

Roll 'n Rock

An old-fashioned, fun-filled family musical about the 'real' beginnings of rock 'n roll



A musical play by Cenarth Fox
© Cenarth Fox 1989
ISBN 0 949175 22 6
www.foxplays.com

THIS IS A PREVIEW SCRIPT AND CAN ONLY BE USED FOR PERUSAL PURPOSES. THE COMPLETE SCRIPT AND THE MUSIC ARE AVAILABLE FROM FOX PLAYS

Roll 'n Rock is fully protected by the international laws of copyright and can only be performed after first obtaining written permission from **FOX PLAYS** or its agent. See page 32 for details. All rights reserved. No part of this book may be copied by any means without the prior written permission of the publisher.

Published by **FOX PLAYS** – www.foxplays.com

Orchestrations and Backing-Tape/CD

Roll 'n Rock is scored for piano, guitar, bass, percussion, drums, flutes, clarinets, saxophones, trumpets and trombones. These band parts will give your production a real boost and are available for hire. A stereo audio-tape and CD are available and can be used for rehearsals and/or performances.

Production Package

Groups staging a **FOX** musical or play, receive support in the form of free production notes (*set-design, costumes, lighting, props, etc*) plus with musicals, a free set of lyrics for all your chorus members and free art work for your poster, program and tickets. These are a great help!

Set

Use an open stage. Several small (or large) mobile props are moved on/around during the show. Things double, e.g. back of the grocery store becomes the pulpit. It's simple. The free *Production Notes* give detailed information.

**Some reviews of this popular musical staged by adults, primary,
middle and secondary schools and youth theatre**

Thank you for a great musical. It worked superbly for us and we sing your praises to all our colleagues. *Roll 'n Rock* was just terrific.

Estell Manor HS, New Jersey

76 students from Ballina PS combined with Ballina High School's instrumental students to perform *Roll 'n Rock*. We were very pleased with the performances. We used musicians from the high school and it worked well. We think *Roll 'n Rock* is a great show – the best one we've had from you.

Ballina PS

Having seen the school's production of *Roll 'n Rock*, I would like to say how glad I am that my children go to St George's Road school. For my child to be part of this wonderful show and to gain in confidence and be so enthusiastic about something shared with teachers and other students, has been marvellous to see.

Oh well, I thought, another boring school presentation, but I mustn't disappoint my little granddaughter. After 6 children, 19 grandchildren and 3 great-grandchildren, there can't possibly be anything I haven't seen already in the way of school shows – but how wrong I was! I enjoyed *Roll 'n Rock* so much I felt like jumping from my seat and dancing and singing along with the grand finale, but there were too many old fuddy-duddies around me, I was afraid Mrs Doodle would disapprove if I were to “get all hep”. What a wonderful show. Congratulations to all concerned.

Shepparton PS

Thank you for your help in our production. At the end of the show, one of the crew said, “That was the best fun I've had in years”. We received a standing ovation on Saturday night. The best comment was, “You couldn't help enjoying *Roll 'n Rock* because everyone on stage was having such a great time”. Thanks again.

St Barnabas Youth Theatre, North Rockhampton

ROLL 'N ROCK 2

Synopsis

It's 1947. FLIP and MARILYN are in love. He's a budding songwriter, she wants to study medicine. FLIP discovers a new style of music he calls *roll 'n rock*. Young people love it. The church and city hall say it threatens civilisation. FLIP battles authority to get his music heard. MARILYN leaves to become a doctor and life seems pretty grim. Will FLIP'S music become famous? Will he ever marry MARILYN? Will vaudeville make a comeback? All is revealed in this toe-tapping musical.

Musical Items

1.	Overture	Orchestra
2.	Saturdee Night	Company
3.	Spoonin'	Sweetie Pie
4.	Flip's In Love	Cora, Dora & Nora
5.	I've Got a Dream	Flip & Marilyn
6.	Sunday	Company
7.	Showbiz (A)	Lily & Friends
8.	O'Reilly's Fleas	Orchestra (Percussion)
9.	With All Of My Heart	Frittle & Ping
10.	Showbiz (B)	Lily & Friends
11.	Roll 'n Rock (A)	Flip
12.	Roll 'n Rock (B)	Cora, Dora & Nora
13.	Sunday Reprise	Company
14.	Roll 'n Rock (C)	Company

Interval

15.	Entr'acte	Orchestra
16.	Spoonin' Reprise	Sweetie Pie
17.	Shoo-Bop-A Wow-Wow!	Sweetie & Flip
18.	Showbiz (C)	Lily & Friends
19.	Politics, Religion	Pastor & Mayor
20.	Politics, Religion Reprise	Pastor & Mayor
21.	Radio	Company
22.	Sunnybake Bread	Cora, Dora & Nora
23.	With All Of My Heart Reprise	Company
24.	I've Got A Dream Reprise	Flip & Marilyn
25.	Happy Ending	Company
26.	Curtain Calls	Company
27.	Playout	Orchestra

ROLL 'N ROCK 3

Characters

Flip Doodle - young songwriter, works in his mother's general store, desperate to succeed in show-business, loves Marilyn, plays the organ in local church

Marilyn Wainwright - Flip's fiancée, wants Flip to succeed but is keen to do well herself, wants to enrol in medical school, determined to succeed in life

Missus Doodle - Flip's mother, hard worker, bossy, runs the store single-handed, seldom smiles, thinks music is a crazy career, wants Flip to be a grocer

Cora, Dora & Nora - Flip's three younger sisters [include triplets or twins if you like] who give Flip a hard time, all sisters suffer from teenage-itis

Aunt Lily - everyone's favourite aunt, besotted with show business, hopelessly out-dated, has a heart of gold, runs a showbiz agency, is stuck with some of the world's worst performers yet loves them all and Flip and, of course, showbiz!

Frittle & Ping - two of Aunt Lily's "stars" who look ridiculous [perhaps one very tall and the other quite short] and sing an even more ridiculous [though deadly serious] duet

O'Reilly - another of Aunt Lily's "stars", a trainer of fleas, who looks and smells terrible with the result that he has no shortage of performers for his act

Pastor Mustard - boring, set-in-his-ways, thou-shalt-not-have-fun clergyman

Mayor Loophole - desperate for the good name of Dullsville to be maintained, even more desperate to be re-elected, a small-time wheeler and dealer

Sweetie Pie - vocalist with the local band at the Saturdee-night dance, budding singer, likes Flip and wants to see his music succeed

Balding Flange and His [Her?] Orchestra - a old-fashioned dance band with a non-descript leader, they play at the Dullsville dance, group is piano, drums and saxophone [or trumpet or violin], not the world's greatest trio playing not the world's greatest music*

**Cue for critic!*

Chorus

The company can play several roles. (a) dancers at the Saturdee night hop
(b) parishioners in church on Sunday (c) teenagers in the town
(d) audience members of a radio show (e) over-the-hill vaudevillians

ROLL 'N ROCK 4

No.1 Overture

(Play the Overture. Wait for applause to die. Begin No. 2, then raise curtain and/or bring up lights. It's Saturday night in downtown Dullsville. World War Two has recently ended and folks are keen to enjoy themselves. We're at the local hall. Happy couples dance to the "thrilling" sounds of BALDING FLANGE and His Orchestra U.C. [The full orchestra, if used, does not play on the stage] A sign with the name of the hall is U.C. and a chaperone or three are seated around the sides. The Dullsville Town Hall is not the Ritz. The motley mix of spruced-up dancers on cue face front and sing)

No. 2 Saturdee Night

Company *Saturdee night, nineteen forty-seven
Having a wonderful time
Saturdee night brings us close to heaven
Dancing cheek to cheek's sublime.
Best dressed, perfume fills the air
Goodness knows what goes to flatten every fella's hair on
Saturdee night, nineteen forty-seven
Having a wonderful time.*

Group A *We come here just for the music
It gives us an inner glow.*

Group B *We come here just for the movement
The slow, quick, quick, slow, quick, quick, slow.*

Group C *We come here just for the meetings
To try and find a beau*

All groups *Music and movement and meetings
Together make this show.*

[Numbers in the three groups depend on cast size. From two per group upwards]

(Chorus repeated. Once song ends, pause briefly then begin No. 3. This is a mushy song to close the night. Slowly dim lights. SWEETIE sings. FLIP & MARILYN and some couples enjoy the last dance. Remainder make staggered exit during the song. Don't rush - drift off in upstage directions)

No. 3 Spoonin'

Sweetie *Spoonin', come on and spoon with me
Spoonin' rendezvous
Spoonin', so very nice you'll see
Come and spoon with -
Coochy-coo, Coochy-coo, Kitchy, Kitchy, Coochy-coo
Spoonin', don't miss the chance to spoon
Beneath that moon above
Very soon you will swoon to the tune of "Honeymoon"
You're spoonin', you're spoonin', you're spoonin' in love.*

ROLL 'N ROCK 5

(During last few bars, those dancing start to exit. FLIP & MARILYN are only couple left. Lights dim upstage. Exit SWEETIE. Strike band and props used for dance scene. Light front of stage only. MARILYN grabs her wrap or cardigan and she and FLIP stroll home on a mild, moonlight night. They walk arm-in-arm from LC towards DR. He's walking her home. Both are lost own thoughts)

Flip I know I can write songs like that. Even better.

Marilyn I sent two more applications this week.
(Couple from dance enter RC and exit DL passing FLIP & MARILYN en route)

Dancer 1 'Night Flip.

Dancer 2 'Night Marilyn.
(FLIP & MARILYN give belated wave. Both still heavily into self-examination)

Flip I gotta get a break. I need someone important to back me.

Marilyn I can't decide between medicine and law. What do you think?

Flip What do you think?
(Both stop and face each other. This is the first time they've actually sought a response. Neither knows what the other has been talking about)

Marilyn You must have an idea.

Flip Of course but I want your opinion.

Marilyn What are you talking about?

Flip *(Frustrated)* My music!

Marilyn *(Equally frustrated)* Music! I'm talking about college!

Flip Aw, come on, Marilyn. We're engaged. We're getting married.

Marilyn So!?

Flip You're wasting your time. Girls don't study. They get married and have kids. *(MARILYN fumes. She's had this out with FLIP before)*

Marilyn Sometimes Flip Doodle, you really make me mad!

Flip Aw, come on, Honey. I've got showbiz to think of. I need you by my side.

Marilyn You mean you want a wife who's dumb!
(FLIP angry. PASTOR enters behind FLIP)

Flip *(Loud)* Now that's baloney and you know it!

Marilyn *(Suddenly polite as PASTOR approaches)* Oh, good evening, Reverend.

Flip *(Spins round and nearly dies)* Pastor Mustard!

Pastor A sad day when two of my flock raise their voices in the street.

Flip Sorry, sir. We were ... *(MAYOR enters LC)*

Pastor *(Examines watch)* And after ten o'clock.

Mayor *(Enters behind MARILYN)* Now then, what's all this?

Marilyn *(Shocked, spins around)* Mister [or Madam] Mayor!

Flip *(Shocked, embarrassed)* Good evening, Your Worship.

Pastor No concern for you, Mayor. Just a small religious gathering.

Mayor You can't gather on the street. Unlawful meeting, city ordinance number five. *(PASTOR and MAYOR dislike one another and their feelings spill over)*

Pastor How dare you threaten a minister of the church!

Mayor I'm simply upholding the law.

ROLL 'N ROCK 6

Pastor This is outrageous. (*Furious exit D.L.*) I'm going to change my sermon.
Mayor (*Following PASTOR*) Well I might have my lawyer in church. So there.
Pastor That'd be the first time too.
(*PASTOR & MAYOR exit. With tight lighting round FLIP & MARILYN, the town's leaders storm off into gloom. FLIP & MARILYN stare open-mouthed as leaders have a slanging match. Alone, the two of them see the funny side. They giggle, hug each other and laugh. Finally they get serious - about each other*)
Flip Hey look, I'm sorry for what I said before.
Marilyn Me too. I really want your music to be great.

(*Their foreheads touch as they make eyes at each other. MUSIC BEGINS. FLIP'S three SISTERS enter D.R. and point at the lovebirds. SISTERS giggle. The lovebirds don't acknowledge the teasing trio who surround FLIP and MARILYN and sing*)

No. 4 Flip's In Love

Trio *Guess who's got himself in a pickle?
Guess who's got himself in a stew?
Guess who's finding life's kinda fickle?
We know who!
Guess who's got himself all a-flutter?
Guess who's got himself kinda blue?
Guess who's got himself now a stutter?
We know who!
Flip's in love. Flip's in love.
Flipped 'n slipped 'n tripped - did he get a shove?
Flip's in love.
He's got his eye on a lady
His heart upon his sleeve.
He'll die for his lady
But we wonder if she'll grieve, but still our
Flip's in love. Flip's in love.
Flipped 'n slipped 'n tripped - did he get a shove?
Flip's in love.*

(*Dialogue during song. SISTERS keep taunting as FLIP & MARILYN stroll DR*)

Cora Come on Flip!
Dora No time for that!
Nora Who's a sappy boy?
Flip (*Lost in love*) You'll love my new song, Honey. I wrote it just for you.
Marilyn (*Swooning*) Thank you, Flip. I bet it sounds great. Could be a hit.
Flip A beautiful song for a beautiful girl.
Trio (*Super sappy*) Ahhhh!
(*Lovebirds stop DR at MARILYN'S gate and drool. The gate could be just that. A simple picket or garden-gate free-standing near the wings. Or else, just mime*)

ROLL 'N ROCK 7

Marilyn Well, home at last. Thanks for the dance - and the song. See you in church.
(She kisses him quickly then rushes inside, i.e. offstage or upstage into darkness) Bye!

Flip *(Calls after her)* Wait! Marilyn. I need to tell you *(His voice trails off. He faces front and whispers "I love you". SISTERS taunt him again)*

Trio Ahhhhh. *(FLIP ignores them and they sing him home, i.e. back D.L.)*

Trio *Flip's in love. Flip's in love.
Flipped 'n slipped 'n tripped - did he get a shove?
Flip's in love! [etc]*

(In the darkness, the rear of the Doodle grocery store is brought on. Fly in a faded back wall with door or use simply a pile or two of wooden crates with appropriate faded brand names. Once the song finishes, FLIP is facing front D.L. with the store [crates] behind him. Bring up lights on store U.C./C. It's night. MOTHER enters through door or from behind crates. SISTERS exit L.C.)

Mother *(Angry)* Flip! Is that you?

Flip *(Turns, comes down to earth)* Oh, hi Mum.

Mother Do you know what time it is?

Flip Ah, it's kinda late.

Mother Late! It's past ten o'clock and you haven't packed the store.

Flip That's okay. I'll do it tomorrow.

Mother *(Shocked)* Tomorrow! Tomorrow is Sunday!

Flip *(Realises)* Oh.

Mother "Oh!" Is that all you can say? What sort of example is that for your sisters? You're out late. Don't work hard. In short, a lousy person.

Flip Okay, I get the message. Home before eight, work till midnight.

Mother *(Starts to exit C)* If your father were alive, you'd be killing him. *(Exits)*

Flip *(Removes coat, rolling up sleeves)* Yes, Mother. Whatever you say.

(MOTHER has gone. FLIP quietly fumes then suddenly throws down his jacket in anger. MUSIC BEGINS. FLIP is lit as he stacks crates C. MARILYN enters D.R. in the darkness and stands two - three metres from FLIP. Kill lights except for a spot/shaft on FLIP. He stops work and sings. During the song, both reflect on their hopes and dreams. [During the duet, upstage in the darkness, strike the store and set-up the church. This could simply mean a pulpit U.C. even made from the crates and an old pedal organ D.L. The organ doesn't have to work. The congregation could move into position. Be quiet!]

No. 5 I've Got A Dream

Flip *Dreams are schemes that never come true
Never fall due, something to rue
Dreams are schemes that turn out a lie
Invisible pie-in-the-sky.
(FLIP'S lighting dims. Bring up spot on MARILYN. FLIP freezes as she sings)*

Marilyn *Dreams are schemes that no-one can hold
Cannot be sold, never give gold
Dreams are schemes that die in the end*

ROLL 'N ROCK 8

Confidence-tricks from a friend.
(Lights up on both. They sing with passion but don't acknowledge the other)

Duet *But be that as it may, I can't deny
There ain't no better dreamer than I.
I've got a dream, it means the world to me
I've got a dream, it gives me dignity
I've got a dream I know will set me free
Help me be just what I want to be.
I've got a dream I use to find my way
I've got a dream to face each brand new day
Tomorrows are better with high self-esteem
And it's all because I've got a dream.*

(Song ends. BLACKOUT comes in during the applause. MARILYN exits. As the applause fades, bring up lights. It's Sunday morning and FLIP has worked late into the night and fallen asleep, slumped over a crate. MOTHER enters C/R.C. wearing hat for church and pulling on gloves. She sees FLIP and nearly dies)

Mother *Flip! (Louder as she moves and shakes him) Flip! Wake up!
(A sleepy then suddenly startled FLIP is rudely awoken)*

Flip *What? Oh!*

Mother *It's time for church. You look terrible.*

Flip *(Covering up) Ah, yes ... I got up early. (Grabs jacket) I'm ready.*

Mother *You can't go like that. Get inside and clean up. (FLIP moves inside - UC)
And hurry! (FLIP accelerates, exits. MOTHER shakes her head then calls)
Girls!
(CORA, DORA and NORA enter L.C. dressed for church. Each wears hat, dress and gloves exactly the same as their mother. They form a line)*

Cora *Yes, Mother.*

Dora *We're here.*

Nora *Ready for church.
(MOTHER inspects them and issues commands re attire. Each girl responds reluctantly as MOTHER takes control)*

Mother *(to CORA) Straighten that. Tighter. Not good enough.*

Cora *Aw gee, Mum, how come we have to wear this stuff?*

Mother *Because I say so.*

Dora *But it's for grown-ups.*

Nora *Yeah. We ain't old.*

Mother *Yeah! Ain't! What kind of language is that?*

Cora *We want our own clothes.*

Trio *Yeah ... that's right ... our own clothes. (They complain ad lib)*

Mother *(Cuts their complaints) Enough! You'll dress like young ladies, behave like young ladies and say no more about it. Right? (The girls mumble their assent) Now. Your brother's not ready but we can't wait. (Church bell rings) There's the bell. Come on. (MUSIC BEGINS)*

ROLL 'N ROCK 9

(They exit R.C. Lights up on Dullsville Church. You have two choices. Start music from the beginning and have congregation enter DR walk DC then turn and walk upstage. This is the beginning of the aisle. They walk C peeling off either side into pews. They form oblique lines facing DL or DR The music occupies the entry of congregation and conversion of grocery crates into a pulpit C/UC. You could fly in a sign [name of church] and a cross, etc. Alternatively begin the music at bar 17 and have only a few of the company enter. The rest are already there. MOTHER and daughters take front pew L and LILY, MARILYN and MAYOR [and others if required] are front pew R. The MAYOR is still fuming. This second option shortens the introduction and has the show flow faster. It must flow! LILY and MARILYN have stunning hats. LILY has no opening-nights to attend these days [did she ever?] and uses church services as a first-night substitute. What a hat! Once everyone is seated [they're standing] with their hymn books [mime - it's easier] PASTOR enters DR clutching sermon, pauses momentarily near MAYOR [both take a deep breath] then strides upstage to pulpit. Timing is spot-on. PASTOR enters pulpit as congregation sing his name. The organ D.L. is player-less. MOTHER is concerned)

No. 6 Sunday

- Company** *Sunday is the one day when we join in songs of praise
Sunday, no work done day, only sheep may safely graze
Sunday, everyone pray and then now may voices raise
Sunday is the one day, it's the heyday, day of days
Pastor Mustard! Pastor Mustard! Amen.
(Dialogue during song. PASTOR preaches to audience, COMPANY facing front)*
- Pastor** Brothers and sisters, this morning I exhort you to obedience. Although some in our community may seem nitpicky, (*MAYOR fumes*) we as citizens of heaven must obey the law at all times. Don't fight or bicker, children obey your parents and ...
*(PASTOR stops as FLIP bursts in late racing across to DC., stops looks upstage. Everyone stares at him. MOTHER dying of shame. SISTERS stifle giggles. COMPANY gasps. PASTOR fumes. FLIP gains composure, races to organ, dives on seat, opens music and mimes playing. Timing must be spot on. PASTOR recovers and utters line which **must** JUST precede repeat of song. Time it well!)*
- Pastor** and never be late for church.
(During the repeat of SUNDAY, PASTOR heads D.C. then to D.R. to the porch or foyer. COMPANY begin to file out once PASTOR is ready to receive them i.e. they exit singing, shaking hands with PASTOR. Lights dim upstage. Strike the church and bring in LILY'S agency. This could be a sign LILY'S SHOWBIZ STARS and possibly the reverse of the grocery store flat if used. LILY'S agency is a crummy run-down office. Several old chairs could be used. These could be the crates from the grocery store and pulpit. It's a simple set-design. Don't clutter the stage with a million props! Re-cycle - it's easier! LILY is one of the first to exit as she needs to change her hat and re-enter upstage and wait in the darkness. Her "stars" are with her perhaps sitting on the crates. Time the exit of the congregation well. Have a few left for the coda. Those who've already exited could sing in the wings. Song ends and the only ones left are MOTHER, SISTERS & MARILYN. All five wait for FLIP who humbly approaches PASTOR)
- Pastor** So, Flip. Out till all hours and raising your voice at night's not enough.

ROLL 'N ROCK 10

Flip Sorry, Pastor, but I ...

Pastor Now you're late for church as well. A poor example, young man, very poor.

Flip It won't happen again, I promise.

Pastor I hope so because next week you promised us a new hymn. Remember?

Flip *(FLIP had forgotten and gasps)* Oh hell! *(PASTOR'S eyes enlarge. What did FLIP say?) FLIP cringes then covers)* Oh well! Well, that'll be fine.

Pastor *(Not convinced but continues)* My text will be "Roll up to the rock of faith". A suitable song from you, if you please.

Flip Yes Pastor, of course.

Pastor *(Sweeping past them to DC)* Something calm and dignified, tuneful with everything highly respectable.

Flip Yes, Pastor.

Pastor *(Heading UC into darkness. Calls)* And don't be late!
(PASTOR has gone. FLIP lets out sigh of relief. But it's the lull before the storm. MOTHER attacks from behind. He nearly dies)

Mother Flip! *(FLIP has heart attack)* How dare you embarrass me like that. Late for church, running in church. Dis-graceful. *(Turns to others)* They were ashamed.

Cora *(Stifles giggle)* I thought it was funny. *(Others giggle. MOTHER wild)*

Mother Funny! *(Girls stop giggling immediately)* There's something wrong with young people today. If your father were alive, he'd be dead.

Flip Sorry, Mum. It won't happen again.

Mother And don't forget to call on Aunt Lily.

Trio *(Excited)* Can I go? ... Please, Mum! ... I want to go. *(etc. ad lib)*

Mother Certainly not! *(Excited sisters killed stone dead. MOTHER points to one daughter at a time as she gives orders)* Table, vegetables, dishes! *(Points)* Now straight home and walk like ladies. *(Trio sadly exit DR. MOTHER watches then roars)* Walk! *(Shakes her head)* Kids. *(Exits after trio)* Who wants kids?

Flip *(Bows, a la ham acting)* Well, good morning, Miss Wainwright.

Marilyn *(Mimics FLIP'S overacting)* Good morning, Mister Doodle.

Flip Can I interest you in a visit to Aunt Lily's?

Marilyn *(Taking his arm)* Why thank you, sir. I'd be delighted. *(They stroll to DL.)*

Flip What a day! Mother. Mustard. *(He stops)* Thank goodness I'm okay with Marilyn. *(MARILYN is worried. She too has bad news for FLIP. They stop)*

Marilyn *(Edgy)* Ah, look, Flip, there's something I have to say.

Flip *(Despairing)* Not you too!?

Marilyn *(Determined)* Flip, I want to go to college.

Flip *(Dismayed)* We've been over this before. We'll get married, I'll write songs and you'll have babies.

ROLL 'N ROCK 11

Marilyn *(Annoyed)* Oh I see. You've got it all worked out. You do what you want, I do what you want. Sorry, Flip. It won't work! *(She exits DL)*

Flip *(Despairing)* Marilyn! *(It's no good. She's gone. MARILYN storms off leaving FLIP devastated. What a day. He faces front looking miserable. Suddenly his face changes. A big smile. He remembers his visit to LILY)*

Flip Aunt Lily! She'll help me. *(Calling as he exits DL)* Aunt Lily!
(BLACKOUT. Brief pause. Suddenly spot picks up Lily C/UC She's frozen in style. Her boa is ostentatious, her adoring clients surround her. She sings Wow!)

No. 7 Showbiz (A)

Lily *If you ask me how I earn my living
How I pay the rent and make ends meet
I can truly say, I obtain my pay
In a way that's bittersweet.
Missus Worthington is not my mother
Still the stage is where I choose to be
Dirty, dingy hall, theatre grand or small
They are all the world to me.
I'm in showbiz, Tutti-frutti, beauti-ful showbiz
I love everything about it, never ever doubt it
Cannot live without it now cos
I'm in showbiz, the best darn trade you see
Take security the lot, I only need a follow-spot
It's showbiz for me.*
(LILY'S clients repeat chorus. After the big Broadway finish, everyone's in freeze position, arms extended etc when FLIP bursts in UL)

Flip *(Puffing)* Aunt Lily. I've ...

Lily *(Opening arms to darling FLIP)* Flip! My favourite nephew!
(LILY suffocates an already out-of-breath FLIP. OTHERS return to positions)

Lily You all remember Flip.
(They do and speak enthusiastically. A visitor is big deal. These people are failures, dreamers with little chance of success. "Hi Flip" ... "Howdy Flip" [etc]. Flip acknowledges them but is quickly escorted DC by a caring, concerned Lily)

Lily Now tell me, angel, how's Mother?

Flip Fine.

Lily And your sisters?

Flip Fine.

Lily *(Gleam in her eye)* And Marilyn? *(FLIP'S puffed and still upset)*

Flip Fine.

Lily And most of all, how are you?
(Gives him little squeeze. FLIP hesitates. He's fighting back disappointment)

Flip Oh, Aunt Lily ... *(Just before he sobs)* I'm a failure.
(LILY comforts sobbing FLIP. Others come down, surround him with sympathy)

Lily Aw, Flippy, never mind.

ROLL 'N ROCK 12

- Others** *(Full of sympathy)* Never mind.
(FLIP is stunned by the other voices. He looks round. All he sees is a sea of teeth. The teeth may be false but the smiles are sincere. FLIP is embarrassed)
- Lily** It's okay, sweetie. You're among friends. Now, what's the problem?
- Flip** *(Hesitant)* Ah, well, I'd like to be in ... showbiz.
- Others** *(Loud and thrilled)* Showbiz!
(FLIP bowled over. Others rush back to positions and bubble with excitement. Could this be their big break too? Lily hypnotises FLIP with her sincerity)
- Lily** You've come to the right place, Flip. Your Aunt Lily's got showbiz in her blood. And you've got it too. God bless your sox! Now then, what's your act? *(OTHERS and LILY are all ears. Eyes and teeth too if you like)*
- Flip** *(Still hesitant)* I'd like to be a composer.
- Others** Composer! *(Wow! Sounds very impressive)*
- Lily** You mean concerts and *(sic)* sympathies?
- Flip** *(Not sure then realises)* Oh. No, I mean more like - Broadway.
(The OTHERS rush forward and again surround FLIP [and Lily]. This rushing to and fro must be well rehearsed. No stumbles or pushing. Everyone has their spot and moves quickly and efficiently to it)
- Lily** *(Thrilled)* Oh, Flippy! I knew it. You're headin' for *Broadway!*
- Flip** *(Struggling amidst hugs and backslaps)* Aunt Lily, wait! I don't know a thing. How to get there. Publishers. Agents. Nothing!
- Lily** *(To OTHERS)* Flip needs help, folks. Whom should he see?
- Others** *(Joyful)* Aunt Lily!
(As one they race back to their positions all agog. LILY takes FLIP in tow)
- Lily** I'm so proud. To think I'll make my favourite nephew a Broadway composer.
- Flip** You? How?
- Lily** Flip, Honey, I've helped all these people.
(LILY indicates OTHERS who grin and nod. LILY'S the greatest. Is she ever?)
- Flip** *(Stunned)* You mean, you'll be my agent?
- Lily** I manage all these stars. Mind you, some are resting right now, but one day - wow. *(To OTHERS)* Big-time?
- Others** *(Drooling, trembling with excitement)* Big-time!
(FLIP is having trouble. AUNT LILY'S nice but as an agent, well, she's hopeless)
- Lily** Now I want you to see my stars. *(She calls)* O'Reilly. If you please.
(O'REILLY moves down. FLIP can't believe this ragged-looking idiot is an artist)
- Lily** *(To FLIP)* Genius. Definite genius. *(to O'REILLY)* Mister O'Reilly, star that you are, kindly favour us with your fantastic fauna!
- O'Reilly** Certainly. *(LILY takes FLIP aside)*
(O'REILLY moves DC. OTHERS buzz with anticipation. It's a big moment, folks)
- Lily** Ladies and gentlemen, O'Reilly's performing fleas!
(The OTHERS clap enthusiastically. FLIP is confused. O'REILLY'S routine needs a drummer. Rolls (R) and crashing cymbals (CC) where indicated)

ROLL 'N ROCK 13

No. 8 O'Reilly's Fleas

(O'REILLY faces front and produces a tiny hoop. This is shown to the audience. He works front with his fellow artists behind/beside him - all agog. The hoop is held to one side and an imaginary flea produced from a pocket [urgh!], shown to the audience then held in the palm of other hand. O'REILLY is preparing the flea. (R). Following O'REILLY'S head, we "see" the flea leap from empty hand, through the hoop and land safely on the original hand which is moved behind the hoop to catch the flying flea. As it lands, cymbal crash (CC) and wild applause from the others. The routine could be repeated swapping the hoop to the other side. Finally a really difficult trick. O'REILLY produces a thimble)

Lily *(Grand announcement)* The thimble!
(OTHERS gasp. Yes, it's a thimble. O'REILLY tosses a flea skywards - OTHERS follow O'REILLY'S lead and look up. He braces himself and holds the thimble out in front. (R) Slowly, O'REILLY raises one hand. Pause. Suddenly he drops it as in a race-start and the flea plunges floorwards. We follow its journey as everyone's face [rehearse this well] suddenly looks down. Gasps. (CC). (O'REILLY is startled and peers at floor. OTHERS gasp. Horror! Some look away. Yes, the flea missed the thimble and crashed to the stage below. LILY is concerned and moves to O'REILLY. FLIP moves in but not too close)

Lily Mister O'Reilly. Don't tell me. Is it ...
(O'REILLY looks at floor then at LILY. He nods his head. The others sigh)

O'Reilly *(Sadly)* Gone t'God. *(Big sigh from OTHERS. FLIP stunned)*

Lily That's terrible. Have you got another flea? The show must go on.
(O'REILLY grins, nods. He reaches in his hair and produces another. OTHERS including LILY applaud warmly as O'REILLY retires upstage to OTHERS)

Lily *(To FLIP)* See, Flip. I've got stars. Real stars. Hey! Maybe you and O'Reilly could do an act. *(Indicates imaginary sign)* "O'Reilly and Doodle".
(FLIP is embarrassed. He loves Aunt LILY but doesn't want to get involved with such weird and pathetic performers. He's serious about his career)

Flip I don't think so, Aunt Lily. You see I'm more a composer. You know, songs.

Lily Songs! Of course. *(To OTHERS)* Oh songbirds. Where are you?
(FRITTLE & PING move downstage. They look ridiculous with perhaps one being much taller than the other)

Lily *(To FLIP)* You'll love this. They write their own songs. *(To DUO)* Let's have your new number. Show young Flip your fabulous talent.
(FRITTLE & PING move centre, take contrived position. LILY leads FLIP aside)

Flip Did you say "Frittle and Ping"?

Lily *(Deadly serious)* Oh that's not their real name. Heavens no. That's their stage name. Don't you just love it?

Flip *(Can't believe it)* Great.

Lily *(Calling)* Okay folks. Hit it!
(MUSIC BEGINS. The duet is deadly serious but resembles the Marx Brothers impersonating grand opera)

No. 9 With All Of My Heart

ROLL 'N ROCK 14

Duet *I love you with all of my heart
With both of my kidneys as well
With each of my ankles, my buttocks and spine
My stomach is swooning, my feet feel you're fine.
I love you with all of my teeth
My whole bleedin' body it's true
I don't leave out nuttin', yes my belly buttin
Says, "I love you"!*
(Rapturous applause all round. FLIP applauds but can't believe what he's just heard. Nor can we. Still, that's showbiz. DUO wave to LILY then return to fellow-artists who move downstage and congratulate them. LILY leads FLIP C)

Lily Well, Flip. Wasn't that just the greatest?
Flip Oh yes. And different.
Lily With me as your agent, Flip, you'll make it big. Real big. You can join these other rising (*Indicates OTHERS*) stars. Now tell me. Are you excited? (*She is*)
Flip Oh yes, Aunt Lily. And thanks. But I've gotta get home and clean the store.
Lily Okay. But you keep practising.
Flip (*Backing off UL*) I will. And thanks. Bye. (*Exits*)
Lily (*To OTHERS*) Say goodbye to Flip.
Others (*Waving, smiling, speak as one*) Bye, Flip!
Lily What a fine young man. (*Addresses her team*) Well, folks, Lily's done it again. Another star in the making. What a business! (*MUSIC BEGINS*)
Others (*Call*) Show business! (*Kill lights upstage*)

No. 10 Showbiz (B)

Company *I'm in showbiz
Tutti-frutti, beauti-ful showbiz.
I love everything about it, never ever doubt it
Cannot live without now 'cos
I'm in showbiz, the best darn trade you see.
Take security the lot, I only need a follow-spot
It's showbiz for me!*
(Reprise performed downstage. In darkness upstage, strike LILY'S office. Set up rear of store, i.e. re-arrange crates. End of song. BLACKOUT. OTHERS exit in darkness. FLIP enters LC pushing trolley. Lights up slowly when applause ends. FLIP stops C. It's pm next Wednesday. Flip wears an apron. He takes crumpled manuscript from his pocket and ponders his new hymn for Sunday)

Flip (*Speaking as he creates the lyrics*) Gather round the rock ... No. Come one and all to the rock ... Nah. Roll up! (*Pause, suddenly delighted*) That's it! Roll up to the rock of faith. Great! (*Scribbles, speaking as he writes*) Roll .. up .. to .. the .. rock .. of faith. (*Quietly sings melody - slow version*) "Roll up to the rock of faith and ... (*Stops when interrupted*)

ROLL 'N ROCK 15

Mother *(Calling from off-stage or inside store)* Flip! Where are you?
(FLIP behind crates/trolley. MOTHER enters via door or RC with PASTOR)

Mother Flip. It's Pastor Mustard. Flip! Drat the boy. He promised he'd finish stacking those crates.

Pastor Quite. Well I'm just checking the hymn he's composing for Sunday.

Mother I'm sure it'll be ready. Flip's a good boy at heart. *(FLIP peers out)*

Pastor *(Looks round, speaks quietly)* He's not working for Mayor Loophole is he?

Mother I don't think so. Why? Is there something wrong with the Mayor?

Pastor Well, not that I can say. *(Preparing to leave)* Now please see Flip has the new hymn ready for Sunday. Goodbye.
(PASTOR exits through door or RC)

Mother Goodbye, Pastor. And thanks for calling. *(She waits for PASTOR to exit then looks round and calls)* Flip! Flip! *(FLIP remains hidden, maybe needs to duck when MOTHER looks his way. She is annoyed and exits)* Drat the boy.
(Pause. FLIP peers to see if all is clear then comes out. A disturbance causes him to rush back. It's a false alarm. Enter the terrible trio DR. CORA & DORA chasing NORA. They race out full of fire)

Cora Come back. Nora!

Nora Can't catch me!

Dora Just you wait!
(FLIP steps out and grabs one or more, stopping them dead)

Flip Hold it! Hold it!
(The SISTERS get a fright and protest. "Flip!" "You scared me" "Where did you spring from?" etc. They surround FLIP)

Cora Hey, you're in big trouble.

Dora Mum's on the warpath.

Nora Have you finished that hymn for Sunday?

Flip Sort of.

Cora I'll bet it's boring.

Dora Yeah, how come music has to be so *slow*?

Flip It's a hymn, Dopey. You can't have dance music in church.

Nora Why not?

Cora Yeah, why not?

Dora Everything's so boring. We've got grown-ups' clothes.

Nora And grown-ups' music.

Cora We're not babies, Flip. How come we're treated like one?

Flip I don't know. Hey, take it easy. Don't blame me.

Dora We will if you give us a boring hymn.

Flip It's not boring. I write *interesting* songs.

Nora But sloooooow. We want some action.

Cora I'll bet it's boring. Sing it to us.

Flip No.

Dora See. You admit it. You're too scared to sing it cos it's old-fashioned.

ROLL 'N ROCK 16

Flip It's appropriate. (*TRIO stir FLIP. "Ooooooh"*) All right, I'll sing it. (*Points warning finger*) But no stirring.

Nora We wouldn't dare - Grandpa!
(*MUSIC BEGINS. SISTERS laugh. FLIP perseveres, sings strongly but slowly*)

No. 11 Roll 'n Rock (A)

Flip *In your time of greatest need when you are feeling low*
(*SISTERS sigh/groan with frustration. FLIP grimaces/frowns but perseveres*)

Flip *There's advice that you should heed, a place where you can go.*

Cora Boring

Dora Accelerando, daddyo. (*FLIP is determined to finish*)
Never mind your broken heart, forget your tale of woe
Listen carefully my friend and watch your spirits grow.
(*TRIO'S frustration continues. FLIP finishes the verse. TRIO clap slowly*)

Flip (*Over their response*) I haven't got to the chorus yet.

Nora Don't bother.

Cora What'd we tell you?

Dora Nice words, Flip but too slow.

Flip It's a hymn, Stupid. You can't have snazzy hymns.

Nora Why not? I bet if you made it faster it'd sound better.

Cora We'd like it. We'd love it!

Dora Why not try it? Something like this. (*MUSIC BEGINS*) Come on, girls. Let's give big brother a musical education.
(*SISTERS are full of enthusiasm and perform FLIP'S hymn at a lively tempo*)

No. 12 Roll 'n Rock (B)

Trio *In your time of greatest need when you are feeling low*
There's advice that you should heed, a place where you can go
Never mind your broken heart, forget your tale of woe
Listen carefully my friend and watch your spirits grow.

(*At first FLIP is dismayed and even thinks it ridiculous. But as the song develops, he starts to like it. He's just starting to tap his feet when the song is killed. MOTHER appears ready for church. She enters R.C. pulling on her gloves during the underlined words. Killjoy is here. By the magic of suspended disbelief, it's now Sunday morning*)

Mother What's all this noise? (*Immediately music is killed. Her children look horrified*)

Flip Oh, hi Mum.

Mother I don't believe it. Church starts in ten minutes and you're not even ready.

Cora Church?

Dora Today?

Nora Ten minutes?

Mother (*Furious*) It's Sunday! Get ready!
(*Immediately startled SISTERS exit RC to dress for church. MOTHER at FLIP*)

Mother And what was that terrible noise?

ROLL 'N ROCK 17

- Flip** *(Innocent)* What noise?
- Mother** I'm worried about you, Flip. You're setting the girls a bad example. Now get ready and don't be late! *(Muttering, MOTHER exits R.C. for church)* I don't know what's happening to young people today.
(MOTHER exits muttering about today's youth. Lights dim on store. Spot FLIP. Strike the store. Set pulpit in the darkness. CONGREGATION enters U.R./U.L. Quietly! FLIP studies his composition. He's thinking)
- Flip** Faster. Young people. Snazzy. *(Suddenly gets inspiration)* Of course! Nursery rhymes for babies. Hymns for adults. *(Slowly, emphatic)* Something different for kids! *(Excited, looks front)* I'll do it! *(BLACKOUT. MUSIC BEGINS)*

(FLIP exits. Lights up on congregation in or entering church as was done before. MOTHER and SISTERS [again dressed like MOTHER] enter quickly and try to avoid being seen. COMPANY sing even if still entering. Vaudeville lives on through LILY's fantastic hat!)

No. 13 Sunday Reprise

- Company** *Sunday is the one day when we join in songs of praise
Sunday, no work done day, only sheep may safely graze
Sunday, everyone pray and then now may voices raise
Sunday is the one day, it's the heyday, day of days.
Pastor Mustard. Pastor Mustard. Amen.*

(FLIP races in during singing and mimes playing organ. He tries to look as if he's been there all along. MOTHER fumes. FLIP almost collides with PASTOR en route to pulpit)

- Pastor** *(Preaching after song)* Today I issue a warning. Young people are at risk. *(SISTERS are worried)* Never has there been such temptation. Cars and cash are freely available. Young people must be careful. Our town, our church and our families have a reputation. We must maintain traditional values. One excellent pursuit for all young people is music. Noble, enriching, uplifting. How fortunate we are to have our own composer of sacred music, Flip Doodle.

(MOTHER gives her first ever smile - a tiny one. MARILYN is proud, LILY applauds and quickly realises her faux pas. Titter from congregation)

- Pastor** Let us sing Flip's new hymn, "The Rock of Faith". *(MUSIC BEGINS)*
- (FLIP begins the music [miming] and CONGREGATION sing using hymn-sheets - perhaps miming)*

No. 14 Roll 'n Rock (C)

- Company** *In your time of greatest need when you are feeling low
There's advice that you can heed, a place where you can go
Never mind your broken heart, forget your tale of woe
Listen carefully my friend and watch your spirits grow.*

ROLL 'N ROCK 18

(During the chorus, PASTOR moves to porch D.R. COMPANY begin exit, shaking hands with PASTOR on the way out. It may seem strange, having people exit before the service is over. It's poetic licence to keep the show flowing. SISTERS & MOTHER last to leave)

Roll up to the rock of faith and lay your burden there

Roll up to the rock of faith and say so-long to care

Roll up to the rock of faith, it's all achieved by prayer

Roll up to the rock of faith, the roll 'n rock affair. Amen.

(Song draws to an end. SISTERS glare at FLIP before beginning to exit. The hymn ends. FLIP'S alone in church with his FAMILY just in the "porch". FLIP looks round, thinks then launches into an up tempo introduction. SISTERS spin round, delighted. FLIP starts to sing. SISTERS race to join him. OTHERS re-enter and catch the mood. Song builds to big production number. MOTHER & PASTOR are outside "in the porch". LILY and clients are in there rocking along, loving it. O'REILLY'S fleas all wear pointy-toed shoes. It's a hoot! Where indicated in score, MOTHER & PASTOR re-enter and nearly die. They rush to stop this terrible exhibition but are swamped [carefully choreographed] by the enthusiastic singers. Big finish! The number ends with a flourish. MOTHER & PASTOR are in the finale line-up either on someone's shoulders or being held by several singers stretched out. How embarrassing. EVERYONE freezes. Suddenly MAYOR bursts in DR with one or two policemen)

Mayor Hold everything! *(EVERYONE is frozen anyway)* Officer, arrest them all.
(CONGREGATION break up, all talk at once. "Arrest us!" .. "What's going on?" .. "What have we done?" etc)

Pastor *(Adjusting attire, on the attack)* Just a minute. This is a church.

Mayor I don't care if it's Carnegie Hall. Disturbing the peace is against the law!
(Lots of murmurs from EVERYONE)

Pastor *(Furious)* This is outrageous! We were singing a hymn.

Mayor *(Sarcastic)* You call that singing?!

Pastor *(Momentarily lost for words)* Well, ah, it's a new form of worship.

Mayor *(Nasty)* Oh yeah. What's it called?

Pastor Ah, it's ah ... *(Turns to FLIP)* Flip. What's it called?

Flip *(He's not sure either. Thinks quickly)* Oh, what's it called? Why, ah, roll 'n rock. *(Lots of hubbub from CONGREGATION)*

Pastor *(Smug)* That's right. Roll 'n rock. And we all love it. *(To CONGREGATION)* Don't we?

C'pany *(Enthusiastic)* Oh yes ... It's wonderful! ... Very nice *[etc]*

Mayor *(Stumped)* You do? But I've never heard of it.

Pastor Then you're out of touch, Mayor. People won't vote for someone who's behind the times. *(To CONGREGATION again)* Will they?

C'pany No! ... Definitely not ... *(etc. MAYOR is really stumped)*

Mayor Well, maybe I was a little hasty. Officer, I think we should leave these folk to get on with their singing. Their, ah ...

C'pany Roll 'n rock!

Mayor *(Exiting with police)* Roll 'n rock. Make a note of that. Roll 'n rock.
(Once MAYOR and police have gone, EVERYONE buzzes. FLIP is congratulated. But euphoria quickly fades. PASTOR and MOTHER are furious)

ROLL 'N ROCK 19

Pastor Thank you, brothers and sisters. I suggest you all go home and pray for our ... *(Suddenly fanatical and points at FLIP)* demon-possessed pianist!
(Gasps as CONGREGATION quietly but quickly exit [in several directions to facilitate speed]. Eyes downcast, faces serious. PASTOR and MOTHER are mad. Poor FLIP. MARILYN & SISTERS stand aside as FLIP is attacked)

Pastor Outrageous!

Mother How could you?

Pastor How dare you!

Flip I'm sorry. I didn't ...

Pastor Do you realise the harm you're doing to young people? That music is straight from ... *(He looks around then whispers)* hell!
(OTHERS are shocked. Not FLIP. He's just downright miserable)

Marilyn *(Trying to defend FLIP)* I'm sure he meant no harm.

Pastor No harm! I warn you, young lady. They'll be no wedding in this church if he plays that ... that *devil music!*
(Gasp from EVERYONE, even FLIP. Surely PASTOR'S going a bit too far)

Flip Aw, come on, Pastor. It's just a bit of fun for the kids.

Mother Don't talk back. Respect your elders.

Pastor There's proof! That music makes young people rebel. It must be stopped.

Mother Don't worry, Pastor. You'll never hear it again. *(Pointing DR instructing SISTERS)* Off! And no talking! *(SISTERS & MARILYN exit. MOTHER grabs FLIP and pushes him after the girls. She nods to PASTOR then storms after FLIP)* I don't know what the world's coming to. If your father were alive today, he'd be in his grave.
(She keeps muttering as she follows the others off into the darkness. Lights concentrate on PASTOR. He thinks aloud)

Pastor Roll 'n rock. *(Pause, looks up)* Thank God it's the last we'll hear of that!
(BLACKOUT. PASTOR exits in darkness. FLIP enters R.C. and has removed jacket. He's despondent. It's later that same day and he's copped a real tongue lashing from MOTHER. Hands in pockets, he wanders C. Suddenly SISTERS burst in D.R. They're excited. They think the music was great. They rush to FLIP and embrace and congratulate him. He doesn't quite know how to handle things)

Cora Flip, it was fab!

Dora We loved it - wow!

Nora Groovy, hoovy!

Flip Hey, hold it! Back off! Hold it!
(The excited, grinning SISTERS calm down [just a little] as FLIP gains some sort of control. They could ad lib their enthusiasm)

Flip Listen, I've just had Mum's two hour tongue-lashing.

Cora Cool, baby, coool.

Dora Hot-doggy, hot, hot, hot!

Nora Roll 'n rock 'n roll.

Trio Yeah!

Flip Okay, so you liked it. But now - forget it.

ROLL 'N ROCK 20

Trio *(Protesting)* Forget it!?

Flip *Roll 'n rock* is finished. It'll never work. You're fighting pastors, parents and politicians. Forget it. It's dead!

Cora *(Changes tack)* Hey, girls. Meet big brother, Flip - the quitter!

Flip *(Shocked at this nasty attack)* What?!

Dora Yeah, and a fool!

Nora Talk about missed opportunities.

Flip *(Threatens)* Watch your language!

Cora You've blown it, buster.

Dora Roll 'n rock'll be bigger than world war two.

Nora And you could start it.

Flip That's crazy.

Cora Come on girls. *(Mocking)* Flippy's got a hymn to write.

Dora *(SISTERS start to exit DL)* Yeah. Something sloooow.

Nora And booooring!

Trio *(As they exit, waving)* Bye Loser!

Flip *(Calling)* No wait. Come back. I can do it. *(Too late, they've gone)*
(MOTHER enters D.R. behind FLIP'S back. She is hopping mad)

Mother Flip! *(FLIP turns back in dismay. LILY enters L.C. behind FLIP)* Starting tomorrow, you'll be working every night including Saturday.

Flip But that's not fair.

Lily Oh Flip. *(FLIP spins around)* Listen Honey, I've got some news. *(FLIP is delighted. What news?)* Your songs ain't sellin'.
(FLIP sags. MAYOR enters D.R. LILY is simply keeping her client up to date)

Mayor Ah, Mrs Doodle. Thought you'd like to know I've just drafted a new law which forbids roll 'n rock. *(MOTHER happy, FLIP despairs further. PASTOR enters D.L. again behind FLIP who had turned to face MAYOR)*

Pastor Oh Flip. *(FLIP turns)* The church has officially banned your music.
(FLIP shattered. Person by person, his life in ruins. QUARTET surround FLIP)

Mother Work nights! *(She points at FLIP and freezes)*

Lily No sales! *(She points at FLIP and freezes)*

Mayor Unlawful! *(He points at FLIP and freezes)*

Pastor Banned!
(He points at FLIP and freezes. SISTERS race in from D.L., join the critics and attack poor big brother)

Trio Loser! *(They point at FLIP and freeze. Everyone, everything has turned against him. Suddenly MARILYN enters D.R. with some great news)*

Marilyn Flip! Flip! Look! *(She waves paper. Pause, everyone stares at her. FLIP looks hopeful, "Please save me" his eyes are saying)* I'm off to college!
(She freezes with her application held out towards FLIP. He pauses, looks at the pointing fingers, the bearers of sad news and MARILYN'S application. Suddenly he faces front, raises his hands as if asking for help and gives a loud cry of anguish and frustration)

ROLL 'N ROCK 21

Flip Ahhhhhh! *(The cry continues into [but only just] the blackout)*

BLACKOUT - CURTAIN

ACT TWO

No. 15 Entr'acte

(Wait for applause to end, then start SPOONIN' REPRISE then raise the curtain. We're allowing the audience a sneak preview of SWEETIE & TRIO in rehearsal. The musicians don't work to the audience. We're back in the Dullsville Town Hall and the quartet are centre-stage having their Wednesday night run-through. FLIP enters D.R. midway through song with manuscript. He watches the rehearsal)

No. 16 Spoonin' Reprise

Sweetie *Spoonin' come on and spoon with me
Spoonin' rendezvous
Spoonin', so very nice you see
Come and spoon with -
Coochy-coo, Coochy-coo, Kitchy, Kitchy, Coochy-coo
Spoonin', don't miss the chance to spoon
Beneath the moon above
Very soon you will swoon to the tune of "Honeymoon"
You're spoonin' in love.*

(Song ends and the four musicians [yes, vocalists are musicians too!] go into huddle miming their program. They don't see FLIP. He pauses then clears his throat. No response. He clears his throat a little louder. Still no response. FLIP calls)

Flip Excuse me. *(QUARTET turn to see who it is)*
Sweetie Oh, hi Flip.
Balding We're rehearsin', kid. Beat it.
Flip Sorry to barge in but I need some help.
Balding I said "We're busy!"
Flip I need to talk to a top musician.
Balding *(Suddenly interested)* Oh, well, that's different. What's up?
(FLIP moves in full of hope. He offers his manuscript)
Flip I've just finished a new song and I'd like your opinion. *(Hands manuscript to BALDING. OTHERS show interest)* It's called *roll 'n rock*.
Sweetie Hey, isn't that the music you played in church?
Flip Yeah but the less said about that the better.
Balding *(Recoils at title)* Shoo-Bop-A Wow-Wow!?
Flip That's the title. *(OTHERS amused)*
Balding You're kidding?
Flip No, it's kids' talk.
Balding What's it mean?
Flip Well, nothing. But the kids understand it. They love it!

ROLL 'N ROCK 22

Balding *(Returns manuscript)* Sorry kid. Around here, music is serious business.
Flip You mean boring business. *(Tension builds)*
Balding You're lookin' for a fat lip.
Sweetie *(Stops BALDING)* It's okay. He's all right. *(BALDING not happy)* Look, give the kid a break. He's written some new music. Maybe it's okay.
Balding *(Unimpressed)* Maybe it's rubbish.
Sweetie Well play it and find out. *(The clincher)* Come on, as a favour for me. *(BALDING pauses. He looks at SWEETIE then FLIP. He can't afford to throw it out untested. Reluctantly, he agrees to play FLIP'S song)*
Balding The things I do. *(FLIP hands manuscript to SWEETIE who distributes parts to trio. She has the vocal part. BALDING looks at the music, shakes his head then counts them in)*
Balding Right, let's get it over. A one, two, three, four. *(It's vital BALDING counts at the speed indicated in score. MUSIC BEGINS)*

No. 17 Shoo-Bop-A-Wow-Wow!

(The first few bars are instrumental only. FLIP stops the group. DIALOGUE)
Flip Hold it! Stop! *(The music stops)* That's not right.
Balding Do you wanna hear it or not?
Flip Yes please, but at the right tempo. It's faster. Like this. *(FLIP finger snaps a few times at the correct tempo to accentuate the pulse)*
Sweetie Sounds simple to me. Come on, let's do it. Count us in, Flip.
Flip Okay, but move it! *(Pause)* A one, two, three, four! *(MUSIC BEGINS)*
Sweetie *There's a new kinda music in the world today
What you call a premiere
New kinda talkin', new kinda walkin'
Hawkin' it I do declare.
There's a new kinda dancin' in the world today
And it's not quite Fred Astaire
Hot music, lot music, need a megawatt music
Gonna hear it everywhere.*
(SWEETIE manages the lyrics but needs to show a little restraint as this is her first time at performing the music. She certainly loves it. FLIP stands close by loving every note. FLIP moves in time and offers occasional approval e.g. "That's it" "Yeah!" etc. SWEETIE gets more confident in the chorus but FLIP helps her out at the tongue-twister bits. They both ENJOY the song)
Sweetie *Roll rockin', roll rockin', roll rockin' today*
Flip *Shoo-bop-a-wow-wow!*
Sweetie *Roll rockin', roll rockin', and it's here to stay*
Flip *Shoo-bop-a-wow-wow!*
Sweetie *Roll rockin', roll rockin', young folks have their say*
Flip *Shoo-bop-a-wow-wow!*
Duet *Roll rockin', rollin' rockin', rollin' rockin', rollin' rockin',
Roll, rockin' roll - okay! Yeah!*

ROLL 'N ROCK 23

(SWEETIE and FLIP launch into first jive session ever seen in Dullsville [or the world]. They love it. Almost out of breath, they repeat chorus, finish the song with a flourish, exhausted but thrilled. It's fantastic. They collapse, exhausted. They take no notice of any applause. There's certainly none from BALDING & CO. Pause. BALDING shows no enthusiasm. Mind you, he wouldn't know a hit if it fell on him from a great height. He gives it a 3.5 and then he's being generous)

Sweetie Flip, Flip, it's great. *(She hugs a happy FLIP)* I love it!
Flip Thanks. Gee, it sounded okay. I really liked it.
Sweetie *(Turns to BALDING)* Okay maestro, was it great or was it great?
Balding Take it easy. You're gettin' excited over nothin'.
Flip Nothin'!?
Balding I know music, kid. Believe me, this'll never catch on. *(Tosses music to a shattered FLIP)* Now if you don't mind, we've gotta rehearse *real* music. *(To OTHERS)* Number sixteen.
(BALDING and band turn to their next song. FLIP wanders D.R. SWEETIE looks at BALDING then darts after FLIP. Concentrate lighting on FLIP and SWEETIE. Strike BALDING and band. LILY & CO. enter U.C. in the darkness)
Sweetie Flip! Wait! *(She reaches and stops him)* Listen. Don't take any notice of them. They're old, out-of-touch. Your music is good. It's catchy. Kinda crazy but cute. *(Emphatic)* Don't you quit!
Flip Thanks, but this was my last shot.
Sweetie Second-last. Look, I'm on the radio next week. I'll sing your song.
Flip *(Overcome)* What!? My song!? On the radio!?
Sweetie How about it? We'll both be famous. *(She extends hand)* Is it a deal? *(FLIP enthusiastically shakes hands with SWEETIE. He gives her the music)*
Flip Are you kidding? I accept! *(She starts to exit into the darkness DR)*
Sweetie Look out world, here comes Flip Doodle!
(She exits into darkness. FLIP is excited, thrilled. He calls to her)
Flip Thanks, Sweetie. Thanks a million! *(Faces front, softer but thrilled)* Wow! *(Busting to share his news)* I gotta tell someone. *(MUSIC BEGINS)* Of course. Aunt Lily.
(FLIP races off across stage exiting D.L. Lights come up on LILY and her clients. They sing, as always, with gusto and enthusiasm)

No. 18 Showbiz (C)

Lily & Co *I'm in showbiz,
Tutti-frutti, beautiful showbiz
Cannot live without it now cos
I'm in showbiz, the best darn trade you see
Take security, the lot, I only need a follow-spot
It's showbiz for me.*
(Just as the song ends, FLIP races in U.L., excited and out of breath)
Flip Aunt Lily! Aunt Lily!
Lily Flip! Oh, Honey, how are you?
(LILY and her adoring clients are equally glad to see FLIP)

ROLL 'N ROCK 24

Flip *(Breaking clear of the hugs)* I've got great news. My song's gonna be on the radio. *(Gasps from OTHERS. FLIP emphasises the date)* This week! *(Huge gasps and hubbub, this is a huge break, the biggest ever)*

Lily Oh, Flip, that's wonderful. Which song?

Flip Shoo-bop-a-wow-wow!

Lily *(Thinks he sneezed)* Bless you. Now, which song?

Flip No, that's it! *(Slower)* Shoo-bop-a-wow-wow! *(Buzz from OTHERS. What the heck is he talking about?)*

Lily *(Excited)* It sounds sensational.

Flip It's a new style of music called *roll 'n rock*. *(More hubbub)*

Lily You mean, like you played in church?

Flip That's it. But listen. *(Emphatic)* Don't tell anyone. If Mother, Pastor Mustard or Mayor Loophole hear about it, I'm history. Remember, not a word. *(Starts to exit LC)* Well, gotta go. Thanks for all your help. Oh, and you know something? *(Speaks from the heart and gives a thrill to the OTHERS)* I love showbiz! *(He waves then exits. OTHERS wave and call "Goodbye" "Good luck" etc. PASTOR enters D.R. and calls causing everyone to turn)*

Pastor Good afternoon.

Others *(Hubbub killed, restrained reply)* Good afternoon, Pastor Mustard.

Pastor I just popped in to invite you all to church this week. I'm preaching on humility and abstinence. Sure to be a treat.

Lily What about that new music?

Pastor *(Smug)* Ah no. I've stopped that. We've heard the last of roll 'n rock.

Lily Except on radio.

Pastor *(Stunned)* What?!

Lily My little Flip's got his roll 'n rock on radio next Saturdee. *(Intimate)* But keep it quiet. He doesn't want folk to know.

Pastor *(Spluttering)* Roll 'n rock! On the radio! *(MAYOR enters DL)*

Mayor Afternoon all.

Others *(Turn to MAYOR. A trifle restrained)* Good afternoon, Mayor Loophole.

Mayor I just popped in to seek your vote in next month's election.

Pastor *(Steps forward from ranks of OTHERS)* Wait a minute.

Mayor *(Stunned)* You!

Pastor *(Snaps)* Yes, me. And I was here first!

Mayor *(Snaps back)* Well I'm here now!

Pastor You can't pinch my parish'ners.

Mayor You can't steal my constituents.

Lily Gentlemen, please. This is no time to argue. You should celebrate. Rejoice that Flip is about to launch roll 'n rock on radio.

Mayor *(Shattered)* What!?

Lily *(Full of pride)* The name of Doodle. *(Sighs)* Fame at last.

ROLL 'N ROCK 25

(LILY turns upstage to her adoring/excited clients. They surround her. They chat excitedly about FLIP and the radio program. Dim upstage lights. LILY & CO exit upstage. The two town leaders attack one another immediately. Concentrate lighting on these two. Prepare the giant radio upstage in the darkness)

Mayor *(Furious)* Did you hear that? Roll 'n rock on the radio!
Pastor Yes and it's your fault!
Mayor My fault?! It started in *your church!*
Pastor Because young people are out on *your streets!*
Mayor It's all the fault of the parents.
Pastor Typical politician. Blame someone else.
Mayor *(Personal attacks cease)* We'll get blamed if this radio thing goes ahead.
Pastor Roll 'n rock'll destroy society.
Mayor *(Return to personal attacks)* And it started in *your church!*
Pastor In *your town!*
(They stare at each other. Fearful as they're in big trouble. MUSIC BEGINS)
Mayor What'll we do? There must be something.
Pastor You're right. If the church and the state can't fix it, no-one can.

No. 19 Politics, Religion

Duet *Look at the world today, everything's in decay
Nobody seems to care no more.*
Mayor [Spoken] *Kids are disgusting!*
Duet *Look at the world right now, everything's wrong somehow
Nobody has respect for law.*
Pastor [Spoken] *Obnoxious and rude!*
Duet *Manners are forgotten, if they're ever taught
Conduct's almost rotten, felons don't get caught, I tell ya!
Look at the world about, everything's up the spout
Nobody wants to win the war!
[Spoken] But not us!
We'll right wrongs because we simply should
Our institutions stand for all that's good!
Politics, religion, such a perfect pair,
Taxes and a prayer, almost everywhere.
Politics, religion, catch your priest and mayor
We can fix. Play some tricks. Religion and politics!*
*(SISTERS and maybe other young people, enter D.L. and "hang about". They ignore duo and exit when singing resumes. They chew gum in exaggerated style and show signs of behaviour likely to end civilisation. Oh no!)
(Dialogue during the song)*
Mayor We gotta stop these kids.
Pastor Your laws are too lax!
Mayor Your sermons are too soft!

PAGE BREAK

ROLL 'N ROCK 32

(COMPANY enters from all directions dressed for the wedding. SISTERS are bridesmaids, MOTHER wears her best hat, LILY & CO look magnificently terrible, PASTOR in nuptial outfit. MAYOR formally attired, looking like he's just found another loophole. [He has. He's taken a copyright on the words "roll 'n rock". Pity. The crafty devil got it back-to-front!] A wedding-veil is placed on Marilyn and she accepts posy of flowers. EVERYONE'S happy. They sing as the couple mime taking their vows. By the repeat of chorus, the service is over and it's an all-stops-out finale!)

No. 25 Happy Ending

Company

*You'll never guess, you'll never guess
What's going to happen now
You may not like or want it but you'll get it anyhow.
It's hardly what the critics call elitist or highbrow
But to us, but to us
It helps us take a bow.
Hap, Happy ending, a happy ending to our show
Hap, Happy ending, the only way to go.
It may be slightly Mills and Boon
But corn is kinda catchy with a loony tune, oh
Hap, Happy ending, a happy ending to our show!*

CURTAIN AND/OR BLACKOUT

No. 26 Curtain Calls

No. 27 Playout

Rehearsal Material and Performing Rights

If you wish to stage <i>Roll 'n Rock</i> or any FOX play or musical, you must first obtain written permission [a licence] from your local agent listed below.
--

UK & Europe
FOX PLAYS UK
4 Drovers Way
Burton
Carnforth
England LA6 1HU
Tel 01524 781868
inquiries@foxplays-uk.co.uk

Australia & North America
FOX PLAYS
PO Box 2078
Richmond South
Victoria, Australia 3121
Tel +61 3 9429 3004
Fax +61 3 9428 9064
sales@foxplays.com

www.foxplays.com
www.foxplays-uk.co.uk
www.howtowriteplays.com