

**PERUSAL SCRIPT**

**DON'T FORGET  
TO REMEMBER**

*A Musical for Today's Teens and Families*

BOOK AND LYRICS BY  
**PAT DAVIS AND RALPH G. RODGERS, JR.**

MUSIC AND ARRANGEMENTS BY  
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Salt Lake City

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## **DON'T FORGET TO REMEMBER**

TIME: Today

PLACE: YOUR HOMETOWN

### **CAST OF CHARACTERS**

#### **THE HOLMES FAMILY:**

GRANDMOTHER HOLMES -- kind understanding, fun.

ED HOLMES -- her son, Stern, proper, a concerned father.

MARGE HOLMES -- his wife, concerned, a peacemaker.

ERIC HOLMES -- their son, a mixed up young man.

KATHY HOLMES -- his twelve year old sister

MARKY HOLMES -- the seven year old brother. Precocious and bright

#### **THE THOMPSON FAMILY:**

CAPTAIN THOMPSON -- Next door neighbor and police officer

BOBBIE THOMPSON -- his daughter, Eric's girlfriend.

#### **THE PEOPLE IN LINE.**

TAG -- friend to Eric.

JIM -- another friend.

KIM -- another friend.

TAMMY -- another friend

ANNE

PAT

JOHN

MOTHER

DAN

DALE

WILLIE

#### **THE BIBLICAL FRIENDS**

TIMOTHY -- friend the Apostle Paul

JOEL -- friend to Timothy.

JAMES -- another friend to Timothy.

PAUL -- the Apostle of the Lord.

Other Ensemble members, as desired

As with the speech of all youth of all eras, slang and popular expressions change, grow familiar and are replaced by new ones. Feel free to take the language of the youth into a more modern vernacular, without of course, indulging in cheap shots and vulgar expressions.

## SYNOPSIS OF SCENES AND SONGS

### **Prologue**

#1 DON'T FORGET TO REMEMBER Eric

### **Scene One -- Grandmother's porch, evening.**

#2 BYE, BYE BLACKBIRD Grandmother and  
TIMES HAVE CHANGED Ed

#2a SCENE CHANGE MUSIC Orchestra

### **Scene Two -- The Holmes' Kitchen, a few minutes later.**

#3 LIFE WAS ONCE SO SIMPLE Ed and Marge

#3a SCENE CHANGE MUSIC Orchestra

### **Scene Three -- the Campus of a local college, around 11pm that night.**

#4 GONNA MAKE IT! Ensemble (mostly teens)

#5 WILL IT END THIS WAY Bobbi

#5a SCENE CHANGE MUSIC Orchestra

### **Scene Four -- The Holmes Kitchen, 2am that morning.**

#6 SCENE CHANGE Orchestra

### **Scene Five -- transitional**

#7 TRANSITION MUSIC Orchestra

#7a WILL IT END THIS WAY? (Reprise) Bobbi

### **Scene Six -- Antioch, the time of Paul, the Apostle.**

#8 WALK WHILE YE HAVE THE LIGHT Ensemble

#9 UNDERSCORE Orchestra

#10 CHARITY UNDERSCORE Orchestra

#11 THE LIGHT WILL SHINE FOR YOU Paul

#12 TRANSITION MUSIC Orchestra

### **Scene Seven -- a Hospital room, 7am, same morning as scene four.**

#13 TRANSITION UNDERSCORE Orchestra w/Paul & Eric

#14 DON'T FORGET TO REMEMBER (reprise) Eric and Ensemble

#15 CURTAIN CALL Ensemble and Orchestra

**DON'T FORGET TO REMEMBER** A musical by Pat Davis, Ralph G. Rogers, Jr. and K. Newell Dayley. 6M 3W 9TB 4TG 1B 1G plus chorus. Unit Set. 90 mins. A story about a teen, his machine and the unforeseen. This contemporary musical deals with the communication problems between parents and youth; and how each party has responsibility in the matter. A motorcycle crash enables a young man to travel back in time and unknowingly receive the counsel that he needs from the Apostle Paul; once awakened in his hospital bed he remembers that counsel and uses it to help him solve his problems. Orchestration available include the following parts: Flute, Clarinet, Soprano Saxophone, Harp, Percussion (Wind Chimes, Vibes, Temple Blocks, Triangle, Glockenspiel, Chimes, Suspended Cymbal, Tom-tom, Wood Block) Drums (Standard Set), Lute/Guitar, Piano, Electric Piano, Harpsichord, Violin 1, Violin 2, Violin3, Cello, Double Bass/Electric Bass & Complete Conductor Score). PerformanceTrak CD required. (Use included in royalty payment) Vocal Book Available. There is no Piano-Vocal Score. Order # 2044.

“Children, obey your parents in the Lord: for this is right. Honour thy father and mother ... That it may be well with thee, and thou mayest live long on the earth.

And ye fathers, provoke not your children to wrath: but bring them up in the nurture and admonition of the Lord”

-- EPHESIANS 6:1-4

## Don't Forget To Remember

**Prologue** -- *As scene begins, music starts. We hear the sound of a motorcycle starting up and then moving onto center stage area. The lights come up on center stage area revealing ERIC who turns off the cycle, gets off of it and props the cycle up on it's stand. He sings this song to the audience... but even more to himself.*

### MUSICAL #1 -- DON'T FORGET TO REMEMBER

**ERIC:**

SOMEWHERE IN THE SHADOWS OF MY MIND  
MEM'RIES FROM THE PAST AND BEYOND  
COMES A WORD, A FEELING,  
AN INSTANT SO REVEALING --  
NO, NOT EVEN QUITE AN INSTANT,  
AND IT CALLS TO ME.  
SOMEWHERE OUT BEYOND THE DAYS OF REASONS,  
THERE AMONG THE LONG FORGOTTEN SEASONS,  
COMES A SENSE OF TRYING,  
OF QUIETLY DENYING --  
NO, MAYBE NOT SO QUIETLY,  
STILL IT CALLS TO ME.  
DON'T FORGET TO REMEMBER --  
*(CHORUS vocals start here)*  
LISTEN CLOSELY, LISTEN WITH YOUR HEART.  
WHAT IS THIS THAT I'VE FORGOTTEN?  
WAS IT WITH ME FROM THE START?  
DON'T FORGET TO REMEMBER --  
HAVE I PASSED THIS WAY ANOTHER TIME?  
AS IF THOUGHTS CAN ECHO 'CROSS YOUR MIND  
WAS IT WITH ME FROM THE START?  
DON'T FORGET TO REMEMBER --  
HAVE I PASSED THIS WAY ANOTHER TIME?  
AS IF THOUGHTS CAN ECHO 'CROSS YOUR MIND.  
DON'T FORGET TO REMEMBER.  
SOMEWHERE OUT BEYOND THE DAYS OF REASONS,  
THERE AMONG THE LONG FORGOTTEN SEASONS,  
COMES A SENSE OF TRYING,  
OF QUIETLY DENYING --  
NO, MAYBE NOT SO QUIETLY,  
STILL IT CALLS TO ME.

STILL IT CALLS TO ME.

NOW, IT CALLS TO ME.

*(ERIC rides off. BLACKOUT)*

**Scene One** -- GRANDMOTHER HOLMES' front porch, which is SR. GRANDMOTHER, her son ED HOLMES, and his son MARKY, are approaching the porch. It is late in the evening.

**ED:** Oh, it's been great, Mom.

**GRANDMOTHER:** It's been such a wonderful day, Eddie. I know it sounds ridiculous to say it, at my age, but I'm getting so I look forward to these birthday celebrations.

**MARKY:** That's what you said last year, Grandma.

**GRANDMOTHER:** And if you keep spoiling me every year, I'll probably be around to say it when you're as old as your Father.

**MARKY:** Wow! Can't you just see the candles on that cake?

**ED:** And she will have earned every one of them. You know, Mom, during dinner tonight I was thinking back... and I thought about the time we took Old Man Hauser's garage doors off as a Halloween prank. I didn't think anyone would find out until you found the hinges in the pockets of my pants.

**MARKY:** Boy, Dad, I bet you were grounded for a whole week.

**GRANDMOTHER:** No. Marky, the only grounding we did in those days was on the seat of the pants.

*(Points finger at ED and starts to sing)*

"No one here can love and understand me"... Remember, Eddie?

**ED:** *(Laughing)* Do I?

**GRANDMOTHER:** Marky, in those days everyone had a theme song and that was your father's.

**MARKY:** Sing that again, Grandma.

**ED & GRANDMOTHER:** "No one here can love and understand me -- Oh, what..."

**MARKY:** That sounds just like Eric.

**ED:** Eric's never sung anything that refined in his life.

**MARKY:** No, Dad, I mean the words. That's what Eric says -- no one understands him.

**GRANDMOTHER:** Problems, Edward?

**ED:** *(Sitting on porch)* Oh, Mom, you can guess. I'm so sorry that Eric didn't make it for your dinner. I threatened him with his life that he'd better not miss it.

*(GRANDMOTHER sits on rocking chair on porch. MARKY sits on step)*

**GRANDMOTHER:** *(Laughing)* You had to threaten him to come to my birthday party? Now, Eddie, that's not important to Eric. And I'm sure he had a good reason not to be there.

**ED:** A good reason for him, maybe, but a poor excuse to us.

**MARKY:** Hey, maybe Eric crashed on his cycle. Maybe he crashed up City Creek Canyon -- or maybe...

**ED:** Marky! That's enough!

**GRANDMOTHER:** Eddie, just remember that an old woman's sixtieth birthday means nothing to a nineteen year old boy.

**MARKY:** I told Mom to have steak instead of meatloaf and Eric would have been there. Eric doesn't like meatloaf... and I hate meatloaf.

**ED:** But Grandma does like meatloaf.

**GRANDMOTHER:** No, Eddie, I really don't like meatloaf, but somehow Marge thinks I do and it's just wonderful that she wants to do things that please me. Now, Eddie, promise me that you won't go home and get after Eric just because he wasn't at the dinner?

**ED:** Mom, he's going to hear from me. I just wish that kid would think about someone other than himself once in a while.

**GRANDMOTHER:** Compassion for others is one of the last signs of growing up, and it takes some people longer than others to develop. And I'd run out of fingers and toes if I were to count the times when you didn't show up or do something you were supposed to.

**MARKY:** Gee, I didn't know Dad had a motorcycle.

**GRANDMOTHER:** He didn't, but he managed to be away sometimes when Grandpa and I thought he should be there. There were times when we wondered if Eddie Holmes would ever start thinking about others instead of himself.

**ED:** But, that was different, Mom.

## **MUSICAL #2 -- BYE, BYE BLACKBIRD**

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**GRANDMOTHER:**

PACK UP ALL MY CARES AND WOE,  
HERE I GO, SINGING LOW,  
BYE, BYE, BLACKBIRD.  
WHERE SOMEBODY WAITS FOR ME,  
SUGAR'S SWEET, SO IS HE.  
BYE, BYE BLACKBIRD.  
NO ONE HERE CAN LOVE AND UNDERSTAND ME.  
OH, WHAT HARD-LUCK STORIES THEY ALL HAND ME.  
MAKE MY BED AND LIGHT THE LIGHT,  
I'LL ARRIVE LATE TONIGHT.  
BLACKBIRD, BYE, BYE.

**ED:** You're still as good as you used to be, Mom.

**GRANDMOTHER:** Oh, Eddie.

**GRANDMOTHER:**

PACK UP ALL YOUR  
CARES AND WOE,  
HERE I GO,  
SINGING LOW,  
BYE, BYE BLACKBIRD?  
WHERE SOMEBODY  
WAITS FOR ME,  
SUGAR'S SWEET,

**EDDIE:**

TIMES HAVE CHANGED  
IT'S NOT THE SAME  
AND WHO KNOWS WHAT'S TO BLAME.  
IS IT T.V. -- THE SHOWS THEY SEE?  
OR US?  
NOTHING WORKS THE  
WAY IT SHOULD.  
OUR PLANS ARE ALL NO GOOD.

SO IS HE.	IS IT --
BYE, BYE,	THE BOOKS THEY READ?
BLACKBIRD.	OR US?
NO ONE HERE CAN LOVE	THEIR MUSIC MAKES NO SENSE.
OR UNDERSTAND ME	WITH LIFE THEY'RE NOT CONTENT.
OH, WHAT HARD-LUCK	TIME SHOULD BE
STORIES THEY ALL	BETTER SPENT
HAND ME.	WITH US.
	IF THEY
MAKE MY BED	DID -- THE THINGS WE DID.
AND LIGHT THE LIGHT,	
I'LL ARRIVE	WHEN I --
LATE TONIGHT.	WAS JUST A KID,
BLACK-	THERE'D BE NO FIGHT,
BIRD,	THEY'D BE JUST RIGHT --
BYE, BYE.	LIKE US.
HE'S A BLACKBIRD LIKE YOU.	WHY ISN'T MY SON LIKE ME?
HE'S A BLACKBIRD LIKE YOU.	A BLACKBIRD LIKE ME?

**MARKY:** Hey, Grandma, that was good. You and Dad should form a group.

**ED:** That was good, all right, but the best thing about Grandma and me singing together is that it always helps me put things into perspective.

**GRANDMOTHER:** That's right, Eddie. You'll have a hard time believing this, but it really wasn't so much different with you.

**ED:** Well, I'm not saying I was perfect.

*(Turns to MARKY)*

Well... not quite. But at least when I upset you we could sit and talk about it and we both felt good afterwards. But Eric never sits and talks... in fact, Eric never sits.

**GRANDMOTHER:** You've got to remember that Eric is not a perfect son. There was only one Perfect Son. But with your love and help Eric will find his way. Just be patient.

**ED:** I've tried, Mom. I've honestly tried and so has Marge. We've done what we thought was right as parents. If only each child could be sent down with specific instructions on how to raise them.

**GRANDMOTHER:** They are honey, and they are simple: "Handle with care."

**MARKY:** Where does it say that, Grandma?

**GRANDMOTHER:** Just look in the book I gave you on your last birthday.

**MARKY:** The Bible?

**ED:** Yes, Honey, the Bible.

**GRANDMOTHER:** I know you and Marge feel like imperfect parents, and you are. And so were your father and I, but thank the Lord for the Gospel. Son, you know there are no perfect people -- let alone perfect parents. There are just folks trying to get better each day. And speaking of better days, this one has been wonderful for me. Goodnight, Son.

**ED:** Where's your key, Mom. I'll open your door.

**GRANDMOTHER:** *(Opens purse)* Someplace in all of this... I know it's here.

**MARKY:** How could you find anything in all that, Grandma?

**GRANDMOTHER:** Now, just be patient -- I'll find it.

**ED:** You know your Grandmother, she never throws anything away.

**GRANDMOTHER:** *(Laughing)* I almost threw you away. Here it is. See, I told you I'd find it. When are you going to listen to your mother?

**ED:** Mom, you're great! I love you.

*(Kisses her)*

**GRANDMOTHER:** And I love you -- and even you, Marky.

*(Bends and kisses him)*

Be a good boy.

*(Starts into house and turns back)*

Both of you. Goodnight.

*(GRANDMOTHER goes into the house. MARKY starts to run off. ED stands on the front porch, reflective in mood)*

**MARKY:** Are you coming, Dad?

**ED:** Yes, son, let's go home. Maybe Eric will be there by now.

*(They exit. BLACKOUT)*

## MUSICAL #2a -- SCENE CHANGE (Bye, Bye Blackbird)

**Scene Two** -- *Inside the Holmes' kitchen -- which is SL. MARGE and daughter, KATHY are cleaning up after dinner.*

**MARGE:** Kathy, haven't you brought the dishes off the table yet?

**KATHY:** Not yet, Mom, but I will.

**MARGE:** Oh, Kathy, why does it take you an hour to do a ten minute job?

*(Pauses and catches herself)*

I'm sorry, honey. I'm just a little upset tonight.

**KATHY:** Eric again, huh?

**MARGE:** Yes, Eric again.

**KATHY:** Well, I'm upset with him, too. He's never around anymore to help with the dishes and I always have to do them by myself.

**MARGE:** *(To herself)* But I thought for sure Eric would come to Grandma's birthday dinner, even if for just a little while.

**KATHY:** Oh, come on, Mom, you know Eric. Eric does what Eric wants.

*(We hear ERIC coming in. Motorcycle sound under previous dialogue. ERIC calls as he enters SR.)*

**ERIC:** Mom! Mom! Mom, have you seen my CDs?

**MARGE:** Your what?

**ERIC:** My CDs, you know. They're in that black case I got for Christmas. Hey, Kathy, I'll bet you've been in my CDs again..... Okay, where did you put them?

**KATHY:** I haven't had your CDs.

**ERIC:** Well, where are they, then? Mom, I left them in the back of your car and now they're gone. I've got to find them.

**MARGE:** Eric, more important than your CDs -- didn't you forget something tonight?

**ERIC:** Mom, not now, please! I've got to find those CDs.

**MARGE:** Eric, you know how important it was to Grandma to have you here tonight.

**ERIC:** Important to Grandma? I doubt that -- and I don't think anybody missed me, either.

**MARGE:** You're wrong, Eric. I missed you.

**ERIC:** Now, where could those CDs be? They've got to be here.

*(ERIC has searched all over the kitchen and now leaves the room, SL, going elsewhere to search for his CDs)*

**KATHY:** What a clod!

*(ED enters with MARKY from LCS)*

**ED:** Well, his cycle is outside. I guess he's home.

**MARGE:** He just came in.

**ED:** Well, what's his excuse this time?

**KATHY:** He doesn't have an excuse. He just lost his CDs.

**ED:** His what?

**MARGE:** Oh, you know, his recordings -- his CDs.

*(ERIC comes back in, still frantically looking for his CDs.)*

**ERIC:** Well, they're not in the den, either. Where did somebody put them?

**ED:** Eric, Grandma was disappointed you weren't here tonight.

**ERIC:** Yeah... well, I'll call her tomorrow and tell her I'm sorry.

**ED:** You wouldn't have to call anyone if you'd just think about someone else besides yourself once in a while.

**ERIC:** Oh, come on, Dad, not again tonight.

*(ERIC goes out other door to look for CDs. ED starts to go after him. MARGE stops him.)*

**MARGE:** Ed, it's late. Let's just forget it tonight. Kathy, honey, please go down and get Marky's pajamas out of the dryer.

**ED:** Marge, I think we have to let Eric know right now where the bear sleeps.

**MARKY:** What bear?

**MARGE:** Just get ready for bed, Honey.

*(ERIC comes back in.)*

**ERIC:** Well, the CDs aren't in there, either. Where could they be? CDs don't walk off.

**ED:** No, but sons do. Eric, where were you tonight?

**ERIC:** Dad, I said I'd call Grandma.

**ED:** That's not good enough. Eric, we need to talk about this. It's getting serious.

**ERIC:** Well, I don't think so, and I've got to find those CDs.

**ED:** ERIC! I said we're going to talk. Now, sit down!

*(ERIC sits in chair, obviously upset.)*

**MARGE:** Marky...go find Kathy. She has your pajamas -- and get ready for bed.

*(MARKY exits L.)*

**ED:** Now, Eric, I don't want a big hassle tonight, but we asked you to be here for dinner.

**ERIC:** Oh, Dad, I didn't want to sit around here and listen to a bunch of people talk about the "Old Times."

Why did I have to be here? Besides, I had other plans.

**ED:** That's your problem, Eric -- you always have other plans and they never include family or anything important. You always...

**ERIC:** Dad, get off my case. I've got to find those CDs and get back.

*(Stands up)*

**ED:** Eric, when are you going to grow up?

**ERIC:** *(Stopping cold, turning to face his Father)* Why? I've got the rest of my life to grow up.

**ED:** *(Stunned -- has only one comeback)* Well, tonight's share of your life will be spent at home -- it's late.

**ERIC:** Dad, my friends are waiting. I've got to get going.

**ED:** Well, we've been waiting all night, so they can just keep on waiting. You've got to learn once and for all, young man, that if you're going to live in this house, there are certain rules that we expect you to follow.

**ERIC:** Not the rules, again!

**ED:** Yes, the rules again. Eric, if you don't like it here, why don't you just move out?

**ERIC:** Believe me, if I had the money, I would.

**ED:** Maybe if you'd get a college education and get a good job, a few things...

**MARGE:** *(Sees this is leading to more words, so steps in)* Ed...

*(She turns to ERIC)*

Eric... please, the two of you, just listen to each other and don't get so angry. Now, Eric, one thing that you do have to learn is that you sometimes have to do things in this old life that you really don't want to do.

**ERIC:** I know all that, Mom. Look -- I do the things you ask of me. I go to church with you -- I'm not on drugs -- I don't chase girls.

**ED:** Eric -- Son, we know you do things that we want, but you also do things that we don't want.

**ERIC:** *(Looks at watch)* Oh wow! Look, Dad, I promised my friends I'd be right back. I made that promise.

Now, I make you a promise. Tomorrow we'll sit down and talk about this.

*(ERIC heads for the door and keeps right on going.)*

**ED:** Not tomorrow, Eric -- now. Eric, do you hear me?

*(He is gone. ED hollers after him.)*

Eric, come back in here -- now!

*(Turns back in exasperation, then turns back to the door.)*

Eric, don't be too late.

**MARGE:** *(Runs to the door)* I'll be waiting up for you, Eric.

**ED:** Not tonight, Marge. Eric's wearing you out. You sit up night after night waiting for him.

**MARGE:** But if he knows I'm waiting, maybe he'll come home just a little sooner.

**ED:** I just don't understand it. You and I are both the same people Ed Junior had as parents. He never gave us a minute's problem. He's doing what he ought to be doing -- finishing college. Ed Junior's always known what

he wanted. He's been planning on medical school since he was a kid.

**MARGE:** Ed, I think that's the answer.

**ED:** What?

**MARGE:** Like you said -- Ed Junior has always known what he wanted. His decisions have been his decisions.

**ED:** Oh, Marge, you mean we had nothing to do with training him? It just happened?

**MARGE:** Of course not. We taught him and guided him, but because his thinking was like ours he basically made his own decisions. But with Eric we're trying to make all of his decisions for him.

**ED:** Well, Marge, we certainly can't trust Eric to make any decisions.

**MARGE:** Eric's not a bad boy, but we've got to find a way to help him until he finally understands what's important. It's just taking longer with Eric.

**ED:** If I could believe that, I wouldn't mind losing some of the battles... If I could just be sure that eventually I'd win the war...

**MARGE:** There are times when I wonder where we've failed -- why we aren't a better family.

**ED:** Oh, honey, I guess it's like Mother said tonight -- there's no such thing as a perfect couple or a perfect family. The thing that's important is that we're trying to be better. We haven't really failed. The only time we will have failed is if we ever stop trying.

### **MUSICAL # 3 -- LIFE WAS ONCE SO SIMPLE**

**BOTH:**

LIFE WAS ONCE SO SIMPLE  
WHEN THE KIDS WERE ALL SO SMALL.  
LIFE JUST SEEMED SO EASY THEN,  
NOW "SMALL" HAS TURNED TO "TALL".  
WHAT SEEMED TO US THE PEACEFUL LIFE  
SOMEHOW TURNED OUT TO BE  
FASTER-PACED AND HECTIC  
AND OUR GOALS WERE HARD TO SEE.  
IT SEEMS THAT LIFE WAS ONCE SO SIMPLE.  
YESTERDAY, WHERE DID IT GO?  
WHEN THE KIDS WERE SMALL  
AND ALL THEIR THOUGHTS WE COULD KNOW.  
WE KNOW THAT LIFE WAS ONCE SO SIMPLE.  
YESTERDAY, YESTERDAY,  
LIFE WAS ONCE SO SIMPLE YESTERDAY.

**ED:**

(SIMPLE YESTERDAY) BUT SHOES OUTGROWN,

**MARGE:**

SCHEDULES MIXED,

**ED:**

NEEDS CHANGED FROM LOVE TO MONEY. SPECIAL TIMES,

**MARGE:**

WHERE ARE THEY NOW?

**ED:**

SOMETIMES SAD,

**MARGE:**

SOMETIMES FUNNY.

**ED:**

LITTLE FEET,

**MARGE:**

WHERE DID THEY GO?

**BOTH:**

WHEN DID THEY START TO STRAY?

VOICES CHANGED TO GROWN UP TONES

**MARGE:**

LIFE HURRIED BY,

**ED:**

LIFE HURRIED BY

**BOTH:**

EACH DAY.

YET THERE ARE MOMENTS EVEN NOW

THAT OFTEN SEEM SO RIGHT.

AND VICTORIES ARE OFTEN WON

THAT MAKE IT WORTH THE FIGHT.

BUT THE YEARS ARE FLYING BY

AND LIVES ARE DIFFERENT NOW.

YET, WE WILL STILL CARRY ON,

YES, WE'LL HANG ON SOMEHOW.

WE KNOW THAT LIFE WAS ONCE SO SIMPLE

YESTERDAY -- WHERE DID IT GO?

WHEN THE KIDS WERE SMALL

AND ALL THEIR THOUGHTS WE COULD KNOW.

WE KNOW THAT LIFE WAS ONCE SO SIMPLE

YESTERDAY, YESTERDAY.

LIFE WAS ONCE SO SIMPLE YESTERDAY.

**MARGE:**

LIFE WAS, OH, SO DIFFERENT THEN,

**BOTH:**

YES, THINGS WERE MUCH MORE SIMPLE YESTERDAY.

IT WAS SO SIMPLE THEN,

EVERYTHING WAS EASY THEN,

LIFE WAS ONCE SO SIMPLE YESTERDAY.

(BLACKOUT)

SEGUE TO MUSICAL # 3A -- SCENE CHANGE

**Scene Three** -- opens on a long line of various aged people, mostly young adults. They are found in various positions -- standing, sitting on ground, kneeling, and some even in sleeping bags. They are going to wait through the night to get first tickets for a rock concert when the ticket office opens in the morning. As the scene progresses the attention shifts focus from group to group.

Group One (TAG, JIM, KIM, TAMMY)

**TAG:** What time is it now?

**JIM:** Quarter to eleven. Why?

**TAG:** Quarter to eleven! We've been here since 5:00 this afternoon and we still have to wait 'til 10:00 tomorrow morning. Do you think this concert's worth it?

**JIM:** Oh, come on, Tag. This is the first time Busted Fever has ever done a concert in (*YOUR CITY*). This way we'll be sure of tickets on the floor.

**KIM:** Yeah, listen, they were in Denver just last week and eight thousand kids couldn't get in. It's going to be worth it, believe me.

**TAMMY:** Busted Fever is really hot since Jim Start left the Comets and joined them on the bass.

**TAG:** Well, at least I wish Jack and Shelly would get back with the pizza.

**KIM:** And where's Eric with the tapes? If I have to listen to this tape one more time, I'm going to flip to a country western station -- or something drastic.

**TAG:** But fifteen dollars for a ticket -- that's a lot of bucks.

**JIM:** It's only money. And besides, Eric's paying for us. Let's just sit back and enjoy it. That's what money's for, after all -- to enjoy.

*(LIGHTS cross fade to next group. Girls)*

Group Two (ANNE, PAT)

**ANNE:** Where did you tell your mom you were going tonight?

**PAT:** To your house. I sure hope she doesn't call your mom.

**ANNE:** She can't.

**PAT:** How come?

**ANNE:** Mom's gone away for a few days. No way for anyone to reach her.

**PAT:** Oh, good. You know -- we really should be home working on our math. Old "Staple Face" is going to be mad at us when she finds we don't have it done.

**ANNE:** Well, maybe we can find time during the next few days to get at it and then she wouldn't have a heart attack.

**PAT:** And then again -- we probably won't.

*(Both girls laugh as LIGHTS crossfade to next group)*

Group Three (JOHN, GREG, MOTHER)

**JOHN:** How did you get away tonight? Didn't you have to tell your dad?

**GREG:** Yeah -- I tell my dad everything. And he tells Mom!

*(WOMAN sits up in sleeping bag next to them.)*

**MOTHER:** Now, look, you two -- I don't agree with you being here all night, but at least your father and I agreed that if this concert means that much to you, one of us should be here with you, so settle down and maybe I can get some sleep.

*(She lays back down)*

**GREG:** Oh, wow!

**JOHN:** That's why I didn't tell my folks. How humiliating!

*(LIGHTS crossfade to next group. The musicians)*

Group Four (DAN, DALE, WILLIE)

**DAN:** My cousin wrote me from Denver and says Busted Fever's the hottest thing he'd ever seen. He said you ain't seen nothin' 'til you've seen Rick, the lead guitarist, take his guitar and smash it, break it, crush it, all over the stage.

**DALE:** Rad, man! I can just imagine what kind of thrill that would be. Imagine all those people screaming and hollering as you smashed your guitar all over the stage.

**WILLIE:** And then John, the drummer, spits fire in all directions and you can hardly hear the beat 'cause the crowd goes so wild. Oh, I can hardly wait.

**DAN:** Just think how hot it will be when we get to that point.

**DALE:** Yeah, when people are paying fifteen bucks a shot just to see us.

**WILLIE:** Just think how great it'll be to be famous....an IDOL!!

**MUSICAL NUMBER # 4 -- GONNA MAKE IT**

*(All those on stage should join in the following number. It should be staged as wildly and imaginatively as possible, with strobes, special effects, guitars -- the result should be raucous and strident)*

**Group One**

**(SOLO):**

M-O-N-E-Y, MAN, WHEN IT'S YOUR'S LIFE'S OUTTA SIGHT.

GREEN STUFF, WHO CARES?

MONEY MAKES IT RIGHT, SO RIGHT.

MONEY, MAN,

**(CHORUS):**

MONEY, MAN,

**(SOLO):**

M-O-N-E-Y, MAN, MONEY MAN,

**(CHORUS):**

MONEY MAN,

**(SOLO):**

M-O-N-E-Y, MAN, MONEY MAN,

**(CHORUS):**

MONEY MAN,

**(SOLO):**

M-O-N-E-Y, MAN, MONEY MAN, MONEY MAN....

**Group Two**

**(SOLO):**

YOU'RE A LOSER, NO USE TO CRY.  
WHY REACH FOR THE MOON, WHY TRY?  
HEY, LOSER PUT YOUR BOOKS AWAY.  
DON'T STRAIN YOUR BRAIN WITH THE THINGS THEY SAY.  
YOU'RE A LOSER!

**(CHORUS):**

YOU'RE A LOSER!

**(SOLO):**

YOU'RE A LOSER!

**(CHORUS):**

YOU'RE A LOSER!

**(SOLO):**

YOU'RE A LOSER!

**(CHORUS):**

YOU'RE A LOSER!

**(SOLO):**

YOU'RE A LOSER -- YEAH!

**Group Three**

**(SOLO):**

ON MY OWN, CAN'T WAIT TO BE ON MY OWN.  
OUT THERE ALONE,  
NO ONE ELSE BUT ME.  
HEY, WORLD, LOOK OUT.  
I'VE GOT TO LEARN WHAT LIFE'S ABOUT.  
I'M ON MY OWN NOW.

**(CHORUS):**

I'M ON MY WAY.

**(SOLO):**

I'M ON MY OWN!

**(CHORUS):**

I'M ON MY WAY!

**(SOLO):**

I'M ON MY WAY, NOW!

**(SOLO & CHORUS):**

I'M ON MY OWN!

**Group Four**

**(SOLO):**

WHEN I MAKE IT, GONNA MAKE IT SOMEDAY.  
AIN'T NO ONE GONNA GET IN MY WAY.  
MY NAME IN LIGHTS, A SUPERSTAR!  
AND EVERYONE CRYIN' -- CRYIN' FOR MORE!  
AND ALL THE PEOPLE SHOUTIN'

**(CHORUS):**

WE'RR E SURE YOU'RE THE ONE WE'RE WAITIN' FOR.

**(SOLO):**

AND ALL THE PEOPLE SHOUTIN'

**(CHORUS):**

WE'RE SURE YOU'RE THE ONE WE'RE WAITIN' FOR.

**(SOLO):**

AND ALL THE PEOPLE SHOUTIN'

**(CHORUS):**

WE'RE SURE YOU'RE THE ONE WE'RE WAITIN' FOR.

**(SOLO):**

GONNA MAKE IT SOMEDAY.  
I KNOW I'LL MAKE IT.  
I'M GONNA MAKE IT SOMEDAY.

*(The next section can be done with just the four soloists from each group singing or with each group singing it's own separate part)*

**GROUP ONE**

**GROUP TWO**

**GROUP THREE**

**GROUP FOUR**

M-O-  
N-E-Y, MAN

YOU'RE A LOSER

ON MY  
OWN

WHEN I MAKE IT  
AND I'LL  
MAKE IT  
SOMEDAY

NO USE TO

CAN'T WAIT TO BE

WHEN IT'S  
YOUR'S  
LIFE'S  
OUTTA

CRY  
WHY REACH  
FOR THE  
MOON, WHY

ON MY OWN.

OUT THERE ALONE

AIN'T NO ONE GONNA

SIGHT. GREEN STUFF	TRY? HEY, LOSER	NO ONE ELSE BUT ME GET IN T IN MY WAY. HEY, WORLD, LOOK OUT!	MY NAME IN LIGHTS, A SUPERSTAR!
WHO CARES?	PUT YOUR BOOKS AWAY! DON'T	I'VE GOT TO LEARN WHAT LIFE'S A- BOUT!	AND EVERYONE'S CRYIN', CRYIN' FOR MORE. AND ALL THE PEOPLE SHOUTIN YOU'RE THE ONE WE'RE WAITIN' FOR.
MONEY MAKES THINGS RIGHT!	STRAIN YOUR BRAIN WITH THE THINGS THEY SAY!	I'M ON MY OWN NOW.	AND ALL THE PEOPLE SHOUTIN YOU'RE THE ONE WE'RE WAITIN' FOR.
SO RIGHT! MONEY MAN.	YOU'RE A LOSER.	I'M ON MY OWN NOW.	AND ALL THE PEOPLE SHOUTIN' YOU'RE THE ONE WE'RE WAITIN' FOR.
M-O-N-E- Y, MAN. MONEY MAN.	YOU'RE A LOSER.	I'M ON MY OWN NOW.	AND ALL THE PEOPLE SHOUTIN' YOU'RE THE ONE WE'RE WAITIN' FOR.
M-O-N-E- Y, MAN. MONEY MAN.	YOU'RE A LOSER.	I'M ON MY OWN NOW.	AND ALL THE PEOPLE SHOUTIN' YOU'RE THE ONE WE'RE WAITIN' FOR.
M-O-N-E- Y, MAN. MONEY MAN. M-O-N-E- Y, MAN. MONEY MAN.	LOSER.	ON MYOWN NOW.	I'M GONNA MAKE IT. SHOUTIN' YOU'RE THE ONE WE'RE WAITIN' FOR.
	YOU'RE A LOSER.		I'M GONNA MAKE IT. GONNA MAKE IT SOMEDAY.
M-O-N-E-Y, MAN	YOU'RE A LOSER NO USE TO TRY.	ON MY OWN. CAN'T WAIT TO BE ON MY OWN	WHEN I MAKE IT, AND I'LL MAKE IT SOMEDAY.
MONEY, MAN. M-O-N-E-Y, MAN	YOU'RE A LOSER NO USE TO TRY.	CAN'T WAIT TO BE ON MY OWN	WHEN I MAKE IT, AND I'LL MAKE IT SOMEDAY.
MONEY, MAN.			

M-O-N-E-Y, MAN	YOU'RE A LOSER		WHEN I MAKE IT, AND I'LL
MAN	NO USE TO TRY, LOSER	YOU'RE A	WHEN I MAKE IT, AND I'LL
MONEY, MAN	NO USE TO TRY.	CAN'T WAIT TO BE	MAKE IT SOMEDAY.
MONEY!	YOU'RE A LOSER!	ON MY OWN!	SUPER- STAR!

*(ERIC runs on to GROUP ONE)*

**ERIC:** Sorry, I kept you guys waiting.

**TAG:** Well, you wouldn't have to say you're sorry if you'd think of someone else besides yourself once in a while.

**JIM:** Man, we've been sittin' here savin' your place in line while you've been off joy-riding on that bike.

**ERIC:** Not really. I just couldn't find my CDs.

**KIM:** What do you mean you couldn't find your CDs? You mean I've got to sit here and listen to this same CD over and over... all night long?

**ERIC:** Well, I don't know what else to tell you. I just can't remember where they are.

**TAMMY:** Well, maybe your Mommy burned them... afraid they would pollute your mind.

**TAG:** Relax, Tammy! Eric, the only thing you had to do tonight was put up the bucks for the tickets and bring the tunes. Come on, man, you must know where they are.

**ERIC:** Really, I looked all over for them.

**KIM:** Did you look in your Daddy's library? Maybe they're by his Bible.

**TAMMY:** Yeah, with that hot group -- "The New Testaments!"

**ERIC:** Oh, come on, you guys.

**TAG:** You come on. We planned on your bringing the tunes. Well, at least make yourself useful. We've waited long enough for that pizza. Eric, run down to 13<sup>th</sup> street and get us something to eat.

**ERIC:** Listen, man, I'm flat broke, now. I put up for the tickets and for the pizza. Just because I'm the only one who works around here... maybe you ought to figure something out for once.

**TAG:** *(Starting to get up like he's angry)* Hey... you're beginning to sound like your Old Man. Maybe you've been hanging around home too much.

*(CAPTAIN THOMPSON enters)*

**THOMPSON:** Come on, kids, settle down. If you insist on staying here all night, then you'd better keep it down.

**ERIC:** Oh, hi, Captain Thompson. You working tonight?

**THOMPSON:** Well, hello, Eric. Gonna make sure you get a good seat, huh? Must be a pretty good group.

**ERIC:** That's what they say.

**JIM:** Pretty good? Man, these guys are outta sight. I mean they're H-O-T, hot!

**THOMPSON:** Is that so? Maybe I'll drop in and listen to them next week myself.

**ERIC:** Hey, that's really great, Captain Thompson. My dad wouldn't be caught dead at one of these concerts. I didn't know you were into rock.

**THOMPSON:** Well... you might say I'm into kids.

**ERIC:** What do you mean?

**THOMPSON:** Well, you know a lot of what you kids do depends on what you hear, and with my job it's pretty important to stay tuned to your wave lengths. By the way, Eric, I've missed seeing you around our house lately.

**ERIC:** Oh, well, Bobbi's so wrapped up in college she doesn't have much time for this type of thing anymore.

**THOMPSON:** Well, when Bobbi's mother died that daughter of mine had a lot of weight fall on her shoulders and she doesn't have a lot of time or money for anything other than her studies right now -- and she doesn't want to lose her scholarship. Somehow I thought you understood all that.

**ERIC:** (*Embarrassed*) Yeah ... sure ... It's just that you're only young once.

**THOMPSON:** Yeah.

**BOBBI:** (*Approaching from SR*) Hi, Daddy. Are you ready to go? I've got the car parked in a no-parking zone out front.

(*Sees ERIC*)

Oh, hi Eric.

**THOMPSON:** Thanks, honey. It looks like I'm going to be at least another half hour. Why don't you go pull the car around the back and then come on in until I'm through.

**BOBBI:** Okay.

**ERIC:** Bobbi... just a minute. I'll walk with you. Hey, Tag, I'll be right back.

(*They walk off together toward SR*)

**BOBBI:** Wow, it must be costing you a fortune to buy tickets and keep feeding this gang, huh?

**ERIC:** Oh, it's only money. After all, what's money for -- just to buy things.

**BOBBI:** Like friends?

**ERIC:** What a cut! You're beginning to sound like my Mom.

(*BOBBI bristles and walks ahead*)

Hey, I was only kidding. What's wrong?

**BOBBI:** You are.

**ERIC:** Funny, Bobbi.

**BOBBI:** I'm serious, Eric. We've discussed all this so many times. Do we have to rehash it again?

**ERIC:** Aw, come on, Bobbi. What about the important things we've talked about? Like last summer when we talked about school, marriage... the future.

**BOBBI:** Don't talk to me about marriage or the future, Eric. How can we discuss challenges like that when the biggest challenge you face each day is where to get money for gas for your bike...or scrounge up enough bucks for a concert? Face it, we've both changed.

## MUSICAL # 5 -- WILL IT END THIS WAY?

**ERIC:** Hey, Bobbi.

**BOBBI:**

THE LAUGHTER WE SHARED  
ISN'T FUNNY ANYMORE.  
WE PLAYED THE GAMES,  
PLAYED THEM ALL BEFORE.

THE DREAMS THAT WE SHARED  
IN MOMENTS OF LOVE  
ARE MINE, NOW, ALONE --  
OH, WILL IT END THIS WAY,  
END THIS WAY?  
THE SONGS THAT WE SANG  
SOUND SO FLAT AND OFF-KEY.  
DID THE MUSIC CHANGE  
OR WAS IT YOU AND ME?  
CAN WE EVER GO BACK  
TO THE WAY IT USED TO BE?  
MY HEART JUST SEEMS TO SAY:  
OH, WILL IT END THIS WAY,  
END THIS WAY?  
I KNOW IT SEEMS CORNY,  
NOT REALLY IN TUNE WITH THE CROWD,  
TO BE SO IN LOVE WITH THE LOVE WE ONCE HAD,  
WHERE A ONE-SIDED LOVE'S NOT ALLOWED.  
SO, THANKS FOR THE TIMES --  
'TIL NOW THEY WERE GREAT.  
TOMORROW I'LL FACE ANOTHER DAY.  
I CAN HOPE FOR A CHANGE  
BEFORE IT'S TOO LATE.  
MY HEART JUST SEEMS TO SAY:  
OH, WILL IT END THIS WAY,  
END THIS WAY?  
OH, WILL IT END THIS WAY,  
END THIS WAY?

**BOBBI:** I hope you understand what I'm trying to say. You know how much you mean to me. Your family has been so good. Because of them I found a Church that fills my needs. I thought we had it all, Eric. Most people fall in love and then become good friends -- but we grew up together. You've always been my best friend. Then last summer when we thought we'd fallen in love -- it was the greatest summer of my life.

**ERIC:** Thought?

**BOBBI:** Eric, let me finish. Do you remember when your Dad taught me all about your Church? He even showed me how that, someday, I'd be with Momma again. That we might see each other to be together forever. Eric, how can you turn your back on all that?

**ERIC:** My back on all what?

**BOBBI:** Eric, let's be honest, this time. We've talked about it all: activity in the Church, marriage, seminary class, seminary school, God -- all of it. But, look at you. You're a nineteen year old college dropout who only comes to Church when your parents drag you. Face it, Eric, life is just passing you by.

**ERIC:** Aren't we getting a little preachy, Bobbi? I just had a lecture at home, Tag lectured me here and now you. You know Tag's right.

**BOBBI:** About what?

**ERIC:** He says the trouble with "our Church" is that the people in it want everyone to fit into the same mold. Mom and Dad tell me how I should be, my Church leaders tell me, and now you. I just can't fit into the "perfect" mold.

**BOBBI:** Mold! Mold! What do you call this?

*(Indicating all the people around them, in line, etc.)*

I can't tell one person from another and you talk about a mold! This is a mold and you're conforming beautifully.

*(She cools down a little)*

Hey, I'm sorry. Look, I know that you're getting it from all sides and that's not fair. I'll tell you what. I've got this class on the New Testament at 8:50 tomorrow morning. Come with me and after we can go and talk somewhere, and who knows, you may like the class, too. We're studying the Apostle Paul. You know, Paul had problems at one time, too. Maybe you could relate?

**ERIC:** Hey, I learned all about Paul in Sunday School.

**BOBBI:** Before you stopped coming.

**ERIC:** *(Getting up and starting to walk away)* I really would like to go with you and you know that I do want to talk to you, but the box office doesn't open until 10:00 and I would have spent all this time for nothing.

**BOBBI:** Sure, I forgot where your priorities are.

*(She starts to walk away)*

**ERIC:** Wait! That was really dumb of me. Just a minute and I'll walk you to your car. Besides, I need to go home and ... well, I need to go home.

*(He hollers to his friends)*

Hey, Tag... do me a favor and use MY money to buy me a ticket when the box office opens tomorrow. I'll bring you a pizza for breakfast. See ya.

*(He grabs BOBBI'S arm and they start off left stage)*

**TAG:** Eric, drop dead!

**ERIC:** Come on, Bobbi. It doesn't matter anyway.

*(BLACKOUT.)*

## MUSICAL #5A -- SCENE CHANGE (Will It End This Way?)

**Scene Four** -- *There is the sound of a motorcycle and we see ERIC running quickly up to the house from SL. ED and MARGE are sitting at the kitchen table.*

**ERIC:** Hey... Mom -- Dad!

**ED:** Eric... quiet! Kathy and Marky are asleep. Do you know what time it is?

**ERIC:** Hey, listen, Dad, I just wanted to say...

**ED:** I don't really care what you wanted to say. We're going to have an understanding in this house. It is now 2:00 in the morning, son. Do you realize that your mother has been sitting up all this time waiting for you?

**ERIC:** Gee, I'm sorry, but I told you I was going to be out all night.

**ED:** All night? What do you mean all night? Eric, you are going to conform to our rules and start doing as you have been taught or I'm going to have to take drastic steps. If you'd just row up and start ...

**ERIC:** Oh, forget it! Here I come back home to say I'm sorry for the way I acted. I'm ready to call a truce and tell you I'm going to try harder and "pow" you hit me again with this "why don't you grow up" stuff. Well, I've had it! And you might as well go to bed, 'cause I'm going to stay out all night!

*(ERIC storms out. We hear a motorcycle start up.)*

**ED:** *(Calling)* Eric!!! Oh. Marge why do I always do that?

## **MUSICAL # 6 -- UNDERSCORE AND SCENE CHANGE**

*(Sound of motorcycle roaring off, as it fades into the distance we hear a crash. The music continues.)*

**10 MORE PAGES TO THE END**