

Book by TIM KELLY
Music and Lyrics by BILL FRANCOEUR

© Copyright 1997, under the title of "The Nifty Fifties,"
by Pioneer Drama Service, Inc.

PERFORMANCE LICENSE

The amateur acting rights to this play are controlled exclusively by PIONEER DRAMA SERVICE, INC., P.O. Box 4267, Englewood, Colorado 80155, without whose permission no performance, reading or presentation of any kind may be given. On all programs and advertising this notice must appear: "Produced by special arrangement with PIONEER DRAMA SERVICE, INC., Englewood, Colorado."

COPYING OR REPRODUCING ALL OR ANY PART OF THIS BOOK IN ANY MANNER IS STRICTLY FORBIDDEN BY LAW.

All other rights in this play, including those of professional production, radio broadcasting and motion picture rights, are controlled by PIONEER DRAMA SERVICE, INC., to whom all inquiries should be addressed.

Pioneer
Drama Service, Inc.

ROCK AROUND THE BLOCK

A 1950s Musical Comedy

Book by TIM KELLY, Music & Lyrics by BILL FRANCOEUR

MUSIC CUES

MC	1	THE NIFTY FIFTIES	Company
MC	2	ROCK AROUND THE BLOCK.....	Gracie, Luncheonette Gang
MC	3	OH, BABY.....	Ziggy, Backup Girls
MC	4	BOP-A-LU-BOP DANCE PARTY	Company
MC	5	REBEL WITH A CAUSE	Sinbad, Misty, Riff
MC	6	TEEN QUEEN	Teen Queens
MC	7	HIPPITY HOP	Company
MC	8a	OH, BABY (Reprise).....	Bob
MC	8b	OH, BABY (Reprise).....	Ziggy, Backup Girls
MC	9	THE NIFTY FIFTIES (Reprise)	Company
MC	10	CURTAIN CALL	

SYNOPSIS

The action takes place in Louise's Luncheonette, a teenage hangout. The time is the 1950s.

ABOUT THE SETTING

There's a table with three chairs DOWN RIGHT. Another DOWN LEFT, another UP CENTER. A soda counter with three stools, cash register and telephone, RIGHT. Behind the soda counter is a rack with assorted glasses. Optional mirror. On each table is a sugar bowl, a glass holding straws, a dispenser for paper napkins, a menu and salt and pepper shakers. Somewhere there might be a sign reading: "LOUISE'S LUNCHEONETTE." Maybe a sign here and there advertising some product (e.g. Coca-Cola, Hershey's Chocolate, etc.). Jukebox UP LEFT (Consult PRODUCTION NOTES.). Some record platters on the walls would look good. Kitchen is OFFSTAGE UP RIGHT. Entrance from street is LEFT. An EXIT to a storage room is DOWN RIGHT. FORESTAGE represents both a theatre stage and a street outside the luncheonette.

CAST OF CHARACTERS
(In order of speaking)

	<u># of lines</u>
DONALD SPINNEYbest soda jerk in town	53
LOUISEruns the luncheonette	34
VIRGINIA SEGALnew waitress	26
ANN COLLIERMuffin's friend	37
JANE CONNOLLYalso Muffin's friend	28
MUFFIN MANSFIELDa beauty, but a snob	69
JUGHEAD JARVISstudent	24
GRACIE STANLEYheads student dance committee	148
ROSE MARIE FAMIANOGracie's friend	53
EVERLYN WEBBERanother friend	49
BOB.....Gracie's brother, loves motorcycles	18
GEORGE BULLOCK.....star basketball player	34
SINBAD GALLUCCI.....biker	33
RIFFbeatnik	24
MISTYanother beatnik	22
LENNIE KINGZiggy's manager	13
ZIGGY SPRINGERrock and roll singer. A real teen idol	28
BEVERLY GRIFFITH.....Lennie's secretary	27
OFFICER MOORE.....the law in Livermore	18
EXTRAS/CHORUS MEMBERS as/if desired. They can be Ziggy's BACKUP GIRLS, additional STUDENTS, BEATNIKS	

ROCK AROUND THE BLOCK

Scene One

MUSIC CUE 1: Nifty Fifties

LIGHTS UP: AS MUSIC BEGINS, COMPANY ENTERS in the dark from RIGHT and LEFT. A SPOTLIGHT comes UP on REBEL GUY and GIRL and PREPPIE GUY and GIRL, DOWN CENTER. (Consult PRODUCTION NOTES for costuming suggestions.) ALL OTHERS are frozen.

REBEL GUY: (Sings.) Hey, listen, won't you follow me?

PREPPIE GIRL: (Sings.) Take a journey to another time.

PREPPIE GUY: (Sings.) You won't be disappointed, wait and see.

REBEL GIRL: (Sings.) Close your eyes and sit back, take a ride

ALL SOLOISTS: (Shout.) To the Nifty Fifties! (LIGHTS UP. COMPANY UNFREEZES.)

ALL GIRLS: (Sing.) Ooo, ooo, ooo, ooo.

Yeah, yeah, yeah, yeah.

Petticoats and a poodle skirt,

ALL GUYS: (Sing.) Black boots and a motorcycle jacket.

ALL GIRLS: (Sing.) Saddle shoes and bobbysox,

ALL GUYS: (Sing.) Dungarees and a cool white t-shirt.

COMPANY: (Sings.) Take me right back to the Nifty Fifties,

I long to be there every now and then.

I'm cruisin' back to the Nifty Fifties,

I'm gonna live it all again!

ALL GIRLS: (Sing.) French twist with a little curl,

ALL GUYS: (Sing.) Ducktails 'n' long, thick sideburns.

ALL GIRLS: (Sing.) Cute bangs and a ponytail,

ALL GUYS: (Sing.) A slick D.A.'s gonna get my dream girl.

COMPANY: (Sings.) Take me right back to the Nifty Fifties,

I long to be there every now and then.

I'm cruisin' back to the Nifty Fifties,

I'm gonna live it all again!

ALL GIRLS: (Sing.) Gonna meet him at the soda shop,

ALL GUYS: (Sing.) Gonna take her to the high school sock hop.

ALL GIRLS: (Sing.) Drive-in movie on a Saturday night.

ALL GUYS: (Sing.) Lover's lane in the summertime moonlight.

COMPANY: (Sings.) Take me right back to the Nifty Fifties,
I long to be there every now and then.
I'm cruisin' back to the Nifty Fifties,
I'm gonna live it all again.
(Company divides into CHORUS ONE and TWO.)

CHORUS TWO GUYS: (Sings. Except SOLOISTS.)
Come-a come-a, come-on along.
Come-a come-a to the Nifty Fifties!

CHORUS TWO GUYS/GIRLS: (Sings. Except SOLOISTS.)
Come-a come-a, come-on along.
Come-a come-a to the Nifty Fifties!
Come-a come-a, come-on along.
Goin' back-a to the Nifty Fifties!
(The following TWO STANZAS are sung as a duet.)

CHORUS ONE: (Sings.) Petticoats and a poodle skirt,
Black boots and a motorcycle jacket.
Saddle shoes and bobbysox,
Dungarees and a cool white t-shirt.

CHORUS TWO: (Sings.) Come-a come-a, come-on along.
Come-a come-a to the Nifty Fifties!
Come-a come-a, come-on along.
Goin' back-a to the Nifty Fifties!
(The following THREE STANZAS are sung as a trio.)

A FEW SOPRANOS: (Sing.) Ooo, ooo, ooo, ooo!

CHORUS ONE: (Sings.) French twist, with a little curl,
Ducktails 'n' long thick sideburns.
Cute bangs and a ponytail,
A slick D.A.'s gonna get that dream girl.

CHORUS TWO: (Sings.) Come-a come-a, come-on along.
Come-a come-a to the Nifty Fifties!
Come-a come-a, come-on along.
Goin' back-a to the Nifty Fifties!
(The COMPANY slowly begins to EXIT as the MUSIC FADES during the following chorus. The four soloists are the last to EXIT behind the COMPANY. The following THREE STANZAS are sung as a trio.)

A FEW SOPRANOS: (Sing.) Ooo, ooo, ooo, ooo!

CHORUS ONE: (Sings.) Petticoats and a poodle skirt,
Black boots and a motorcycle jacket.

Saddle shoes and bobbysox,
Dungarees and a cool white t-shirt.

CHORUS TWO: (Sings.) Come-a come-a, come-on along.
Come-a come-a to the Nifty Fifties!
Come-a come-a, come-on along.
Goin' back-a to the Nifty Fifties!
(The following THREE STANZAS are sung as a trio.)

A FEW SOPRANOS: (Sing.) Ooo, ooo, ooo, ooo!

CHORUS ONE: (Sings.) French twist, with a little curl,
Ducktails 'n' long thick sideburns.
Cute bangs and a ponytail,
A slick D.A.'s gonna get that dream girl.

CHORUS TWO: (Sings.) Come-a come-a, come-on along.
Come-a come-a to the Nifty Fifties!
Come-a come-a, come-on along.
Goin' back-a to the Nifty Fifties!
(PREPPIE COUPLE EXITS arm in arm. REBEL GUY EXITS combing his hair while REBEL GIRL is holding a small pocket mirror and applying lipstick. BLACKOUT.)

End of Scene One

Scene Two

LIGHTS UP: DONALD is cleaning glasses with a dish towel behind the counter. He wears a white jacket, a black bow tie and a soda jerk's white paper hat. He quietly hums some of "Oh, Baby." LOUISE, proprietor of Louise's Luncheonette, ENTERS from kitchen. She wears an apron and chef's cap. Behind her strides VIRGINIA SEGAL. She wears a waitress' apron and cap. LOUISE moves to DOWN RIGHT table.

VIRGINIA: I'm so nervous.

LOUISE: There's nothing to worry about, Virginia. Everybody's nervous their first day.

VIRGINIA: I hope I don't spill anything.

LOUISE: That's what towels are for. (Nods to DONALD.) Donald was a nervous wreck his first day. Weren't you, Donald?

DONALD: If you say so.

LOUISE: Spilled a banana split on the floor. It was very messy. Hard to clean up.

VIRGINIA: How awful.

DONALD: It wasn't so bad. But Louise's memory is.

LOUISE: Why do you say that?

DONALD: Because it wasn't a banana split. I recall every detail. It was a chocolate college ice. One scoop of chocolate, chocolate syrup, crushed cashews, marshmallow sauce. Cherry on top.

LOUISE: I could have sworn it was a banana split, heavy on the crushed pineapple.

DONALD: Nope. That came later.

LOUISE: (To VIRGINIA.) Everything needed is on the table. (Indicates.) Straws, napkins, salt and pepper, sugar, menu. You'll carry your order book and pencil in your apron pocket.

VIRGINIA: Uh-huh, uh-huh, uh-huh. (From OFFSTAGE LEFT we hear VOICES approaching.)

ANN'S VOICE: I think I'm failing Latin.

JANE'S VOICE: Latin's a dead language.

ANN'S VOICE: I'll be dead when my father sees my report card.

MUFFIN'S VOICE: High school is so boring. (Three GIRLS, each about 17, ENTER. The first in, the leader, is MUFFIN MANSFIELD. She's snooty, haughty and convinced she's an exceptional human being. Behind her are ANN COLLIER and JANE CONNOLLY. They try, not too successfully, to copy MUFFIN'S demeanor. All carry schoolbooks or bookbags.)

DONALD: Look who's here. Royalty.

MUFFIN: I'll pretend I didn't hear that.

DONALD: Suit yourself.

ANN: Donald Spinney is so rude.

JANE: Common.

DONALD: La-di-dah.

MUFFIN: If you don't show more respect for paying customers, I'll report you to the management.

DONALD: Management? You mean Louise. She's in the kitchen. Want me to get her?

ANN: Ignore him, Muffin. He's not worth our time.

MUFFIN: He's beneath notice.

DONALD: You've broken my little heart.

JANE: My cocker spaniel, Tippy, has more manners than Donald Spinney.

ANN: He'll always be a jerk.

DONALD: I trust you mean soda jerk. Look at it this way, I'm the best soda jerk in town.

TRIO: Humph.

MUFFIN: We'd better get a table before the place fills up. I hate sitting at the counter.

VIRGINIA: (Indicates DOWN RIGHT table.) Here's a nice table.

MUFFIN: No, I don't think so. It's too close to Donald Spinney.

ANN: I think it's unattractive to sit close to the counter.

VIRGINIA: (Crosses to DOWN LEFT table.) How about this one?

JANE: What do you think, Muffin?

MUFFIN: I think... (Points to UP CENTER table.) this one. (ANN and JANE quickly take seats at the UP CENTER table. To VIRGINIA.) I haven't seen you before.

VIRGINIA: First day.

DONALD: Don't give her a hard time. She's a nice girl.

VIRGINIA: My name's Virginia.

MUFFIN: We didn't ask for your name.

ANN: She's awful forward for a waitress, don't you think? (MUFFIN sits at the table. The three take menus.)

MUFFIN: Let's study the menu.

DONALD: Why study the menu? It's the same as it was yesterday. It never changes.

MUFFIN: Don't answer him, girls. It would only encourage him.

JANE: He's so fresh.

VIRGINIA: May I take your orders?

MUFFIN: Come back later.

VIRGINIA: Sure. (VIRGINIA steps to the counter. She and DONALD talk in pantomime. JUGHEAD JARVIS, wearing a varsity jacket, ENTERS LEFT.)

JUGHEAD: Where are the trumpets? Where are the drums? Where are the damsels? Jughead Jarvis is here.

DONALD: Hi, Jughead.

JUGHEAD: Hi, Donald. (Steps to UP CENTER table.) Hiya, girls. (ANN, MUFFIN and JANE find JUGHEAD as obnoxious as they find DONALD. They try to ignore him.)

TRIO: (Barely audible.) Hello, Jughead.

JUGHEAD: Did any of you dolls see that movie at the Bijou?

JANE: We're not dolls.

MUFFIN: If you don't mind, Jughead, Ann and Jane and I were having a private conversation.

JUGHEAD: Well, excuse me. (Imitating MUFFIN.) "Ann and Jane and I were having a private conversation." I think I'll saunter over to the soda fountain and have a private conversation with a glass of root beer. (He crosses to counter, says something to DONALD. DONALD, in mime, introduces him to VIRGINIA and pours a root beer.)

MUFFIN: Honestly, girls, the boys at our school are definitely not worth talking about. They have no class. None whatsoever.

ANN: No appreciation of the finer things in life. They don't know how to treat a lady. (JUGHEAD sits at counter, sips root beer.)

MUFFIN: The service in this place is terrible. (Looks to VIRGINIA.) Yoo-hoo! Waitress. Customers waiting. (VIRGINIA turns, crosses to the table. Takes out an order pad and pencil.)

MUFFIN: I'll have a cheeseburger and a lime Coke. Lots of ice. (VIRGINIA writes.)

JANE: I'm on a diet, so I'll just have a double order of French fries and a vanilla shake.

ANN: Lemonade.

VIRGINIA: That's one cheeseburger with a lime Coke, double French fries, vanilla shake, one lemonade. I hope I don't spill anything.

MUFFIN: You probably will. (VIRGINIA crosses to DONALD and gives the beverage orders, EXITS to kitchen. DONALD makes the drinks and shake.)

ANN: That new waitress doesn't look competent.

JANE: In that case, we won't leave her a tip.

MUFFIN: We never leave a tip. (Three more teenage GIRLS ENTER LEFT, also carrying schoolbooks or bookbags. In personality, they're the exact opposite of MUFFIN, ANN and JANE. The new arrivals are GRACIE STANLEY, ROSE MARIE FAMIANO and EVELYN WEBBER. [NOTE: During the scene, additional STUDENTS can ENTER individually or in small groups, as desired, so that luncheonette is full of students for big "Rock Around the Block" number later in scene.]

GRACIE: (Excitedly.) I know Louise will go for the idea.

ROSE MARIE: I dunno.

EVELYN: Think positive, Rose Marie. It won't hurt to ask. (MUFFIN and her friends don't think much of GRACIE and her friends, but try not to show it, barely.)

GRACIE: Hi, Muffin, Jane, Ann.

TRIO: (Barely audible.) Hello, Gracie. (GRACIE, ROSE MARIE and EVELYN sit at the DOWN LEFT table. VIRGINIA crosses over.)

VIRGINIA: Hi, I'm Virginia. I'm new here. What can I get you?

GRACIE: Three Coca-Colas, I guess. But I have to speak to Louise.

VIRGINIA: You mean now? This very minute?

GRACIE: It's terribly important.

EVELYN: You might say it's urgent.

ROSE MARIE: Gracie has a wonderful idea.

VIRGINIA: (Calls to DONALD.) Three Cokes!

DONALD: Coming up. (DONALD fills the order.)

VIRGINIA: (To GIRLS.) I'll see if I can get her. (EXITS to kitchen.)

MUFFIN: How are the dance plans coming, Gracie?

GRACIE: That's why I want to speak with Louise.

ANN: What's the mystery?

GRACIE: I don't like to talk about things until I'm sure they're going to work out.

MUFFIN: (Condescending tone.) How practical.

ANN: The school gym is a mess. All that remodeling.

JANE: And dust. The gym floor is covered with dust. I'm allergic to dust. (She sneezes.)

JUGHEAD: Might be kind of fun. Dancing in dust.

MUFFIN: You would say something like that, Jughead.

ANN: It's a measure of your intelligence.

JUGHEAD: How would you know?

MUFFIN: Ignore him, Ann.

ANN: With pleasure.

LOUISE: (ENTERS from kitchen, crosses DOWN CENTER.) Virginia said you want to speak with me, Gracie.

EVELYN: She does.

GRACIE: I do. (When DONALD has the drinks for the UP CENTER table ready, he sets them on the counter. VIRGINIA will eventually ENTER from the kitchen carrying a tray. On the tray is an order of French fries, cheeseburger. She sets them out at UP CENTER table, crosses to counter for drinks, returns to table and sets them out.)

LOUISE: I'm listening.

GRACIE: (Stands.) You probably know I'm in charge of this year's dance committee.

LOUISE: I do. Congratulations.

EVELYN: It's going to be a Hippity Hop.

LOUISE: So?

ROSE MARIE: We can't have it in the school gymnasium because it's all torn up for remodeling.

LOUISE: So?

GRACIE: I thought it would be a sensational idea if we hold the Hippity Hop somewhere else.

LOUISE: Where?

GRACIE: Here?

OTHERS: (Not including ROSE MARIE and EVELYN.) Here?!

MUFFIN: (Shocked.) In a public luncheonette!

ANN: Vulgar.

JANE: Common.

JUGHEAD: I think it's a great idea, Gracie, but there wouldn't be enough room.

ROSE MARIE: There would if Louise opened the folding doors to the meeting room.

EVELYN: Yeah, where my dad's Kiwanis club meets every Thursday morning.

MUFFIN: (Sarcastic.) And I suppose we'll have to place our orders at the door and pay the cashier as we leave.

GRACIE: That's not what I had in mind. We'll have to provide refreshments no matter where the dance is held, so we can use the food budget to purchase ice cream and stuff for everyone here.

JUGHEAD: It sounds great!

MUFFIN: You would say that.

JUGHEAD: Anything to get us away from the school.

GRACIE: Thanks, Jughead.

LOUISE: (Thinking it over.) I don't know what to say.

DONALD: Say yes. (VIRGINIA ENTERS from kitchen.)

GRACIE: You wouldn't have a thing to worry about, Louise. The kids will be on their best behavior, and I already have a crew lined up to clean up after the dance.

LOUISE: (Tentative.) I suppose I do owe you kids a favor. You're my best customers.

GRACIE: (Pleading.) Say it's okay.

LOUISE: I'm not sure.

JUGHEAD: Come on, Louise.

EVELYN: It'll be fun.

GRACIE: There'll be a line of kids around the block.

LOUISE: Around the block?

ROSE MARIE: Waiting to get in.

GRACIE: Kids will come from everywhere. Just think about it! (MUSIC CUE 2: "Rock Around The Block." Sings.)
They'll be comin' from the country,
They'll be movin' from the burbs.

EVELYN: (Sings.) They'll be walkin' through the city,
They'll be standin' on the curb.

ROSE MARIE: (Sings.) They'll be comin' 'cross the nation
Everywhere in between.

ALL THREE: (Sing.) It'll be the best hippity hop
This town has ever seen.
They'll be movin' and a-groovin' till they just can't stop,
Everybody's comin' to the hippity hop.
See 'em on the sidewalk, see 'em in the street,
Rockin' and a-rollin' to the uptown beat.
Girlfriends, boyfriends, sister, brother,
Up one side and down the other,
Till they just can't walk,
Rock around the block!

JUGHEAD: (Sings.) They'll be runnin' down the alley,
They'll be runnin' through the park.

VIRGINIA: (Sings.) They'll be jumpin' out of taxis,
They'll be comin' after dark.

DONALD: (Sings.) They'll be crawlin' from the woodwork,
Risin' up from the floor.

ALL THREE: (Sing.) Droppin' down from the skylight,

ALL SOLOISTS: They'll be knockin' down the door!
(The following TWO STANZAS are sung as a duet.)

GIRLS: (Sing. Except MUFFIN, ANN and JANE.)
They'll be movin' and a-groovin' till they just can't stop,
Everybody's comin' to the hippity hop.
See 'em on the sidewalk, see 'em in the street,
Rockin' and a-rollin' to the uptown beat.
Girlfriends, boyfriends, sister, brother,
Up one side and down the other,

GUYS: (Sing.) Linin' up, linin' up!
Movin', an' a-groovin', burnin' up!
Linin' up, linin' up!
Movin', an' a-groovin', burnin' up!
Linin' up, linin' up!
Movin', an' a-groovin', all shook up!

ALL: (Sing. Except MUFFIN, ANN and JANE.) Till they just can't walk, Rock
around the block!
(The following THREE STANZAS are sung as a trio.)

GIRLS: (Sing. Except MUFFIN, ANN and JANE.)
They'll be movin' and a-groovin' till they just can't stop,
Everybody's comin' to the hippity hop.
See 'em on the sidewalk, see 'em in the street,
Rockin' and a-rollin' to the uptown beat.

Girlfriends, boyfriends, sister, brother,
Up one side and down the other,

MUFFIN/ANN/JANE: (Sing. With sarcasm.) Dumb! Doo bee doo dumb!
Dumb! Shoo bee doo bee,
Dumb! Doo bee doo dumb! Dumb!
Shoo bee doo bee,
Dumb! Doo bee doo dumb! Dumb!
Shoo bee doo bee,
Dumb! Doo bee doo dumb! Dumb!
Shoo bee doo bee,
Dumb! Doo bee doo dumb! Dumb!
Shoo bee doo bee,
Dumb! Doo bee doo dumb! Dumb!
Shoo bee doo bee,
Dumb! Doo bee doo dumb! Dumb!
Shoo bee doo bee...

GUYS: (Sing.) Linin' up, linin' up!
Movin', an' a-groovin', burnin' up!
Linin' up, linin' up!
Movin', an' a-groovin', burnin' up!
Linin' up, linin' up!
Movin', an' a-groovin', all shook up!

ALL: (Sing. Except MUFFIN, ANN and JANE.) Till they just can't walk, Rock
around the block!
Yeah, yeah, yeah,
Rock around the block!
Yeah, yeah, yeah,
Rock around the block!
(The following THREE STANZAS are sung as a trio.)

GIRLS: (Sing. Except MUFFIN, ANN and JANE.)
Yeah, yeah!
Yeah, yeah, yeah!

MUFFIN/ANN/JANE: (Sing. With sarcasm.)
Shoo bee doo, dumb! Dumb!
Shoo bee doo, dumb! Dumb!
Shoo bee doo, dumb! Dumb!
Shoo bee doo, dumb! Dumb!

GUYS: (Sing.) Linin' up, movin', an' a-groovin',
Linin' up, movin', an' a-groovin',

ALL: (Sing. Except MUFFIN, ANN and JANE.) Rock around the block!

LOUISE: (At end of song, considers for a moment. [NOTE: EXTRA
STUDENTS can come and go, fade into background, but they must

not distract from the main stage business.]) It does sound like fun.

GRACIE: Then you'll do it?

LOUISE: I don't see why not.

OTHERS: Hooray!

LOUISE: I'd better get back to the kitchen. Yesterday I had a grease fire. (She EXITS into kitchen. VIRGINIA FOLLOWS. JUGHEAD sits at counter. Takes a comic book from his back pocket, reads. DONALD goes behind counter. GRACIE, ROSE MARIE and EVELYN are overjoyed, hug and jump up and down.)

GRACIE: I knew she'd say yes.

ROSE MARIE: Isn't it wonderful?!

EVELYN: I didn't think it would be this easy.

ROSE MARIE: Leave it to Gracie.

MUFFIN: (Steps to GRACIE.) I can't imagine where you got this ridiculous idea, Gracie. No one will want to come to a dance held in a... (Searching for the right word, as she looks about.) luncheonette.

ANN: It's such a common idea.

JANE: Vulgar.

ROSE MARIE: It is not.

EVELYN: It's a wonderful idea.

MUFFIN: I suppose a few freshmen and sophomores might show up. They'd show up for anything. But juniors and seniors? Never.

JANE/ANN: Never, never.

GRACIE: I don't agree with you.

MUFFIN: You will when your Hippity Hop trips and falls on its face.

GRACIE: I tell you, the kids will turn out.

MUFFIN: It's a stupid idea.

EVELYN: I suppose you could come up with a better idea?

MUFFIN: Why not rent a hotel ballroom?

ROSE MARIE: That would cost money.

MUFFIN: (Admiring her fingernails.) Naturally.

GRACIE: There isn't enough money in the budget to rent a hotel ballroom.

MUFFIN: Then perhaps you shouldn't be head of the dance committee.
(GRACIE is seething.)

ANN: Muffin's right. If you can't do a thing properly, why do it at all? That's what my mother always says.

JUGHEAD: (Without turning.) Meow!

GRACIE: You're wrong, Muffin. Everyone will turn out.

MUFFIN: Oh? Tell me why?

GRACIE: (Desperate.) Because... because...

MUFFIN: I'm listening.

GRACIE: (Frantic.) Because I've got a rock star, a real rock star, to perform at the dance.

OTHERS: Huh?

MUFFIN: I don't believe you.

GRACIE: It's true.

MUFFIN: And who is this rock star?

GRACIE: Uh, uh... Ziggy Springer. That's who.

OTHERS: (Amazed.) Ziggy Springer!

GRACIE: Now you'll change your tune.

MUFFIN: Why would a big rock star like Ziggy Springer perform at our school dance?

ANN: In a luncheonette.

JANE: She's lying.

ROSE MARIE: Gracie never lies.

GRACIE: (Defiant.) It just so happens Ziggy Springer is my cousin.

OTHERS: Cousin?!

DONALD: Ziggy Springer. How I like his sound. (Fast, he comes from behind the counter, takes CENTER and does an Elvis Presley impersonation of ZIGGY, singing a verse a cappella from ZIGGY'S signature tune "Oh, Baby." JUGHEAD applauds.) How was I?

MUFFIN: Don't ask.

ANN: You sounded as if you just had your tonsils removed.

GRACIE: I thought you were very good, Donald.

JUGHEAD: Me, too.

ROSE MARIE: You owe Gracie an apology, Muffin.

MUFFIN: And she'll get one, if and when Ziggy Springer sings in this place. (She laughs, joined by ANN and JANE. They EXIT. JUGHEAD FOLLOWS, mimicking them as he EXITS.)

ROSE MARIE: Muffin Mansfield is such a snob.

EVELYN: I didn't know Ziggy Springer was your cousin.

GRACIE: Distant.

EVELYN: How distant?

GRACIE: How distant can you get?

ROSE MARIE: But he did promise to show up at the Hippy Hop?

GRACIE: Uh, not exactly.

EVELYN: What does that mean, "not exactly"?

GRACIE: I haven't asked him yet. (ROSE MARIE and EVELYN are shocked.)

EVELYN/ROSE MARIE: (Shocked.) Haven't asked him?!

GRACIE: Shhhhhh. I don't want Muffin to overhear. She made me so mad. I had to think of something fast. (GRACIE'S brother, BOB, ENTERS LEFT. He's distraught.)

BOB: Gracie, I've got to talk to you. (Indicates EVELYN and ROSE MARIE.) In private.

EVELYN: We get the message.

ROSE MARIE: No one has to hit us over the head with a hammer. (They sit at the DOWN LEFT table, take straws, sip their Cokes. BOB grabs GRACIE by the elbow and moves her DOWN CENTER.)

GRACIE: What's the matter with you, Bob?

BOB: (Hushed tone.) Has anyone been looking for me?

GRACIE: Does it have anything to do with that creep Sinbad Gallucci?

BOB: Yeah.

GRACIE: Then you're in big trouble.

BOB: You know I can't resist motorcycles. I love 'em, love 'em, love 'em.

GRACIE: Go on.

BOB: I don't know what got into me, but I spotted Sinbad's new Harley-Davidson Sportster, and I took it for a spin.

GRACIE: You didn't!

BOB: I did. It was so new and shiny. Red and black. A big headlight. Quick acceleration. Zoom, zoom. I couldn't resist my impulse.

GRACIE: I hope Sinbad never finds out you took it for a ride.

BOB: So do I. (Pause.) I smashed it up.

GRACIE: Bob!

BOB: If Sinbad finds out it was me, my days are numbered.

GRACIE: I don't even want to think about it.

BOB: I'm a nervous wreck.

GRACIE: Messing with Sinbad Gallucci's motorcycle. How could you be so stupid?

BOB: Why couldn't I like hot rods instead of motorcycles? (Goes to counter, sits. DONALD gets him a glass of water. He gulps.)

EVELYN: What's the matter, Gracie?

ROSE MARIE: You look pale.

GRACIE: (Nervously looking to her brother.) Oh, it's nothing. (She sits at table. A basketball bounces IN from LEFT. ALL the GIRLS notice. GEORGE BULLOCK ENTERS chasing after it. GIRLS are enchanted. GEORGE is 18, good-looking, wears a varsity jacket. He's a bit wooden.)

GIRLS: (Sighing.) Hi, George.

GEORGE: Hi, girls. This basketball got away from me. It doesn't happen often.

MUFFIN: It certainly doesn't. Everyone says you're the best basketball player we've ever had. Even if you are a transfer student.

GEORGE: Nice of you to say so, Muffin.

MUFFIN: (Smiles.) Think nothing of it.

ROSE MARIE: You're coming to the Hippity Hop, aren't you, George?

GEORGE: Haven't given it much thought.

EVELYN: Thanks to Gracie, we're going to have it right here.

GEORGE: Where?

EVELYN: In Louise's Luncheonette.

ROSE: What do you think?

GEORGE: I think it's a creative idea. (MUFFIN frowns.)

GRACIE: (Smiles.) Thank you, George.

DONALD: And Ziggy Springer is going to be here.

GEORGE: Who's he?

OTHERS: Who's he?!

JUGHEAD: The rock star.

GEORGE: (Unimpressed.) If you say so.

DONALD: He's the greatest.

GEORGE: I don't listen to music much. If I want to relax, I dribble. (He does so. SINBAD GALLUCCI thunders IN, LEFT. BOB sees him and quickly ducks behind the counter. SINBAD is big and nasty. A combination beatnik-biker. "Wild One" motorcycle gear. Clump boots with studs, jeans, leather vest, headband, grimy t-shirt, cycle cap. Leather wristbands. Chains. With SINBAD are two beatnik types, RIFF and MISTY. They wear grubby clothing, headbands, sunglasses. Bizarre hairstyles. MISTY carries a tambourine and RIFF a guitar decorated with trailing ribbons. Their arrival is greeted with little enthusiasm. SINBAD could care less.)

SINBAD: All right! Who did it?!

RIFF: You heard Sinbad!

MISTY: Peace. (She shakes the tambourine.)

DONALD: Who did what? (LOUISE ENTERS FROM the kitchen with a frying pan in her hand.)

SINBAD: Some jerk busted up my Harley-Davidson Sportster.

RIFF: Yeah. Some jerk. (He ripples guitar strings.)

MISTY: Jerk. (Another shake of the tambourine.)

LOUISE: I don't want any trouble from you, Sinbad. I've told you that before.

SINBAD: I never had my Harley-Davidson Sportster busted up before.

RIFF: Never. (Guitar strings.)

MISTY: (Shakes tambourine.) Never.

SINBAD: (Explodes.) Will you two stop with the tambourine and guitar?!
Gets on my nerves. Don't I have enough to worry about?

RIFF: Sorry, man.

MISTY: Don't sweat it, Sinbad.

LOUISE: What's all this about?

SINBAD: Weren't you listening? My Harley-Davidson Sportster! Misty and Riff saw some high schooler riding it. He's the one who busted it up, and when I find him... (He slams a fist into the palm of his other hand. We hear BOB groan from behind the counter.)

MISTY: Think beautiful thoughts, man. Relax.

RIFF: Go with the flow.

LOUISE: I suppose you think you'll find that high schooler in here.

SINBAD: Why not? This is where they hang out. Take a look, Misty, Riff.
Do you see him? (They look about.)

MISTY: Nope.

RIFF: Don't see him.

MISTY: Peace.

SINBAD: (Losing his cool.) He'll show up sooner or later. And when he does... pow!

LOUISE: Donald, call the police.

RIFF/MISTY: Heat! (DONALD starts to dial. GEORGE stands up with the basketball. He moves to SINBAD.)

GEORGE: Hold on, Donald. (DONALD stops dialing.) I think I can deal with this. (GIRLS sigh.)

SINBAD: Who are you?

GEORGE: That's not important. We don't want to cause any trouble in Louise's Luncheonette, do we? It would give the place a bad name. You could be hauled away by the police.

SINBAD: For what?

LOUISE: For disturbing the peace.

GEORGE: Why don't you sit down and have a fizz cola or be on your way.

SINBAD: You trying to be funny?

RIFF: He's making sense, man.

MISTY: Go with the flow.

SINBAD: I'll go. But I'll be back. And when I do... (RIFF and MISTY pull at him.)

RIFF: This place has bad vibes. (He and MISTY manage to pull a protesting SINBAD OFF LEFT. MISTY RETURNS, shakes her tambourine, EXITS again.)

DONALD: I feel sorry for whoever messed with Sinbad's bike. (Another GROAN from BOB.)

GRACIE: You handled that nicely, George. (GIRLS applaud.)

GEORGE: It was nothing. (He twirls or dribbles the basketball.)

JUGHEAD: (Runs back IN LEFT.) You ought to see what's going on across the street!

OTHERS: (Stand.) What?!

JUGHEAD: Little girl's been working a Hula Hoop for over five hours. It's like, uh, perpetual motion. She's never going to stop!

DONALD: This I got to see! Do you mind, Louise? Just for a sec?

LOUISE: Go ahead. I'm sure any new customer we'd get is over there, too. (DONALD EXITS for street. So does JUGHEAD. LOUISE EXITS to kitchen. BOB creeps out from behind the counter and EXITS quickly DOWN RIGHT. As EVELYN and ROSE MARIE move LEFT, they notice GRACIE isn't following. She stands DOWN CENTER, lost in her thoughts.)

EVELYN: Aren't you coming, Gracie?

ROSE MARIE: She could be establishing a world record.

GRACIE: You go along. (EVELYN and ROSE MARIE step to her.)

EVELYN: I bet I know what you're worrying about.

ROSE MARIE: Me, too.

TRIO: Ziggy Springer.

EVELYN: What are you going to do?

GRACIE: There's only one thing I can do.

EVELYN: Cancel the Hippity Hop?

GRACIE: Of course not. I'd never do that.

ROSE MARIE: Then what are you going to do about Ziggy?

GRACIE: The only thing I can do. When Ziggy is in town for his concert at the auditorium Saturday night, I'll be there.

EVELYN: Blood is thicker than water.

GRACIE: Don't say that. Blood makes me think of Sinbad Gallucci and my brother.

JUGHEAD: (Runs back IN.) You don't know what you're missing. What are you waiting for? She's fantastic! (He runs OUT. GIRLS move LEFT.)

GRACIE: He's thinking about Hula Hoops, and I'm thinking about Ziggy. (BLACKOUT.)

End of Scene Two

NOTE: The CURTAIN CLOSES at this point. If you're not using a curtain, then the luncheonette should remain in DARKNESS for the next scene.

Scene Three

In the darkness, we hear the SCREAMING OF TEENAGE GIRLS.

LIGHTS UP ON FORESTAGE: There's a crowd of screaming TEENAGERS standing DOWN RIGHT. LENNIE KING, ZIGGY'S manager, ENTERS FORESTAGE from DOWN LEFT, waving his arms for silence.

LENNIE: (To TEENS.) All right, all right. Calm down, calm down. One more encore and that's it. (SOUNDS OF DISAPPOINTMENT.) You won't be disappointed when you hear what it is. The song that makes the heart of every Teen Queen beat faster. (Gestures for ZIGGY to appear.) Let's hear it, Ziggy. "Oh, Baby!" (SCREAMS, APPLAUSE. If you are using a CURTAIN, a SPOTLIGHT HITS CENTER and ZIGGY STEPS THROUGH, microphone in hand. Flashy jacket. If there's no curtain, ZIGGY BOUNCES onto FORESTAGE from OFFSTAGE, DOWN RIGHT. Immediately following ZIGGY, but not in spotlight, are optional BACKUP GIRLS. LENNIE EXITS DOWN LEFT. MUSIC CUE 3: "Oh, Baby!")

ZIGGY: (Sings.) Oh, baby, ba-ba-ba-ba-ba-ba-ba-ba-ba-ba-baby!

BACKUP GIRLS: (Sing.) Ba-ba-ba-ba-ba-ba-ba-ba-ba-ba-baby!

ZIGGY: (Sings.) Oh, baby, ba-ba-ba-ba-ba-ba-ba-ba-ba-ba-baby!

BACKUP GIRLS: (Sing.) Ba-ba-ba-ba-ba-ba-ba-ba-ba-ba-baby!

End of Script Preview

PRODUCTION NOTES

PROPERTIES

ONSTAGE: Three tables, nine chairs, soda counter with three stools, optional cash register, telephone, glasses. On each table: sugar bowl, menu, glass with straws, paper napkins, salt and pepper shakers. Sign reading: "LOUISE'S LUNCHEONETTE." Optional trademark signs: COCA-COLA, HERSHEY'S CHOCOLATE, etc. Jukebox, record platters.

BROUGHT ON

Scene Two: Dish towel, soda jerk hat, white jacket or apron, metal ice cream shaker (DONALD); wristwatch, apron, chef's hat, frying pan (LOUISE); apron, cap, pad and pencil, tray (VIRGINIA); schoolbooks or bookbag (GRACIE, ROSE MARIE, EVELYN, MUFFIN, ANN, JANE); varsity jacket, comic book (JUGHEAD); basketball, varsity jacket (GEORGE); guitar with ribbons (RIFF); tambourine (MISTY).

Scene Three: Microphone, flashy jacket, bathrobe, towel (ZIGGY); eyeglasses, clipboard with papers (BEVERLY).

Scene Four: Broom (VIRGINIA); syrup can (DONALD); glossy photograph, book (GRACIE).

Scene Five: Schoolbooks (MUFFIN, ANN, JANE).

Scene Six: Decorations added during Scene Five: Balloons, crepe paper, etc. Banner reading "WELCOME ZIGGY SPRINGER"; telephone (BEVERLY).

Scene Seven: Basketball (GEORGE).

COSTUMES

As described in the text and in the "1950s Yearbook" below. Remember it's the 1950s, so anything that reinforces the concept will look good. Varsity jackets, Levi's with a cuff, saddle shoes, poodle skirts, ponytails, cashmere blouses, white t-shirts. Sweaters over the shoulders for some of the GIRLS. SINBAD should look really wild and the BEATNIKS should be costumed so they'll get a laugh. Since the Hippity Hop is not a formal dance, the ACTORS can wear everyday clothing, or you might want to have a few STUDENTS dressed for a party. REBEL MALE and FEMALE COSTUMES: He is dressed a la JAMES DEAN, in jeans, white t-shirt, black boots and a black leather jacket. She is dressed in tight black pedal pushers, white blouse, neckerchief and flat-heeled shoes. They should portray a "tough" image. PREPPIE MALE and FEMALE COSTUMES: They are dressed in more Ivy League attire. He in jeans or pressed slacks, a white shirt and tie, a letterman's sweater or sports blazer and black and white saddle oxfords or penny-loafers. She in a poodle skirt or tweed skirt, with

tight fitting blouse, tucked in, bobby sox and either saddle shoes or flat-heeled shoes. A ponytail or French twist is a must. BEATNIKS: "The men favored beards but wore their hair short, and their clothing-usually khaki pants, a sweater and sandals, carefully avoiding any hint of flamboyance. The girls wore black leotards and no lipstick, but so much eye shadow that people joked about their 'raccoon eyes.'" (Taken from *This Fabulous Century*, 1950-60 Edition, Time-Life Publications, page 84.)

FLEXIBLE CASTING

LOUISE could be played male (LOUIE), RIFF could be played female (ROXANNE). EXTRA STUDENTS and BEATNIKS can be male, female or mixed. Add more STUDENTS for EXTRAS. They could be part of the action and act as CHORUS. Add an extra table or two if your stage allows. Also, SINBAD could travel with some added BIKERS and/or HIPPIES. NOTE: The singing characters of REBEL GUY and GIRL and PREPPIE GUY and GIRL can be portrayed by actors playing SINBAD, MISTY, GEORGE and GRACIE, respectively, or by completely different actors than the musical's leads.

MISCELLANEOUS

ZIGGY'S CONCERT: You can elaborate on the concert scene if you wish. You could have several GIRLS run down the theatre aisle when ZIGGY is introduced, and then have a couple of SECURITY GUARDS push them back up the aisle. JUKEBOX: The 1950s were big on jukeboxes, particularly the classic Wurlitzer. If you can't come up with one, use a brightly-colored cartoon facade. Or get along without the jukebox. If you do use one, have a CHARACTER or two check the records listed at some point. CASH REGISTER: You really don't need one, but it makes a great effect if DONALD can ring up a couple of sales.

1950s YEARBOOK

1955

FADS: Davy Crockett paraphernalia such as coon skin hats.

NEW WORDS/PHRASES: Automated, certified mail, church key (a bottle opener), cue card, demolition derby, fish sticks, junk mail.

CLOTHES: Every teenage girl wants a full-circled poodle skirt with an applied cutout (a poodle with a furry tail and rhinestone eyes and collar, or maybe a hot rod) near the hemline. Lots of petticoats underneath, and saddle shoes with bobby sox complete the outfit. As well, teens favor sweater sets, Peter Pan collars and tweed skirts or jumpers. Some teenage boys and young men emulate Marlon Brando's movie attire with black boots, leather belt with outsized metal buckle, black leather motorcycle

jacket. Others copy James Dean's haircut and a pack of cigarettes rolled up in a t-shirt sleeve. TV: Captain Kangaroo, Howdy Doody, Mickey Mouse Club, "The \$64,000 Dollar Question," The Buster Brown Gang (Buster Brown Shoes were the first ever merchandise spinoff from a TV show), "Sergeant Preston Of The Yukon," "Dragnet."

REBEL MOVIES: James Dean: "East Of Eden," "Rebel Without A Cause;" Marlon Brando: "On The Waterfront."

THEATRE: Mary Martin in "Peter Pan."

1956

FADS: Captain Midnight decoder rings, teenage girls put their boyfriend's high school rings on a gold chain around their necks.

NEW WORDS/PHRASES: Brainstorming, head-shrinker, hero sandwich, tranquilizer.

CLOTHES: Teenage girls team dad's shirt with rolled-up jeans while boys try for the Ivy League look of sports blazer and peaked cap. Both wear jeans with either black and white saddle shoes or penny-loafers, although some guys opt for bucks.

HAIR: Teenage girls wear their hair in a ponytail while guys go for Elvis Presley's oily ducktail and sideburns (some painted them on).

TV: Elvis appears on Ed Sullivan's show, "The Honeyymooners," "Lassie," "I Love Lucy."

MOVIES: Dean Martin and Jerry Lewis, "Giant" (James Dean's last movie).

1957

FADS: Elvis Presley paraphernalia.

NEW WORDS/PHRASES: Asian flu, babysitter, blast-down, escape route, moonlighter, moonlighting, special (a TV spectacular), teacher's aide.

CLOTHES: Teenage girls love heavy and baggy sweaters or a regular cardigan buttoned up the back.

HAIR: "Is it true, blondes have more fun?" is added to American vocabulary. Under the impact of Elvis Presley, the very short sideburns of the early 1950s now extend another one and a half inches to form a rectangle of longer, thicker hair in front of each ear.

TV: "American Bandstand."

THEATRE: "West Side Story."

MUSIC: West Indian music, Calypso becomes the rage: "The Banana Boat Song" (Day-O), "The Stroll" is introduced.

1958

FADS: Hula hoop.

NEW WORDS/PHRASES: Beat, beat generation, beatnik, hot dog (a race driver), overkill, parenting, sick joke, wilderness park, Alaskaphobia (a Texan's fear of something bigger than their state.)

CLOTHES/FASHION: The sack dress; a gold chain and heart worn on a girl's left ankle signifies a steady boyfriend, on the right, a replaceable boyfriend; teenagers switch from lipstick to eye shadow and false eyelashes.

1959

FADS: The Edsel (\$450 million invested, only 11,000 sold), goofy stunts such as telephone booth stuffing.

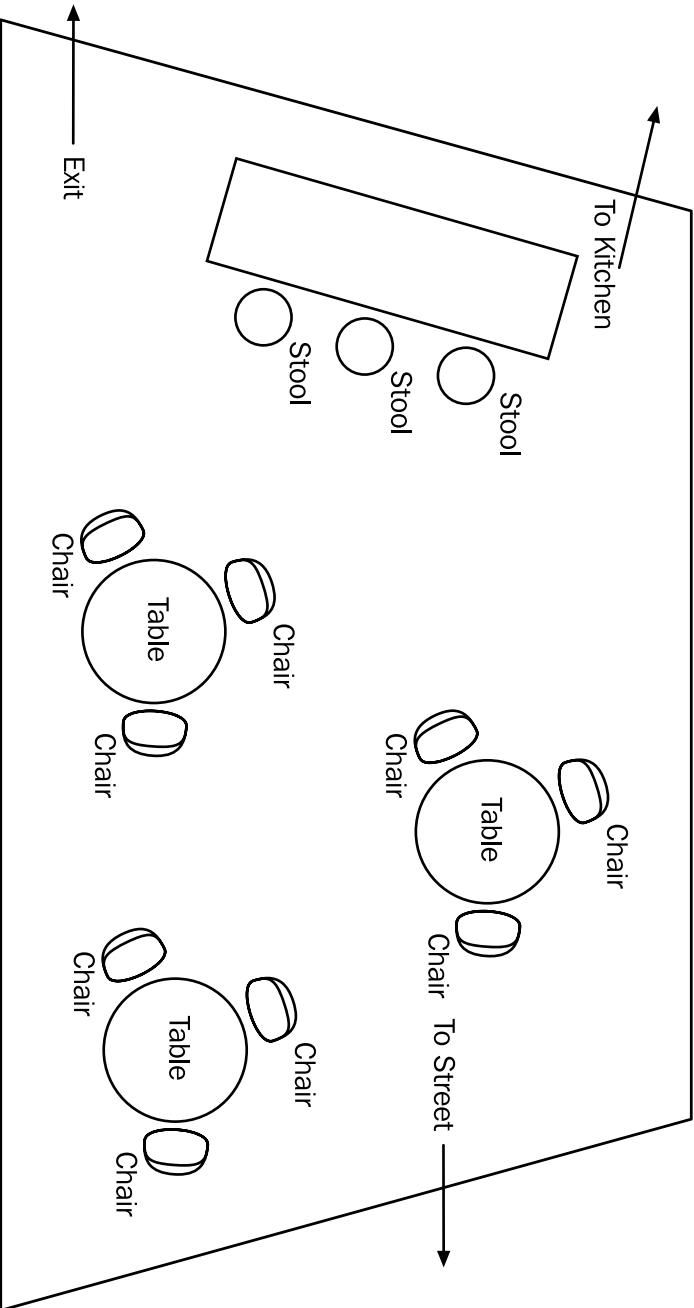
NEW WORDS/PHRASES: Backup (a substitute), beer-b-q (a barbecue with beer as the main beverage), bubble bug (a helicopter), go-karting, valet parking.

CLOTHES/FASHION: The bikini, below the knee hemlines, three-quarter length sleeves, bright-colored sports jackets, stiletto shoes, wide leather belts, wigs, white lipstick.

TV: "Bonanza," "Rawhide," "Dennis the Menace," "The Many Loves of Dobie Gillis," "The Twilight Zone," "The Untouchables," "Laramie."

ROCK AROUND THE BLOCK

Basic Floor Plan



We hope you've enjoyed this script sample.

Please feel free to save it permanently for future reference.

If you wish to read the entire script online, we invite you to create an account at www.pioneerdrama.com/E-view and start your E-view subSCRIPTION today!



To place an order, visit our catalog at www.pioneerdrama.com or call us at 800.333.7262.

We're here to help!