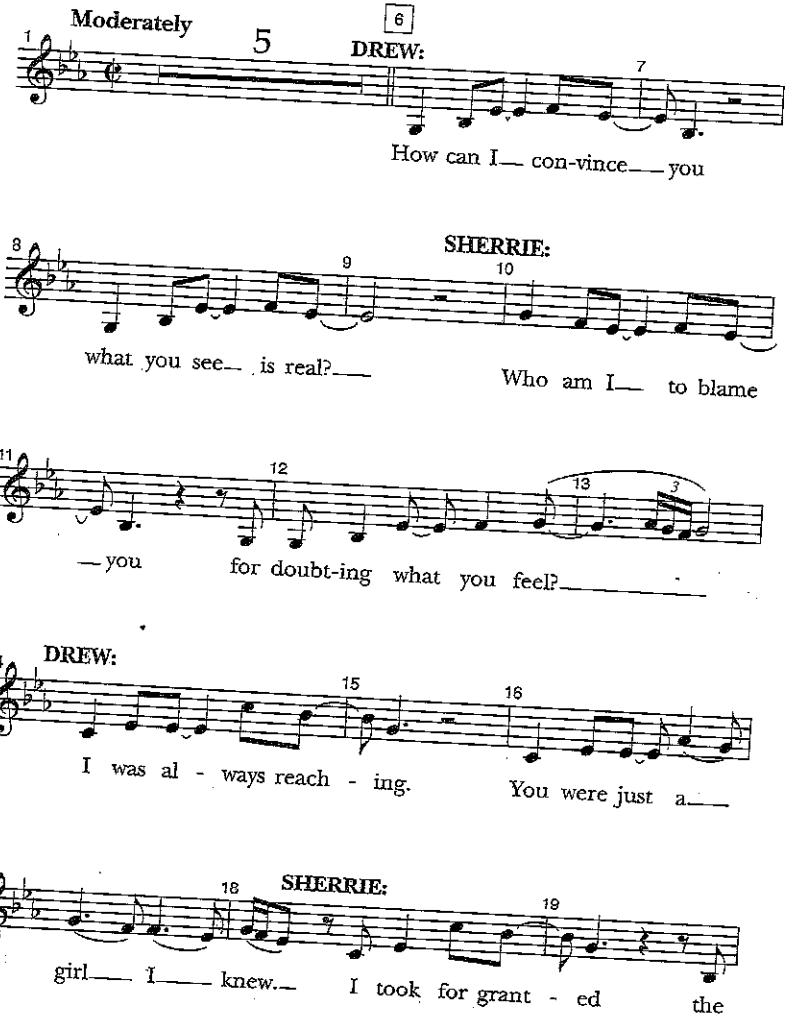
**#24 – "THE SEARCH IS OVER"**





# THE SEARCH IS OVER

**SHERRIE:** Drew?
*(DREW catches his breath and then sings.)*










## #25 – "THE SEARCH IS OVER (PLAYOFF)"

### SCENE 15 – THE DUPREE ROOM.

*FRANZ is waiting when DENNIS and LONNY approach.*

**DENNIS**
Okay. You got me here. What is it?

**FRANZ**
*(confused)* What is what?

**LONNY**
Look, don't play games, Franzy—

**FRANZ**
I didn't call you.

**HILDA**
I called you.

*They all turn to find HILDA approaching with REGINA.*

**FRANZ**
Mama? Regina?!

**HILDA**
*(hands deed to DENNIS)* I believe this belongs to you.

**DENNIS**
What do you mean?

**HILDA**
My son was right. *(re: club)* A dream is just as important as a brand new Foot Locker athletic store.

*First DENNIS, followed by LONNY, reads the letter.*

**FRANZ**
*(to REGINA)* You did it!

**REGINA**
No, you did.

**HILDA**

*(to FRANZ)* And as for you!!!

*HILDA shows FRANZ a contract.*

I was hoping you might take on a silent investor in your confectionery business.

**FRANZ**

My candy shop. Thank you, mama.

*FRANZ hugs HILDA.*

**HILDA**

I believe we may need a place to hold a bon voyage party?

**DENNIS**

I hear a place might be reopening.

*FRANZ, HILDA, REGINA, and DENNIS hug.*

**LONNY**

I bet you didn't see that one coming. Well, that's how our story wraps up. Hilda eventually joined her son back in Germany to turn his candy shop into an empire... and Regina? Well, she was eventually elected the new Mayor of West Hollywood. She and Franz are working on the long distance thing for now. *(beat)* As for Stacee Jaxx? It seems Dr. Hairplugs' "work" was only guaranteed for a few years. We hear he's hiding out in Uruguay now, but don't worry, he's still rocking for a living. *(beat)* Then there's Drew and Sherrie. As you can see it looks like they found love in place of fame. Livin' in Glendale now I believe. They are the perfect illustration that on the Strip, the dreams you come in with may not be the dreams you leave with... But hey, they still rock!

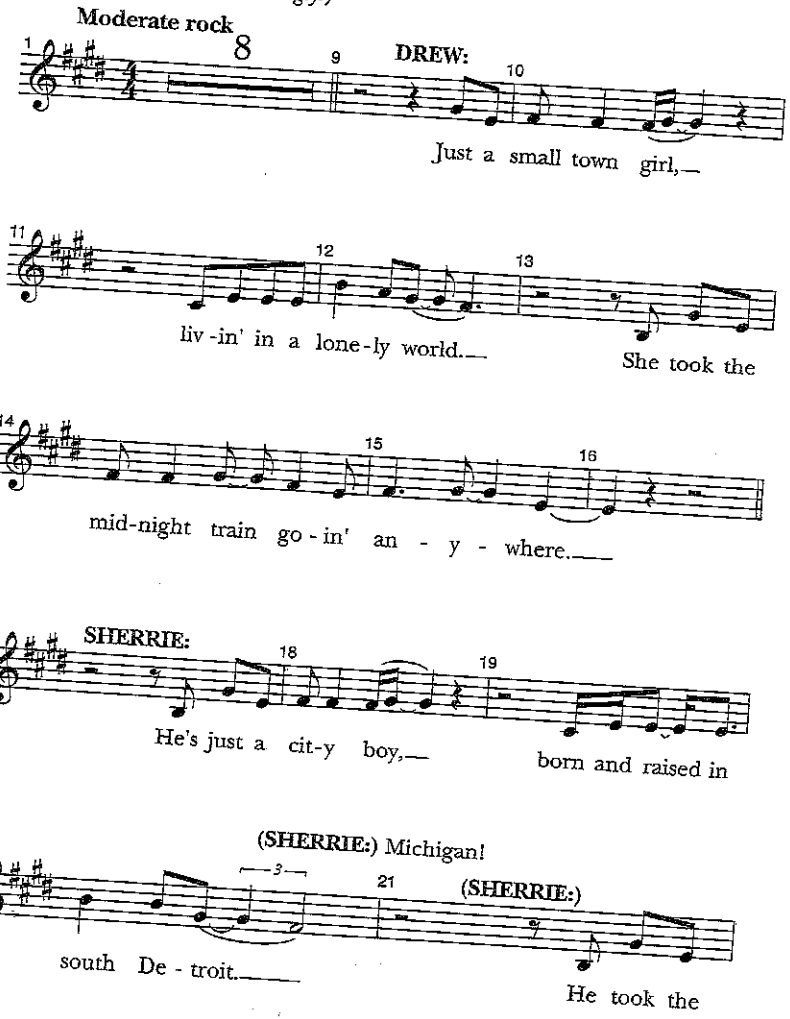
**#26 – "DON'T STOP BELIEVIN'"**

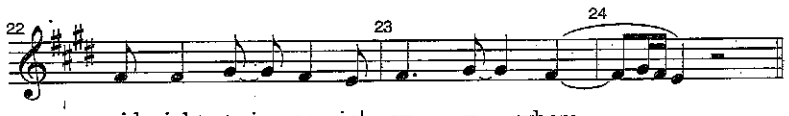




# DON'T STOP BELIEVIN'

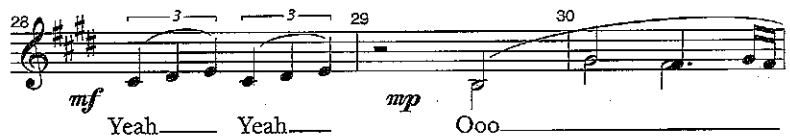
*(DREW and SHERRIE pull out Slurpees and sip them lovingly.)*












*(Suddenly, STACEE appears in a flowery South American shirt and hat. He sings a few lines and then his hat falls off, revealing a bald head.)*



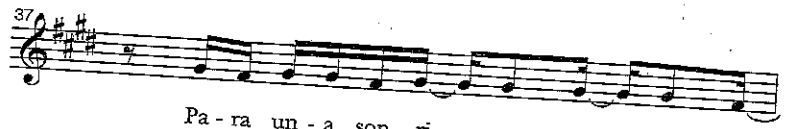


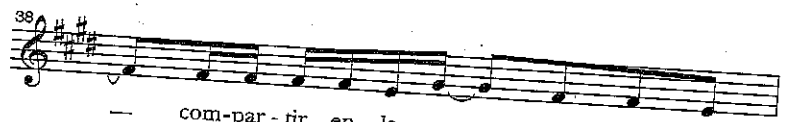






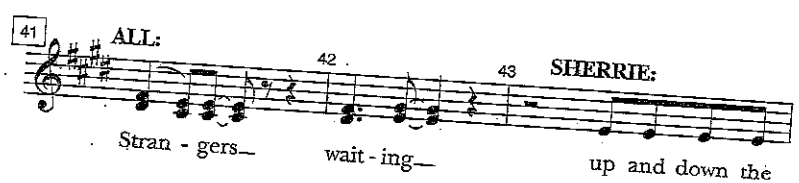


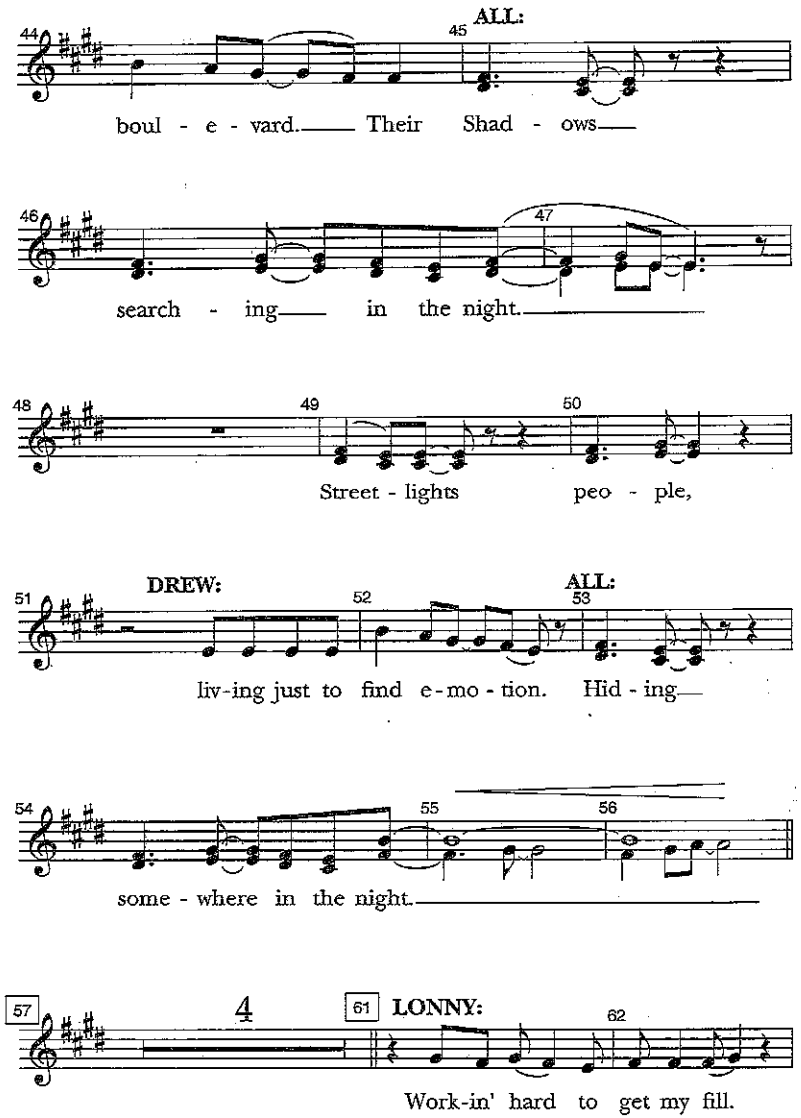










ALL:
boul - e - vard. Their Shad - ows
search - ing in the night.
Street - lights peo - ple,
DREW:
ALL:
liv-ing just to find e-mo-tion. Hid - ing
some - where in the night.
4
LONNY:
Work-in' hard to get my fill.



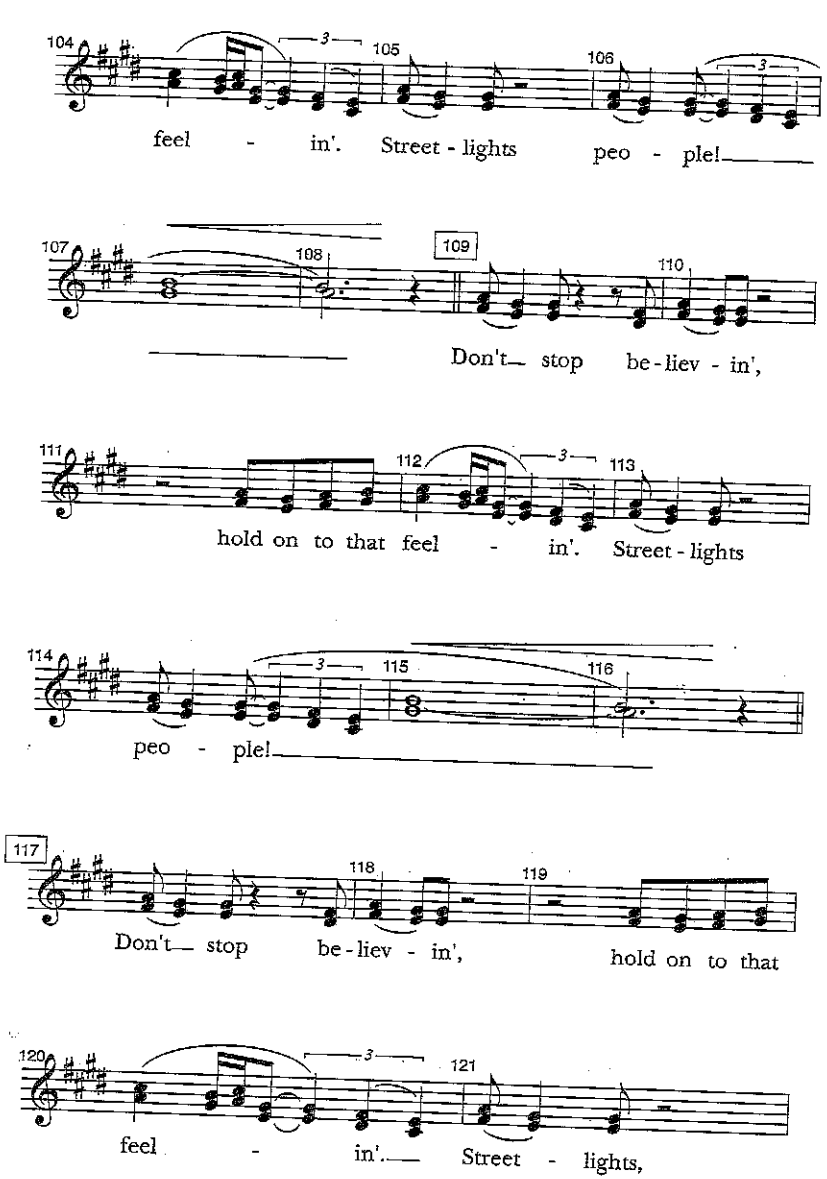


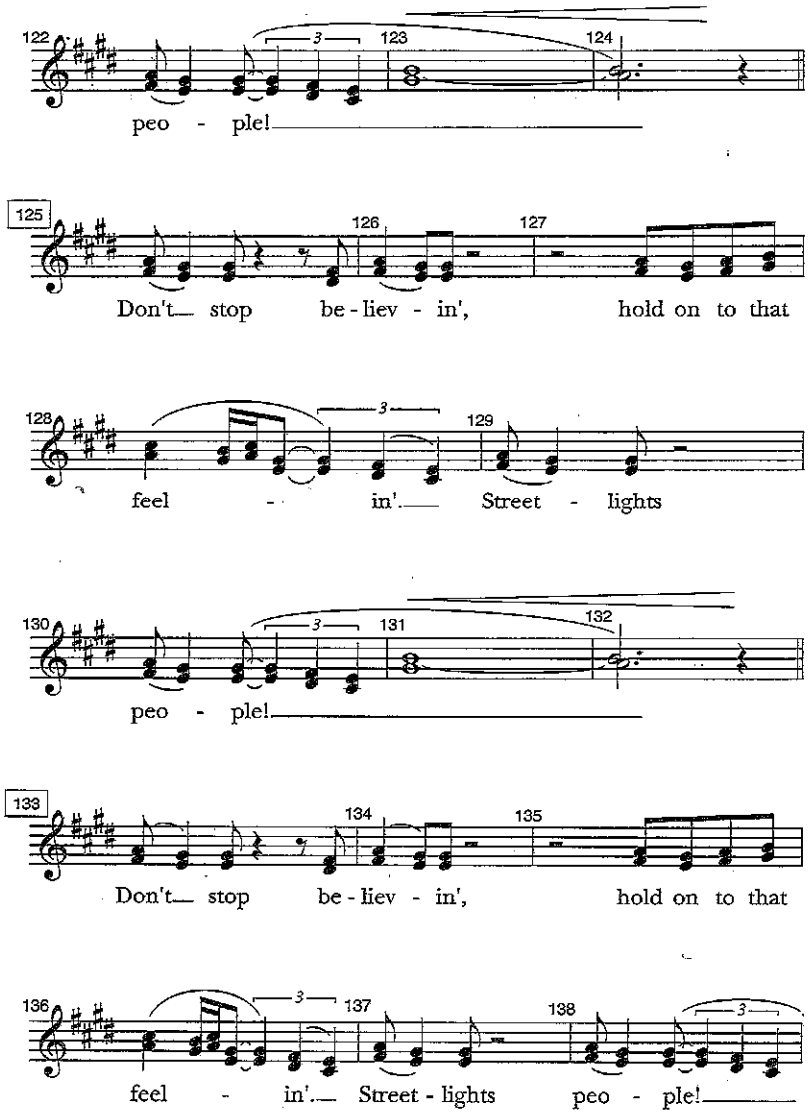

HILDA:
Ev-'ry-bo-dy wants a thrill. Pay-'in an-y-thing to
roll the dice just one more time.
REGINA:
Some will win, some will lose.
FRANZ:
Some were born to sing the blues.
DENNIS:
ALL:
Oh, the mu-si-cal it nev-er ends! It goes
on, and on, and on, and on!
JUSTICE:
Strang - ers wait - ing up and down the


ALL:
80
81
boul - e - vard. Their Shad - ows
82
83
84
search - ing in the night.
85
86
87
Street - lights, peo - ple, Liv-ing just to
88
89
90
find e-mo-tion. Hid - ing some-where in the night.
91
92
93
8
101
ALL:
102
103
Don't stop be-liev - in' hold on to that



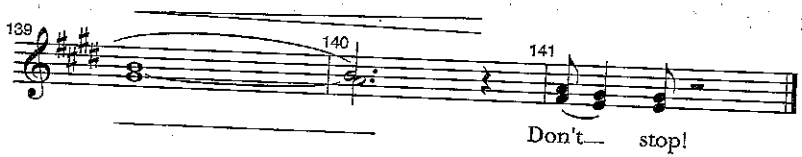



104
3
105
106
3
feel - in'. Street - lights peo - ple!
107
108
109
110
Don't stop be-liev - in',
111
112
3
113
hold on to that feel - in'. Street - lights
114
3
115
116
peo - ple!
117
118
119
Don't stop be-liev - in', hold on to that
120
3
121
feel - in'. Street - lights,


122
123
124
peo - ple!
125
126
127
Don't stop be - liev - in', hold on to that
128
129
feel - in'. Street - lights
130
131
132
peo - ple!
133
134
135
Don't stop be - liev - in', hold on to that
136
137
138
feel - in'. Street - lights peo - ple!






139
140
141
Don't stop!