As the lights go down...

LONNY
Ladies and gentlemen, welcome to "Rock of Ages." I'm Lonny and I invite you to an evening of musical debauchery and decadence. And just a reminder that flash photography and recording devices are strictly prohibited. Furthermore, all cellphones should be turned off, text messaging during the show makes you look like a ditzbag. And lastly, in case of fire, please refrain from singing Def Leppard's "Pyromania" as we couldn't get the rights to any of their music. Thank you, and enjoy having your face melted.

ACT ONE
Lights up on a LEAD GUITARIST as he rips a cascading note, illuminating...

SCENE 1 - EXT. LOS ANGELES, CALIFORNIA. SUNSET STRIP. THE LATE EIGHTIES.

#1 - NOIZE/PARADISE/GOOD TIME

LONNY BARNETT appears for...

(LONNY)
COME ON FEEL THE NOIZE
GIRLS ROCK YOUR BOYZ
WE'LL GET WILD, WILD, WILD!

ALL
WILD, WILD, WILD!

(LONNY)
(sung) Yeah! What's going down? (proud, then) Go ahead, say hello to the person next to you! No! Not the person you came with, the other person next to you! The one you don't know yet... the one you're going to be making out with by the end of the show!! We're going back to a sexier time! The Reagan Era!

A GIRL: passes as the Strip comes alive...

- 1 -
As the lights go down...

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#1 - NOIZE/PARADISE/GOOD TIME  Page 103

LONNY BARNETT appears for...

(LONNY)

COME ON FEEL THE NOIZE,
GIRLS ROCK YOUR BOYZ,
WE'LL GET WILD, WILD, WILD!

ALL

WILD, WILD, WILD!

LONNY
(speaking) Yeah!! What's going down? (proud, then) Go ahead, say hello to the person next to you! No! Not the person you came with, the other person next to you! The one you don't know yet... the one you're going to be making out with by the end of the show! We're going back to a sexier time! The Reagan Era!

A GIRL passes as the Strip comes alive...
(LONNY)
See what I mean? Yeeehahahahahahahahahahahahaaa!!!
ROCKIN' STEADY IN HER DADDY'S CAR
SHE GOT THE STEREO WITH THE BIG GUITARS
AND THAT'S ALL RIGHT! YEAH!

ENSEMBLE

ALL RIGHT!

LONNY

Jump!
I GOT THE ITCH AND A RESTLESS SOUL.

JUSTICE

SHE'S GONE WITH THE WIND,
GONNA GO FOR BROKE TONIGHT, YEAH! AND THAT'S...

ENSEMBLE

... ALL RIGHT!

LONNY
That's it. That's it!

GIRL WE'VE BEEN MEANT FOR THIS
SINCE WE WERE BORN!

NO PROBLEMS NOW
THE COAST IS CLEAR!

DENNIS
IT'S JUST THE CALM BEFORE THE STORM!

ALL

AHHHHHH

SINCE WE WERE BORN!

AHHHHHH... ... AHHHHHH

LONNY

JUST LIKE PARADISE!

ALL

AND I DON'T WANNA GO HOME!

A young barback, DREW, appears with his guitar.

DREW

AND I AIN'T NEVER GON' HOME!

ALL

THIS MUST BE JUST LIKE LIVIN' IN PARADISE!

AND I DON'T WANNA GO HOME!

LONNY

That's right, my babies. Welcome to the Sunset Strip! The time? You got it. Mid to late eighties... roughly. A time when none of the people on this stage were born. When L.A. was a beacon of rock 'n' roll excess! A majestic acid wash epicenter! Man, back in the day if you had a dream, and a decent amount of hair, there was nowhere else to be.

DREW is sweeping the bar.

DREW

Yeah, right.

LONNY

Like this little "rock wannabes!" Course let's be honest. For every trillion that roll into town, only like four ever really make it.

DREW looks at LONNY.

Oh... But you will, dude. I know it.

LONNY shakes his head "no he won't" to the audience.

DREW

(trying to defend himself) Now listen!
NOT A DIME, I CAN'T PAY MY RENT
I CAN BARELY MAKE IT THROUGH THE WEEK.
SATURDAY NIGHT I'D LIKE TO MEET A GIRL...

ALL

BUT RIGHT NOW I GOTTA MAKE ENDS MEET.

LONNY

I'M ALWAYS WORKIN', SLAVIN', EVERY DAY
GOTTA GET AWAY FROM THE SAME OLD, SAME OLD!

DREW

I NEED A CHANCE JUST TO GET AWAY!

LONNY

IF YOU COULD HEAR HIM THINK...
ALL

THIS IS WHAT HE'D SAY:
DON'T NEED NOTHIN'
BUT A GOOD TIME.
HOW CAN I RESIST?
AIN'T LOOKIN' FOR NOTHIN'
BUT A GOOD TIME
AND IT DON'T GET BETTER THAN THIS!

LONNY

What can I say, the guy just really, really wants to have a good time.
(LONNY hands DREW a plunger.) Try lookin' for nothin' but a good poop in the men's john.
DREW sulks to the bathroom.
That's our boy, Drew Boley.

DREW

Actually, I prefer my stage name, Wolfgang Von Colt! (proud smile)

LONNY

(as DREW exits to the bathroom) Adorable. See, Drew's a barback here at the legendary Dupree's Bourbon Room! Course as I told you before, all the guy really wants to do is rock your face off like Sebastian Bach.
DREW is revealed singing into a plunger.

DREW

(into plunger) Ya-ya-ya-yea-yea-yea-ya-ya-ya...

LONNY

That was just in toilet water, dude!
DREW exits in disgust.
Obviously a dream is a powerful thing. Man, wasn't till last year I stopped calling myself a drummer. Nope. New dream. I'm Lenny Barnett...
Sound God! And I found my calling... here. At the right hand of my sensei, my spirit guide—
DENNIS enters.
—meet Dennis Dupree! He owns this legendary temple of rock 'n' roll.
Oh, and before that? Had a pretty famous power rock trio who only opened for a little band called—

DENNIS

The Alan Parsons Project.

LONNY

Jealous?

DENNIS

I RAISE A TOAST TO ALL OF US WHO ARE BREAKIN' OUR BACKS EVERY DAY.
IF WANTIN' THE GOOD LIFE IS SUCH A CRIME,
ALL
LORD THEN PUT ME AWAY!
(quietly)
DON'T NEED NOTHIN'
BUT A GOOD TIME.
HOW CAN I RESIST?
AIN'T LOOKIN' FOR NOTHIN'
BUT A GOOD TIME
AND IT DON'T GET BETTER THAN THIS!
(loud)
DON'T NEED NOTHIN'
BUT A GOOD TIME.
HOW CAN I RESIST?
AIN'T LOOKIN' FOR NOTHIN'
BUT A GOOD TIME
AND IT DON'T GET BETTER THAN
DON'T GET BETTER THAN—

LONNY

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

DENNIS

I sang the wrong part, didn't I?

LONNY

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

#2 - SISTER CHRISTIAN  Page 121

The ENSEMBLE parts to reveal... a young girl, SHERRIE CHRISTIAN.
SCENE 2A - EXT. KANSAS FARM HOUSE. DAY.

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

LONNY and the ENSEMBLE exit; SHERRIE drinks a Starbuck as she dreams...

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

Her FATHER enters.

FATHER
SISTER CHRISTIAN, OH THE TIME HAS COME, AND YOU KNOW THAT YOU'RE THE ONLY ONE TO SAY, OKAY...

Then, her MOTHER enters.

MOTHER
WHERE YOU GOING, WHAT YOU LOOKING FOR?

SHERRIE
Mom, I have to.

FATHER
YOU KNOW THOSE BOYS DON'T WANNA PLAY NO MORE WITH YOU.

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

MOTHER
IT'S TRUE.

SHERRIE
Why don't you two believe in me?

SCENE 2B - EXT. SUNSET STRIP. DAY.

SHERRIE arrives, and the PEOPLE of the Strip approach her. It's exciting and dangerous.

FATHER
And what will the big star do for money?!

SHERRIE
I'll get a job until I make it big.

MOTHER
Sherrie, this is your home!

SHERRIE
I gotta go.

FATHER
Sherrie, you get back in that house or you don't bother coming back!

MOTHER
Harold?!

SHERRIE
Fine!

MOTHER
Sherrie!

SHERRIE grabs her bags and leaves. Magically, we are back on...

MOTORIN'
WHAT'S YOUR PRICE FOR FLIGHT IN FINDING MISTER RIGHT.

SHERRIE
(to herself)
YOU'LL BE ALRIGHT TONIGHT.

(DREW is sweeping in front of Dupre's Bourbon Room, while SHERRIE walks the Strip. Suddenly, a MUGGER approaches. He reaches for her purse. She extends her hand innocently.)
(SHERRIE)
Well you seem like a nice—
He snatches her purse and knocks her to the ground.
Ow! Hey! Stop!!

DREW runs over to help. SHERRIE is holding her elbow in pain.

DREW
Hey!!! (to SHERRIE) You okay?

SHERRIE is excited to have been mugged... Her first authentic L.A. experience.

I was just mugged!

DREW
Come on, let's get you some ice. (takes her suitcase) Sorry about your purse.

SHERRIE
It's okay. I didn't really have anything in there. (extends hand) I'm Sherrie.

DREW
(shares) Wolfgang Von Colt.

SHERRIE
I'm sorry?

DREW
(embarrassed) Or Drew... You just visiting?

DREW leads her toward Dupree's Bourbon Room.

SHERRIE
Actually, I think I'm here for good.

Yeah?

SHERRIE
IT'S TRUE! YEAH!

Well, welcome to L.A.!

DREW

YOU'RE MOTORIN'
WHAT'S YOUR PRICE FOR FLIGHT?
YOU'VE GOT HER IN YOUR SIGHTS
AND DRIVING THROUGH THE NIGHT.

They enter Dupree's Bourbon Room.

SHERRIE
Shut up! You work at the Bourbon Room? (checks book) This place is like famous!

DREW
Let's get that ice.

DENNIS and LONNY are inside. They don't bother to look at SHERRIE.

Dennis, this is Sherrie.

SHERRIE
I love your club. So awesome. (breathes in) Even smells like rock... And urine.

DENNIS
So what brings you out here, Sherrie?

SHERRIE
I'm an actress!

LONNY
What a shocker.

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

DENNIS
I suppose we could always use some extra help.

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

DREW
Just until you make it big, of course.

SHERRIE smiles at DREW.
FATHER
SISTER CHRISTIAN, OH THE TIME HAS COME...

DENNIS
I'll let my boy Drew show you around.

MOTHER
AND YOU KNOW THAT YOU'RE THE ONLY ONE TO SAY...

DREW
Hey, you want a drink or something? I was gonna go get a Slurpee. You want one?

SHERRIE
OKAY.

MALE ENSEMBLE
DON'T NEED NOTHIN' BUT A GOOD TIME

SHERRIE
I love Slurpees!

DREW
So do I!

FATHER, MOTHER
BUT YOU'RE MOTORIN' YEAH YOU'RE MOTORIN'

SHERRIE
Get out.

DREW
(AMAZED) I say “get out!”

FEMALE ENSEMBLE
HOW CAN I RESIST?

DREW
Be right back. Cherry okay?

MALE ENSEMBLE
AIN'T LOOKIN' FOR NOTHIN'

SHERRIE
I love cherry!

DREW
AND IT DON'T GET BETTER THAN...

FULL ENSEMBLE
WHAT'S YOUR PRICE FOR...

SHERRIE
(excited) This.

DREW and SHERRIE exit in opposite directions. Suddenly, LONNY appears.

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

A couple of STREET PEOPLE pass.

JOEY PRIMO
He's talking about the new Arby's.

LONNY
No, I'm not talking about the delicious Arby's! I'm talking about... this!

SCENE 3A - INT. MAYOR'S OFFICE. DAY.

The MAYOR appears with his right hand woman, ANITA.

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

MAYOR
Hilda? Oh yes! Send her in!

Before she can, HILDA and FRANZ KLINEMANN are in. HILDA carries a briefcase full of cash, while FRANZ carries a model of the development.

HILDA
Herr Mayor! Thank you so much for meeting me!
MAYOR
The pleasure is mine, Mrs. Kleinmann.

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

FRANZ
Such a pleasure to be here in your lovely—

HILDA
Enough! You’re boring him!

FRANZ
Sei bitte nicht wütend auf mich. ("Please don’t be mad at me.")

HILDA
Folgen zie meinen befelen! ("Follow my orders!")

(sheepishly) Okay.

FRANZ witts.

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

MAYOR
(really excited) Please!

HILDA
The fact is, Herr Mayor, the “sex, drugs, and rock ’n’ roll” element here is destroying your city.

MAYOR
Well, I don’t know about destroying—

Suddenly, JOEY runs by wearing boxers, and another ROCKER chases him with cases of whipped cream.

JOEY
I’m totally running in the streets with my pants down!

ROCKER
This is sooo rock ’n’ roll!

JOEY
Bite me, LA!

ANITA
Personally, I love rock. I once followed The Dead for seven months... until I realized I was violently allergic to patchouli oil and overwrought and meandering guitar solos.

HILDA
(beat) And you are?

MAYOR
This is my son, Franz.

ANITA
Anita Bath. (shaking HILDA’s hand)

HILDA
I should say you do—

ANITA
Do what?

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

FRANZ unveils a model of a new Strip.

FRANZ
Ta-daaa!

MAYOR
Wow.

FRANZ
Thank you. I made it.

ANITA
(looking at the model) That’s the entire Strip from Doheny to La Cienega?

HILDA
It is. And doesn’t it deserve better? Don’t you both deserve better? Consider this a gift. From me, to you.

HILDA opens her briefcase filled with money.

MAYOR
Hilda, may I say I’m intrigued by your idea.
ANITA
Wait! These guys come in, arbitrarily condemn our "rock 'n' roll element" and now you're considering handing them the entire Sunset Strip?!

MAYOR
(sheepish) I only said I was intrigued.

ANITA
Mayor!

MAYOR
Plus, did you see this really cool model he made? There's a...

ANITA
Mayor, this is our city... our history! And as for "rock"?

PROTESTERS enter.

ENSEMBLE
WE BUILT THIS CITY!

MAYOR
What was that?

ANITA
The cry of your Strip, sir!

ENSEMBLE
WE BUILT THIS CITY ON ROCK AND ROLL!

ANITA
Mayor, we don't really know the first thing about these people, or even what they want to build!

HILDA pops up between them.

HILDA

HILDA entices the MAYOR away with the briefcase of money.

MAYOR
(in a trance) Clean, efficient living?

HILDA
Exactly!

ANITA
But Mayor, think about the businesses already there! What about them?!

SCENE 3B - INT. DUPREE'S BOURBON ROOM. DAY.

With DENNIS, DREW and LONNY.

DENNIS
(holding a letter from the Mayor) They're calling it "economic redevelopment." Apparently "the Bourbon" no longer generates an "adequate tax revenue."
LONNY
See it's like I keep saying we need to bring back "Jello Wrestling Thursdays" only this time... Check it. We'll let women enter!

DENNIS
(sigh) Maybe it's time to cash it in—

DREW
Whoa, Dennis? What are you saying?!

DENNIS
I'm not saying I want to—
IT'S JUST I'M SITTING ON THIS BARSTOOL TALKIN' LIKE A DANG FOOL!
GOT THE TWELVE O'CLOCK NEWS BLUES.
AND I'VE GIVEN UP HOPE
FOR THE AFTERNOON SOAP
AND A BOTTLE OF COLD BREW.
IS IT ANY WONDER I'M NOT CRAZY?

LONNY
So chew a Prozac! Come on, Dennis!

IS IT ANY WONDER I'M SANE AT ALL?

DREW
You do wash your hands a lot.

IS IT ANY WONDER I'VE GOTTEN TOO MUCH
(clap, clap)
TIME ON MY HANDS
AND IT'S TICKIN' AWAY...
TICKIN' AWAY FROM ME!

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

DREW
(reading) John Sununu?

DENNIS
Nice mid-80s political reference, but no. High five. Right here!

DREW
(routing) Monster rockers, Arsenal, are breaking up. According to sources, lead singer, Stacee Jaxx, will leave the band after this tour to pursue a solo career—

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

LONNY
We did. So?

DENNIS
So what if we hosted their last gig. Ever.

LONNY
The last Arsenal show here?!

DREW
Really?

DENNIS
Tell me that wouldn't generate an adequate tax revenue! Plus, I've got some dirt on Stacee.

LONNY
Love it!

DENNIS
I just hope it's enough.

LONNY
It's gotta be! I mean, come on! The Mayor isn't a total money grubber... wink.

LONNY winks to the audience.

SCENE 3C - INT. MAYOR'S OFFICE. DAY.

The MAYOR is rubbing money all over his chest.

ANITA
Mayor, you're not thinking clearly!

HILDA
MAYOR, TAKE THE MONEY AND...
HILDA, ENSEMBLE

RID THIS CITY!

No!

MAYOR, HILDA, FRANZ, ENSEMBLE
WE'LL RID THIS CITY OF ROCK AND ROLL!

ANITA

GUARD THIS CITY!

MAYOR

Anita, you're fired.

MAYOR, HILDA, FRANZ, ENSEMBLE
WE'LL RID THIS CITY OF ROCK AND ROLL!!

ANITA

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

ANITA storms out.

SCENE 3D - INT. DUPREE'S BOURBON ROOM. DAY.

LONNY

Can't believe you still have his number.

DENNIS

(on the phone) Stacee? It's Denbo.

STACEE JAXX enters speaking on a huge mid-80s cell phone.

STACEE

Who?

DENNIS

Dennis, Dennis Dupree. Listen, how would you like to do your Arsenal farewell show here at the Bourbon?

STACEE

Yeah, well we already planned something for our last tour gig in Portland, so...

DENNIS

I understand, but just imagine for a second... your last show in the place that started it all. A lot of press on something like that.

STACEE

No, sounds cool, but...

DENNIS

And of course, we'd put your name above the band. Stacee Jaxx and Arsenal. One night only. Right before a solo album... Which, just between you and me, I'm so glad you're doing. You know what I always used to say about you.

STACEE

What?

DENNIS

Uhh... WELL, YOU'RE A JET FUEL GENIUS. YOU CAN SOLVE THE WORLD'S PROBLEMS WITHOUT EVEN TRYIN'!

STACEE

It's true.
I GOT DOZENS OF FRIENDS
AND THE FUN NEVER ENDS
THAT IS, AS LONG AS I'M BUYIN'!
Money!

IS IT ANY WONDER I'M NOT THE PRESIDENT?

DENNIS

I'd vote for you, Stacee.

STACEE

IS IT ANY WONDER I'M NULL AND VOID?

DENNIS

I don't even know what that means.

ALL

IS IT ANY WONDER I'VE GOT TOO MUCH
(clap, clap)
TIME ON MY HANDS?
AND IT'S TICKIN' AWAY

LONNY, DREW, DENNIS

TICKIN' AWAY FROM ME!

ALL

TOO MUCH TIME ON MY HANDS!

DENNIS

T - T - T - T - T - T - TICKIN' AWAY!

ALL

TOO MUCH TIME ON MY HANDS

STACEE

I DON'T KNOW WHAT TO DO!

ALL

TOO MUCH TIME ON MY HANDS.

HILDA, MAYOR, FRANZ

WE'LL RID THIS CITY!!

ENSEMBLE

TOO MUCH TIME ON MY HANDS

HILDA, MAYOR, FRANZ

OF ROCK AND ROLL!!

ALL

(TO DREW)

TOO MUCH TIME ON MY HANDS

TOO MUCH TIME ON MY HANDS

TOO MUCH TIME—

HILDA

Shall I call the bulldozers?

DENNIS

Remember that trip to Tijuana to see Dr. Hair Plugs?

DENNIS holds up a photo of STACEE with a receding hairline.

STACEE, MAYOR

I'll do it.

The MAYOR and HILDA shake hands. Lights out.

SCENE 4 - INT. DUPREE'S BOURBON ROOM. DAY.

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

DREW

What are you doing?

SHERRIE

Dramalogue said they're having an open call for... "Smokey and the Bandit Part 3." Figured I'd go down and try out.

DREW

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

SHERRIE

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

DREW

Guess that's true.

SHERRIE

So where you from, Drew?

DREW

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

SHERRIE

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

DREW

Oh, I don't know. I guess.

SHERRIE

Guess? There's no "guess." You want something? (putting lipstick on him)

DREW

You wanna be one of those multi-platinum gods? You gotta just take it.

(Dreaming) Okay.
Okay, what?

Sure, yes I’d like—

"Like" nothing. Forceful. Right now. What’s bustin’ out of your heart, Drew? What do you want?

I... (frustrated) I don’t know. I guess I want...

Come on! Don’t think. First thing that comes out of your mouth!

Well...

Say it, Wolfgang!!

#4 - I WANNA ROCK  Page 143

(sung a cappella)

I WANNA ROCK!

Suddenly, the world around DREW becomes a metal video.

ROCK!

I WANNA ROCK!

ROCK!

Cool!

I WANT TO ROCK!

ROCK!

DREW

ENSEMBLE

Phone?!

Hey Sherrie. Listen, I was thinkin’—

Fine. I’ll get it. Sherrie, your mom’s on the phone.

My mom!? Oh, I’d better tell her about my audition!

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

Are you asking me out?
I think so.

(sm) How 'bout tomorrow night?

Tomm... Okay, yeah sure!

Then it's a date.

With a smile, SHERRIE exits.

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#4A - HEAVEN 2 Page 144

I DON'T NEED TO BE A SUPERMAN
AS LONG AS YOU WILL ALWAYS BE MY BIGGEST FAN...

DREW smiles as the lights go out.

SCENE 5 - EXT. SUNSET STRIP. DAY.

Suddenly, ANITA appears, passing out flyers.

Rally the masses, people!

#5 - WE'RE NOT GONNA TAKE IT Page 145

Here are your flyers! It's time to show those foreign fat cats that there's a history here and it won't be destroyed by their euro-trash strip malls and discount yogurt shops! Who's with me?!

WE'RE NOT GONNA TAKE IT!
NO! WE AIN'T GONNA TAKE IT!
OH, WE'RE NOT GONNA TAKE IT ANYMORE!
Power to the proletariat!!

ANITA rallies PROTESTERS.
WE'VE GOT THE RIGHT TO CHOOSE AND THERE AIN'T NO WAY WE'LL LOSE IT.

---

MEN
THIS IS OUR FIGHT, THIS IS OUR SONG!

ANITA
WE'LL FIGHT THE POWERS THAT BE!

WOMEN
JUST DON'T PICK OUR DESTINY... CAUSE

ALL
YOU DON'T KNOW US, YOU DON'T BELONG

ANITA
Everybody!!!

ANITA, ALL
WE'RE NOT GONNA TAKE IT!
NO! WE AIN'T GONNA TAKE IT!
(NO) WE'RE NOT GONNA TAKE IT ANYMORE!

ANITA
Hunger strike starts tomorrow!! Until then, only seven hundred more choruses to go!! Let's do it!!

PROTESTERS
WE'RE NOT GONNA TAKE IT!

ANITA
(spoken) Just you try and make us!

PROTESTERS
NO! WE AIN'T GONNA TAKE IT!

ANITA
(spoken) You're all worthless and weak!

PROTESTERS
WE'RE NOT GONNA TAKE IT...

SCENE 6A - INT. DUPREE'S BOURBON ROOM. DAY.

We find DENNIS entering with HILDA and FRANZ following.
DENNIS
Look, I told you I'm not sellin' so just forget it!

HILDA
It's your choice Mr. Dupree. You can certainly wait for the city to push you out and pay you next to nothing for the pleasure.

DENNIS
The Bourbon is an institution. They can't—

FRANZ pushes a document into DENNIS's face.

FRANZ
"Eminent domain," Mr. Dupree. (sigh) Ah, my tongue feels like Easter morning when I say it.

DENNIS reads in confused sadness.

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

FRANZ looks into DENNIS's eyes.

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

HILDA
Franz!

With that, HILDA and FRANZ exit. As DENNIS re-reads the document, DREW is writing his song.

DREW
(a cappella)
CLOSER TO A... DUM, DUM, DUM, DUM—

DENNIS
Will you please...! Are you wearing lipstick?

DREW stops singing.

LONNY
(marching in) Are you freakin' serious? And what's your problem?

LONNY grabs the Radoex from the box and hands it to a table. Our opener for the Arsenal show dropped out.

DREW
So wait, that means the slot's open?

DENNIS
Easy, tiger.

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

DENNIS
A, You don't even have any originals. You know I don't put up cover bands.

LONNY
There's gotta be someone.

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

DENNIS
(chuckle) "Killer stuff." huh?

LONNY cracks up, and DREW retreats. DENNIS looks the kid over, and...

Wait!! (then) LONNY! Go set up the stage.

DREW retrieves his guitar as LONNY adjusts the mic.

LONNY
(into mic) Testing, one two... Testing... (then) I have an enormous—

LONNY
Lonny!

LONNY
Intellect.

LONNY gets out of the way, and DREW begins to play...

#5A - HEAVEN 3  Page 151

DREW
NOW THE LIGHTS ARE GOING OUT
ALONG THE BOULEVARD
That's all I got.
LONNY
(sotto voce) Killin’ stuff...

DENNIS
Lonny, go away. (beat) Kid, you got chords that suggest some real emotion. So you tell me, what are you really singin’ about?

SHERRIE
As Drew dramatically thinks, Sherrrie enters with the phone to her ear.

SHERRIE
(into phone) Yeah, and they got this really delicious Arby’s up the street. Seriously, it’s amazing here! I can’t wait till you— (suddenly, timid)
Oh, hi Dad... No L... Dad, I didn’t call for money. Actually, Mom called and... Don’t say that... Dad, I just wanted to say I—
The phone goes dead. Sherrrie hangs up, starting to cry.

SAYING “I LOVE YOU”
IS NOT THE WORDS I WANT TO HEAR FROM YOU
IT’S NOT THAT I WANT YOU
NOT TO SAY, BUT IF YOU ONLY KNEW
HOW EASY IT WOULD BE TO SHOW ME HOW YOU FEEL...
MORE THAN WORDS
IS ALL YOU HAVE TO DO TO MAKE IT REAL.
THEN YOU WOULDN’T HAVE TO SAY
THAT YOU LOVE ME
CUZ I’D ALREADY KNOW...

WAITRESSES

OOOOHHHHH...

Three WAITRESSES enter.

WAITRESS #1
You okay, girl?

SHERRIE
(wiping face) Yeah, I’m fine.

WAITRESS #2
You don’t look fine.
DREW
NO MATTER WHAT YOUR FRIENDS SAY...

ENSEMBLE
AHHHH...

SHERRIE
I KNOW WE'RE GONNA FIND A WAY!

ENSEMBLE
... AHHHH

The moment becomes dreamlike.

ENSEMBLE
I'M THE ONE WHO WANTS TO BE WITH YOU.
DEEP INSIDE I HOPE YOU FEEL IT TOO.
WAITING ON A LINE OF GREENS AND BLUES

DREW
DEEP INSIDE
YOU FEEL IT TOO
WAITING ON A LINE OF GREENS AND BLUES.

SHERRIE
WAITING ON A LINE!

DREW, SHERRIE
JUST TO BE THE NEXT TO BE WITH YOU

ENSEMBLE
JUST TO BE THE NEXT TO BE WITH

HEAVEN!
WHOA-OO-OH-OH!

SHERRIE
MORE THAN WORDS!

ENSEMBLE
WHOA-OO-OH-OH!

SHERRIE
IS ALL I EVER NEEDED YOU TO SHOW

HEAVEN!!

SHERRIE
THEN YOU WOULDN'T HAVE TO SAY

---

ENSEMBLE

WHOA-OO-OH
DIDN'T HAVE TO...

SHERRIE

THAT YOU LOVE ME 'CAUSE I'D ALREADY KNOW.

DREW

HOW I LOVE THE WAY YOU MOVE...

DENNIS

Four songs. Sound check's at six. And I need you behind the bar right after your set.

DREW

So you mean...?

DENNIS

Knock 'em dead, Wolfgang.

Lights fade on a very happy DREW.

LONNY appears.

LONNY

Ah, the muses of love. Many a great lyric hath called upon their siren song. And now my boy Drew is feeling the magic too. So let's set a nice mood, shall we?

LONNY cues the music for...

SCENE 7A - EXT. DREW DRIVING.

DREW

SO LONG
I'VE BEEN LOOKING TOO HARD
I'VE BEEN WAITING TOO LONG
We hear a horn honk.

Turn signal!

Sometimes I don't know what I will find.
I ONLY KNOW IT’S A MATTER OF TIME.
WHEN YOU LOVE SOMEONE,
WHEN YOU LOVE SOMEONE.

DREW arrives to pick up SHERRIE. She gets in.

DREW
IT FEELS SO RIGHT
SO WARM AND TRUE
I NEED TO KNOW IF YOU FEEL IT TOO.

SHERRIE
MAYBE I’M WRONG.

DREW
WON’T YOU TELL ME IF I’M COMING ON TOO STRONG?

SHERRIE
THIS HEART OF MINE
HAS BEEN HURT BEFORE

The two sit, overlooking the city lights – self-conscious on their first “date.”

SHERRIE
I still can’t believe you’re opening for Arsenal. This is so cool!

DREW
Yeah, I owe it all to you.

SHERRIE
No You owe it to “Wolfgang Van Colt.”

DREW
It’s actually Von Colt.

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

SHERRIE
Suddenly, LONNY appears, hiding behind a potted plant, listening in.

DREW
With me?

SHERRIE
(moving closer) Yeah.

DREW
(disarming) Don’t worry, it’s cool. I mean, look, we’re just a couple friends, right? Lookin’ at stars, laughing. No pressure. (chuckle)
SHERRIE
Oh, yeah. Friends. (moves back) Guess that’s true.

LONNY
Oh man, he’s gonna kick himself later for that “friend” crap. The curse of the nice guy.

DREW
(suddenly) Oh crap! What time is it?

SHERRIE
Um, eight something?

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

SHERRIE
Oh... Okay.

DREW
I’m such an idiot. (then) Sherrie, I think you’re really rad.

SHERRIE
You too... As DREW exits, SHERRIE stands alone...

Friend. (then)
I’VE BEEN WAITING FOR A BOY LIKE YOU
TO COME INTO MY LIFE.
YEAH, WAITING FOR SOMEONE NEW...

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

STACEE
TO MAKE YOU FEEL ALIVE...

SHERRIE exits. LONNY reappears.

SCENE 8 - INT. DUREE’S BOURBON ROOM. DAY.

LONNY
Of course, just when it seemed that love might bust through that “friendship” wall... He came.
WAITRESS #2

Isn’t that sweet. Well, since you got your man I’m gonna go get me a hot slice of Stacee Jaxx.

SHERRIE

Oh, no. Drew and I are just friends.

DREW slowly retreats.

WAITRESS #3

Five bucks I get Stacee’s number before you even get a hello.

SHERRIE

No way! Besides, he doesn’t even know I exist.

Meanwhile, a reporter, CONSTANCE SACK, approaches STACEE.

CONSTANCE


STACEE

Oh, right! (to whoever might be listening) Cover story. Let’s do this.

CONSTANCE sets up her tape recorder.

CONSTANCE

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

I know. Painful.

Why the split?

CONSTANCE

Connie, Arsenal is a living thing. It breathes, it creates, it changes. We as a band just felt Arsenal had done all it could do in its current manifestation.

You suck, Stacee!!

STACEE

(laugh) Ha ha ha! I love my band!

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(STACEE)
ON A STEEL HORSE I RIDE
I'M WANTED DEAD OR ALIVE
WANTED DEAD OR ALIVE

CONSTANCE approaches STACEE.

CONSTANCE
You are so brave.

STACEE
Well, I'm very excited to put myself out there. Naked for my fans.

CONSTANCE
That's incredibly generous. But I do have to ask you about your handmates—

STACEE
Excellent question.

STACEE
SOMETIMES I SLEEP
SOMETIMES IT'S NOT FOR DAYS
THE PEOPLE I MEET

STACEE, SHERRIE, ENSEMBLE
ALWAYS GO THEIR SEPARATE WAYS

STACEE
SOMETIMES YOU TELL THE DAY
BY THE BOTTLE THAT YOU DRINK.
AND TIMES WHEN YOU'RE ALONE
WELL, ALL YOU DO IS THINK.

SHERRIE, ENSEMBLE
AH - AHHH
AHHHH
AH - AHHH
AL. YOU DO IS THINK.
OO, YEAH

STACEE
I'M A COWBOY

SHERRIE, ENSEMBLE
HE'S A COWBOY!

STACEE, SHERRIE, ENSEMBLE
ON A STEEL HORSE I (HE) RIDE(S)

STACEE
I'M WANTED
WANTED

STACEE, SHERRIE, ENSEMBLE
DEAD OR ALIVE.

STACEE
WANTED

SHERRIE, ENSEMBLE
WANTED

STACEE, SHERRIE, ENSEMBLE
DEAD OR ALIIIIIIVE!

STACEE
AND I
WALK THESE STREETS
WALK MY SIX STRING

SHERRIE, ENSEMBLE
A LOADED SIX STRING
ON MY BACK.
I PLAY FOR KEEPS
'CAUSE I MIGHT NOT
MAKE IT BACK.

SHERRIE, ENSEMBLE
I'VE BEEN EVERYWHERE
STILL I'M STANDIN' TALL
I'VE SEEN A MILLION FACES
AND I'VE
ROCKED THEM ALL.

STACEE
OH, I'M A COWBOY
ENSEMBLE
HE'S A COWBOY!
STACEE, SHERRIE, ENSEMBLE
(I) GOT THE NIGHT ON HIS (MY) SIDE.

STACEE
I'M WANTED

SHERRIE makes eye contact with STACEE.

SHERRIE, ENSEMBLE
WANTED

STACEE locks eyes with SHERRIE. He moves toward her.

ALL
DEAD OR ALIVE
DEAD OR ALIVE
DEAD OR ALLLLLLVVVEE!

STACEE
Hey.

SHERRIE
Hey.

STACEE
This place is kinda noisy. Maybe you'd like to hang out in the men's bathroom where we can talk about our dreams and stuff.

SHERRIE
I think you're amazing.

STACEE
That's so beautiful.

STACEE heads downstairs, and SHERRIE follows. Just then, DREW appears with a Sharpie.

DREW
Hey, Sherrie! Listen, can I talk to you a sec? (seeing STACEE) Hey man, big fan.

STACEE
And I'm a big fan of you. STACEE grabs the Sharpie from DREW. Thanks for the Sharpie!

DREW watches STACEE leave with SHERRIE. LONNY approaches.

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

LONNY
Man, that sucks. (pause) Anyway, (losing DREW a bag of garbage) Be careful. Somebody barfed in that.

SCENE 9 - INT. BATHROOM. DUPREE'S BOURBON ROOM. NIGHT.

STACEE
So... You looking forward to the show?

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

STACEE
Sparkle?

SHERRIE
Sure.

STACEE
(chuckle) I'm so nervous. It's like you see right through me.

SHERRIE
I do.

STACEE
It's crazy, right? I mean, could you even love an above average guy like me, livin' life full throttle, not carin' if I live or die? Because I'm dangerous to even my own heart when I love this hard, Rachel.
Sherrrie

It's Sherrrie.

Stagee

Shelly. I got so much goin' on up here. I just don't want us to hurt each other.

Sherrrie

We won't.

Stagee

Yes, we will!!

#8 - I WANT TO KNOW WHAT LOVE IS  Page 182

(Stagee)

Sorry.
I'VE GOTTA TAKE A LITTLE TIME
A LITTLE TIME TO THINK THINGS OVER.

Sherrrie

That's cool.

Stagee

I BETTER READ BETWEEN THE LINES
IN CASE I NEED IT WHEN I'M OLDER.
OH!!!!

Sherrrie

Are you okay?

Stagee

Yes! I'm singing!
IN MY LIFE
THERE'S BEEN HEARTACHE AND PAIN.
I DON'T KNOW IF I CAN FACE IT AGAIN.
CAN'T STOP NOW
I'VE TRAVELED SO FAR
TO CHANGE THIS LONELY LIFE.

Sherrrie

I WANT TO KNOW WHAT LOVE IS.

Stagee

No.

Sherrrie

I WANT YOU TO SHOW ME.

Stagee

(sigh) Are you sure?

Sherrrie

Yes!

Stagee

(resigned) Cool.

Sherrrie

I WANT TO FEEL WHAT LOVE IS.

Stagee

It's all just so confusing!!

Sherrrie

I KNOW YOU CAN SHOW ME.

Stagee

LET'S TALK ABOUT LOVE!

Sherrrie, Ensemble

I WANT TO KNOW WHAT LOVE IS.

Stagee

THE LOVE THAT YOU FEEL INSIDE!

Sherrrie, Ensemble

I WANT YOU TO SHOW ME.

Sherrrie, Stagee

AND I'M FEELING SO MUCH LOVE!

Sherrrie, Stagee, Ensemble

I WANT TO FEEL WHAT LOVE IS.

Stagee

OH, AND YOU JUST CAN'T HIDE!
SHERRIE, ENSEMBLE
I KNOW YOU CAN SHOW ME!!!

STACEE
OOH, YEAH!!

STACEE, SHERRIE, ENSEMBLE
I WANT TO KNOW WHAT LOVE IS,
I WANT YOU TO SHOW ME!

SHERRIE
You're right. We should truly get to know each other. Hold hands, go on lots of dates together. Stacee, I think I love you.

STACEE looks at the audience, horrified.

SCENE 10A - INT. DUPREE'S BOURBON ROOM. NIGHT.

Lights come up on DREW, finishing his song.

DREW
I WANT TO KNOW WHAT LOVE IS
I WANT YOU CAN SHOW MEEE!!

DREW is onstage, opening for Arsenal.

Thanks. Thanks, Lonny. I got one more song then we'll get Arsenal up here.

Big cheer from the CROWD. STACEE and SHERRIE enter from the bathroom, holding hands awkwardly.

I wrote this last one for... a friend.

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DENNIS enters and crosses to him.

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

DENNIS
Sure, Stace.

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

#9 - FEEL THE NOIZE/NOT GONNA TAKE IT - REPRISE  Page 190

DENNIS
Waitress #1?

STACEE
No.

DENNIS
Waitress #2?

STACEE
No.

DENNIS
Waitress #3?

STACEE
No.

DENNIS
Sherrie?

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

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

STACEE
Did I say that? I mean, her energy is totally toxic but hey, no biggie. I just hope she doesn't keep me from giving you and your cute little club the breathtaking performance you deserve.

Meanwhile, onstage...

STACEE

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

The Bourbon Room CROWD screams.

STACEE
Shoot, looks like I gotta go make some dreams happen! (hugs DENNIS)
You'll figure it out.
STACEE crosses toward the stage - just within sight of SHERRIE.

SHERRIE
Ooo, there's Stacee! Stacee!!
STACEE completely ignores her.
I love you too! (to WAITRESS #1) He's hilarious!

Meanwhile, onstage...

LONNY
Alright! Here they are, for one last goodbye! Give it up for... Arsenal!!!

STACEE takes the stage.

Let's hear it L.A.!!!
COME ON FEEL THE NOIZE!
GIRLS ROCK YOUR BOYS!
WE'LL GET WILD, WILD, WILD!
Everybody!!!

STACEE, ENSEMBLE
WILD, WILD, WILD!!

DENNIS finds SHERRIE in the CROWD.

DENNIS
Sherrie, can I talk to you?
He pulls her aside.

STACEE
SO YOU THINK I GOT AN EVIL MIND?
I TELL YOU HONEY!

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

STACEE
I DON'T KNOW WHY...

SHERRIE
(dubious) What are you saying?

DENNIS
You're lying!

SHERRIE
looks to the stage, where STACEE is singing.

STACEE
SO YOU SAY I GOT A DIRTY MIND
I'M A MEAN GO GETTER!

DENNIS
Just leave for tonight—

SHERRIE
I DON'T KNOW WHY...

DENNIS
But I'm dating him!

SHERRIE
I DON'T KNOW WHY ANYMORE!

DENNIS
OH NOOOOO!
Screw you and screw Stacee!

SHERRIE
runs off.

DENNIS
Sherrie, wait!!

Meanwhile, outside, ANITA is protesting...

SCENE 10B - EXT. DUPREE'S BOURBON ROOM. NIGHT.

HILDA and FRANZ arrive with plans and surveying equipment.

ANITA
Come here to destroy some culture, fascist?

FRANZ
You have us all wrong, Ms. Bath.
HILDA
Don't bother! She hasn't the vision to see we are only making her city better. (holds up plans) Look! A Foot Locker athletic store!!

ANITA
Fascist!! (to her PROTESTERS) Come on!!

ANITA, PROTESTERS
WE'RE NOT GONNA TAKE IT!
NO, WE AIN'T GONNA TAKE IT!
(NO) WE'RE NOT GONNA TAKE IT ANYMORE!!

HILDA
We'll just see about that!! Come, Franz.

HILDA and FRANZ head into...

SCENE 10C - INT. DUPREE'S BOURBON ROOM. NIGHT.

STACEE has the CROWD in a frenzy.

STACEE
COME ON FEEL THE NO! NO! NO!
GIRLS ROCK YOUR BOYS!

STACEE, ENSEMBLE
WE'LL GET WILD, WILD, WILD!
WILD, WILD, WILD!

Meanwhile, DREW is back at work as a barback when a slick man, JA'KEITH GILL, approaches.

JA'KEITH
Great set tonight. (extends hand) Ja'Keith Gill, Two Star Entertainment.
Dig your sound. Really ahead of your time, kid.

DREW
Serious?

JA'KEITH
Always. Let me ask you something... You like washin' glasses?

DREW
I don't know. Guess it could be worse.

JA'KEITH
I've got a job for you. Pay's a little better...

DREW
Yeah!!!

DREW throws the garbage bag back to LONNY, then shakes a deal with JA'KEITH. Meanwhile, HILDA finds DENNIS.

HILDA
Ahhhh. Mr. Dupree?

DREW
DENNIS
Oh great. What do you want?

HILDA
HILDA hands DENNIS an official letter.

HILDA
Your mayor has granted me authority to seize this property... For the good of the city.

DENNIS
Seize my property? You can't do that!

HILDA
I'm sorry, Mr. Dupree. But this is already happening. If I were you I would just try to enjoy the night. It's a fabulous farewell.
HILDA walks away. DENNIS follows her.

DENNIS

Hey, we're not done with this conversation, lady!

As they argue, STACEE arrives and sets off in a shouting match with his LEAD GUITARIST, each trying to stand in front.

STACEE

They came here for (gesturing to his own face) this!

The LEAD GUITARIST pushes him.

Don't push me! I'm the star here! (to the BAND) After tonight nobody's gonna give a crap about any of you dipwads!!

Without warning, the LEAD GUITARIST punches STACEE. STACEE goes down.

SCENE 10D - EXT. DUPREE'S BOURBON ROOM. NIGHT.

DENNIS

Just get out of here!

HILDA

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

HILDA and FRANZ begin to exit.

(to FRANZ) Don't do this.

FRANZ

I...

HILDA

Franz! Come!!

FRANZ

I'm sorry.

FRANZ runs off after HILDA.

SCENE 10E - INT. DUPREE'S BOURBON ROOM. NIGHT.

WAITRESS #1

He knocked Stacey out cold!!

As people from the CROWD drag STACEE offstage, LONNY takes the mic.

JOEY

Let's burn this place down!

WAITRESS #2

What are we gonna do?

LONNY

Everybody just cool out! We got more show I promise!

JA'KEITH grabs DREW.

JA'KEITH

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

DREW

I couldn't. I...

JA'KEITH

Come on, kid! This is your shot! What do you want?

Just then, SHERRIE enters with her suitcase. She sees DREW.

SHERRIE

Drew, can I talk to you?

DREW looks at her, then turns back to JA'KEITH.

SHERRIE

You're gonna have so many chicks on you!!!

SHERRIE runs out of the club. DREW runs to the stage.

DREW

What's up everyone! I'm Wolfgang Von Colt and this one's for the ladies! One, two, three, four!!

COME ON FEEL THE NOIZE!

GIRLS ROCK YOUR BOYS!

WE'LL GET WILD, WILD, WILD!

DENNIS

Is that Drew?
DREW, ENSEMBLE
WILD, WILD, WILD!
COME ON FEEL THE NOIZE!
GIRLS ROCK YOUR BOYS!
WE’LL GET WILD, WILD, WILD!
WILD, WILD, WILD!

DREW
Thank you. Thank you Los Angeles!!

ENSEMBLE
OH YEAAAAAAAAAHHH!!!!

The CROWD cheers.

DREW
And by the way, Dennis. I quit!!!

Lights out. Lightning. Thunder.

SCENE 11 - EXT. SUNSET STRIP. NIGHT.

SHERRIE is on the Strip.

SHERRIE
CRYIN’ ON THE CORNER
WAITIN’ IN THE RAIN
I SWEAR I’LL NEVER, EVER WAIT AGAIN.
SHERRIE throws her waitress apron away.

YOU GAVE ME YOUR WORD
BUT WORDS FOR YOU ARE LIES.
DARLIN’ IN MY WILDEST DREAMS
I NEVER THOUGHT I’D GO. OH – WHOA – OH...
BUT IT’S TIME TO LET YOU KNOW...

SHERRIE begins to walk down the street.

SHERRIE
I’M GONNA HARDEN MY HEART.
I’M GONNA SWALLOW MY TEARS.

THREE WOMEN
... HARDEN MY HEART.
... SWALLOW MY TEARS.

(THREE WOMEN)
I’M GONNA TURN AND LEAVE YOU OOOHHHH
HERE!

SHERRIE, passes JUSTICE CHARLIER.

SHERRIE
ALL OF MY LIFE I BEEN WAITIN’ IN THE RAIN
I BEEN WAITIN’ FOR A FEELIN’
THAT NEVER, EVER CAME.
IT FEELS SO CLOSE
BUT ALWAYS DISAPPEARS.

JUSTICE
DARLIN’ IN YOUR WILDEST DREAMS
YOU NEVER HAD A CLUE.
BUT IT’S TIME YOU GOT THE NEWS

SHERRIE
I’M GONNA HARDEN MY HEART
JUSTICE
HARDEN YOUR HEART
SHERRIE
I’M GONNA SWALLOW MY TEARS
JUSTICE
SWALLOW YOUR TEARS
SHERRIE
I’M GONNA

ALL WOMEN
TURN... AND... LEAVE YOU HERE!

JUSTICE approaches SHERRIE.

JUSTICE
Hey sweetie.

LONNY
This here is Justice Charlier. Owner of the Venus-A-Go-Go and mother to lots of lost souls on Sunset Boulevard.
(LONNY)
Think of the Venus as precursor to those joints that have beautiful servers and remarkably delicious chicken wings.

JUSTICE
Come on, let's get you dried off.

SHERRIE
Thanks, but I don't need your help, alright?

JUSTICE
Hey, we all need help, baby. Let me guess, an actress, right? You're certainly pretty enough.

SHERRIE
I don't need anybody. Not anymore.

JUSTICE
YOU SAY, OH GIRL, IT'S A COLD WORLD
WHEN YOU KEEP IT ALL TO YOURSELF.
I SAID YOU CAN'T HIDE ON THE INSIDE.
ALL THE PAIN YOU EVER FELT
YOU BETTER RANSOM YOUR HEART
BUT BABY DON'T LOOK BACK.
CAUSE WE GOT NOBODY ELSE.
WE'RE RUNNING WITH THE

SHERRIE begins to walk away.

JUSTICE, WOMEN
SHADOWS OF THE NIGHT.
SO BABY TAKE MY HAND, IT'LL BE ALRIGHT.
SURRENDER ALL YOUR DREAMS TO ME TONIGHT.

JUSTICE
THEY'LL COME TRUE IN THE END...

SHERRIE, WOMEN
(I'M GONNA) HARDEN MY HEART
(I'M GONNA) SWALLOW MY TEARS
I'M GONNA...
TURN AND LEAVE YOU HERE

JUSTICE
... HARDEN YOUR HEART
... SWALLOW YOUR TEARS
AND
TURN AND LEAVE YOU HERE!

SHERRIE
NEVER IN MY WILDEST DREAMS.
I NEVER THOUGHT I'D GO
OO WHOA...
BUT IT'S TIME TO LET YOU KNOW...

SHERRIE
I'M GONNA HARDEN MY HEART.
I'M GONNA SWALLOW MY TEARS.
I'M GONNA TURN
AND LEAVE YOU HERE!

JUSTICE, ENSEMBLE
WE'RE RUNNING WITH THE
THE SHADOWS OF THE NIGHT.
SO BABY TAKE MY HAND,
IT'LL BE ALRIGHT.
SURRENDER ALL YOUR DREAMS TO ME TONIGHT
THEY'LL COME TRUE IN THE END.

SCENE 12 - EXT. SUNSET STRIP. NIGHT.

LONNY enters.

LONNY
Dude, are we at the end of Act One already? You know where
everything's all messed up and it seems like nothing's gonna work out?
(opens the book) Well then, "A good act break number usually ends on a
flourish... A bang... Jazz hands are often an excellent choice." (light bulb)
Love jazz hands! In that case, Act One finale begins! And yes, everybody's
real emotional right now!

LONNY leaves as SHERRIE appears.

SHERRIE
I DON'T KNOW WHERE I'M GOIN'
BUT I SURE KNOW WHERE I'VE BEEN.
HANGIN' ON THE PROMISES
IN THE SONGS OF YESTERDAY
(SHERRIE)
AND I'VE MADE UP MY MIND
I AIN'T WASTIN' NO MORE TIME
HERE I GO AGAIN
HERE I GO AGAIN.

DREW appears.

DREW
THOUGH I KEEP SEARCHING FOR AN ANSWER
I NEVER SEEM TO FIND WHAT I'M LOOKIN' FOR.
OH LORD, I PRAY YOU'LL GIVE ME STRENGTH TO CARRY ON.
'CAUSE I KNOW WHAT IT MEANS
TO WALK ALONG THE LONELY STREET OF DREAMS.

DREW, SHERRIE
AND HERE I GO AGAIN ON MY OWN
GOIN' DOWN THE ONLY ROAD I'VE EVERKnown.
LIKE A DRIFTER I WAS BORN TO WALK ALONE.

SHERRIE
AND I'VE MADE UP MY MIND.

DREW
I AIN'T WASTIN' NO MORE TIME.

Lights reveal STAGEE backstage with WAITRESS #1.

STAGEE
I'M JUST ANOTHER HEART IN NEED OF RESCUE
WAITIN' ON LOVE'S SWEET CHARITY
It's just so confusing! (yawns and puts his arm around WAITRESS #1)

As DENNIS signs the papers, selling his club...

DENNIS
AND I'M GONNA HOLD ON FOR THE REST OF MY DAYS

LONNY
'CAUSE I KNOW WHAT IT MEANS...

PRINCIPALS
TO WALK ALONG THE LONELY STREET OF DREAMS.

(Company)
HERE I GO AGAIN ON MY OWN
GOIN' DOWN THE ONLY ROAD I'VE EVER KNOWN.
LIKE A DRIFTER I WAS BORN TO WALK ALONE.

A light reveals ANITA.

ANITA
AND I'VE MADE UP MY MIND

FRANZ
I AIN'T WASTIN' NO MORE TIME!

COMPANY
HERE I GO AGAIN ON MY OWN

JUSTICE
Hep! Hep! Hep!

COMPANY
GOIN' DOWN THE ONLY ROAD I'VE EVER KNOWN
LIKE A DRIFTER I WAS BORN TO WALK ALONE.
'CAUSE I KNOW WHAT IT MEANS
TO WALK ALONG THE LONELY STREET OF DREAMS
HERE I GO AGAIN!

Lights out.

Pause: the lights come back up to reveal the COMPANY
flashing cheesy Broadway jazz hands, with an exhausted
need for approval.

LONNY
Yeah!!! We did it!! ”Jazz hands!” Give me some! Give me some! (high fives
audience members) Alright go in the lobby, buy stuff. These school musicals
don't put themselves on, you know. (to woman in the audience) You, my
dressing room. Two minutes! (beat) What? She's my mom.

Lights out.

End of Act One.
ACT TWO

SCENE 13 - EXT. SUNSET STRIP. DAY.

A loud boom of construction causes some PROTESTERS to scatter and scream. We see some buildings crumbling down and things being demolished.

HILDA and FRANZ appear on a construction scaffold. Above it all, we hear the synth keyboard intro to...

#12 - THE FINAL COUNTDOWN  Page 223

HILDA
Bring in the back hoe! All of it... I want it gone!!! (deep breath)
Glorious!!

We see that FRANZ is not as thrilled with the new empire.

FRANZ
Mama, I didn’t realize we were doing so much demolition.

HILDA
Isn’t it beautiful? (to crew) Back to work!

DENNIS and LONNY appear.

ANITA, LONNY, DENNIS, ENSEMBLE
AHHHHHHHHHHHHHHHHH!
AHHHHHHHHHHHHHHHHH!
AHHHHHHHHHHHHHHHHH!

DENNIS
The whole Strip’s coming down!

LONNY
Dennis? What’s happening?

DENNIS
WE’RE LEAVING TOGETHER
BUT STILL IT’S FAREWELL.

LONNY
BUT MAYBE WE’LL COME BACK...

- 58 -
PROTESTER #1
No, the Bourbon Room!

Right.

ANITA

AND STILL WE STAND TALL!

LONNY

‘CAUSE MAYBE THEY’VE SEEN US
AND WELCOME US ALL.

DENNIS

Welcome... everyone.

ENSEMBLE

OOH US ALL.

ANITA, PROTESTER #1
WITH SO MANY LIGHT YEARS TO GO
AND THINGS TO BE FOUND.

DENNIS, LONNY
I'M SURE THAT WE'D ALL MISS HER SO!

HILDA
Get me the police!!!

DENNIS, LONNY, ANITA, PROTESTERS
IT'S THE FINAL COUNTDOWN!

HILDA
I want them out of here now!

ENSEMBLE

OOH, YEAH!

DENNIS, LONNY, ANITA, PROTESTERS
THE FINAL COUNTDOWN!

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

FRANZ is left to control the mob.

LONNY, DENNIS, ANITA, PROTESTERS
OOH. YEAH!
THE FINAL COUNTDOWN!

ANITA

You know this is wrong!

FRANZ

It's not me!

ENSEMBLE

AHHHHH!

HILDA arrives with RIOT COPS.

HILDA
They are here!

ANITA

Hold your ground!

FRANZ

No!

The lights change, RIOT COPS begin beating the
PROTESTERS in slow motion. Guitar solo.

FRANZ crashes through the carnage until a lone spot fixes
him — unsettled by the violence of this situation.

(slow, sad)
DON'T YOU REMEMBER?
YOU BUILT THIS CITY.
YOU BUILT THIS CITY ON...
Oh no!

Lights out.

SCENE 14 - INT. VENUS-A-GO-GO. NIGHT.
Rok of Ages 101 High School Edition

SHERRIE enters in a costume watching the other VENUSA-GO GO GIRLS (DANCERS) when JUSTICE arrives.

JUSTICE

First night jitters?

SHERRIE

I’ll be okay, Mr. Charlier.

JUSTICE

As DANCERS take the stage.

Baby, call me Mama. Everybody calls me Mama. Don’t worry baby, they’re harmless. And they’ve all been right where you are now.

SHERRIE

(looks around) Should I work on some kind of accent or maybe a character backstory? I see my dance alter ego as Hungarian.

JUSTICE

My little actress. Just relax. At the Venus-A-Go-Go there is only one thing to remember... Any way want it?

DANCERS

That’s the way you need it.

#13 - ANY WAY YOU WANT IT/1 WANNA ROCK - REPRISE

JUSTICE, DANCERS

ANY WAY YOU WANT IT.
THAT’S THE WAY YOU NEED IT.
ANY WAY YOU WANT IT!

JUSTICE

SHE LOVES TO LAUGH.
SHE LOVES TO SING.
SHE DOES EVERYTHING.
SHE LOVES TO MOVE.
SHE LOVES TO GROOVE.
SHE LOVES THE LOVIN’ THINGS!(laughs) My girls!

DANCERS

OO, ALL NIGHT, ALL NIGHT.
OH, EVERY NIGHT!

JUSTICE

OH OH
OH, OH, WHOA YEAH!

Rok of Ages 101 High School Edition

(DANCERS)

SO HOLD TIGHT, HOLD TIGHT!
OO BABY, HOLD TIGHT!

JUSTICE

OH, OH

JUSTICE, DANCERS

ANY WAY YOU WANT IT.
THAT’S THE WAY YOU NEED IT.
ANY WAY YOU WANT IT.
ANY WAY YOU WANT IT.
THAT’S THE WAY YOU NEED IT.
ANY WAY YOU WANT IT?

Shift to reveal DREW going from record company to record company with JA’KEITH GILL.

JA’KEITH

America, I’m bringing you your next star! Mr. Wolfgang Von Colt!!

DREW

TURN IT DOWN YOU SAY
WELL, ALL I GOT TO SAY TO YOU IS
TIME AND TIME AGAIN
I SAY NO!

A SLEAZY RECORD PRODUCER enters carrying sign reading “Sleazy Record Producer.”

SLEAZY RECORD PRODUCER

NO!
NO, NO, NO, NO, NO!

JA’KEITH

You’re crazy! Come on, Wolfgang!

The SLEAZY RECORD PRODUCER exits.

DREW

TELL ME NOT TO PLAY
WELL, ALL I Gotta SAY TO
WHEN YOU TELL ME NOT TO PLAY
I SAY—

A SLEAZIER RECORD PRODUCER enters carrying a sign reading “Sleazier Record Producer.”
NO!

**SLEAZIER RECORD PRODUCER**

WHAT?!

NO, NO, NO, NO, NO!!

The SLEAZIER RECORD PRODUCER exits.

**JA’KEITH**

Relax, we’ll give them something I know they’ll love.

**DREW**

SO IF YOU ASK ME
WHY I LIKE THE WAY I PLAY...

**JA’KEITH**

THERE’S ONLY ONE THING I CAN SAY TO YOU!

**DANCERS, JUSTICE, MEN (ALL OFFSTAGE)**

ANY WAY YOU WANT IT.

THAT’S THE WAY YOU NEED IT.

ANY WAY YOU WANT IT!

**JA’KEITH**

Plan B!! Total reinvention!!!

**DREW**

But... I wanna rock?

**JA’KEITH** says DREW away, frustrated.

**SHERRIE**

SHE SAID

“HOLD ON, HOLD ON.”

**SHERRIE, JUSTICE**

Hesitates, feeling insecure. JUSTICE reassures her.

SHE SAID

“HOLD ON, HOLD ON,”

**SHERRIE, JUSTICE**

HOLD ON!”

SHE SAID...

**JUSTICE, DANCERS, MEN (ALL OFFSTAGE)**

... ANY WAY YOU WANT IT
THAT’S THE WAY YOU NEED IT
ANY WAY YOU WANT IT!

ANY WAY YOU WANT IT
THAT’S THE WAY YOU NEED IT
ANY WAY YOU WANT IT!

SCENE 15 - EXT. DUPREF’S BOURBON ROOM. NIGHT.

The PROTESTERS are still chained in front of Dupree’s Bourbon Room.

**ANITA, PROTESTERS**

(tired)

NO. WE AIN’T GONNA TAKE IT!
WE'RE NOT GONNA TAKE IT...

**ANITA**

Twenty-one days and counting, people!! Give yourselves a round of applause!!

The PROTESTERS applaud weakly as LONNY and DENNIS arrive.

**LONNY**

(to DENNIS) I think you’re wrong. Phil Collins rocks.

**ANITA**

And here they are! Comrades!! Fight on, brothers!!!

**DENNIS**

Please guys, thanks but... Go home. You’ve already been arrested once.

Get some sleep.

**ANITA**

No way! This is nothing. (to group) Power to the proletariat!
FRANZ rushes on, sees DENNIS and pulls him aside.

FRANZ

Ah, Mr. Dupree, can I ask a favor? I... We can't do work with them still here and my mama, she... Can you get them to move? Please?

ANITA

Wounded Knee, people! Wounded Knee!

DENNIS looks at the PROTESTERS.

DENNIS

See? You and your mom are tearing down the last place where these kids had to dream. I imagine they'll do whatever they want. (signals for a spotlight which brightens his face) Because dreams are like rainbows to the child in each one of us!! The child that lives right here... (dramatic) and yes, Mama... I never learned to read!!!

#13B - DENNIS'S OSCAR MOMENT  Page 245

DENNIS collapses dramatically, a WOMAN in a sequin gown walks out and presents him with an Oscar award. DENNIS exits with the WOMAN, LONNY sharply exits. After a beat...

ANITA

Don't do this, Franz.

FRANZ

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

ANITA

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

#13C - ROCK CANDY - UNDERSCORE  Page 246

FRANZ

I don't... (dreamy music as FRANZ stars into the heavens) I used to run a confectionery shop in Hamburg? Homemade candies, chocolates...

ANITA

Why aren't you there, Franz?
DREW
Um, Ja'Keith. I, ah, forget something back at my apartment so... I'm gonna leave, 'kay?

DREW starts to exit.

JA'KEITH
Don't forget, Tiger Beat at four!!

DREW
How could I forget.

#13D - HANGIN' BLUFF  Page 247

DREW is miserable and exits.

SCENE 17 - EXT. SUNSET STRIP. DAY.

Outside the Venus A-Go-Go, SHERRIE is with a sleazy PRODUCER.

PRODUCER
Showed some great moves up there.

SHERRIE
Thanks.

PRODUCER
Yeah, well... I produce over at Orion Pictures. The PRODUCER gives her his card. (pointing to the card) That's my beach house. I gotta say, I see in you a real Molly Ringwald quality. (re: card) Think about it.

As the PRODUCER slowly crosses away, DREW mopes down the Strip, reading a Tiger Beat magazine...

DREW
(sad, a cappella)
I WANNA ROCK

(pauses DREW) Let it go.

SHERRIE, and DREW bump into each other.
DREW

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

SHERRIE

You said we were just ‘friends!’ Y’know, ‘just drinkin’ Slurpees?’

DREW

I never said that!

Suddently, LONNY appears.

LONNY

Yeah, actually you did.

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

Sorry.

SHERRIE

I was crazy about you.

DREW

You were?

SHERRIE

Goodbye, Drew.

SHERRIE begins to walk away.

DREW

Sherrie...?

DREW reaches into his pocket and hands SHERRIE a cassette.

This is a tape I made for you. Maybe give it a listen. It’s about you.

I’m scared...

DREW

No, it’s good stuff.

DREW begins to exit.

SHERRIE

(feeling honest) I’m a dancer and server (embarrassed) at the Venus-A-Go-Go.

DREW

My manager dressed me like this and that’s the first demo tape anyone’s taken off my hands.

SHERRIE wants to say more.

(DREW)

I better go.

SHERRIE

Drew. For whatever it’s worth. Street Boyz or whatever. I thought you made a really hot rocker.

The two separate. Once alone...

#14 HIGH ENOUGH Page 248

(SHERRIE)

(to herself) You are so stupid.

(DREW)

(to himself) Why did you say ‘friends’?

(SHERRIE)

(regarding the tape) He wrote me a song?

(DREW)

(to himself) She was crazy about me!

SHERRIE

I DON’T WANNA HEAR ABOUT IT ANYMORE. IT’S A SHAME I’VE GOT TO LIVE WITHOUT YOU ANYMORE.

DREW

THERE’S A FIRE IN MY HEART
A POUNDING IN MY BRAIN
IT’S DRIVING ME CRAZY.

DREW, SHERRIE

WE DON’T NEED TO TALK ABOUT IT ANYMORE.
YESTERDAY’S JUST A MEMORY, CAN WE CLOSE THE DOOR?

SHERRIE

I JUST MADE ONE MISTAKE

DREW

I DIDN’T KNOW WHAT TO SAY

DREW, SHERRIE

WHEN YOU CALLED ME BABY.
DON’T SAY GOODNIGHT.

- 70 -
(DREW, SHERRIE)
SAY YOU'RE GONNA STAY FOREVER.
OH, OO WHOA, ALL THE WAY!

DREW, SHERRIE, ENSEMBLE
CAN YOU TAKE ME HIGH ENOUGH?

SHERRIE
TO FLY ME OVER

DREW
FLY ME OVER

DREW, SHERRIE
YESTERDAY?

DREW, SHERRIE, ENSEMBLE
CAN YOU TAKE ME HIGH ENOUGH?

SHERRIE
IT'S NEVER OVER.
YESTERDAY'S JUST A MEMORY...

SHERRIE exits.

DREW
YESTERDAY'S JUST A MEMORY...

Lights out.

SCENE 18 - EXT. THE STREET. DAY.

LONNY appears, carrying a magazine.

LONNY
Sorry to break up the soft warm fuzzies, but you guys read the new Metal Head Monthly? Arsenal's got themselves a new lead singer... Joey Frimo.

Lights up on JOEY and the BAND.

GUITARIST
He's a great addition to the band. We've never been happier...

LEAD GUITARIST
Or sellin' more records!

JOEY
(throwing a wad of cash) I pooped money!!!

LONNY
Yeah, Arsenal's blowin' up. They got a new hit.

GUITARIST
It's on everybody's radio.

#14A - KISS ME DEADLY - UNDERSCORE Page 253

Lights shift to inside...

SCENE 19 - INT. STAGE AREA. VENUS-A-GO-GO. NIGHT.

DANCERS fill the world. STACIE enters. CROWD cheers.

JUSTICE
How are my Venus-A-Go-Go's doing tonight? Alright! That's Arsenal's new masterpiece called "Stacie Sucks." Man, without Stacie Jaxx those guys really sound fantas—

STACIE
Dude! I'm right here!!!

JUSTICE
(beat) That's awkward. Next on stage one, Ambrosia!!

SHERRIE crosses towards STACIE carrying drinks.

STACIE recognizes her. SHERRIE stops, but it's too late.

Rachel?

STACIE

SHERRIE

STACIE
That's what I said. You look good.

SHERRIE

Piss off.

#15 - HATE MYSELF FOR LOVIN' YOU/HEAT OF THE MOMENT Page 254

- 72 -
STACIEE
Hey. Didn’t you get my messages? I tried to call you.

SCENE 20 - INT. STAGE AREA. VENUS-A-GO-GO. NIGHT.

(STACIEE)
Why are you so mad?

SHERRIE
HEY JACK, IT’S A FACT THEY’RE TALKIN’ IN TOWN;

STACIEE
Ow!

SHERRIE
I TURN MY BACK AND YOU’RE MESSIN’ AROUND.
I’M NOT REALLY JEALOUS
DON’T LIKE LOOKIN’ LIKE A CLOWN.

STACIEE
Ugh!

SHERRIE
I THINK OF YOU EV’RY NIGHT AND DAY
YOU TOOK MY HEART
AND YOU TOOK MY PRIDE AWAY!!

STACIEE
I NEVER MEANT TO BE SO BAD TO YOU
ONE THING I SAID THAT I WOULD NEVER DO.
A LOOK FROM YOU AND I WOULD
FALL FROM GRACE
AND THAT WOULD WIPE THE SMILE
RIGHT FROM MY FACE.

SHERRIE
THAT’S WHY I HATE MYSELF FOR LOVIN’ YOU;
CAN’T BREAK FREE FROM THE THINGS THAT YOU DO.
I WANNA WALK BUT I RUN BACK TO YOU.
THAT’S WHY I HATE MYSELF FOR LOVIN’ YOU.

STACIEE
Stop that, stop that!

(SHERRIE)
IT WAS THE HEAT OF THE MOMENT
TELLING ME WHAT MY HEART MEANT.
THE HEAT OF THE MOMENT
SHOWED IN YOUR EYES.

STACIEE
I THINK OF YOU EV’RY NIGHT AND DAY.
YOU TOOK MY HEART
AND YOU TOOK MY PRIDE AWAY!!

SHERRIE
Just then, DREW enters the club, excitedly looking for
SHERRIE.

DREW
Sherrie!

STACIEE
IT WAS THE HEAT OF THE MOMENT

SHERRIE
I HATE MYSELF FOR LOVIN’ YOU.

DREW
Sherrie!

STACIEE
TELLING ME WHAT MY HEART MEANT.

SHERRIE
CAN’T BREAK FREE FROM THE THINGS THAT YOU DO.

DREW
Sherrie!!

STACIEE
THE HEAT OF THE MOMENT

SHERRIE
I WANNA WALK BUT I RUN BACK TO YOU!

STACIEE
SHOWED IN YOUR EYES!
STACEE suddenly kisses SHERRIE.

DREW
THAT’S WHY I HATE MYSELF FOR LOVING YOU!

SHERRIE turns and sees DREW. He’s been watching the whole thing.

STACEE
Stupefied dude.

DREW runs out of the club.

SHERRIE
Hey, no one walks out on Stacey Jaxx.

SHERRIE turns and punches STACEE out cold.

SHERRIE
It’s Sherrie, loser. (then) Drew, wait!!

SCENE 21 - EXT. DUPREE’S BOURBON ROOM. DAY.

FRANZ is with ANITA and the PROTESTERS.

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

ANITA
(smitten) That’s incredible, Franz.

Suddenly, HILDA approaches the club.

HILDA
Franz!! They’re still out there!

#15A - HATE MYSELF - ‘TRANSITION’ Page 260

SHERRIE runs after DREW.

#16 - HIT ME WITH YOUR BEST SHOT Page 261

FRANZ
The police say they have “freedom of assembly” so... Mama, why don’t we just keep it the way it was. The public wants it and—

HILDA
Because the way it was crap! Just like my ungrateful excuse for a son! This is beautiful! Now get rid of them or I get rid of you!

HILDA begins to leave.

Nein ("No").

HILDA
(turns) What?

I don’t want to.

HILDA
(about to backhand FRANZ) Get your butt—!

FRANZ
What? You want to hit me?

WELL, YOU’RE A REAL TOUGH COOKIE... WITH A LONG HISTORY...
OF BREAKING LITTLE HEARTS... LIKE THE ONE IN ME...
THAT’S OKAY. LET’S SEE HOW YOU DO IT.
PUP UP YOUR DUKE, AND LET’S GET DOWN TO IT...
HIT ME WITH YOUR BEST SHOT!
WHY DON’T YOU HIT ME WITH YOUR BEST SHOT?
HIT ME WITH YOUR BEST SHOT!
FIRE AWAY!
All I’ve ever done was try to please you. But y’know what? No more.

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

ANITA
It’s a confectionery store!!

YEAH, YOU COME ON WITH A COME ON
(ANITA)
YOU DON'T FIGHT FAIR.

HILDA
THAT'S OKAY, LET'S SEE IF I CARE!

FRANZ
KNOCK ME DOWN, IT'S ALL IN VAIN.
I'LL GET RIGHT BACK ON MY FEET AGAIN!

FRANZ, ANITA, PROTESTERS
HIT ME WITH YOUR BEST SHOT!

FRANZ

Corae ou!

FRANZ, ANITA, PROTESTERS
WHY DON'T YOU HIT ME WITH YOUR BEST SHOT?
HIT ME WITH YOUR BEST SHOT.
FIRE AWAY! AY! AY!
HIT ME WITH YOUR BEST SHOT.
COME ON AND HIT ME WITH YOUR BEST SHOT.
HIT ME WITH YOUR BEST SHOT.
FIRE AWAY!

FRANZ
I'm with them, Mama.

FRANZ stands defiantly.

HILDA
Don't call me Mama. The wrecking ball comes to the Bourbon Room tomorrow. With or without you sitting here!

HILDA is gone. Lights out.

#16A - I CAN'T FIGHT – TRANSITION  Page 267

SCENE 22 - INT. DUPREE'S BOURBON ROOM, DAY.

DENNIS appears from the back with a box of things.

DENNIS
Well, that's the last of it. (books around) Except for absolutely everything on this entire wall... All the stuff on that wall's gotta go too... (to THE BAND) You dudes been here the whole time? (gesturing towards the audience) This whole area in here's gotta be cleared out. I'm gonna need some more bubble wrap.

He sees LONNY with the disk's fog machine.

LONNY, what are you doing with the Fogmaster 5000?

LONNY
It's ours. I thought you might...

#17 - I CAN'T FIGHT THIS FEELING  Page 268

(LONNY)
(choke) I thought you might want something to remember—

DENNIS
Hey, come on. You'll be okay. I put in some calls and—

LONNY
I'm not worried about that. I just—

DENNIS
What?

LONNY
I CAN'T FIGHT THIS FEELING ANY LONGER AND YET I'M STILL AFRAID TO LET IT FLOW. WHAT STARTED OUT AS FRIENDSHIP HAS GROWN STRONGER; I ONLY WISH I HAD THE STRENGTH TO LET IT SHOW.

DENNIS
I TELL MYSELF THAT I CAN'T HOLD OUT FOREVER

LONNY
I understand.

DENNIS
I SAY THERE IS NO REASON FOR MY FEAR...

LONNY
You mean?

DENNIS

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ROCK OF AGES 101 HIGH SCHOOL EDITION

LONNY, DENNIS

Bromance!

LONNY

‘CAUSE I FEEL SO SECURE WHEN WE’RE TOGETHER.
YOU GIVE MY LIFE DIRECTION.

DENNIS

YOU MAKE EV’RYTHING SO CLEAR.

LONNY

AND EVEN AS I WANDER
I’M KEEPIN’ YOU IN SIGHT.

DENNIS

YOU’RE A CANDLE IN THE WINDOW
ON A COLD DARK WINTER’S NIGHT

DENNIS, LONNY, ENSEMBLE

AND I’M GETTING CLOSER THAN I EVER THOUGHT I MIGHT!
AND I CAN’T FIGHT THIS FEELIN’ ANYMORE.
I’VE FORGOTTEN WHAT I STARTED FIGHTIN’ FOR.

DENNIS

IT’S TIME TO BRING THIS SHIP
INTO THE SHORE...

LONNY

... AND THROW AWAY THE OARS FOREVER

DENNIS, LONNY, ENSEMBLE

‘CAUSE I CAN’T FIGHT THIS FEELIN’ ANYMORE.
I’VE FORGOTTEN WHAT I STARTED FIGHTIN’ FOR!

LONNY

AND IF I HAVE TO CRAWL
UPON THE FLOOR...

DENNIS

...COME CRASHIN’ THROUGH YOUR DOOR.

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ROCK OF AGES 101 HIGH SCHOOL EDITION

LONNY, DENNIS

I CAN’T FIGHT THIS FEELIN’ ANYMORE!
Bromance dance!

DENNIS

AND IF I HAVE TO CRAWL
UPON THE FLOOR...

ENSEMBLE

COME CRASHIN’ THROUGH YOUR DOOR.

LONNY

DENNIS

LONNY

DENNIS

ENSEMBLE

I CAN’T FIGHT THIS FEELIN’ ANYMORE!

Lights out.

#17A - STILL CAN’T FIGHT – TRANSITION

SCENE 23 - INT. JUSTICE CHARLIER’S OFFICE. DAY.

JUSTICE is counting money when SHERRIE enters.

SHERRIE

Mama, can I talk to you?

JUSTICE

SURE BABY, WHAT IS IT?

SHERRIE

I THINK I NEED TO GO.

JUSTICE

(beat) THIS ABOUT THAT BOY?
SHERRIE
I used to be happy. Twice I lost the only person who ever looked at me like I was a star... or at least could be.

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

SHERRIE
Who?

JUSTICE
Before all this, I came out here just like you, Soul singer, the new disco diva' Maxine Diamond. And I was good. Even sang backup on a couple big records. But I tell ya, the sweetest memory I got is still with Edgar Calboun, April fourteenth, nineteen seventy-five.

SHERRIE
Why did you leave him?

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

#18 - EVERY ROSE HAS ITS THORN  Page 277

(JUSTICE)
I didn't know I was chasing something that wasn't real. My heart was with Edgar, but my head...
WE BOTH LIE SILENT AND STILL.
IN THE DEAD OF THE NIGHT,
ALTHOUGH WE BOTH LIE CLOSE TOGETHER
WE FEEL MILES APART INSIDE.

SHERRIE
WAS IT SOMETHIN' I SAID OR SOMETHIN' I DID?
MY WORDS NOT COME OUT RIGHT?
THOUGH I TRIED NOT TO HURT YOU
THOUGH I TRIED...

JUSTICE
GIRL, I GUESS THAT'S WHY THEY SAY
EVERY ROSE HAS ITS THORN
JUST LIKE EVERY NIGHT HAS ITS DAWN.
JUST LIKE EVERY COWBOY SINGS A SAD, SAD SONG

- 82 -
STACEE
I know I could’a saved a band that night.
If I’d known what to say.
‘Stead of makin’ music,
We both made our separate ways.

STACEE exits.

DREW
And now I hear you found somebody new.
And that I never meant that much to you.

SHERRIE
To hear that tears me up inside.

SHERRIE, DREW
And to see you cuts me like a knife.
I guess...

SHERRIE packs up. DENNIS and LONNY say goodbye.
HILDA retreats. DREW leaves, while...

FULL COMPANY
Ev’ry rose has its thorn
Just like ev’ry night has its dawn.
Just like ev’ry cowboy sings a sad, sad song.
Ev’ry rose has its thorn.

JUSTICE
Ev’ry rose has its thorn...

Lights out.

SCENE 24 - EXT. DUPREE’S BOURBON ROOM. NIGHT.

ANITA is dusting with the exhausted PROTESTERS.
FRANZ enters with a suitcase, wakes ANITA and pulls her aside.

ANITA
So you’re really off?

FRANZ
One way ticket, so...

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SCENE 25 - EXT. VENUS-A-GO-GO. NIGHT.

DREW knocks, and JUSTICE opens the door.

SOMEbody order a pizza?

FRANZ
Hey, you’re Sherrie’s guy. She was right, you are a cutie.

DREW
I think you’re mistaking me for Stacee Jaxx.

- 85 -
JUSTICE

(laugh) Guess you didn't stick around to see her knock 'em out.

DREW

(scoff) Right. You expect me to believe she hit Stacee Jaxx?

JUSTICE

You don't have to believe me. She loves you, kid.

DREW

You mean... (realizes) Well, can I talk to her?

JUSTICE

She's gone, baby. Midnight train. Hey, take care of yourself, kid.

JUSTICE hands back inside but not before snatching the pizza from DREW. DREW stands there, heartbroken.

Suddenly, FRANZ runs back on stage, knocking into DREW.

FRANZ

Anita! I can't leave without saying it... FRANZ approaches the PROTESTERS. DREW sits on the stairs.

Where did she go?

PROTESTER #1

For her "ultimate protest?" Who knows.

FRANZ

But... (sigh) I wanted to tell her that... I love her.

PROTESTER #1

Really? (beat) I thought you were gay?

FRANZ

What?

PROTESTER #2

We all did. Took bets.

PROTESTER #3

The pot was up to—

FRANZ

I'm not gay, I'm just German!

PROTESTERS

Ohhhh.

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As the PROTESTERS process that, they exit. FRANZ, frustrated, runs off.

FRANZ

Anita, wait for me!!

DREW enters followed by LONNY.

LONNY

What's going on, Drew?

DREW

Lonny? What are you doing here?

LONNY

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

LONNY

I don't get it.

LONNY

"Rock of Ages." (handing DREW a show program) It's the musical you're in. (off DREW'S blank face) It's not important. What is important is your happiness, kid.

DREW

Dramatic conjurer? So you're the one that took my dream, my girl, crapped on 'em both, then put me in a boy band?!

LONNY

Actually the book writer did. I just conjured—

DREW

Dude, I didn't get one thing I wanted!

LONNY

PLUS! The program into the wings. An offstage member of the ENSEMBLE yells, "Owince!"

LONNY

Boo-hoo! You think I got everything in life exactly how I wanted it!? You think anyone in this building has? I wanted to explore deep and thoughtful theater with complex characters and a challenging plot. Instead I was hired to narrate a show with "poop jokes" and Whitesnake songs!!

- 87 -
And are you happy?

**LONNY**

Hells yeah. I'm happy! I love Whitesnake! And cuz of this, I got to party with Sammy Hagar!

Projections show a picture of LONNY with Sammy Hagar.
And C.C. DeVille from Poison!
Then, with C.C. DeVille.
And Debbie Gibson!

Then, with Debbie Gibson.

I think it's Deborah now.

**DREW**

Whatever! You say we didn't give you one thing you wanted? You wanted the girl and we put you on top of the Hollywood Hills with a cherry Slurpee and one straw. Take responsibility! You want something, you can't just wish for it.

I know.

**LONNY**

So screw the whiners! Time to make your own destiny! What's really gonna make you happy?

Pause - DREW is unable to find an answer. LONNY confuses an awareness into DREW.

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**#18A - KEEP ON LOVIN' YOU**  Page 287

Sherrie.

**LONNY**

*(checks watch)* It ain't midnight yet.

DREW embraces the idea - time to act.

Sherrie!!!

---

**DREW runs off. LONNY starts a slow clap with the audience.**

**LONNY**

Looks like Wolfgang is back!!

**SCENE 26 - EXT. SUNSET STRIP. NIGHT.**

**HILDA**

I SHOULD'VE SEEN BY THE LOOK IN YOUR EYES, FRANZY THERE WAS SOMETHING MISSING.
I SHOULD'VE KNOWN BY THE TONE OF YOUR VOICE, MAYBE BUT I DIDN'T LISTEN.
STILL, I MEANT EV'RY WORD I SAID.
WHEN I SAID THAT I LOVED YOU, I MEANT THAT I'D...
Scheisse!

HILDA breaks down crying. Just then, **ANITA** appears in a robe carrying a gasoline container. She plants herself center stage and takes a breath...

**ANITA**

Alright, L.A.!! This is my final stand!! This is for those of you who care about this city! For those of you who don't have a voice... And for those who have absolutely no interest in setting themselves on fire!

**HILDA**

Fraulein Anita?

**ANITA**

Wh... *(startled)* Mrs. Klinemann?! What are you doing here?

**HILDA**

*(wiping her tears)* What are you doing?

**ANITA**

Taking a stand! Not that you know anything about that!

**HILDA**

You know you turned my son against me.

---
ANITA

You sure that was me?

HILDA
(sad) You’re right. I have no son.

HILDA begins to cry.

ANITA
I’m not falling for that, fascist.

HILDA cries harder. Finally...

Listen, you do have a son, okay? And he loves you. He just has a dream.

Like all those people out there! If you could only see how happy it makes him, you wouldn’t...

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

ANITA
But he doesn’t want it! I know you must’ve had a dream nobody understood.

HILDA

No! ANITA goes to strike a match.

Wait! (pause) Well, when I was a little girl I wanted to make formal wear for pets!

ANITA
You... Really?

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

Or maybe you weren’t.

HILDA

Were you really going to set yourself on fire?

ANITA
I believe in my cause.

HILDA

But what will that accomplish? It’s crazy!

---

ANITA

Is it?

HILDA

Yes.

ANITA

Is it?

The rest of the ENSEMBLE appears.

ENSEMBLE

Yes!!

The rest of the ENSEMBLE disappears.

ANITA

Fine!

ANITA begins to exit, then returns.

It’s still not too late to make it right, Mrs. Klinemann.

ANITA leaves. HILDA quietly sings...

HILDA

AND I’M GONNA KEEP ON LOVING YOU
CUZ IT’S THE ONLY THING I WANNA DO...

With a resigned sigh, HILDA takes out her phone and dials...

Hello, Mr. Dupree please...

SCENE 27 - EXT. SUNSET STRIP. NIGHT.

DREW is running frantically.

---

DREW

(in capella)

I SHOULD’VE BEEN GONE
KNOWING HOW I MADE YOU FEEL
AND YOU SHOULD’VE BEEN GONE
AFTER ALL MY WORDS OF STEEL.
OH, I MUST HAVE BEEN A DREAMER
ENSEMBLE
MUST HAVE BEEN A DREAMER, OH...

DREW
AND I MUST'VE BEEN SOMEONE ELSE.

SOMEONE ELSE

DREW
AND WE SHOULD HAVE BEEN OVER.

OVER BY NOW

DREW
OH, SHERRIE, I'M IN LOVE
HOLD ON, HOLD ON!
OH, SHERRIE, I'M IN LOVE
HOLD ON, HOLD ON!

SHERRIE

DREW
HOLD ON
HOLD ON!!
I'm coming, Sherrie!!!!

SCENE 28 - EXT. TRAIN STATION. NIGHT.

SHERRIE waits for her train...

SHERRIE
OH I MUST'A BEEN A DREAMER...
OH I MUST'A BEEN SOMEONE ELSE...
AND WE SHOULD'A BEEN OVER...

Suddenly, DREW runs up...

DREW
OH, SHERRIE, I'M IN LOVE
HOLD ON, HOLD ON!

SHERRIE

DREW
HOLD ON, HOLD ON!
(out of breath) No seriously, hold on.

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SCENE 29 - EXT. DUPREE'S BOURBON ROOM. NIGHT.
FRANZ is waiting with his suitcase when DENNIS and LONNY approach.

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

FRANZ
(confused) What is what?

LONNY
Look, don’t play games, Franzy—

DENNIS
I didn’t call you.

HILDA
I called you.

They all turn to find HILDA approaching with ANITA.

FRANZ
Mama? Anita?!

HILDA
(hands a contract to DENNIS) I believe this belongs to you.

DENNIS
What do you mean?

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

First DENNIS, then LONNY reads the letter.

FRANZ
(to ANITA) You did it!

ANITA
No, you did.

HILDA
(to FRANZ) And as for you!!

HILDA shows FRANZ a contract.

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

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SCENE 30 - INT. DUPREE’S BOURBON ROOM. NIGHT.

DENNIS takes the stage.

DENNIS
Welcome back to the Bourbon Room party people! To kick this party off, let’s give it up for the new and improved Arsenal with Joey Prime!

Cheers from the CROWD as JOEY takes the stage to join the BAND.

SHERRIE
I still think that should be you up there.

DREW
(holding her) I’d rather be here any day.

LONNY steps forward...

LONNY
I bet you didn’t see that one coming. Well, that’s how our story wraps up. Hilda eventually joined her son back in Germany to turn his candy shop into an empire...
HILDA enters trailing a small dog dressed in a tuxedo.  
FRANZ, dressed in a chocolaterie’s apron, follows.

(LONNY)
That is, right after a little renovation job for another fine American city.  
Proctomus show the crazy commodification that is Times Square.
And Anita? Well, she was eventually elected the new Mayor of West Hollywood...
ANITA walks in waving a small flag.
She and Franz are working on the long distance thing for now. (beat) As for Stacee, Jaxx? Well, you all remember that trip to Tijuana to get the hair plugs? Well...

STACEE appears, his hair is falling out.

STACEE
No! Not the hair man. Not the hair!

LONNY
Stacee retired to Uruguay, but don’t worry, he’s still rocking. (beat) And then there’s Dupree’s Bourbon Room? Well, you may have heard. We lost Dennis three years ago.

DENNIS turns, confused.

DENNIS
What?

LONNY
Yeah, sorry. (beat) You’re dead. (gestures for him to leave)

#21 - DENNIS IS DEAD  Page 302

DENNIS sadly, then proudly, walks off.

(LONNY)
Don’t feel bad. He had a good life. Some hard livin’. Damn you, Alan Parsons Project!! Anyway, he left the shop to me and I made sure his legacy lives on!

A light illuminates a portrait behind the bar of DENNIS and LONNY hugging.
Then there’s Drew and Sherrie.

#22 - DON’T STOP BELIEVIN’  Page 303

(LONNY)
As you can see it looks like they found love in place of fame. Livin’ in Glendale now I believe. They are the perfect illustration that on the Strip, the dreams you come in with may not be the dreams you leave with... But hey, they still rock!

DREW and SHERRIE pull out Sharpees and sip them lovingly.

DREW
JUST A SMALL TOWN GIRL
LIVIN’ IN A LONELY WORLD.
SHE TOOK THE MIDNIGHT TRAIN
GOIN’ ANYWHERE.

SHERRIE
HE’S JUST A CITY BOY
BORN AND RAISED IN SOUTH DETROIT.
Michigan!
HE TOOK THE MIDNIGHT TRAIN GOIN’ ANYWHERE.

ALL
OOOH, OOOH, OOOH, YEAH, YEAH
OOOH, OOOH, OOOH, YEAH, YEAH

Suddenly, STACEE appears in a flowered South American shrug and mustache, smirking to his Uruguay fans.

STACEE
UN CANTANTE EN UN CUARTO HUMOSO
OLOR A VINO Y PERFUME CORRIENTE
PARA UNA SONRISA QUE PUEDEN
COMPARTIR EN LA NOCHE SIGUE
MÁS Y MÁS Y MÁS Y MÁS!!

ALL (EXCEPT DENNIS)
ON AND ON AND ON AND ON
STRANGERS WAITING
SIERRIE, JUSTICE, ANITA, HILDA
UP AND DOWN THE BOULEVARD, THEIR

ALL (EXCEPT DENNIS)
SHADOWS SEARCHING IN THE NIGHT,
STREETLIGHTS PEOPLE

DREW, LONNY, DENNIS, FRANZ
LIVING JUST TO FIND EMOTION.

ALL (EXCEPT DENNIS)
HIDING SOMEWHERE IN THE NIGHT.

LONNY
WORKIN’ HARD TO GET MY FILL.
EVERYBODY WANTS A THRILL.

HILDA
PAYIN’ ANYTHING TO ROLL THE DICE
JUST ONE MORE TIME.

ANITA
SOME WILL WIN
SOME WILL LOSE.

FRANZ
SOME WERE BORN TO SING THE BLUES!

Suddenly, DENNIS appears, as if from heaven.

DENNIS
OH THE MUSICAL, IT NEVER ENDS!

ALL
IT GOES ON, AND ON, AND ON,
STRANGERS WAITING

JUST THEN, JUSTICE APPEARS...

WOMEN
UP AND DOWN THE BOULEVARD, THEIR
ROCK OF AGES 101 High School Edition

Lights out.
End of Act Two.

#23 - BOWS Page 319

101 - High School Edition

Book
Christopher D’Arienzo

Music & Lyrics
A Bunch of Really Sweet 80’s Bands

Piano/Conductor

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