

Libretto & Stage Directions

Nothing Ever Happens

An Original Musical by Stafford Krause

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By

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Libretto & Stage Directions

CAST OF CHARACTERS
(in order of appearance)

***PAPERBOY**

***DANCE INSTRUCTOR**

JEFF WALDRON: *a music talent agent*

***HANK MILLER:** An oyster-man and crabber. Laura Miller's father.

***OYSTER-MEN/CRABBERS**

IGGY JACKSON and MARTY LEVINE: Prohibition mobsters

BILLY ROBERTS: a local boy.

LAURA MILLER: a ballroom dancer and dance studio owner

PATTY REGAN: Billy's high-school sweetheart and a dance protégé of Laura

***AUNT HARRIET WHITE:** Laura's Aunt and Hank's sister.

***BELLSPORT HARBOR BANDLEADER**

*** DANCE STUDIO DANCERS**

***BLUES SINGERS**

*** PIANO PLAYER**

***BIG LOUIE SCHULTZ:** a Prohibition kingpin.

***CANDY KANE:** Louie's girlfriend. A flapper.

***FLAPPERS**

***POLICEMAN**

***MEN**

***CHORUS & DANCERS**

* May play multiple roles

THE SETTING

The musical is set in Bellsport Harbor, Maryland, a Chesapeake Bay seaport dependent on Bay oysters and crabs for much of its livelihood. It begins on May 22, 1927 during Prohibition.

ACT ONE

Scene One: Main Street, USA Early morning, May 22, 1927.

Scene Two: Dance Studio, USA A few weeks later.

Scene Three: Main Street, USA Same time

Scene Four: Main Street, Bellsport Harbor. Several weeks later.

Scene Five: Main Street, Bellsport Harbor. The next morning.

Scene Six: Laura's Dance Studio. The same afternoon.

Scene Seven: Bellsport Harbor phone booth.

Scene Eight: The Bellsport Harbor Wharf. The following day.

Scene Nine: Bellsport Harbor Main Street. July 4th 1927

Scene Ten: The Bellsport Harbor Green. July 4th, 1927.

Scene Eleven: Laura's Dance Studio. A week later.

Scene Twelve: Bellport Harbor phone booth.

INTERMISSION

ACT TWO

Scene One: Baltimore Street, Baltimore, Maryland. A few evenings later.

Scene Two: The "Happy Cat". A Baltimore Prohibition speakeasy. The same time.

Scene Three: Baltimore Street, Baltimore, Maryland The same time

Scene Four: Aunt Harriet's Parlor. A few days later.

Scene Five: Bellsport Harbor phone booth

INTERMISSION

ACT THREE

Scene One: The Bellsport Harbor Wharf. A few days later.

Scene Two: Bellsport Harbor Main Street

Scene Three: A large tent near The Bellsport Harbor Wharf. The following
Friday afternoon.

CURTAIN

MUSICAL NUMBERS

ACT ONE

"Boogie_1 Lindy	Lindy Dancers
"Nothing Ever Happens"	All
"Is That A Bluebird?"	Jeff
"Da Life's Not Bad"	Iggy & Marty
"Tango A'mor"	Laura & Jeff Dance
"Something In The Air"	Laura
"Men Of The Sea"	Hank & Oyster-men
"Old Fashioned Girl"	Billy
"In My Fashion"	Patty
"Bellsport Harbor Band"	All
"Stand Tall For America"	Bandleader & All
"Time Stands Still"	Jeff & Laura
"La Rio Rumba"	Dance Studio Dancers

ACT TWO

"Front-Stoop Blues"	Blues Singers
"Front-Stoop Boogie"	Piano Player
"If You Want Your Mama To Want You"	Candy
"Raz-a-ma-taz"	Candy & Flappers
"Love's Magic"	Aunt Harriet

ACT THREE

"Youse Can't Blame Louie"	Louie, Iggy & Marty
"It Don't Get Better Than This"	Hank & Oyster-men
"Boogie-2 Lindy"	Lindy Dancers
"Dawn's Waltz"	Dancers
"As One"	Jeff & Laura
"Nothing Ever Happens"	All

OVERTURE

(A medley of "Nothing Ever Happens" music)

ACT ONE: "NOTHING EVER HAPPENS"

SCENE ONE

(The CURTAIN OPENS to drop with a giant "USA". SPOTLIGHT downstage right as PAPERBOY enters Main Street USA. It is early morning, May 22, 1927.)

(PAPERBOY carries a sack of newspapers and waves one. Period boy's dress... knickers, cap, rolled-up sleeves on a cotton shirt.)

PAPERBOY

Extra! Extra!

Read all about it.

LINDY HOPS THE ATLANTIC

Extra! Extra!

(pause)

Lindbergh makes it solo. Lands in Paris.

(pause)

Extra! Extra!

Read all about it.

LINDY HOPS THE ATLANTIC

Extra! Extra!

(pause)

Lindbergh makes it solo. Lands in Paris.

(pause)

Extra! Extra!

Read all about it.

LINDY HOPS THE ATLANTIC

Extra! Extra!

SCENE TWO

*(SPOTLIGHT FADES... PAUSES... THEN COMES BACK UP... to indicate a passage of time... on JEFF and DANCE INSTRUCTOR downstage left before "USA" drop... representing a dance studio somewhere USA...doing the triple-Lindy Hop to **Boogie_1 Lindy**)*

DANCE INSTRUCTOR

This Lindy hop step is all the craze since the Charles Lindbergh successful solo flight across the Atlantic from New York to Paris.
You're doing very well, Mr. Waldren, But just to be sure you've got it let's count out this triple Lindy step again

BOTH

(They both count several times as they continue to dance)

One and two, three and four, five, six.

DANCE INSTRUCTOR

Now let's try several swing outs and turns.

(They dance several more steps, then stop dancing)

DANCE INSTRUCTOR

Well, Mr. Waldron, I would declare you proficient in the Lindy hop.

JEFF

Thank you Ms. Morgan
As you know, I'm a music agent.
I'm scheduling a major dance event this summer ... and what's a dance event these days that doesn't include the Lindy hop.

This is my big step forward ... or if you will ... my big hop forward for me

(They both laugh)

DANCE INSTRUCTOR

I know that you'll be successful Mr. Waldron. The Lindy hop is sweeping the country.

(JEFF & DANCE INSTRUCTOR exit stage left as the SPOTLIGHT AND MUSIC FADES LOW)

SCENE THREE

(As they exit STAGE LIGHTS AND MUSIC COMES UP and LINDY DANCERS stream onto the stage left and right and do a choreographed Lind-Hop to Boogie 1 Lindy.)

SCENE FOUR

(As the dance number finishes and DANCERS exit, STAGE LIGHTS DIM, "USA" DROP GOES UP then STAGE LIGHTS COME UP on The Main Street of Bellspport Harbor. It is several weeks later.)

(ALL except JEFF, IGGY & MARTY enter from various directions in period dress and chat and mingle around and on and off the stage, as music plays intro to Nothing Ever Happens.)

(ALL sing Nothing Ever Happens.)

ALL

NOTHING EVER HAPPENS IN BELLSPORT HARBOR, 'CAUSE WE'RE NOT THAT KIND OF A TOWN.
NESTLED IN A SMALL COVE ON CHESAPEAKE BAY.
WICKED BALTIMORE'S A STONE'S-THROW AWAY.
NOTHING EVER HAPPENS IN BELLSPORT HARBOR. IT'S AS PLAIN AS THE NOSE ON YOUR FACE.
JUST BECAUSE WE VOTED AGAINST PROHIBITION,
DOESN'T MEAN THAT WE HAVE NO INHIBITIONS.
WE'RE THE SAME AS YOUR NEIGHBORS NEXT DOOR.
FUN AT TIMES, BUT MOST TIMES A BORE.
NOTHING EVER HAPPENS IN BELLSPORT HARBOR, 'CAUSE WE'RE NOT THAT KIND OF A TOWN.

(MUSIC FADES and SPOTLIGHT hits HANK MILLER talking to a couple of OYSTER-MEN/CRABBERS upstage left.)

(OTHERS freeze)

HANK MILLER

This red tide of algae in the Bay is sure ruining my oyster operation.

OYSTER-MAN/CRABBER_1

Yeh! If the oyster beds remain quarantined much longer it's gonna bankrupt me.
And we can't take crabs either.

OYSTER-MAN/CRABBER_2

I suspect I'll lose my boat for sure.

HANK MILLER

Don't lose faith, boys. The Big Guy In The Sky has always seen us through
before.

OYSTER-MAN/CRABBER_1

I sure hope He does something soon.

(SPOTLIGHT FADES on Hank and the Oyster-men/Crabbers)

*(OTHERS un-freeze and move around as music repeats 1st line of
Nothing Ever Happens.)*

*(IGGY and MARTY enter stage right and stop in SPOTLIGHT
downstage center.)*

(OTHERS freeze)

IGGY

Boy da boss was plenty mad about da Feds shuttin' down our bootleg operation
at Crown Point.

MARTY

Yeh! Everythin' was going so smoothly ... then bam!
We just got out of dere by da skin of our teeth.
I thought Louie was gonna have a conniption fit.

IGGY

Well, Louie sure made it plain about our marchin' orders.
We better find another route for dis stuff or Crown Point ain't da only thing to
get shut down.

(SPOTLIGHT FADES on IGGY & MARTY)

(OTHERS un-freeze and move around as music repeats 1st line of
Nothing Ever Happens.)

(IGGY & MARTY exit stage right.)

*(JEFF enters stage left and approaches BILLY who has positioned himself
in SPOTLIGHT center stage.)*

(OTHERS freeze)

JEFF

Excuse me young man, but I'm looking for somebody to assist me with a project
I've planned for this area.

Do you know of anyone who might be interested in work?

He'd have to be smart and, at the same time, able to keep his mouth shut.

BILLY

Gee, Mister. I could sure use a job.

My girlfriend Patty will be graduating from high school next week, and we're
planning to get married as soon as I have a job to support us.

I'm pretty smart too. Got good grades all through high school.

And I can keep a secret.

BUT I don't want to do anything illegal, if you know what I mean.

(JEFF laughs)

JEFF

No! No! That's not what I meant by keeping your mouth shut. It's just that
there's a lot of competition in this business, and business is business. Don't want
to give the other guys all our good ideas.

And call me Jeff... Jeff Waldron.

(BILLY seems relieved)

BILLY

Fair enough. I'm Billy Roberts.

(THEY shake hands.)

You can count on me, Jeff.

(...in hushed tones)

But can you tell me just a little bit more about what this is about?

JEFF

Sure can. You seem to be my man.

As far as anyone is to know, I'm a music talent agent.
But only between us... we're going to put on one of the greatest dance contests
ever seen... right here in Bellsport Harbor.
Right here... halfway between New York City and Washington D.C.

BILLY

Wow!

JEFF

(...with his finger to his lips in a hushing manner)

Now let's talk about your pay and see if we can help you get hitched.

*(SPOTLIGHT FADES on JEFF & BILLY going into a huddle
upstage center)*

*(OTHERS un-freeze. OTHERS, beginning with a few and
building to all, chant to each other and the audience.)*

OTHERS

Nothing ever happens...
Nothing ever happens...
Nothing ever happens...
Nothing ever happens...

(OTHERS repeat singing Nothing Ever Happens)

OTHERS

NOTHING EVER HAPPENS IN BELLSPORT HARBOR, 'CAUSE WE'RE
NOT THAT KIND OF A TOWN.
NESTLED IN A SMALL COVE ON CHESAPEAKE BAY.
WICKED BALTIMORE'S A STONE'S-THROW AWAY.
NOTHING EVER HAPPENS IN BELLSPORT HARBOR. IT'S AS PLAIN
AS THE NOSE ON YOUR FACE.
JUST BECAUSE WE VOTED AGAINST PROHIBITION,
DOESN'T MEAN THAT WE HAVE NO INHIBITIONS.
WE'RE THE SAME AS YOUR NEIGHBORS NEXT DOOR.
FUN AT TIMES, BUT MOST TIMES A BORE.
NOTHING EVER HAPPENS IN BELLSPORT HARBOR, 'CAUSE WE'RE
NOT THAT KIND OF A TOWN.

WE'RE NOT THAT KIND OF A TOWN.

*(As the Song ends, JEFF and BILLY move to center stage right.
LAURA and PATTY sit on a park bench downstage left.
OTHERS remain in small groups talking upstage.)*

JEFF

Now that we're working together, one of the first things we need is some talented musicians.
Do you have any ideas?

BILLY

Gee! I'm sorry I don't. Until now, that really hasn't been my thing.
But Laura Miller over there on the park bench runs a dance studio here in Bellsport and is a champion ballroom dancer. She might help you out.
(proudly)

That's my girlfriend Patty that she's talking to.

JEFF

Well Billy, you sure do have good taste in women. I'll give you that.
I'll go over and talk to her right now.
What did you say her name was again?

BILLY

Laura Miller.
I'll go with you.

JEFF

No, Billy. Let me handle this.
But I'll meet you back here at 3:00 P.M. this afternoon.
We've got a lot of other things to do ... tent.... publicity... trophies . Lots to do.
Now you run along and I'll see you this afternoon.

(BILLY exits stage right)

JEFF

Laura. A pretty name for a pretty woman.

(JEFF approaches LAURA seated on the bench)

JEFF

Excuse me, Ma'am.
(JEFF tips his hat)

I don't mean to be forward, but I'm new in town and a music agent and need some talented musicians for an event I'm planning in this area. A nice, smart young man I just met ... named Billy Roberts suggested that you might be able to help me.

PATTY

That's Billy. That's my Billy, Laura.
And he is nice and smart.

JEFF

And very proud of you, Patty. He pointed you out too.

(PATTY blushes)

(JEFF turns to LAURA)

My name is Jeff Waldron.

Billy said that you were Laura Miller and have a dance studio here in town, Ma'am.

LAURA

(showing some interest in JEFF as she offers her hand)

Yes I am Laura Miller. Miss... Laura Miller.

And I do teach both artistic and ballroom dancing at my studio.

JEFF

Sorry Ma'am... eh! Miss.

I'm pretty much of a klutz when it comes to dancing. I do all right on the basic foxtrot and waltz. But I would really like to learn some latin dances, such as the tango. Perhaps we could arrange a lesson.

LAURA

Yes, the tango has become very popular. I am currently teaching it very actively.

JEFF

I hope that you won't be teaching it too actively for me.

(All laugh)

LAURA

(...showing more interest in JEFF)

Well no time like the present. How about a lesson tomorrow afternoon at 2:00?

JEFF

That would be just fine.

LAURA

Now, Mr. Waldron....

JEFF

Please call me Jeff.

LAURA

As you wish. And as my new pupil, please call me Laura.
Now as for your talent search, there are very few of bands around here.
However, many talented musicians play in our Bellsport Harbor Band.
I have some names and addresses at my studio.
I'm sure they wouldn't mind if I shared them with you.
We can also go over them tomorrow afternoon.

JEFF

Thank-you.

LAURA

Oh, by the way Jeff what type of event are you planning here.

JEFF

Well I'm scheduling a dance competition, hopefully drawing dance talent from along the entire New York to Washington corridor.
Perhaps some of your dancers might wish to participate.

LAURA

That sounds very exciting.

JEFF

Yes I'm very excited about it.
And I'm hoping to showcase the new Lindy- hop at the event.

LAURA

(coolie)

The Lindy- hop!

You mean that jitterbug thing? Where people throw each other all around the floor and over and under each other..

I'm sorry Mr. Waldron but I don't consider that dancing ... and would not think any of my young ladies would want to be such exhibitionists.

JEFF

The Lindy hop is not only what people are dancing at the extreme, Laura. It's a very syncopated modern swing dance.

LAURA

Well I'm afraid Jeff that swing with its uneven beat is not part of my musical vocabulary either.

JEFF

(backing off)

Well hopefully our tango lesson is still on for tomorrow afternoon.

LAURA

Yes, of course.

JEFF

Until then, Laura.

(JEFF tips his hat)

LAURA

Until then, Jeff.

(JEFF exits stage left)

(LAURA & PATTY look after him)

PATTY

Well. You really know how to turn them off.

LAURA

Well somebody has to stand up for the arts and culture. Flappers, speakeasys, jitterbugging, swing. What is this next generation coming to age in.

(LIGHTS FADE OUT)

SCENE FIVE

(LIGHTS COME UP on the Main Street of Bellsport Harbor. It is the next morning. There is the sound of a bird singing.

JEFF comes out on the front porch of the Main Street Boarding House and stretches.)

JEFF

(thoughtfully)

Ah! A beautiful day... and Laura Miller... and. the tango.

*(After a few moments JEFF sings **Is That A Bluebird?**.)*

JEFF

IS THAT A BLUEBIRD ... OR A NEW BIRD ... WARBLING THAT MELODY?

IS THAT AN OLD SONG ... OR A NEW SONG ... OR A SONG JUST MEANT FOR ME?

I THINK I'VE HEARD THAT SONG BEFORE ... AND YET IT SEEMS NEW.

CERTAINLY HAPPY ... BUT JUST A TOUCH BLUE.

IS THAT A BLUEBIRD ... OR A NEW BIRD ... WARBLING THAT MELODY?

I AWOKE THIS MORNING TO A CATCHY MELODY.

SEEMED THE SONG WAS COMING FROM DEEP WITHIN MY TREE.

I NEVER SAW THE BIRD WHO SANG, BUT MIGHTY VOICE HAD HE.

AND I WONDERED IF HE SANG THIS TUNE JUST AS A TREAT FOR ME.

IS THAT A BLUEBIRD ... OR A NEW BIRD ... WARBLING THAT MELODY?

IS THAT AN OLD SONG ... OR A NEW SONG ... OR A SONG JUST MEANT FOR ME?

I THINK I'VE HEARD THAT SONG BEFORE ... AND YET IT SEEMS NEW.

CERTAINLY HAPPY ... BUT JUST A TOUCH BLUE.

IS THAT A BLUEBIRD ... OR A NEW BIRD ... WARBLING THAT MELODY?

*(JEFF goes back inside from the porch whistling **Is That A Bluebird?**.)*

(IGGY & MARTY enter stage left in single file. MARTY stops suddenly and IGGY, who has been looking around, runs right into MARTY.)

IGGY

What did you stop for?
You know we gotta find another place to import Louie's wares.
We gotta get movin'.

MARTY

I've been thinkin'.

IGGY

Don't start that now.
You know how it hurts your head.

MARTY

No. Really. The solution to our di-lem-ma is right under our noses.
I mean ... right under our feet.

IGGY

What are you blabbing on about?

MARTY

Bellsport Harbor.
It's da perfect front to bring in da hooch.

IGGY

Not bad! Not bad at all, Meathead.

MARTY

Quiet ... Borin' ...Fulla yokels.

IGGY

Yeh! And da local oyster-men are goin' belly up, with dis red tide closing da
oyster beds and hoiten' the crabs.

MARTY

What an idea! It's da incense of evil.

IGGY

That's essence. Marty. Da essence of evil.

MARTY

Essence ... Sh-mess-ence.
It's so bad, it's good.

If we can pull dis off, we'll be off da hook with Louie...

IGGY

And life's not bad again.

*(IGGY & MARTY sing **Da Life's Not Bad**, with a choreographed walk or shuffle routine.)*

IGGY & MARTY

WE MAY BE CROOKS AND CHEATERS ...AND BE UGLY THUGS
WITH HEATERS ...

BUT DA LIFE'S NOT BAD.

RAISED TORTURES FRENCH AND ASIAN ... TO A FINE ART OF
PERSUASION ...

BUT DA LIFE'S NOT BAD.

WHERE ELSE COULD YOU GET DOUBLE TIME PAY ...

JUST TO DUMP A WEIGHTED SACK IN DA BAY.

WE MAY NOT BE DA HOY-PA-LOYS ...

OR MOTHERS' FAV'-RITE POSTER BOYS ...

BUT DA LIFE'S NOT BAD.

OUR FAV'-RITE IS TO BREAK KNEES ... AND THEN NOSES SO THEY
CAN'T SNEEZE ...

BUT DA LIFE'S NOT BAD.

OUR WAYS ARE CRUEL AND WICKED ... AND SOME SAY WE HAVE
A SICK ID ...

BUT DA LIFE'S NOT BAD..

WE SPEND LOTS OF TIME AVOIDING DA WORST...

BEING CAUGHT BY THE FEDS OR GOING FEET-FIRST.

WE MAY NOT BE DA HOY-PA-LOYS ...

OR MOTHERS' FAV'-RITE POSTER BOYS ...

BUT DA LIFE'S NOT BAD.

WE DEAL IN MATTERS SHADY ... AND MAY NEVER DATE A LADY ...

BUT DA LIFE'S NOT BAD.

WE MAY HAVE ALL DA CULTURE ...

OF A SOUTHWEST TURKEY VULTURE ...

BUT DA LIFE'S NOT BAD.

AND FACE IT DA WORK ISN'T TOO HARD ...

AND MAYBE JUSTA LITTLE BIT AVANT GARDE.

WE MAY NOT BE DA HOY-PA-LOYS ...

OR MOTHERS' FAV'-RITE POSTER BOYS ...

BUT DA LIFE'S NOT BAD.

*(IGGY & MARTY do a **tap or soft-shoe dance** to one play through of the music.)*

WE DEAL IN MATTERS SHADY ... AND MAY NEVER DATE A LADY ...
BUT DA LIFE'S NOT BAD.

(THEY echo the preceding line.)

BUT DA LIFE'S NOT BAD
WE MAY HAVE ALL DA CULTURE ... OF A SOUTHWEST TURKEY
VULTURE ...
BUT DA LIFE'S NOT BAD.

*(THEY do a few **tap or soft-shoe steps** as music echoes the preceding line.)*

AND FACE IT DA WORK ISN'T TOO HARD ...
AND MAYBE JUSTA LITTLE BIT AVANT GARDE.
WE MAY NOT BE DA HOY-PA-LOYS ...
OR MOTHERS' FAV'-RITE POSTER BOYS ...
BUT DA LIFE'S NOT BAD.

(THEY strut off singing...)

YEH! DA LIFE'S... NOT... BAD!

(STAGE LIGHTS FADE OUT as IGGY & MARTY exit stage right.)

SCENE SIX

(STAGE LIGHTS COME UP TO THREE-QUARTERS with a SOFT SPOT on Laura's Dance Studio section of the stage. It is the afternoon of the same day. LAURA and JEFF are talking in the center of the studio. BILLY and PATTY are sitting on a bench in the left corner, holding hands and looking at each other wistfully.)

LAURA

Thank you for showing me those Lindy- hop steps, Jeff.
I must admit that the dance can be calmer than the jitterbug pictures appearing in all the papers. And maybe even classified as a fun novelty dance.
However, with liquor and all the other temptations the youth face today, it's something I won't be teaching for a long time at this studio.

JEFF

Well thank-you Laura for at least giving it a try.
And thank you also for the names of possible band members for my project.

LAURA

Well then, we've also done several dry runs of the basic tango steps without music.
Let's see how it goes as the real thing.

*(LAURA goes over to the Victrola , starts a tango record and we hear **TANGO A'MOR** music as she comes back to JEFF.)*

*(THEY assume dance position and when the music repeats, they begin basic **dance** steps to the tango with a soft spot following them on the open stage.)*

(LAURA and JEFF dance to more play-throughs of the music, doing more and more complicated steps.)

LAURA

(... to JEFF with a knowing smile.)

My, Mr. Waldron. You certainly are a fast learner

JEFF

Why, thank you Miss Miller.

(THEY end the dance with a flourish and deep dip ... and holding hands, laughing and chatting enthusiastically ... sit on a bench in the upper right-hand corner of the studio.)

(PATTY and BILLY stand and applaud them)

JEFF

Thank-you, our adoring public. .. But I'm afraid we can't take the time to bask in your adoration.

C'mon, Billy, we have things to do.

Until same time next week then Laura.

LAURA

Same time, Jeff.

(Jeff and Billy exit waving)

PATTY

(to Laura)

Well ... maybe you're finally getting it right.

*(LAURA takes a few steps to center stage. whirls and sings
Something In The Air)*

(PATTY crosses her arms and smiles as she watches LAURA.)

LAURA

CAN'T YOU FEEL IT?
CAN'T YOU SENSE IT?
THERE'S SOMETHING IN THE AIR.
CAN'T YOU HEAR IT?
CAN'T YOU TOUCH IT?
IT SEEMS IT'S EVERYWHERE.
IS IT A CHARM OR HEX THAT I'VE FOUND?
CAUSING MY THOUGHTS TO WHIRL ALL AROUND?
CAN'T YOU SENSE IT?
CAN'T YOU FEEL IT?
THERE'S SOMETHING IN THE AIR.

CAN'T YOU FEEL IT?
CAN'T YOU SENSE IT?
THERE'S SOMETHING IN THE AIR.
ALL'S SO DIFFERENT.
SO ENCHANTING.
I'M NOT MYSELF, I SWEAR.
I'VE NEVER FELT SO GIDDY BEFORE.
AFRAID WHAT I FEEL, BUT WISHING FOR MORE.
CAN'T YOU SENSE IT?
CAN'T YOU FEEL IT?
THERE'S SOMETHING IN THE AIR.

THERE'S SOMETHING IN THE AIR.

(LIGHTS AND MUSIC FADE OUT)

SCENE SEVEN

(SPOT COMES UP on Bellsport Harbor phone booth)

JEFF

(in the phone booth)

It's all coming together as planned. A little disagreement with a local dance instructor, but not something I can't handle. Yes, I know how big this is. I will. I will.

(Phone booth SPOT FADES)

SCENE EIGHT

(STAGE LIGHTS TO THREE-QUARTERS AND SOFT SPOT COME UP on the Bellsport Harbor Wharf section of the stage, where HANK and OYSTER-MEN/ CRABBERS are talking softly about the rotten luck of the red tide. It is the following day.)

(IGGY and MARTY enter from the offstage side of the Wharf section.)

IGGY

Gentlemen! Gentlemen!

If I may have your attention for a mo-moment, we have an im-por-tant matter to discuss wit' you

MARTY

Yeh! Im-por-tant!

(IGGY gives MARTY a dirty look)

IGGY

As a matter of fact, it is a very fav-or-able prop-o-si-tion.

MARTY

Yeh! Prop-o-si-tion.

IGGY

(glaring at MARTY)

Cut that out, Meathead!

(MARTY looks like he's been chastised and backs-up upstage.)

HANK

We're not sure we need propositions, Mister. What we need right now is work. This red tide is ruining us.

IGGY

We are sorry for the un-for-tu-nate sit-u-a-tion in which you find yourself. However .. Our employer, Mr. Louis Schultz... a prom-i-nent importer in the Bal-ti-more area ... has need for certain services which you may be able to provide.

(... signaling the men to gather around him)

If you will gather 'round me, I will discuss 'dis matter further wit' you in private.

(ALL OTHERS gather around IGGY and a very animated discussion is held in a huddle, with an occasional head popping up for air.)

(When the discussion ends, IGGY and MARTY shake hands all around. Then THEY exit as they had entered.)

(HANK and the OYSTER-MEN/CRABBERS sing Men Of The Sea.)

HANK & OYSTER-MEN/ CRABBERS

OH! WE'RE GOD-FEARING MEN OF THE SEA,
BUT DON'T TAKE THE WHOLE THING TOO LIT'RALLY.
OUR FOREFATHERS WERE PRIVATEERS,
SO WHY NOT RUN ILLEGAL BEERS.
IT SEEMS THAT IT'S APPROPRIATE TO ME.

HANK

(...spoken)

Don't you see!

HANK & OYSTER-MEN/ CRABBERS

THEY SAY WERE MAINLY BRAWN, AND NOT BRAIN.
BUT MEN WHO LIVED TO SAIL THE ROARING MAIN ...
HAVE ALWAYS HAD THEIR LITTLE TRICKS,
AND KEEN INSIGHT TO KNOW WHAT TICKS ...
TO GET AHEAD AND STAY THERE ... JUST THE SAME.

OYSTERMAN_1

(...spoken)

Can't blame us for our condition.

OYSTERMAN_1

(...spoken)

For it's been a long tradition.

HANK

(...spoken)

'Cause ...

HANK & OYSTER-MEN/ CRABBERS

OH! WE'RE GOD-FEARING MEN OF THE SEA,
BUT DON'T TAKE THE WHOLE THING TOO LIT'RALLY.
OUR FOREFATHERS WERE PRIVATEERS,
SO WHY NOT RUN ILLEGAL BEERS.
IT SEEMS THAT IT'S APPROPRIATE TO ME.

*(ALL march off stage in a column as STAGE LIGHTS AND
SPOT FADE OUT.)*

SCENE NINE

(It is the fourth of July)

*(SOFT SPOT catches BILLY and PATTY as they stroll down
Main Street toward the Green. Carrying a picnic basket.. They
stop and BILLY, taking both of Patty's hands in his sings Old-
fashioned Girl.)*

BILLY

HOW I LOVE ALL THE CHARMS OF MY OLD-FASHIONED GIRL.
CHARMS I KNOW THAT I'LL NEVER FORGET.
AND TO BE IN THE ARMS OF MY OLD-FASHIONED GIRL ...
IS LIKE HEAVEN ON EARTH, YOU CAN BET.
HER DEAR MOTHER TAUGHT HER TO ALWAYS BE TRUE.
AND NOT TO DO ANYTHING SHE WOULDN'T DO.
YES I LOVE ALL THE CHARMS OF MY OLD-FASHIONED GIRL.
THOSE CHARMS THAT SHE SAVED JUST FOR ME.

(BILLY freezes and PATTY moves downstage in SOFT SPOT and, in an aside to the audience, sings In My Fashion.)

PATTY

IN MY FASHION, I'M OLD FASHIONED... BUT FEEL PASSION JUST THE SAME.

WHEN HE HOLDS ME, IT EMBOLDS ME... AND I HARDLY KNOW MY NAME.

MOTHER TAUGHT ME ABOUT BIRDS AND BEES

AND HOW TO SAY NO AND HOW TO SAY PUL-LEEZE!

IN MY FASHION, I'M OLD-FASHIONED.

AN OLD-FASHIONED GIRL.

THOUGH IT'S THRILLING, I'M NOT WILLING TO BET IT ALL ON A FLING.

BUT NOT 'IN SEASON', IS NO REASON... LIFE CAN'T HAVE A BIT MORE ZING.

(PATTY circles BILLY, in closing circles, followed by SOFT SPOT. BILLY un-freezes and looks bewildered by Patty's action)

MOTHER TAUGHT ME ABOUT BIRDS AND BEES

BUT LEFT OUT THE PART 'BOUT THE "HOTS!" ... GOLLY! GEEZE!

IN MY FASHION, I'M OLD-FASHIONED.

A MODERN MISS

I-5-16

WHO WANTS A KISS

A NEW-FASHION

OLD-FASHIONED GIRL

(PATTY gives a surprised BILLY a big, back-bending kiss on the mouth.)

(THEY look at each other and rush off stage)

SCENE TEN

(STAGE LIGHTS COME UP on the Bellsport Harbor Green for the July Fourth Celebration, 1927. ... featuring a Bellsport Harbor Band concert at the town gazabo....followed by a fireworks display.

AUNT HARRIET, HANK MILLER and LAURA are sharing a picnic supper on the grass (downstage center), as OTHER PICNICKERS sit behind them or enter carrying baskets, blankets, etc. ALL have band programs.)

(The band is in the orchestra pit... or offstage, upstage right and only the BANDLEADER appears on stage, facing the band as he conducts.)

BANDLEADER

(... giving the downbeat)

One and two and...

*(ALL sing **Bellsport Harbor Band**. YOUNGER CHILDREN march around waving small American flags.)*

ALL

COME GATHER ROUND AND YOU'LL ENJOY THE SOUND ...
OF THE BELLSPORT HARBOR BAND.
TALENTS ABOUND AND WE KNOW POUND FOR POUND ...
THERE'S NO BETTER IN THE LAND.
NOW THAT YOU'VE FOUND THAT THEIR SOUND CAN ASTOUND ...
YOU WON'T MISS A DOWNBEAT ... AND ...
YOU'LL BE RIGHT HERE TO STAND UP AND CHEER ...
FOR BELLSPORT HARBOR'S BAND.

*(Director may insert a choreographed march number to **Bellsport Harbor Band**.)*

ALL

YOU CAN FEEL THE BEAT AND TAP DANCING FEET ...
TO THE BELLSPORT HARBOR BAND.
ISN'T IT NEAT THAT WE HAVE SUCH A TREAT...
AS THE BELLSPORT HARBOR BAND.

(JEFF enters and watches, smiling at the festivities.)

NOW THAT YOU'VE FOUND THAT THEIR SOUND CAN ASTOUND ...
YOU WON'T MISS A DOWNBEAT ... AND ...
YOU'LL BE RIGHT HERE TO STAND UP AND CHEER ...
FOR BELLSPORT HARBOR'S BAND.

(OTHER PICNICKERS, who have not done so, set out their blankets and picnics.)

AUNT HARRIET

Laura. Isn't that that nice Mr. Waldron that you've been giving all those tango lessons to ?

LAURA

Yes it is.

AUNT HARRIET

Why, he looks like a lost soul.
Go over and ask him to join us.
We have plenty of food and no one should be alone on the Fourth of July.

LAURA

But Aunt Harriet ...

AUNT HARRIET

No arguing. Now go along with you.

(LAURA goes over and invites JEFF to join them. LAURA makes the introductions and HANK and JEFF shake hands. AUNT HARRIET makes JEFF a heaping plateful of food.)

BANDLEADER

Ladies and gentleman... If I may have your attention, please.
This is a wonderful July 4th. We have much to celebrate as individuals and as a nation.
Once again our pioneer spirit has shown through ... with Charles Lindbergh's daring solo flight across the Atlantic in May.
And as champions of freedom we are always on guard... as even now there are new rumblings in Europe less than 10 years after "The War To End All Wars."
To honor our American spirit and our tradition of reaching out to others in peril, I've written a song for this July 4th celebration.
You will find the words printed on the back of your programs.
I will sing the introduction and refrain through once.
Then I ask you to stand and join me in again singing the refrain of **Stand Tall For America.**

(...pause)

Here we go...

*BANDLEADER gives the downbeat and turns and sings **Stand Tall For America**)*

BANDLEADER

(introduction)

WHEN THERE COMES THE CALL TO FREE PEOPLE
TO REACH OUT BEYOND OUR PEACEFUL SHORES
TO RAISE UP OUR DOWNTRODDEN BROTHERS
WITH HOPES AND DREAMS NOT UNLIKE OURS

DON'T TURN BACK FROM DOING YOUR DUTY
THAT GOES WITH THE GIFT "TO BE FREE"
GIVEN TO YOU BY THOUSANDS OF OTHERS
WHO DIED IN THE SKY, LAND AND SEA

(refrain)

STAND TALL FOR AMERICA, AS SHE STANDS TALL FOR YOU.
ON SHOULDERS OF HEROES WHO FOUGHT FOR THE RED, WHITE
AND BLUE.
STAND TALL FOR AMERICA. OUR RIGHT TO DISAGREE.
WHERE PEOPLE OF ALL CULTURES SALUTE DIVERSITY.
AND WHEN DUTY CALLS ... AS THE WHIPLASH FALLS ...ON SOULS
YEARNING TO BE FREE ...
STAND TALL FOR AMERICA ... AND STRIKE DOWN TYRANNY.
STAND TALL FOR AMERICA. STAND TALL THROUGH VICTORY.

BANDLEADER

Now if you will please stand and join me ...

*(BANDLEADER gives the downbeat and ALL stand and sing the refrain to **Stand Tall For America**. YOUNGER CHILDREN march around waving small American flags.)*

ALL

STAND TALL FOR AMERICA, AS SHE STANDS TALL FOR YOU.
ON SHOULDERS OF HEROES WHO FOUGHT FOR THE RED, WHITE
AND BLUE.
STAND TALL FOR AMERICA. OUR RIGHT TO DISAGREE.
WHERE PEOPLE OF ALL CULTURES SALUTE DIVERSITY.

AND WHEN DUTY CALLS ... AS THE WHIPLASH FALLS ...ON SOULS
YEARNING TO BE FREE ...
STAND TALL FOR AMERICA ... AND STRIKE DOWN TYRANNY.
STAND TALL FOR AMERICA. STAND TALL THROUGH VICTORY.

STAND TALL FOR AMERICA. STAND TALL THROUGH VICTORY

AUNT HARRIET

(...pointing in the direction of another couple)

Look Hank. There's Joan and George Hansen. I haven't seen them in weeks.
Let's go over and visit with them.

HANK

But ...

AUNT HARRIET

No buts, now. Come along.

*(AUNT HARRIET and HANK go over and sit with the Hansens
... Leaving JEFF and LAURA alone.)*

*(JEFF and LAURA chat softly as STAGE LIGHTS DIM TO
HALF AND SOFT SPOT centers on JEFF and LAURA. A few
moments pass then there's the sound of exploding skyrockets and
JEFF and LAURA laugh and point out above the audience.
OTHER PICNICKERS point also and Ooo! and Ah!)*

OTHER PICNICKERS

(... repeat and stagger voices)

Ooo!
Ah!

*(During a lull in the fireworks JEFF takes Laura's hand in his and
sings Time Stands Still.)*

JEFF

IT'S BEEN FUN TO SHARE A LOVELY AFTERNOON.
AND WATCH SKYROCKETS EXPLODE AGAINST THE MOON.
TIME PASSES SO FAST...
MOMENTS DON'T LAST...
SOON THERE'S NOTHING LEFT EXCEPT THE PAST.
BUT IF I'VE NO THOUGHT BUT YOU... AND...

IF YOU HAVE NO THOUGHT BUT ME.
TIME STANDS STILL...
AND ALL OUR DREAMS BECOME ENTWINED AS ONE.
AND NOW AND THEN THERE'S ALWAYS TONIGHT.

*(JEFF and LAURA circulate among the OTHER PICNICKERS in SOFT SPOTLIGHT to one play-through of **Time Stands Still**, stopping for LAURA to introduce JEFF to OTHER PICNICKERS.)*

*(JEFF and LAURA return to downstage center and holding hands sing a duet of **Time Stands Still**.)*

JEFF & LAURA

IT'S BEEN FUN TO SHARE A LOVELY AFTERNOON.
AND WATCH SKYROCKETS EXPLODE AGAINST THE MOON.
TIME PASSES SO FAST...
MOMENTS DON'T LAST...
SOON THERE'S NOTHING LEFT EXCEPT THE PAST.
BUT IF I'VE NO THOUGHT BUT YOU... AND...
IF YOU HAVE NO THOUGHT BUT ME.
TIME STANDS STILL...
AND ALL OUR DREAMS BECOME ENTWINED AS ONE.
AND NOW AND THEN THERE'S ALWAYS TONIGHT.

(LIGHTS FADE OUT)

SCENE ELEVEN

(STAGE LIGHTS TO THREE-QUARTERS AND SOFT SPOT COMES UP on Laura's Dance Studio scene. It is a week later.)

LAURA

Ladies. Latin rhythms are becoming more and more popular.
Although the next number we'll be dancing is also a ballroom dance, let's try it
with the second dance routine we've been practicing today.

(LAURA goes to the Victrola and starts the record ... Music comes up)

LAURA

Ladies... La Rio Rumba.

(DANCE STUDIO DANCERS dance to La Rio Rumba.)

(When the dancing stops, PATTY enters with a Dance Marathon Contest poster)

(DANCERS gather around PATTY and start buzzing about the Marathon Contest)

DANCER_1

I heard that Dance Marathon Contest posters are appearing all over Bellsport.

DANCER_2

They say that these contests can last for all night or even days... until only one couple is left dancing.

Isn't it exciting to have something like that HERE. Of all places HERE IN BELLSPORT HARBOR!

PATTY

AND... They're going to feature the latest dance step... THE LINDY HOP.

DANCER_3

That's that new dance named for Charles Lindbergh's solo flight to Paris.

DANCER_4

Yes. The LINDY... HOP. Get it

(The DANCERS all huddle and buzz again)

LAURA

Well I think it's shocking to make such a mockery of ballroom dance. It's just not proper to turn dancing into an endurance contest for prizes. I for one am going to organize a protest of this disgraceful exhibitionism.

PATTY

And Mr. Waldron must have something to do with it.

(... showing LAURA the Marathon Poster)

See. Here's his name in big print.

(... reading over Laura's shoulder)

This says he has a national reputation for promoting dance marathon contests.

(JEFF enters)

JEFF

Hi everybody.

Hi, Laura.

LAURA

(Hands on hips. Glaring at JEFF)

You totally misled me. Not only isn't your dance competition highlighting the more sophisticated renditions of the Lindy hop, it's a dance marathon. An ugly spectacle that has nothing to do with dancing. Just couples hanging onto each other for hours and shuffling around the floor.

You can bet I'll do everything in my power to keep this disgusting exhibition from tainting our youth and the reputation of dance in Bellsport Harbor Maryland

Don't you talk to me!

(...pause)

Ever Again !

(...pause)

You! You! You!...

(... pause)

Promoter!!!

(BLACKOUT)

SCENE TWELVE

(SPOT COMES UP on Bellsport Harbor phone booth)

JEFF

(JEFF is talking on the phone booth phone)

There seems to be a slightly bigger complication.

This dance instructor here in Bellsport has set her sights on disrupting or stopping the marathon.

No, no. I'm sure I can handle it.

(pause)

Yes, the other part is going as planned.

I'll keep you posted.

(BLACKOUT)

(CURTAIN)

INTERMISSION

ACT TWO: "NOTHING EVER HAPPENS"

(The CURTAIN RISES on a Baltimore Street scene with front-stoops and an open wall of the "Happy Cat" speakeasy. One flat's scene is painted on a scrim for back lighting for Aunt Harriet's parlor scene.)

SCENE ONE

(Three BLUES SINGERS are sitting on their front-stoops on Baltimore Street, Baltimore. STAGE LIGHTS COME UP TO HALF, with SPOTS hitting the Blues Singers as they sing. It is a few evenings later. BLUES SINGERS sing Front-Stoop Blues.)

BLUES SINGER_1

(MALE)

I GOT THE FRONT-STOOP BLUES.
SINCE MY BABY LEFT ME, I GOT THE FRONT-STOOP BLUES.
SAID SHE DIDN'T LOVE ME.
SAID SHE DIDN'T NEED ME.
DIDN' KNOW WHY SHE STAYED SO LONG.
THOUGH SHE TREATS ME BADLY,
I'D TAKE HER BACK GLADLY
TO LOSE THESE AWFUL FRONT-STOOP BLUES.

BLUES SINGER_2

(FEMALE)

I GOT THE FRONT-STOOP BLUES.
EVEN SHADY LADIES CAN GET THE FRONT-STOOP BLUES.
TELL ME HE'S A GAMBLER.
TELL ME HE'S A RAMBLER.
YOU'VE REALLY GOT HIS NUMBER.
THOUGH IT'S JUST MY MONEY ...
WHEN HE CALLS ME HONEY ...
I LOSE THESE AWFUL FRONT-STOOP BLUES.

BLUES SINGER_ 3

(MALE)

I GOT THE FRONT-STOOP BLUES.
I AIN'T GOT NO MONEY, JUST GOT THE FRONT-STOOP BLUES.
YES, BEING DOWN AND OUT...
IS WHAT IT'S ALL ABOUT ...
WHEN THERE AIN'T NO WORK AROUND.
JUST SCRAPE FROM DAY TO DAY...
NO REG'LAR WEEKLY PAY.
CAN'T EAT THOSE AWFUL FRONT-STOOP BLUES.

ALL

WE GOT THE FRONT-STOOP BLUES.
LOTS OF PEOPLE LIKE US HAVE GOT THE FRONT-STOOP BLUES.
BALT'-MORE'S FRONT-STOOP CITY.
IT AIN'T ALWAYS PRETTY.
'SPECH'LY WITH THE BLUES WE GOT.
WE CAN'T LEAVE NOW, HONEY.
WE AIN'T GOT THE MONEY.
STUCK HERE WITH THESE AWFUL FRONT-STOOP BLUES.

*Director may wish to insert Blues dance number to **Front-Stoop Blues.***

(SPOTS AND MUSIC FADE OUT)

SCENE TWO

(A SOFT SPOT COMES UP on the "Happy Cat" Speakeasy scene, where Candy and Flappers dance and sing.)

(LOUIE, IGGY, and MARTY are sitting at the bar. It is the same time.)

*(**PIANO PLAYER** is playing ... or faking to pre-recorded music of ...**Front-Stoop Boogie.** MUSIC FADES IN with a SPOT on PIANO PLAYER.)*

*(As the music of **Front-Stoop Boogie** ends, PATRONS applaud.)*

*PIANO PLAYER waves acknowledgement. SPOT MOVES TO CANDY as SHE comes out on stage, with a feathered boa, and sings **If You Want Your Mama To Want You.**)*

CANDY

IF YOU WANT YOUR MAMA TO WANT YOU, YOU'D BETTER
CHANGE WHERE YOU'RE AT.
YOU BETTER BUY HER DIA'MONDS AND PEARLS.
DON'T LET HER LOOK JUST LIKE ONE OF THE GIRLS.
IF YOU WANT YOUR MAMA TO WANT YOU, TAKE CARE TO TREAT
HER JUST GRAND
SHOW HER OFF WHERE THE ACTION IS AT.
DON'T CLOSE HER UP IN SOME OLD ONE-ROOM FLAT.
IF YOU WANT YOUR MAMA'S CUDDLING IN THE EVENING LIGHT
AND YOU WANT YOUR MAMA HUDDLING OH SO NICE AND
TIGHT ,
BETTER SHAPE UP BOY AND TREAT HER RIGHT... TREAT HER
RIGHT
OR MAMA WILL BE FAR OUT OF SIGHT.

*(CANDY does a **choreographed burlesque strut** with her boa as music plays through to "... old one-room flat", then SHE adds a shimmy as SHE sings...)*

CANDY

IF YOU WANT YOUR MAMA'S CUDDLING IN THE EVENING LIGHT
AND YOU WANT YOUR MAMA HUDDLING OH SO NICE AND
TIGHT ,
BETTER SHAPE UP BOY AND TREAT HER RIGHT... TREAT HER
RIGHT
OR MAMA WILL BE FAR OUT OF SIGHT.

(CANDY continues her routine as music plays from "If you want your Mama cuddling in the ev'ning light through "... Treat her right.", then SHE ends with...)

BETTER TREAT YOUR MAMA JUST RIGHT.

(MUSIC FADES OUT. CANDY exits the stage with a back-kick and wink. A few moments later, CANDY comes over and sits next to LOUIE at the bar.)

LOUIE

(...speaking in a hoarse, gravel-y voice.)

That was just great, Baby. I just know you're gonna make it big.
But ... You wasn't singing about me was you.

CANDY

Oh no, Louie. It's just a song. You always treat me right.
And I am going to make it big. And I'm going to start out by winning that big
dance marathon contest in a couple weeks. Bobbie Thomas says he'll be my
partner, but I'd really like to find someone who's really good ... especially for this
new Lindy Hop dance.

LOUIE

Don't worry, Honey. I know that we'll find a better partner for you and that
you'll win the marathon contest. This marathon is a big deal, and I'll have a
bundle riding on it.

CANDY

Thank you.
Oh! I need Marty to pick up a few things for me.
I'll be right back.

(CANDY goes over and talks to MARTY)

*(JEFF and BILLY come up the street to the SPOTLIGHTED
DOOR of the "Happy Cat".)*

JEFF

Well, what do you think Billy?

BILLY

Gee! I've never been in Baltimore before.
It's kind of spooky.

JEFF

Well, stick close to me. I won't let any ghosts get you.
Hopefully we'll learn what that unsigned note I received was all about.
It said we should show up at the Happy Cat tonight to learn how to make the
dance marathon the best ever.
Keep your eyes and ears peeled, so we don't miss anything.

BILLY

You bet I will!

(JEFF knocks on the door. A slot in the door opens.)

A VOICE FROM WITHIN

Who's there?

JEFF

Hiawatha's mother.

(The door swings open and JEFF and BILLY enter and take a small table near the center of the room.)

(SPOTLIGHT ON DOOR FADES)

(JEFF orders drinks and a WAITER brings them. BILLY sips his drink.)

BILLY

This is good. What is it?

JEFF

It's a cola I ordered for you.

BILLY

Doesn't taste like the colas I know.

JEFF

(... smelling the drink)

Wait a minute. They gave you a rum-cola by mistake.
We'll get you a plain cola.

BILLY

Aw! Com'on , Jeff! It's our big night out.
What's to hurt?

JEFF

Well, OK.
But you better not drink it too fast or it'll make you a little lightheaded.

BILLY

No chance of that. I am almost twenty you know.

(IGGY comes over to the table and leans in toward JEFF)

IGGY

Mr. Schultz would like you to join him for a drink at da bar.

JEFF

Why?

IGGY

It's not a good idea to question Mr. Schultz.

(JEFF and BILLY get up.)

IGGY

No! Just you, Mister.

Not da kid.

(BILLY sits back down and JEFF accompanies IGGY to where LOUIE is now sitting at the far end of the bar. JEFF takes a seat next to LOUIE. IGGY returns to his seat at the bar.)

LOUIE

It is nice of you to join me, Mr. Waldron. What'll you have?

JEFF

I'm OK. But how do you know who I am?

LOUIE

I make it my business to know such things.
And I know that you are the promoter of the big dance marathon contest in a couple weeks. Right?

JEFF

Yes.

LOUIE

And I also know that you are quite a dancer. Right?

JEFF

I do OK.

LOUIE

And I also know that it would be in my best interests and your best interest if Candy, over there, were to win the dance marathon contest.

JEFF

You want me to fix the marathon?

LOUIE

Not so loud, please. And "fix" is such a poor choice of words. Let's say that it is a favor to me.

(... pause)

And while you're favoring me, you will also be Candy's partner.

JEFF

And if I don't go along with this?

LOUIE

Then those gentlemen at the other end of the bar will introduce themselves to you and your young friend.

Think it over.

(pause)

Oh! And one more little thing Mr. Waldron...

(Louie whisper something to Jeff)

Think it over real hard Mr. Waldron.

(LOUIE gestures for JEFF to return to his table ... which JEFF does. JEFF finds BILLY with his head down on the table. JEFF lifts Billy's head up by the hair.)

JEFF

Billy, what are you doing? And what are all these empty glasses?

BILLY

(... obviously very intoxicated)

Those rum-olas were cer-nanly good. I was thus-sty. Had three of 'em.

JEFF

(... putting Billy's head back down on the table)

Oh my God!

*(The FLAPPERS enter the stage and CANDY joins them for a choreographed routine as they sing **Raz-a-ma-taz.**)*

CANDY & FLAPPERS

IF YOU WANT A GIRL WHO HAS ALL THE PIZ-ZAZ
IF YOU WANT A GIRL WHO CAN RAZ-A-MA-TAZ
DON'T THINK ME BAD
DON'T THINK ME MAD
AND I'LL SHOW YOU THE BEST TIME THAT YOU'VE EVER HAD

YES, I'M A GIRL WHO LIKES MINK, ERMINE AND PEARLS
AND RIGHT NOW I'M OFF ON ONE HELLUVA WHIRL
DON'T STAND DUMBFOUND
GET HEAVEN BOUND
COME AND GRAB THE GOLD RING ON MY MERRY-GO-ROUND

AND WHAT IF YOUR WISH IS TO CUDDLE AND COO?
LITTLE OL' ME IS NOT A BAD CHOICE FOR YOU
DON'T THINK ME BRASS
DON'T THINK ME CRASS
JUST A RED HOT MAMA , WITH THE CU-HOO-TEST...
PER-SON-AL-ITY

SO IF YOUR POOR, OLD HEART CAN TAKE SUCH A SHOCK
AND IF YOU 'D BE WILLING TO GO INTO HOCK
STEP RIGHT UP NOW
CATCH ALL MY WOW
AND WE'LL RAZ-A-MA-TAZ

*(FLAPPERS perform a **dance** to the music. Then repeat singing routine of **Raz-a-ma-taz.**)*

CANDY & FLAPPERS

IF YOU WANT A GIRL WHO HAS ALL THE PIZ-ZAZ
IF YOU WANT ONE WHO CAN RAZ-A-MA-TAZ
DON'T THINK ME BAD
DON'T THINK ME MAD
AND I'LL SHOW YOU THE BEST TIME THAT YOU'VE EVER HAD

YES, I'M A GIRL WHO LIKES MINK, ERMINE AND PEARLS
AND RIGHT NOW I'M OFF ON ONE HELLUVA WHIRL
DON'T STAND DUMBFOUND
GET HEAVEN BOUND
COME AND GRAB THE GOLD RING ON MY MERRY-GO-ROUND

AND WHAT IF YOUR WISH IS TO CUDDLE AND COO?
LITTLE OL' ME IS NOT A BAD CHOICE FOR YOU
DON'T THINK ME BRASS
DON'T THINK ME CRASS
JUST A RED HOT MAMA , WITH THE CU-HOO-TEST...
PER-SON-AL-ITY

SO IF YOUR POOR, OLD HEART CAN TAKE SUCH A SHOCK
AND IF YOU 'D BE WILLING TO GO INTO HOCK
STEP RIGHT UP NOW
CATCH ALL MY WOW
AND WE'LL RAZ-A-MA-TAZ

AND HOW!

AND WE'LL RAZ-A-MA-TAZ!

(noise and shouting coming from outside)

JEFF

(shaking Billy)

What's that ruckus outside? It might be the police raiding the place.
Let's get out of here!
Let's take the back door.

SCENE THREE

(SOFT SPOT and SPOT FADE OUT on "Happy Cat" and LIGHTS UP the outside street, where LAURA, PATTY and several other ladies from the Ladies Christian Temperance Union are marching with signs calling for the shutdown of speakeasies. They are bringing a policeman with them.)

LAURA

There it is officer. Right under that light. That door leads to an illegal speakeasy. Do your duty and break the door down.

POLICEMAN

Now, calm down Miss I can't just go around breaking down doors without a court order. There are a lot of perfectly legal private clubs in this area. I know my beat. And I can assure you, that if there was a speakeasy right here I'd know about it. And I don't.

LAURA

You mean you're not going to do anything about it?
Well if you won't we will.

(Starts for the door)

POLICEMAN

Now hold on there Miss. I wouldn't want to be having to arrest you lovely ladies for damaging property and disturbing the peace.

(Just then JEFF and BILLY sneak out from behind the set and try to avoid being seen.)

LAURA

Why that looks like Jeff Waldron!

PATTY

And that looks like Billy with him.

*(JEFF pulls his hat down over his eyes and tries to sneak away...
But BILLY calls to the ladies in a loud drunken voice)*

BILLY

Ha-looooo!

LAURA

Well, Jeff Waldron... You have certainly sunk to a new low!
Leading a fine young man down the slippery road to damnation.

(BLACKOUT)

SCENE FOUR

(A BACKLIGHTED SCRIM shows AUNT HARRIET and LAURA talking in Harriet's parlor. It is a few days later.)

AUNT HARRIET

Don't feel so bad, Dear. We all say and do things we later regret.
I'm sure everything will work out just fine in time.

LAURA

Oh, I'm not so sure.
And now that I've organized a protest march to the marathon next week ... I'm doubly not sure.
I don't know what's wrong with me.
I know I'm doing the right thing, but somehow it seems wrong..
I guess that I'll never find Mr. Right.

AUNT HARRIET

Don't worry my dear. You have plenty of time and I'm sure the right one for you will come along .

*(AUNT HARRIET sings **Love's Magic** to LAURA.)*

THERE'S A MAGIC BEYOND STAGED ILLUSION
THAT'S WAITING THERE FOR YOU.
NO TRICKS, NO SLIGHT OF HAND TO HAVE IT.
JUST REACH OUT WITH A HEART THAT'S TRUE.

YOU'LL SENSE LOVE'S MAGIC IN THE SPRINGTIME.
YOU'LL SEE ITS BRILLANCE IN THE AUTUMN HUES.
YOU'LL FEEL IT WARM YOU IN THE WINTER.
AND IN THE SUMMER, ITS CALM SOOTHING YOU.

AS LOVE'S MAGIC SPELL SPINS 'ROUND.
YOU'RE SWEEPED WAY UP ABOVE THE GROUND.
HELD IN LOVE'S WHIRL OF LIGHT.
ON THIS MOST FABULOUS FLIGHT

YOU'LL SEE LOVE'S MAGIC IN A WARM SMILE.
AND FEEL ITS TINGLE IN A GENTLE TOUCH.

YOU'LL FIND ITS FLAME BURN DEEP IN WIDE EYES.
YES, LOVE IS MAGIC AND IT MEANS SO MUCH.

AUNT HARRIET

*(... as the music repeats from "You'll sense love's magic..."
through ... "soothing you", AUNT HARRIET speaks...)*

Now you just stop your worrying.

What is meant to be, will be... And what is not meant to be, no amount of
worrying can make happen.

(SHE continues singing...)

AS LOVE'S MAGIC SPELL SPINS 'ROUND.
YOU'RE SWEEPED WAY UP ABOVE THE GROUND.
HELD IN LOVE'S WHIRL OF LIGHT.
ON THIS MOST FABULOUS FLIGHT

YOU'LL SEE LOVE'S MAGIC IN A WARM SMILE.
AND FEEL ITS TINGLE IN A GENTLE TOUCH.
YOU'LL FIND ITS FLAME BURN DEEP IN WIDE EYES.

YES, LOVE IS MAGIC AND IT MEANS SO MUCH.

(ALL LIGHTS AND MUSIC FADE OUT)

SCENE FIVE

(SPOT UP on Bellsport Harbor phone booth.)

JEFF

It won't work without this additional investment.
And I need you to authorize it.

(pause)

OK. Thanks.

(pause)

Yes, I know this could blow up everything, but I can't leave it hanging.

(pause)

Yes. Yes. I'll limit it as much as possible.

(pause)

Yes, I'll keep you posted.

Goodbye

(CURTAIN)

INTERMISSION

ACT THREE: "NOTHING EVER HAPPENS"

SCENE ONE

*(The CURTAIN RISES and STAGE LIGHTS COME UP HALF on the Bellsport Harbor Wharf and the Dance Marathon tent set. SPOT ON Bellsport Harbor phone booth)
(It is a few days later.)*

(JEFF is coming out of the phone booth as BILLY comes by)

JEFF

Well, what do you think of our tent set up for the marathon.

BILLY

I don't like it.

You have been leading me on all along.

First it was a dance contest that turned into a dance marathon and almost broke up my relationship with Patty ... but I stayed, on with you
Now it's the additional tent for quote refreshments.

I told you that I was smart, Jeff ... I know that you've caved in to the Schultz gang on a speakeasy tent.

I told you that I wanted no part in anything illegal ... so this is where we part.

JEFF

Wait, Billy.

I can explain.

BILLY

And another thing I don't like. ... all the secret calls to your so-called investor.
I'll bet your working for just another Big Louie Schultz.

(looking back as he exits)

See you around!

SCENE TWO

(SOFT SPOT lights the Bellsport Harbor Wharf scene, late at night a few days later. Boxes and beer kegs are stacked on the Wharf. A group of OYSTER-MEN/CRABBERS, including HANK, are talking)

(LOUIE, IGGY and MARTY enter.)

IGGY

Gentlemen. It is my extreme plea-sure to introduce you to my employer and your ben-e-fac-tor, Mr. Louis Schultz.

LOUIE

I am honored to have such esteemed colleagues as you.
And a pleasure to see this Bellsport Harbor part of our organization, so lu-ca-ra-tive for all of us.

OYSTER-MAN_1

Hey! I know who you are. I saw your picture in the paper.

OYSTER-MAN_2

Yeh! The picture showed some Feds taking you into the Courthouse.

LOUIE

An obvious trav-esty of justice.
Feds with nothing better to do than harass an honest, and successful businessman.
They didn't hold me ten minutes.

IGGY

Yeh! De ain't never made their charges stick on Mr. Schlutz.

LOUIE

You can't blame me for all their cockamamie theories

(LOUIE, IGGY and MARTY sing Youse Can't Blame Louie to the same melody and rhythm as Da Lifes's Not Bad in Act One)

LOUIE

A BODY'S FOUND ON MAIN STREET
AND ANOTHER WITH CONCRETE FEET
BUT YOUSE CAN'T BLAME ME

A BANK UPTOWN IS STUCK UP
AND NOW I CAN PUT BIG BUCKS UP
BUT YOUSE CAN'T BLAME ME

IGGY and MARTY

YOU SEE THAT IT'S JUST THE SCARS OF HIS YOUTH,
THAT MAKE HIM DO THINGS THAT MAY SEEM UNCOUTH

LOUIE, IGGY and MARTY

AND ONCE YOU GET PAST MY (HIS) THICK HIDE
YOU'LL FIND A PUSSYCAT INSIDE
AND YOUSE CAN'T BLAME ME (LOUIE)

LOUIE

A MASTER OF THE DOUBLE CROSS...
I'M SOMETIMES CALLED A HEARTLESS BOSS
BUT YOUSE CAN'T BLAME ME

AND WHEN I'VE LOST AT SHOOTING DICE
THEY SAY MY FOLLOW-UP AIN'T NICE
BUT YOUSE CAN'T BLAME ME

IGGY and MARTY

YOU CAN BLAME IT ON GRANDFATHER JEROME
FOR LOUIE'S BAD DOSE OF TESTESTERONE

LOUIE, IGGY and MARTY

AND ONCE YOU GET PAST MY (HIS) THICK HIDE
YOU'LL FIND A PUSSYCAT INSIDE
AND YOUSE CAN'T BLAME ME (LOUIE)

LOUIE

COMPETITORS WHO DON'T KABISH
WILL OFTEN END UP FEEDING FISH
BUT YOUSE CAN'T BLAME ME

POL-TICIANS WHO MAY NOTADHERE
MAY SOMETIMES QUIETLY DISAPPEAR
BUT YOUSE CAN'T BLAME ME

IGGY and MARTY

SO BLAME IT ALL ON FREUD'S OEDIPUS
THAT FORCED HIM TO PROVE THAT HE AIN'T MAMA'S WUS.

LOUIE, IGGY and MARTY

AND ONCE YOU GET PAST MY (HIS) THICK HIDE
YOU'LL FIND A PUSSYCAT INSIDE
AND YOUSE CAN'T BLAME ME (LOUIE)

*(LOUIE, IGGY and MARTY dance a soft-shoe routine to one
play-through of the music. Then THEY sing again.)*

LOUIE

COMPETITORS WHO DON'T KABISH
WILL OFTEN END UP FEEDING FISH
BUT YOUSE CAN'T BLAME ME

POL-TICIANS WHO MAY NOT ADHERE
MAY SOMETIMES QUIETLY DISAPPEAR
BUT YOUSE CAN'T BLAME ME

IGGY and MARTY

SO BLAME IT ALL ON FREUD'S OEDIPUS
THAT FORCED HIM TO PROVE THAT HE AIN'T MAMA'S WUS.

LOUIE, IGGY and MARTY

AND ONCE YOU GET PAST MY (HIS) THICK HIDE
YOU'LL FIND A PUSSYCAT INSIDE
AND YOUSE CAN'T BLAME ME (LOUIE)

NO, YOUSE CAN'T BLAME ME (LOUIE)

HANK

Thank you Mr. Schultz for the opportunity to work in your importing business
with you, Mr. Jackson and Mr. Levine .

LOUIE

No thanks necessary.
I'm sorry that I have to leave now...
But keep up the good (or is it bad?) work.

(LOUIE laughs at his own little joke and OTHERS follow faking laughter.)

(LOUIE exits)

IGGY

Well Gentlemen, we better get back to loadin' da truck.

I'll go check on the truck's oil and tires.

Marty, you keep a lookout for any Feds.

(IGGY & MARTY exit)

*(HANK & OYSTER-MEN/CRABBERS sing **It Don't Get Better Than This** as they form a chain into the wings where IGGY exited and begin passing boxes as if loading into a truck.)*

HANK & OYSTER-MEN/CRABBERS

DOWN AT THE SEAPORT ON A SATURDAY NIGHT
UNLOADING IMPORTS AND WE'RE DOING ALLRIGHT
A BIG OL' MOON'S UP THERE. IT'S LIGHTING OUR WAY
HELPING US TO MAKE US A DIS-HONEST DAYS' PAY

(THEY laugh)

DOWN AT THE SEAPORT ON A SATURDAY NIGHT
IT DON'T GET BETTER THAN THIS

OYSTER-MAN_1

DOWN AT THE SEAPORT ON A SATURDAY NIGHT
AGAINST HAULING OYSTERS THESE BOXES SEEM LIGHT

ALL

DON'T SEE NO REVENUERS SNOOPIN' AROUND
THAT'S GOOD. 'CAUSE THERE AIN' T NO OTHER GAME IN THIS
TOWN

DOWN AT THE SEAPORT ON A SATURDAY NIGHT
IT DON'T GET BETTER THAN THIS

OYSTER-MAN_2

FOOD ON THE TABLE AND NEW SHOES ON KIDS FEET
SURE BEATS BANKRUPTCY AND THERE'S NOTHIN' TO EAT

ALL

AND WHEN THAT OLD RED TIDE HAS GONE OUT OF HERE
WE'LL SMILE AT TIMES WHEN WE WERE IMPORTING BEER

DOWN AT THE SEAPORT ON A SATURDAY NIGHT
IT DON'T GET BETTER THAN THIS

ALL

DOWN AT THE SEAPORT ON A SATURDAY NIGHT
UNLOADING IMPORTS AND DOING ALLRIGHT
A BIG OL' MOON UP THERE LIGHTING OUR WAY

HELPING US MAKE US A DIS-HONEST DAYS' PAY

(THEY laugh again)

DOWN AT THE SEAPORT ON A SATURDAY NIGHT
IT DON'T GET BETTER THAN THIS

(SOFT SPOT FADES on Wharf scene...Stays up on Main Street section)

(As the men begin loading the trucks HANK heads back up Main Street)

(JEFF steps of the shadows and approaches him)

(HANK is startled by Jeff's unexpected approach)

HANK

Oh! It's you Jeff. You startled me.

JEFF

I'm sorry ... but I have to talk to you about something very important and it can't wait.

HANK

Sure. What is it?

JEFF

If you could just step over here for a minute.

(They huddle together in the shadows in what appears to be a very animated discussion ... then they exit up Main Street one at a time)

(STAGE LIGHTS FADE OFF...PAUSE... THEN COME UP AGAIN on Main Street indicating the passage of time.)

SCENE THREE

(STAGE LIGHTS COME UP FULL, with SOFT SPOT highlighting the Marathon tent scene. It is the next Friday afternoon. JEFF is in the center of the tent.)

(Marty and Iggy enter from the back of the tent)

IGGY

Well done Waldron.
The refreshment area is good.
Nothin' in sight but ready.
We're stocking you now.

MARTY

Yeah, you done good.
Mr. Shultz will be very pleased.

JEFF

I'm so glad that Mr. Schultz will be happy.

IGGY

Can the sarcasm, Waldron... And remember there is another part to your agreement with Mr. Shultz.
The little matter of Ms. Candy Kane and the marathon contest.
Mr. Schultz has a lot riding on this and would be very displeased if Ms Kane did not win.
It would also be our displeasure to have to follow-up with you and your young friend.

MARTY

Yeah follow-up!

IGGY

I think he gets the message.
Let's go meathead.

(Marty and Iggy exit)

(Billy enters from the street)

BILLY

OK! OK! I'm back.

I'll just say that I couldn't let you lose your big dream by being understaffed. For the ways you did me wrong, there were equal ways that you did me right. But I am not going to bartend in the speakeasy tent.

JEFF

OK! No bartending ... it's a deal.
But I do have a favor to ask.

I was hoping you'd be back.... So I called Louie, and after arguing for half an hour convinced him that Candy's win would be too obvious if I danced with her. He finally agreed that you would be the next logical choice for her partner.

BILLY

Why me Jeff? Patty would kill me if she finds out that I was dancing with another girl.
Besides you're not going to let Louie throw this thing, are you?
I'm not afraid of Louie or his trained apes.

JEFF

We'll just have to wait and see what happens.
Now, dance teams will be coming in any minute and I have a job for you. Go down to the Wharf and see Hank Miller. Tell him "the dance is on".

BILLY

He knows that!

JEFF

Just tell him that exactly... "The dance is on." I'll explain later.
Then tell him that I need his help up here as a doorman/bouncer ..
And, of course, we'll work in shifts... so he won't have to stay up all night.
Don't forget "The dance is on."
Now, get going!

(COUPLES start coming in and JEFF goes over to registration table to sign them up, take their registration fee and issue them a large number to be pinned on the man's back. The women start pinning the numbers on their partners. SPECTATORS also begin filing in and pay a fee to watch the action from the stands.)

(CANDY arrives just as BILLY returns..)

JEFF

Billy. Please take over the registration table. And also get you and Candy signed up.

(BILLY takes over registrations. CANDY goes with him, signs-up and gets a number.)

(HANK enters)

HANK

What did you want, Jeff?

JEFF

If all's well at the wharf, I could sure use your help here.

HANK

All's well... I'd be glad to help you out.

JEFF

Great!

I forgot that we would need someone at the door to make sure nobody sneaks in. And we need extra help to stand the night watch.

Think about what is a fair price for the work, and that's what I'll pay you.

HANK

No charge, Jeff.

(HANK goes over to the door. The tent is pretty full by now and JEFF goes up onto a small stage to start the program.)

JEFF

A warm welcome to all of you contest participants and spectators.

The couple who remains dancing the longest will, of course, win the marathon contest.

We will have a wide selection of dances ... from the new Lindy Hop to the classical waltz.

For our spectators not familiar with the Lindy Hop, I would note that the Lindy Hop, derived its name from the headline "LINDY HOPS THE ATLANTIC". The

dance does not either hop or bop. It is a smooth and solid jazz dance with a steady 8-beat. Some have even called the dance especially joyful... so enjoy!

Our band in the wings,

(...HE points to the wings)

with several replacements. will supply an excellent beat to dance to. Of course, we will from time to time use a phonograph to give our band a break

There will be a five-minute break at the end of each hour.

To start things off. Here's **The Boogie_2 Lindy**.

Good luck and have fun!

*(The music starts and DANCERS dance a choreographed Lindy Hop to **The Boogie 2 Lindy**.)*

(After several play-throughs the MUSIC AND LIGHTS FADE OUT AND STAY OUT FOR A LONG TIME, indicating a long passage of time.)

*(Then the STAGE LIGHTS COME UP TWO-THIRDS (with a SOFT SPOT on the tent scene) and MUSIC FADES IN for **Dawn's Waltz** . REMAINING DANCERS dance ...barely moving... to **Dawn's Waltz**.)*

(The scene has changed considerably, with only BILLY and CANDY and ONE OTHER COUPLE just barely dancing. OTHER COUPLES are sitting around the sides of the tent asleep or dazed.)

(JEFF mounts the stage and announces...)

JEFF

Ladies and Gentlemen! The marathon has now run twenty-eight hours and thirty minutes... a very respectable dance marathon time. And with two very determined couples remaining ...we are still counting.

(LAURA enters with PATTY and her PROTEST GROUP carrying signs saying Stop This Disgrace, Down With Marathons Banish the Devil's Drink, etc.)

LAURA

Jeff, stop this disgraceful exhibition immediately.

This is an outrage to civilized dance.

And a sodden alcoholic display in the back tent

JEFF

But ...

PATTY

And, Billy. What are you doing clinging to that woman?

BILLY

But ...But...But...

LAURA

(... to JEFF)

Ooo! You...you... promoter!

PATTY

(... to BILLY)

Ooo! You... you... rake!

(LAURA, PATTY turn their backs on JEFF and Billy and with OTHER PROTESTERS raise their signs and begin marching all around the inner perimeter of the tent.)

(LOUIE enters and stands laughing at the spectacle.)

(IGGY and MARTY enter and go over to LOUIE.)

IGGY

Boss! Boss! The Feds raided da operation at da Wharf.

MARTY

Yeh, dey busted up everythin'.

IGGY

And we saw dem talking to da oyster-guys.

We was lucky to get out of dere.

And if dey lean on da oyster-guys hard enough, I'm sure da oyster-guys are gonna spill all and the Feds will be right on our tails.

MARTY

Yeh, Boss. We gotta get outa here. Now!

IGGY

Yeh, Boss. We gotta lay low!

LOUIE

I gotta finish something first.
I got a lotta money riding on this contest.

III-2-7

(LOUIE goes over to JEFF)

LOUIE

Enough of this circus, Pretty Boy.
Anyone can see that that other couple ain't dancing.
Are you gonna announce Candy the winner now or do I have to ...

(Several MEN enter the tent from all directions, with guns drawn.)

(The WOMAN OF THE OTHER COUPLE DANCING faints to the floor and HER PARTNER slumps down beside her. CANDY and BILLY are still swaying to the waltz, as it continues to play softly.)

MAN_1

Prohibition Agents! Federal Bureau of Prohibition!
Don't anyone move! Just stay where you are!

(IGGY and MARTY turn toward an exit)

MAN_2

And that means you two jokers.
Do like the man said...
All the exits are guarded.

(IGGY and MARTY turn back around and stand with LOUIE.)

MAN_1

(MAN_1 goes over to LOUIE and, with TWO OTHER MEN, removes guns from LOUIE, IGGY and MARTY's shoulder-holsters...)

MAN_1

Well,well! If it isn't our old friend Big Louie Schultz and his playmates.
Bootlegging and gambling... running an illegal alcohol sales outlet.
And.. former convicted felons carrying firearms.
Looks like you boys will be going away for a long time.

LOUIE

You got nothin' on me.
You ain't got no evidence.
You ain't got no witnesses.

MAN_1

I'm sure that Agent Waldron has a fine memory, careful notes and a lot of other witnesses.

LAURA

AGENT Waldron?

PATTY

Golly, Laura! Just like Eliot Ness!

MAN_2

Yes, Miss. And also one of the most decorated agents in the Bureau.

(THREE MEN put cuffs on LOUIE, IGGY and MARTY and start to lead them away.)

MAN_1

By the way. I'm sorry, but we may have to file charges against those oyster-men who helped Louie.

JEFF

Except, of course, those who were working as paid informants for me. I'm sure that we can work something out in return for their testimony against Louie and his henchmen.

MAN_1

More than likely, Jeff.

(...to LOUIE, IGGY and MARTY)

C'mon, You Three. Justice awaits.

(MEN exit with LOUIE, IGGY and MARTY)

LAURA

(... coming over to JEFF)

So having my father work on the marathon kept him from being in the raid.

HANK

More important, Laura. Jeff hired all the men at the Wharf as paid Bureau informants. . . giving them immunity from prosecution. He took a big chance of blowing the whole operation by counting us in ... but he just could not in good conscience let these honest hard-working men be swept up in the net with the likes of the Schultz gang .

LAURA

(to JEFF)

And you were faking being a promoter all along?
I'm sorry I misjudged you, Jeff.
I've been so silly, so pig headed.
Can you ever forgive me.

JEFF

There's nothing to forgive , Laura.

(... taking her hand and looking at her lovingly)

And there never will be between us.

PATTY

What about Billy?

JEFF

Well. I think that we may have a place in the Bureau for such a fine young man.

PATTY

No! I mean what about Billy... Now!

*(ALL turn to see BILLY and CANDY still dancing.
ALL laugh.)*

(JEFF approaches the couple and announces ...)

JEFF

I hereby proclaim Candy Kane and Billy Roberts to be the undisputed winners of this dance marathon contest.

(BILLY slumps to the floor. PATTY rushes over and comforts him.)

CANDY

Where's Louie?

PATTY

In jail.

CANDY

Good riddance! The bum!

*(JEFF takes Laura's hand, moves to downstage center and HE and LAURA sing **As One.**)*

JEFF

COME WITH ME TO A PLACE WHERE OUR DREAMS CAN LAST
COME WITH ME AND WATCH ALL TIME STAND STILL
SHARE WITH ME... AND PERHAPS FOR ETERNITY...
ANYTHING THAT YOU WISH TO BE...
OUR NEW LIFE WILL FULFILL
TAKE MY HAND OR OUR MOMENT MAY SLIP AWAY
WALK WITH ME IN PERPETUAL SUN
COME AND SEE...
JUST HOW WONDERFUL LIFE CAN BE...
WHEN TWO HEARTS ARE IN HARMONY...
AND START BEATING AS ONE.

JEFF

COME WITH ME TO A PLACE WHERE OUR DREAMS CAN LAST

LAURA

I'LL GO WITH YOU AND WATCH ALL TIME STAND STILL

JEFF

SHARE WITH ME... AND PERHAPS FOR ETERNITY

LAURA

I JUST KNOW FOR ETERNITY

JEFF

OUR NEW LIFE WILL FULFILL

LAURA

NO... I WON'T LET OUR MOMENT JUST SLIP AWAY

JEFF

WALK WITH ME IN PERPETUAL SUN

JEFF & LAURA

I CAN SEE...

JUST HOW WONDERFUL LIFE CAN BE...

WHEN TWO HEARTS ARE IN HARMONY...

AND START BEATING AS ONE.

I CAN SEE...

JUST HOW WONDERFUL LIFE CAN BE...

WHEN TWO HEARTS ARE IN HARMONY...

AND START BEATING AS ONE.

LAURA

(... to JEFF)

And to start off "the rest of my life " on the right foot...

I'm going to add that new Lindy Hop to my Studio's repertoire.

The sophisticated version, of course.

(JEFF and LAURA look at each other affectionately and laugh and move upstage center.)

(ALL, beginning with a few and building to all, chant to each other and the audience.)

ALL

Nothing ever happens...

Nothing ever happens...

*(ALL sing **Nothing Ever Happens.**)*

ALL

NOTHING EVER HAPPENS IN BELLSPORT HARBOR, 'CAUSE WE'RE
NOT THAT KIND OF A TOWN.

NESTLED IN A SMALL COVE OF CHESAPEAKE BAY.

WICKED BALTIMORE'S A STONE'S-THROW AWAY.

NOTHING EVER HAPPENS IN BELLSPORT HARBOR. IT'S AS PLAIN
AS THE NOSE ON YOUR FACE.

JUST BECAUSE WE VOTED AGAINST PROHIBITION,

DOESN'T MEAN THAT WE HAVE NO INHIBITIONS.

WE'RE THE SAME AS YOUR NEIGHBORS NEXT DOOR.

FUN AT TIMES, BUT MOST TIMES A BORE.

NOTHING EVER HAPPENS IN BELLSPORT HARBOR, 'CAUSE WE'RE
NOT THAT KIND OF A TOWN.

WE'RE NOT THAT KIND OF A TOWN

CURTAIN

*(CURTAIN CALLS to the music of “ **Nothing Ever Happens**”.*

)

NOTES ON SET REQUIREMENTS

Act One

Main Street USA for Paperboy and Lindy scenes
Main Street Bellsport with boarding house porch and tree
Laura's Dance Studio
Bellsport phone booth
Bellsport Harbor Wharf
Bellsport Harbor Green

Act Two

Main Street Baltimore with front stoops
The "Happy Cat" Speakeasy
Baltimore Street outside "Happy Cat"
Aunt Harriet's Parlor (through scrim backdrop)
Bellsport Harbor phone booth

Act Three

Bellsport Harbor Main Street
Bellsport Harbor Wharf
Dance Contest Tent

Or

The simplest set may be a bare stage with lighting and props... using poster cards to announce each scene.