

SAMUEL FRENCH

Digital Perusals

Thank you for renting a digital perusal. Samuel French's new digital distribution platform grants easy, digital access to music perusals and sheet music while protecting the intellectual property of our composers, book writers, and lyricists.

Samuel French perusals are intended to be used for finding the perfect show to fit your theater, casting pool, and resources. Perusals should be used to get acquainted with the music and script. They cannot be used to hold auditions, produce the show without a license, or find sheet music for a separate performance.

If you have any questions about the usage of our perusals, please contact your Samuel French licensing representative or email info@samuelfrench.com.

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 dirtbag. 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 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

(spoken) 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...

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ROCK OF AGES 101 HIGH SCHOOL EDITION

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ROCK OF AGES 101 HIGH SCHOOL EDITION

(LONNY)See what I mean? Yeeooooowwww!!!

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!

ALL

AHHHHH...

SINCE WE WERE BORN!

NO PROBLEMS NOW
THE COAST IS CLEAR!

AHHHHH...

... AHHHHH

DENNIS

IT'S JUST THE CALM BEFORE THE STORM!

ALL

AHHHHHHH

ALL

THIS MUST BE JUST LIKE LIVIN' IN PARADISE!

LONNY

JUST LIKE PARADISE!

ALL

AND I DON'T WANNA GO HOME!

A young barback, DREW, appears with his guitar.

ROCK OF AGES 101 HIGH SCHOOL EDITION

DREW

AND I AIN'T NEVER GOIN' 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 wannabe!" 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 A PAY MY RENT
I CAN BARELY MAKE IT THROUGH THE WEEK.
SATURDAY NIGHT I'D LIKE TO MEET A GIRL.
BUT RIGHT NOW I GOTTA MAKE ENDS MEET.

ALL

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-yeeeeooooowww!

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 Lonny 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
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...

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 Slurpee as she dreams...

SHERRIE

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

Her FATHER 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?

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...

SCENE 2B - EXT. SUNSET STRIP. DAY.

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

ALL

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 Dupree'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.

SHERRIE

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

(shakes) 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.

DREW

Yeah?

SHERRIE

IT'S TRUE! YEAH!

DREW

Well, welcome to L.A.!

ALL

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!

#2A - WAIL TO THE CHIEF Page 129

LONNY conjures the set to open, revealing...

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. Klinemann.

HILDA

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

FRANZ

Such a pleasure to be here in your lovely—

HILDA

Enough! You're boring him!

FRANZ

Sei beitte nicht wutend auf mich. *("Please don't be mad at me.")*

HILDA

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

FRANZ

(sheepishly) Okay.

FRANZ wilts.

HILDA

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

MAYOR

(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 cans 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, L.A.!

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 new city planner down from Berkeley, Miss—

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”?

#3 - WE BUILT THIS CITY/TOO MUCH TIME Page 130

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

SAY YOU DON’T KNOW ME, OR RECOGNIZE MEIN FACE!

SAY YOU DON’T CARE WHO GOES

(regarding the model)

TO THAT KIND OF PLACE.

ANITA

(to MAYOR)

KNEE DEEP IN THE HOOPLA
SINKING IN YOUR FIGHT

HILDA

TOO MANY RUNAWAYS—

HILDA, FRANZ

EATING UP THE NIGHT!
MARCONI PLAYS THE MAMBA!

MAYOR

Who’s Marconi?!

ANITA

(to MAYOR)

LISTEN TO THE RADIO!
DON’T YOU REMEMBER?
WE BUILT THIS CITY.
WE BUILT THIS CITY ON...

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 SITTIN' ON THIS BARSTOOL
TALKIN' LIKE A DANG FOOL!
GOT THE TWELVE O'CLOCK NEWS BLUES.
AND I'VE GIVEN UP HOPE
FOR THE AFTERNOON SOAPS
AND A BOTTLE OF COLD BREW.
IS IT ANY WONDER I'M NOT CRAZY?

LONNY

So chew a Prozac! Come on, Dennis!

DENNIS

IS IT ANY WONDER I'M SANE AT ALL?

DREW

You do wash your hands a lot.

ALL

IS IT ANY WONDER I'VE GOT 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

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

DENNIS

Perfect, right?! Lonny, who gave Stacey 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 Stacey.

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!

ANITA

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?

DENNIS

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

(whispered)

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

DREW

(smacking his lips) Okay.

SHERRIE

Okay, what?

DREW

Sure, yes I'd like—

SHERRIE

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

DREW

I... (*frustrated*) I don't know. I guess I want...

SHERRIE

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

DREW

Well...

SHERRIE

Say it, Wolfgang!!

#4 - I WANNA ROCK Page 143

DREW

(*sung a capella*)

I WANNA ROCK!

Suddenly, the world around DREW becomes a metal video.

ENSEMBLE

ROCK!

DREW

I WANNA ROCK!

ENSEMBLE

ROCK!

DREW

Cool!

I WANT TO ROCK!

ENSEMBLE

ROCK!

DREW

ROCK!

ENSEMBLE

ROCK!

DREW

ROCK!

ENSEMBLE

ROCK!

DREW

I WANNA—

SHERRIE

Okay, I get it!!

DREW's "music video" abruptly ends.

DREW

Sorry. I guess I got a little excited.

SHERRIE

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

The two share an awkward smile, then the phone rings.

WAITRESS #1

Phone?!

DREW

Hey Sherrie. Listen, I was thinkin'—

WAITRESS #1

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

SHERRIE

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

DREW

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

SHERRIE

Are you asking me out?

DREW

I think so.

SHERRIE

(smile) How 'bout tomorrow night?

DREW

Tomm... Okay, yeah sure!

SHERRIE

Then it's a date.

With a smile, SHERRIE exits.

#4A - HEAVEN 2 Page 144

DREW

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.

ANITA

Rally the masses, people!

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

(ANITA)

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 capella)

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 Rolodex from the bar and heads 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—

DENNIS

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: to DREW) Killer 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?

#6 - MORE THAN WORDS/TO BE WITH YOU/HEAVEN 4 Page 152

As DREW dramatically thinks, SHERRIE 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 I... Dad, I didn't call for money. Actually, Mom called and... Don't say that... Dad, I just wanted to say I—

The phone goes dead. SHERRIE hangs up, starting to cry.

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

OOHHHHHHH...

Three WAITRESSES enter.

WAITRESS #1

You okay, girl?

SHERRIE

(wiping face) Yeah, I'm fine.

WAITRESS #2

You don't look fine.

SHERRIE

It's just my... Whatever, right? I'll be fine.

WAITRESS #1

HOLD ON LITTLE GIRL

SHOW ME WHAT HE'S DONE TO YOU

WAITRESS #2

STAND UP LITTLE GIRL

A BROKEN HEART CAN'T BE THAT BAD

SHERRIE

WHEN IT'S THROUGH, IT'S THROUGH

WAITRESS #3

FATE WILL TWIST THE BOTH OF YOU

ALL WAITRESSES

SO COME ON BABY, COME ON OVER.

LET ME BE THE ONE TO SHOW YOU...

DENNIS

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

DREW

(seeing SHERRIE) Wait. *(inspired)*

HOW I LOVE THE WAY YOU MOVE

AND THE SPARKLE IN YOUR EYES.

THERE'S A COLOR DEEP INSIDE THEM

LIKE A BLUE SUBURBAN SKY.

DENNIS

Better...

DREW

I DON'T NEED TO BE THE KING OF THE WORLD

ALL

AS LONG AS HE'S (I'M) THE HERO OF THIS LITTLE GIRL!

A CHOIR suddenly appears.

HEAVEN ISN'T TOO FAR AWAY

CLOSER TO IT EVERY DAY

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

ENSEMBLE
HEAVEN!
WHOA-OO-OH-OH!

SHERRIE
MORE THAN WORDS!

ENSEMBLE
HEAVEN!
WHOA-OO-OH-OH!

SHERRIE
IS ALL I EVER NEEDED YOU TO SHOW

ENSEMBLE
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.

#6A - WAITING FOR A GIRL LIKE YOU Page 163

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.

(DREW)

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.

SHERRIE

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

DREW
MAYBE I'M WRONG.

OFFSTAGE SINGERS
AHHHHHHH

DREW wants to put his arm around SHERRIE but chickens out.

DREW

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

SHERRIE
THIS HEART OF MINE
HAS BEEN HURT BEFORE

OFFSTAGE SINGERS
AHHHHHHH

SHERRIE

THIS TIME I WANNA BE SURE!

The car arrives at the peak of...

SCENE 7B - EXT. MULHOLLAND OVERLOOK. NIGHT.

DREW, GUYS

I'VE BEEN WAITING FOR A
GIRL LIKE YOU
TO COME INTO MY LIFE.

The two get out and set up a picnic with a Slurpee with one straw.

GUYS
I'VE BEEN WAITING FOR
A GIRL LIKE YOU

WOMEN
WAITING FOR A GIRL

(GUYS)

YOUR LOVING WILL SURVIVE.

SHERRIE, WOMEN

I'VE BEEN WAITING FOR
SOMEONE NEW
TO MAKE ME FEEL ALIVE.

DREW, GUYS
YEAH, WAITING
FOR A GIRL LIKE YOU.
TO COME INTO MY LIFE.

SHERRIE, WOMEN
I'VE BEEN WAITING FOR A
BOY LIKE YOU
TO COME INTO MY LIFE.

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. L.. I'm actually kinda nervous.

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. DUPREE'S BOURBON ROOM. DAY.

LONNY

Of course, just when it seemed that love might bust through that "friendship" wall... He came.

(LONNY)

As rock stars often do... Right when you're making time with a pretty young thing.

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

Stacee Jaxx. Lead singer of the band Arsenal. Yeah. Ladies love him...

WAITRESSES audibly swoon.

Guys want to be him...

A bartender, JOEY PRIMO, is dressed in a black STACEE hat.

JOEY PRIMO

Look, dude! *(pointing to his own hat)* Cowboy hat!!

LONNY

And his band? Well, they hate his guts.

BAND

(from the band stand) Jerk.

LONNY

But he's a star. And stars are undeniable. Like jock itch. *(to guy in audience)* Right dude?

STACEE exits. LONNY exits.

WAITRESS #1 runs up to SHERRIE.

WAITRESS #1

Can you believe the Stacee Jaxx is here?!

SHERRIE

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

DREW approaches.

DREW

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

SHERRIE

Awesome.

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. *(extends hand)* Constance Sack. *Kerrang! Magazine?* We spoke on the phone.

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.

STACEE

I know. Painful.

CONSTANCE

Why the split?

STACEE

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.

BAND

You suck, Stacee!!

STACEE

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

CONSTANCE

Well, what was the thing that made you want to go—

STACEE

Solo? Probably the touring, the grind. Five guys cooped up in a luxury bus. And the sushi you get in the Midwest? Did you know there's no ocean there?

CONSTANCE

Yeah, I did.

STACEE

I'm just a man with feelings, Constance, and the road... It finally just—

CONSTANCE

It's okay, Stacee.

STACEE

I don't know if I want to talk about this!!

CONSTANCE

Well, you don't have to if you—

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

#7 - DEAD OR ALIVE Page 171

STACEE

IT'S ALL THE SAME
ONLY THE NAMES HAVE CHANGED.
EVERY DAY, IT SEEMS WE'RE WASTING AWAY.

STACEE begins to walk - hurt.

WAITRESSES #1, #2, #3

(screaming) Ahhhhhhhhh!

STACEE

ANOTHER PLACE WHERE THE FACES ARE SO COLD
WAITRESSES #1, #2, and #3 swoon.

I'D DRIVE ALL NIGHT
JUST TO GET BACK HOME
I'm home Connie!
I'M A COWBOY

(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 bandmates—

STACEE

Excellent question.

STACEE

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

SHERRIE, ENSEMBLE

AH - AHHH

AH - AHHH

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

AHHHH

AHHHH

AHHHH

ALL 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

ENSEMBLE

WANTED

STACEE, SHERRIE, ENSEMBLE

DEAD OR ALIVE.

STACEE

WANTED

SHERRIE, ENSEMBLE

WANTED

STACEE, SHERRIE, ENSEMBLE

DEAD OR ALIIIIIVE!

STACEE

AND I
WALK THESE STREETS

ENSEMBLE

WALK THESE STREETS
WITH MY SIX STRING

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

AH

AH

'CAUSE HE MIGHT NOT
MAKE IT BACK.

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

AH

AH

AH

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 ALLLIIIIIVVVVEEE!

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 Slurpee.

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 Slurpee from DREW.

Thanks for the Slurpee!

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. *(tossing DREW a bag of garbage)* Be careful. Somebody barfed in that.

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

#7A - RENEGADE - UNDERSCORE Page 181

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.

It's Sherrie. **SHERRIE**

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

We won't. **SHERRIE**

Yes, we will!! **STACEE**

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

Sorry. **(STACEE)**
 I'VE GOTTA TAKE A LITTLE TIME
 A LITTLE TIME TO THINK THINGS OVER.

That's cool. **SHERRIE**

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

Are you okay? **SHERRIE**

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. **STACEE**

I WANT TO KNOW WHAT LOVE IS. **SHERRIE**

No. **STACEE**

I WANT YOU TO SHOW ME. **SHERRIE**

(sigh) Are you sure? **STACEE**

Yes! **SHERRIE**

(resigned) Cool. **STACEE**

I WANT TO FEEL WHAT LOVE IS. **SHERRIE**

It's all just so confusing!! **STACEE**

I KNOW YOU CAN SHOW ME. **SHERRIE**

LET'S TALK ABOUT LOVE! **STACEE**

I WANT TO KNOW WHAT LOVE IS. **SHERRIE, ENSEMBLE**

THE LOVE THAT YOU FEEL INSIDE! **STACEE**

I WANT YOU TO SHOW ME. **SHERRIE, ENSEMBLE**

AND I'M FEELING SO MUCH LOVE! **SHERRIE, STACEE**

I WANT TO FEEL WHAT LOVE IS. **SHERRIE, STACEE, ENSEMBLE**

OH, AND YOU JUST CAN'T HIDE! **STACEE**

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 KNOW YOU CAN SHOW MEEEE!

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.

#8A - HEAVEN – UNDERSCORE Page 189

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?

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...

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

LONNY

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.

STACEE

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

(disbelief) What are you saying?

DENNIS

I DON'T KNOW WHY!

SHERRIE

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...

But I'm dating him!

DENNIS

I DON'T KNOW WHY ANYMORE!

SHERRIE

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 NOIZE!
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.

LONNY approaches with more garbage for DREW.

LONNY

There's barf in this one too.

JA'KEITH

Kid, look at Stacee. That could be you.

DREW

SO YOU THINK MY SINGING'S OUT OF TIME?

JA'KEITH

IT MAKES ME MONEY!
I'm tellin' ya, you're it!!
I DON'T KNOW WHY
You gonna stay here?

DREW

I DON'T KNOW WHY ANYMORE!

DREW, JA'KEITH

OH NO!

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?

DENNIS

Oh great. What do you want?

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 marches after her.

DENNIS

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

As they argue at the door... onstage, STACEE gets in a shoving 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.

ANITA

(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 Stacee 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.

JA'KEITH

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 YEAAAAAAAAHHHHH!!!

The CROWD cheers.

DREW

And by the way, Dennis. Lquit!!!

Lights out. Lightning. Thunder.

SCENE 11 - EXT. SUNSET STRIP. NIGHT.

#10 - HARDEN MY HEART/SHADOWS OF THE NIGHT Page 200

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.

(SHERRIE)

I'M GONNA TURN AND LEAVE YOU
 HERE!

(THREE WOMEN)

OOOHHHH

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.

JUSTICE

Come on baby. Let's go inside.

JUSTICE guides SHERRIE to the Venus-A-Go-Go.

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 EVER KNOWN.
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 STACEE backstage with WAITRESS #1.

STACEE

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.

ROCK OF AGES 101 HIGH SCHOOL EDITION

ACT TWO

SCENE 13 - EXT. SUNSET STRIP. DAY.

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

HILDA and FRANZ appear each 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...

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ROCK OF AGES 101 HIGH SCHOOL EDITION

DENNIS

TO EARTH? WHO CAN TELL?

ENSEMBLE

WHO CAN TELL?

LONNY

I GUESS THERE IS NO ONE TO BLAME;
WE'RE LEAVING GROUND

AHHHH

LEAVING GROUND

DENNIS

WILL THINGS EVER BE THE SAME...

LONNY, DENNIS, ENSEMBLE

... AGAIN?

IT'S THE FINAL COUNTDOWN.

LONNY

What are we gonna do now?

DENNIS

I don't know.

ENSEMBLE

OOH, YEAH!

HILDA, FRANZ, DENNIS, LONNY, ENSEMBLE
THE FINAL COUNTDOWN!!

A group of PROTESTERS led by ANITA march toward the club.

ANITA

(to PROTESTERS) Take back your city!

HILDA

What is that?

FRANZ

Anita?

ENSEMBLE

OOH, YEAH! THE FINAL—

ANITA

WE'RE HEADING FOR VENUS

ENSEMBLE

AHHHH

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ROCK OF AGES 101 HIGH SCHOOL EDITION

PROTESTER #1

No, the Bourbon Room!

ANITA

Right.

ANITA

AND STILL WE STAND TALL!

ENSEMBLE

AHHHH

LONNY

Right on!

ANITA'CAUSE MAYBE THEY'VE SEEN US
AND WELCOME US ALL**DENNIS**

Welcome... everyone.

ENSEMBLE

OOH US ALL

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

ROCK OF AGES 101 HIGH SCHOOL EDITION

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

AHHHH!

*HILDA arrives with RIOT COPS.***HILDA**

There they are!!

ANITA

Hold your ground!

FRANZ

No!!

*The lights change, RIOT COPS begin beating the
PROTESTERS in slow motion. Guitar solo.**FRANZ crawls through the carnage until a lone spot finds
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.**

ROCK OF AGES 101 HIGH SCHOOL EDITION

SHERRIE enters in a costume matching the other VENUS-A-GO-GO GIRLS (DANCERS) when JUSTICE arrives.

JUSTICE

First night jitters?

SHERRIE

I'll be okay, Ms. Charlier.

As DANCERS take the stage.

JUSTICE

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 you want it?

DANCERS

That's the way you need it.

#13 - ANY WAY YOU WANT IT/I WANNA ROCK - REPRISE Page 234

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, EV'RY NIGHT!

JUSTICE

OH OH
OH, OH, WHOA YEAH!

ROCK 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."

ROCK OF AGES 101 HIGH SCHOOL EDITION

SLEAZIER RECORD PRODUCER

NO!

JA'KEITH

WHAT?!

SLEAZIER RECORD PRODUCER

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 leads DREW away, frustrated.*

SHERRIE

SHE SAID

"HOLD ON, HOLD ON."

SHERRIE hesitates, feeling insecure. JUSTICE reassures her.

SHERRIE, JUSTICE

SHE SAID

"HOLD ON, HOLD ON,

ROCK OF AGES 101 HIGH SCHOOL EDITION

(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. DUPREE'S BOURBON ROOM. NIGHT.

#13A - WE'RE NOT GONNA TAKE IT - REPRISE 2 Page 244

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!

ROCK OF AGES 101 HIGH SCHOOL EDITION

FRANZ rushes on, sees DENNIS and pulls him aside.

FRANZ

Ah, Mr. Dupree, can I ask a favor? L.. 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 stares into the heavens)* I used to run a confectionery shop in Hamburg? Homemade candies, chocolates...

ANITA

Why aren't you there, Franz?

ROCK OF AGES 101 HIGH SCHOOL EDITION

HILDA

(offstage) Franz, wozum teufel bist du gegangen? *(“Franz, where did you run off to?”)*

FRANZ looks toward the door, where HILDA is. He has no choice.

FRANZ

I should go.

ANITA

You're a good guy, Franz.

FRANZ

Oh no!

FRANZ, torn, runs off.

SCENE 16 - INT. JA'KEITH GILL'S OFFICE. DAY.

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

DREW

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

JA'KEITH

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

DREW

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

JA'KEITH

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

DREW

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

JA'KEITH

(scoff) You were out there! You saw! The rock didn't work so... You're a Street Boy now!

DREW's heart sinks.

ROCK OF AGES 101 HIGH SCHOOL EDITION

DREW

Um, Ja'Keith, I, ah, forgot 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 capella)

I WANNA ROCK

PRODUCER

(passing DREW) Let it go.

SHERRIE and DREW bump into each other.

ROCK OF AGES 101 HIGH SCHOOL EDITION

SHERRIE

Hey! Why don't you—

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

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

DREW

Sherrie. I'm fine. And you?

SHERRIE

Good... Great, actually.

DREW

Oh yeah? So the acting? That going well?

SHERRIE

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

DREW

That's great. Well, you take care, Sherrie.

DREW begins to walk away.

SHERRIE

Wait. What about you? Your music?

DREW

Um... I got a new band. Street Boyz... with a Z. Gonna be huge. Got a *Tiger Beat* shoot and everything.

SHERRIE

Tiger Beat? That's... a departure from rock, isn't it?

DREW

(snarky) Yeah well, I guess sometimes people change their minds about things, people they like, Slurpees...

SHERRIE

Hold on, you're mad at me?!

DREW

I think I'm entitled.

SHERRIE

If you remember you're the one who turned your back on me the minute I was fired! Buddy, it took me a long time to get over—

ROCK OF AGES 101 HIGH SCHOOL EDITION

DREW

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

SHERRIE

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

DREW

I never said that!

Suddenly, LONNY appears.

LONNY

Yeah, actually you did.

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

Sorry.

SHERRIE

I was crazy about you.

DREW

You were?

SHERRIE

Goodbye, Drew.

SHERRIE begins to walk away.

DREW

Sherrie... ?

DREW reaches into his pocket and hands SHERRIE a cassette.

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

SHERRIE

I'm scared...

DREW

No, it's good stuff.

DREW begins to exit.

SHERRIE

(feeling honest) I'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.

ROCK OF AGES 101 HIGH SCHOOL EDITION

(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.

ROCK OF AGES 101 HIGH SCHOOL EDITION

(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 Primo.

*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!

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ROCK OF AGES 101 HIGH SCHOOL EDITION

JOEY

(throwing a wad of cash) I poop 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. STACEE enters. CROWD cheers.***JUSTICE**

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

STACEE

Dude! I'm right here!!!

JUSTICE

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

SHERRIE crosses towards STACEE carrying drinks. STACEE recognizes her. SHERRIE stops, but it's too late.

STACEE

Rachel!?

SHERRIE

Sherrie.

STACEE

That's what I said. You look good.

SHERRIE

Piss off.

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

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ROCK OF AGES 101 HIGH SCHOOL EDITION

STACEE

Hey. Didn't you get my messages? I tried to call you.

SCENE 20 - INT. STAGE AREA. VENUS-A-GO-GO. NIGHT.**(STACEE)**

Why are you so mad?

SHERRIE

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

STACEE

Ow!

SHERRIEI TURN MY BACK AND YOU'RE MESSIN' AROUND.
I'M NOT REALLY JEALOUS
DON'T LIKE LOOKIN' LIKE A CLOWN.**STACEE**

Ugh!

SHERRIEI THINK OF YOU EV'RY NIGHT AND DAY
YOU TOOK MY HEART
AND YOU TOOK MY PRIDE AWAY!!**STACEE**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.**STACEE**

Stop that, stop that!

ROCK OF AGES 101 HIGH SCHOOL EDITION

(STACEE)IT WAS THE HEAT OF THE MOMENT
TELLING ME WHAT MY HEART MEANT.
THE HEAT OF THE MOMENT
SHOWED IN YOUR EYES.**SHERRIE**I THINK OF YOU EV'RY NIGHT AND DAY.
YOU TOOK MY HEART
AND YOU TOOK MY PRIDE AWAY!!*Just then, DREW enters the club, excitedly looking for SHERRIE.***DREW**

Sherrie!?

STACEE

IT WAS THE HEAT OF THE MOMENT

SHERRIE

I HATE MYSELF FOR LOVIN' YOU.

DREW

Sherrie!

STACEE

TELLING ME WHAT MY HEART MEANT.

SHERRIE

CAN'T BREAK FREE FROM THE THINGS THAT YOU DO.

DREW

Sherrie!!

STACEE

THE HEAT OF THE MOMENT

SHERRIE

I WANNA WALK BUT I RUN BACK TO YOU!

STACEE

SHOWED IN YOUR EYES!!

ROCK OF AGES 101 HIGH SCHOOL EDITION

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

Slurpee dude.

DREW runs out of the club.

SHERRIE

Drew! Wait!

STACEE

Hey, no one walks out on Stacee Jaxx.

SHERRIE turns and punches STACEE out cold.

SHERRIE

It's Sherric, loser. *(then)* Drew, wait!!

#15A - HATE MYSELF – TRANSITION Page 260

SHERRIE runs after DREW.

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!

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ROCK OF AGES 101 HIGH SCHOOL EDITION

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 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.

FRANZ

Nein ("No").

HILDA

(turns) What?

FRANZ

I don't want to.

HILDA

(about to backhand FRANZ) Get your butt—!

FRANZ

What? You want to hit me?

#16 - HIT ME WITH YOUR BEST SHOT Page 261

(FRANZ)

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. PUT UP YOUR DUKES, 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

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ROCK OF AGES 101 HIGH SCHOOL EDITION

(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

Come on!

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.

ROCK OF AGES 101 HIGH SCHOOL EDITION

DENNIS

Well, that's the last of it. *(looks 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 club'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)

(choking up) 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?

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...

ENSEMBLE

AHH

LONNY

... AND THROW AWAY THE OARS FOREVER

AHH

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...

ENSEMBLE

AHH

DENNIS

...COME CRASHIN' THROUGH YOUR DOOR.

ENSEMBLE

AHH

ROCK OF AGES 101 HIGH SCHOOL EDITION

LONNY
DENNISDENNIS
LONNY

LONNY, DENNIS

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

DENNIS and LONNY dream ballet a bromance dance.

LONNY

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

ENSEMBLE

AHH

DENNIS

COME CRASHIN' THROUGH YOUR DOOR.

AHH

LONNY

Dennis...

DENNIS

Lonny...

LONNY, DENNIS

I CAN'T FIGHT THIS FEELIN' ANYMORE!

ENSEMBLE

OOO

Lights out.

#17A - STILL CAN'T FIGHT - TRANSITION Page 276

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?

ROCK OF AGES 101 HIGH SCHOOL EDITION

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 Calhoun, 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?
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
EV'RY ROSE HAS ITS THORN
JUST LIKE EV'RY NIGHT HAS ITS DAWN.
JUST LIKE EV'RY COWBOY SINGS A SAD, SAD SONG

ROCK OF AGES 101 HIGH SCHOOL EDITION

JUSTICE, SHERRIE

EV'RY ROSE HAS ITS THORN.

Meanwhile, DREW is at home with his guitar when the phone rings. An answering machine picks up.

JA'KEITH

(through answering machine) Joshy J? Where are you?! You forget about *Tiger Beat? Tiger Beat!?! You get your butt down here in ten minutes or your name'll be dirt in this town!! Do you hear me? D. R. T., dirt!!!*

DREW

I LISTEN TO HER FAVORITE SONG
PLAYIN' ON THE RADIO.
HEAR THE D.J. SAY LOVE'S A GAME OF EASY COME AND EASY GO.

Elsewhere onstage, FRANZ is sitting with the PROTESTERS outside Dupree's Bourbon Room. Everyone is asleep but FRANZ. ANITA is resting on his lap.

FRANZ

BUT I WONDER DOES SHE KNOW?
HAS IT EVER FELT LIKE THIS?

HILDA stumbles in with a photo in her hand.

HILDA

AND I KNOW IF YOU'D BE HERE RIGHT NOW
THAT I COULD HAVE LET YOU KNOW SOMEHOW.
I GUESS...

ALL

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.

DREW

Yeah, it does.

Across the stage, STACEE enters from the audience looking at an old Arsenal album.

ROCK OF AGES 101 HIGH SCHOOL EDITION

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 dozing 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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ROCK OF AGES 101 HIGH SCHOOL EDITION

ANITA

Hamburg, here you come.

ANITA gives FRANZ a friendly punch on the shoulder.

FRANZ

Oww. You know she has the police coming back with orders to arrest all of you. And she's serious.

ANITA

That's why I'm sending everyone home. And why I'm steppin' it up and taking real action. A little demonstration from the old days.

FRANZ

Anita, I think I—

ANITA

I know. You should go. Power, Franz...

FRANZ

To the proletariat. Yes.

*They hug, and FRANZ walks off. He turns back one more
time, then reluctantly exits. ANITA unchains herself.*

ANITA

Alright comrades, I'm off! See you on the other side. *(leaving)*
Let's do this!

*ANITA marches off, bumping into DREW — who is now
delivering a pizza to...*

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

DREW knocks, and JUSTICE opens the door.

DREW

Somebody order a pizza?

JUSTICE

Hey, you're Sherrie's guy. She was right, you are a cutey.

DREW

I think you're mistaking me for Stacey Jaxx?

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ROCK OF AGES 101 HIGH SCHOOL EDITION

JUSTICE

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

DREW

(scoff) Right. You expect me to believe she hit Stacey 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 heads back inside but not before snatching the pizza from DREW. DREW stands there, heartbroken. Suddenly, FRANZ runs back onstage, 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.

ROCK OF AGES 101 HIGH SCHOOL EDITION

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!

DREW

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 throws the program into the wings. An offstage member of the ENSEMBLE yells, "Owww!"

LONNY

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

ROCK OF AGES 101 HIGH SCHOOL EDITION

DREW

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.

DREW

I think its Deborah now.

LONNY

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.

DREW

I know.

LONNY

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

Pause – DREW is unable to find an answer. LONNY conjures an awareness into DREW.

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

Sherrie.

LONNY

(checks watch) It ain't midnight yet.

DREW embraces the idea – time to act.

DREW

Sherrie!!!

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ROCK OF AGES 101 HIGH SCHOOL EDITION

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

LONNY

Looks like Wolfgang is back!!

SCENE 26 - EXT. SUNSET STRIP. NIGHT.

HILDA stumbles down the street with a photo of young Franz.

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.

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ROCK OF AGES 101 HIGH SCHOOL EDITION

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.

ANITA

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!

ROCK OF AGES 101 HIGH SCHOOL EDITION

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 resolved sigh, HILDA takes out her phone and dials...*

Hello, Mr. Dupree please...

SCENE 27 - EXT. SUNSET STRIP. NIGHT.

DREW is running frantically.

#19 - OIL, SHERRIE Page 291

DREW

*(a 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

ROCK OF AGES 101 HIGH SCHOOL EDITION

ENSEMBLE

MUST HAVE BEEN A DREAMER, OH...

DREW

AND I MUST'VE BEEN SOMEONE ELSE.

ENSEMBLE

SOMEONE ELSE

DREW

AND WE SHOULD HAVE BEEN OVER.

ENSEMBLE

OVER BY NOW

DREW

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

ENSEMBLE

I'M IN LOVE!
HOLD ON, HOLD ON!
I'M IN LOVE!
HOLD ON, HOLD ON!

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!

ENSEMBLE

I'M IN LOVE
HOLD ON, HOLD ON!

DREW

HOLD ON, HOLD ON!

(out of breath) No seriously, hold on.

ROCK OF AGES 101 HIGH SCHOOL EDITION

SHERRIE

Drew?

#20 - THE SEARCH IS OVER Page 297

DREW

HOW CAN I CONVINCING YOU
WHAT YOU SEE IS REAL?

SHERRIE

WHO AM I TO BLAME YOU
FOR DOUBTING WHAT YOU FEEL?

DREW

I WAS ALWAYS REACHING.
YOU WERE JUST A GIRL I KNEW.

SHERRIE

I TOOK FOR GRANTED
THE FRIEND I HAD IN YOU...

DREW

I am not your friend. *(smile)*

DREW, SHERRIE

I WAS LIVING FOR A DREAM
LOVING FOR A MOMENT.
TAKING ON THE WORLD
THAT WAS JUST MY STYLE.

DREW, SHERRIE, ENSEMBLE

NOW I LOOK INTO YOUR EYES;
I CAN SEE FOREVER.
THE SEARCH IS OVER.

DREW, SHERRIE

LOVE WAS RIGHT BEFORE MY EYES.

As DREW runs off...

SCENE 29 - EXT. DUPREE'S BOURBON ROOM. NIGHT.

ROCK OF AGES 101 HIGH SCHOOL EDITION

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—

FRANZ

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. *(re: 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.

ROCK OF AGES 101 HIGH SCHOOL EDITION

FRANZ

My candy shop. Thank you, Mama.

FRANZ leaps into HILDA's arms. LONNY embraces DENNIS.

HILDA

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

DENNIS

I hear a place might be reopening.

LONNY

So wait, does this mean...?

DENNIS

Lonny, go get the Fogmaster 5000.

LONNY exits excitedly. Everyone cheers.

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 Primo!

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.

#20A - THE SEARCH IS OVER - UNDERSCORE Page 301

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....

ROCK OF AGES 101 HIGH SCHOOL EDITION

*HILDA enters trailing a small dog dressed in a tuxedo.
FRANZ, dressed in a chocolatier's apron, follows.*

(LONNY)

That is, right after a little renovation job for another fine American city.
*Projections show the crazy commercialism 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 Stacey 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

Stacey 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.

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#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 Slurpees 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 flowery South American
shirt and moustache, singing 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

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SHERRIE, 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.
EV'RYBODY 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, AND ON!
STRANGERS WAITING

Just then, JUSTICE appears...

WOMEN
UP AND DOWN THE BOULEVARD! THEIR

ROCK OF AGES 101 HIGH SCHOOL EDITION

ALL
SHADOWS SEARCHING IN THE NIGHT.
STREETLIGHTS, PEOPLE

MEN
LIVING JUST TO FIND EMOTION.

ALL
HIDING SOMEWHERE IN THE NIGHT.

*Music break: STACEE and LEAD GUITARIST get into
a music contest that quickly escalates toward a fight until
DENNIS intervenes from heaven, spreading goodwill.*

DON'T STOP BELIEVIN'
HOLD ON TO THAT FEELIN'
STREETLIGHTS, PEOPLE

DON'T STOP BELIEVIN'
HOLD ON TO THAT FEELIN'
STREETLIGHTS PEOPLE

ALL
(a capella)
DON'T STOP BELIEVIN'

HOLD ON TO THAT FEELIN'

STREETLIGHTS PEOPLE

(with music)
DON'T STOP BELIEVIN'
HOLD ON TO THAT FEELIN'
STREETLIGHTS, PEOPLE

DON'T STOP BELIEVIN'!!
HOLD ON TO THAT FEELIN'
STREETLIGHTS, PEOPLE
DON'T STOP!

ALL

JUSTICE

DON'T YOU STOP.

ANITA
OH YEAH.

JUSTICE, ANITA
HOLD OUT LITTLE GIRL.

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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