

**THE DAY WE
FLIPPED
MIKE'S CHEV**
A musical

Book and lyrics by David Jacklin
Music by Michael Erion and David Jacklin

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Jacklin/Erion

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THE CHARACTERS

- SPANKY** male, 30 or so, drifting, wandering; no prospects and knows it
- KAREN** female, 25; a waitress at Kelly's, the local watering-hole, where a relationship of sorts with the bar-tender has kept her for some years
- PATTY** female, 30; married smack out of high-school, has two kids; she is now realizing that she has no life other than the house and kids and won't have
- SHERI** female, 30 or so; singer/piano player with MIKE's band; she's been on her own for 15 years and has probably gone as far as her talent can take her
- MIKE** male, 30; the local boy who made good; country singer, guitar player; possibly a first-rate talent, but lacking the drive needed to really make it
- JOHN** male, 30; PATTY's husband, high-school buddy of MIKE's; now working shifts at the local brass-works

THE BAND

MIKE plays most of the guitar for the band; **SHERI** plays piano; bass, drums, 2nd guitar and 2nd keyboards are needed; a bonus would be fiddle and steel guitar. These band members go about their business onstage as they might in real life, but are involved in the play's action only peripherally. They are always on hand to play the numbers, they react to what's happening, but they shouldn't take focus.

THE PLACE AND TIME

Kelly's Tavern - country bands, local mostly; not too clean, either; shamrocks on the walls and little leprechaun lamps; "Erin Go Bragh" in St. Pat's Day decorations on the wall, along with band posters and photos of past and future strippers, who are featured daily.

The time is the present, that is, when written.

NOTES

This play is about some people I know very well - I went to school with most of them; I've toured with the others. By the way, I am *not* one of them. If I do tread gently on their lives, it's because I care a lot about them. If I don't solve all of their problems, it may be that it's up to them to do that. I can only report on what I've seen.

David Jacklin

MUSICAL NUMBERS

Act One, Scene One

- | | | |
|----|-----------------------------------|--|
| 1. | Living for the Weekend | All |
| 2. | You're My Friend | Karen and Spanky |
| 3. | I Remember Friday Nights (In '71) | Karen, Sheri, Mike,
Spanky and John |
| 4. | 'Nother Dollar, 'Nother Day | John |
| 5. | Honky-Tonk Suits Me Fine | Karen and Sheri |
| 6. | Where's The Romance? | Patty |
| 7. | The Pieces We Left Behind | Mike |

Act One, Scene Two

- | | | |
|-----|-------------------------------|------------------------|
| 8. | Me And My Big, Fat Mouth | Mike and The Band |
| 9. | Heaven In The Back of a Dodge | Mike and Patty |
| 10. | Keep On | Mike, Karen and Spanky |

Act Two, Scene One

- | | | |
|-----|---|---------------------|
| 11. | Turkey In the Blues * | Spanky and The Band |
| | <i>* to intro Act II, we jammed; Spanky happened to
play a mean blues harp, so we had some fun with it.</i> | |
| 12. | Don't Hold Me Close (Unless You Mean It) | Mike, Sheri |
| 13. | Lord, Let Me Be . . . | Spanky |
| 14. | The Shadow of The Night | Patty |
| 15. | The Shadow of The Night, reprise | Mike and Patty |
| 16. | The Bump and Grind (<i>some strip music, please</i>) | The Band |
| 17. | I Fell Out of Love With You | John and Patty |

Act Two, Scene Two

- | | | |
|-----|---------------------------|-------------------------|
| 18. | Old Friends, Old Faces | Karen |
| 19. | You're My Friend, reprise | Karen, Patty and Spanky |
| 20. | Big Enough For You | All |

THE DAY WE FLIPPED MIKE'S CHEV

A musical

Act One, Scene One

*(A bar – kind of a dive – **Kelly's Irish Tavern** to be exact; SL is the bar, itself with bottles and stools; SR and spreading over to SL are tables, chairs, etc.; UC is a platform with a piano and drums, PA etc.; the whole thing is framed with marquis lights, which glow faintly in the preset)*

(lights to black – the characters enter separately, clapping, tapping, stamping, each adding a part of the beat, which is bright country)

(lights up)

MIKE SEEMS LIFE USED TO BE A WHOLE LOT SIMPLER.
YOU'D LOVE YOUR NEIGHBOUR, YOU'D BE SURE TO GET BY,
BUT, TIME GOES PAST, ALL YOU GET IS OLDER.
YOU CAN'T GET AHEAD, NO MATTER HOW HARD YOU TRY.

(vamp)

SPANKY Mike had the biggest, bad-ass Chev in six counties! Yellow, '55 high-boy with ten-inch slicks and dual four-barrels on a supercharged 396. What a machine! We'd cruise, you know, and nobody'd even try us, 'cause they knew better. "Don't mess with Stevens, man, he'll blow your doors off." What a car!

MIKE GRAVEYARD SHIFT MEANS A BUCK-EIGHTY BONUS;
YOU CAN USE THAT MONEY WHEN THE BILLS COME IN,
BUT, YOU GOT TO ADMIT THAT THIS WORKING FOR A LIVING
AIN'T HALF AS GOOD AS WHAT MIGHT HAVE BEEN.

PATTY Sure, Mike had a nice car, but what do I care about cars? John had something better – a job. Still does, too, and that's not easy, these days. Yeah, he had a job and I was eighteen and it was prom night. Let me tell you, girls, watch out for prom night.

MIKE BUT, EVERY SWING SHIFT COMES TO AN END,
AND PAYDAY MUST ROLL AROUND.
AND, SURE, NEXT WEEK, WE'LL DO IT ALL AGAIN,
BUT, FOR TWO DAY, WE DON'T TOUCH THE GROUND.

JOHN Sunday, midnight, to Friday morning at 8:30, I owe my life to that damn plant. I mean, what kind of life can you have, with hours like that? But, the money's

good, and when that whistle blows, Friday morning, I don't owe nobody nothing for two days.

MIKE LIVING FOR THE WEEKEND!
PRAYING FOR FRIDAY NIGHT.
YOU AND ME AND LOVE AND
THE THINGS WE DO BY CANDLELIGHT . . .

SHERI Look, what's he got? A house, a car, maybe two cars? A family, kids, you know? I've been playing bars like this for twelve years, now. Know what I've got? A suitcase full of wrinkled clothes, an apartment somewhere I haven't seen in three months and no family left, you know? I mean, he's got that.

MIKE LIVING FOR THE WEEKEND!
PRAYING FOR FRIDAY NIGHT.
YOU AND I CAN PRETEND
YOU'LL NEVER HAVE TO LEAVE MY SIGHT.

KAREN You think things are settled, sometimes, and, then, one day, they aren't and they're never the same, again. Now, I don't know if that's good or bad; it just is. Like the day we flipped Mike's Chev . . .

MIKE TIME WAS ONCE WHEN WE THOUGHT WE WERE WINNERS.
WE'D GRAB THE WORLD AND TWIST HER BY THE TAIL.

PATTY BUT, BY AND BY, YOU JOIN THE LINED UP LOSERS,

JOHN ALL THE SAME, SAD FACES, WITH THE SAME, SAD TALE.

SPANKY I GOT ME A ROOF AND CASE OF TWO-FOUR,
BUT THE POGIE RUNS OUT JUST A BIT TOO SOON.

SHERI AND, SOONER OR LATER (WE ALL HOPE THAT IT'S LATER)

KAREN YOU'VE GOT TO FACE THE MUSIC OF THE SAME, SAD TUNE.

PATTY/JOHN BUT, EVERY SWING SHIFT COMES TO AN END,

KAREN AND PAYDAY MUST ROLL AROUND.

SPANKY/SHERI AND, SURE, NEXT WEEK, WE'LL DO IT ALL AGAIN,

MIKE BUT, FOR TWO DAYS, WE DON'T TOUCH THE GROUND.

ALL LIVING FOR THE WEEKEND!
PRAYING FOR FRIDAY NIGHT.

YOU AND ME AND LOVE AND
THE THINGS WE DO BY CANDLELIGHT . . .

LIVING FOR THE WEEKEND!
PRAYING FOR FRIDAY NIGHT.
YOU AND I CAN PRETEND
YOU'LL NEVER HAVE TO LEAVE MY SIGHT.

*(lights down; up again, as **KAREN** moves about the bar,
preparing for the day's business; shortly **SPANKY** enters and
takes a table)*

KAREN Hey, Spanky! Two down?

SPANKY Yeah. Whew! It's hot.

KAREN Could be a record.

SPANKY Hot.

KAREN A scorcher.

SPANKY You could fry eggs on the sidewalk, if that's your idea of a good time.

KAREN Yeah, but it's not the heat you feel, it's the humidity.

SPANKY Yeah. It's hot, though.

KAREN Could be a record.

(she has drawn his beers and brings them to him)

There you go.

*(she moves away; **SPANKY** goes in search of an
ash-tray)*

SPANKY So, where's Gary?

KAREN They went to the cottage Saturday and Jennifer went into labour . . .

SPANKY Already?

KAREN Yeah. So, she's in hospital up there and I'm on my own until Keith gets back on Wednesday.

SPANKY Jeez.

KAREN I'll be all right.

SPANKY Well, it's gonna be packed in here! The Mike Stevens Band. Whooh!

(a rebel yell)

They not here, yet?

KAREN It's twelve-oh-seven, Spanky. Not everyone's as prompt as you are.

SPANKY Slackers.

(KAREN returns to the bar and SPANKY drinks, becoming involved in some private groove; he begins to sing:)

DON'T HOLD ME CLOSE UNLESS YOU MEAN IT.
DON'T YOU TRY TO HOLD ON TO A LIE.
WE'VE LOST THE MAGIC, WE'VE BOTH SEEN IT.
SO, WHAT IS LEFT TO KEEP THIS LOVE A . . .

(a burp overtakes him)

KAREN Gross!

SPANKY That's from the new album.

KAREN Which?

SPANKY The song is from Mike's new album.

KAREN Oh.

SPANKY It's gonna be a great week! I can feel it in my bones.

KAREN I'd have thought all your bones had dissolved in the alcohol, years ago.

SPANKY Me? I don't hardly drink no more, 'tall.

KAREN You don't hardly drink no less, 'tall, either. They're going to have to beat your liver to death, after they pull the plug on the rest of you.

SPANKY Aw, hell, what else have I got to do?

KAREN Go to the library. Read a book.

SPANKY I went to the library. I read a book. It made me thirsty. More beer.

*(music, as **KAREN** gets him more beer)*

KAREN I SOMETIMES WORRY ABOUT HOW YOU'RE GOING TO END,
MY FRIEND.

SPANKY YOU KNOW, I SOMETIMES WORRY, TOO.

KAREN I OFTEN WONDER WHAT'S GOING TO HAPPEN TO YOU.
DON'T YOU?

SPANKY WELL, SAY, IS THAT WHAT'S TROUBLING YOU?

KAREN YOU'RE NOT MUCH TO LOOK AT, I KNOW.

SPANKY THAT'S SO.

KAREN YOU REALLY DO BELONG IN A ZOO.

SPANKY THAT'S TRUE.

KAREN BUT, FOR ALL THE LAUGHS AND ALL THE GOOD TIMES, TOO,
I DON'T WANT ANYTHING TO HAPPEN TO YOU.

'CAUSE YOU'RE MY FRIEND!
AND, THAT'S THE BOTTOM LINE.
YOU'RE MY FRIEND.
YOU'RE A REAL GOOD FRIEND OF MINE.

I WISH YOU'D DROP ALL THOSE NASTY HABITS YOU'VE HAD.
THEY'RE BAD.

SPANKY YOU MEAN, I'VE GOT ROOM TO IMPROVE?

KAREN AND, MAYBE, CLEAN UP YOUR ACT, JUST A LITTLE BIT.
GET FIT.

SPANKY AND, FORCE THIS TIRED BODY TO MOVE?

KAREN AND, YOU REALLY OUGHT TO GET SOME NEW CLOTHES.

SPANKY I SUPPOSE.

KAREN AND, A HAIRCUT AND A NEW PAIR OF SHOES.

SPANKY SAYS YOUSE.

KAREN BECAUSE, UNDERNEATH THAT EXTERIOR VIEW,
I JUST KNOW THAT THERE'S AN ADORABLE YOU.

'CAUSE YOU'RE MY FRIEND!
AND, THAT'S THE BOTTOM LINE.
YOU'RE MY FRIEND.
YOU'RE A REAL GOOD FRIEND OF MINE.

SPANKY I'VE GOT TO ADMIT THAT THE EXTERIOR VIEW
IS A TRIFLE HARD TO DIGEST,
BUT IT'S ONLY HERE FROM NOON UNTIL TWO.
IT'S ME THAT HAS TO LIVE WITH THE REST.

AND, MAYBE I WON'T BE A MOVIE STAR,
BUT, THERE'S SOMETHING THAT OCCURS TO ME –
ALL OF THE FRIENDS THAT I HAVE SO FAR
ARE MY FRIENDS BECAUSE THEY KNOW THE REAL ME.

AND, YOU'RE MY FRIEND!
AND, THAT'S THE BOTTOM LINE.
YOU'RE MY FRIEND.
YOU'RE A REAL GOOD FRIEND OF MINE!

BOTH YOU'RE MY FRIEND!
AND, THAT'S THE BOTTOM LINE.
YOU'RE MY FRIEND.
YOU'RE A REAL GOOD FRIEND OF MINE!

(SPANKY knocks back the last of his beers)

SPANKY More beer!

*(music ends as they sit; PATTY enters the bar; she approaches
KAREN)*

PATTY He's not here?

KAREN John? No. Is he supposed to be?

PATTY I thought he might be. I *thought* he was sleeping, but when I went to tell him I
was going, he was gone.

KAREN Right.

PATTY I thought he might be here, with Mike.

KAREN Mike's not here, yet.

PATTY Oh, well. I'll take the baby with me.

KAREN Where?

PATTY Mother's checkup. I didn't want to take the baby to the doctor's office – all those sick people.

SPANKY Leave her here.

PATTY With you.

SPANKY Sure.

PATTY I'll take my chances on diphtheria.

SPANKY You'd think I'd never looked after a baby, before.

KAREN Whose?

(he can't think of any)

PATTY The baby's in the car. I'd better get going.

KAREN If he comes in, I'll tell him you were here, looking for him.

PATTY No, don't! I mean, it doesn't matter. I don't want him to think I'm checking up on him or something. Besides, I'll be back before he shows up, anyway.

KAREN Okay. See you.

PATTY Bye.

(PATTY exits)

SPANKY My kid brother!

KAREN Who is?

SPANKY Babysitting! I used to babysit my kid brother.

KAREN I didn't know you had a kid brother.

SPANKY Well, we don't talk about him much – he's what you might call the black sheep of the family.

KAREN Please, don't tell me about it.

SPANKY It would have been alright, except they found the paint . . .

KAREN I asked you not to tell me about it!

SPANKY And, then, when the cow died . . .

KAREN What was that song you were singing?

DON'T HUG ME, DEAR, UNLESS YOU MEAN IT!
DON'T . . . DAH, DAH, DAH, DAH, DAH, DAH, DAH, DAH!

SPANKY Well, if you don't want to hear about it. Jeez.

(he sulks a bit)

Hey! It's almost show time! Where is she?

KAREN She's not here, yet.

SPANKY Why not?

KAREN How should I know?

SPANKY Well, pardon me . . .

(under his breath, he adds)

. . . I mean, it's not like I'm the only paying customer in here.

(he looks around)

. . . oh, that's right! I am!

KAREN Oh, quit sulking!

(SHERI enters and approaches KAREN)

SHERI Excuse me . . .

KAREN She's not here!

SHERI What?

KAREN Nothing! I'm sorry!

SPANKY Hey! You made it!

KAREN What?

SPANKY She made it! Right? You made it!

SHERI Hm? Right! I made it!

KAREN Oh, good. I was getting worried. It's almost showtime. 'Course, Spanky's the only one here . . .

SPANKY Yeah, the only *paying* customer . . .

KAREN Oh, quit sulking. Just because I wouldn't listen to your dirty story.

SPANKY It's not dirty! Well, just the bit at the end.

KAREN See?

SHERI Excuse me!

KAREN What? Sorry. First show's at twelve-thirty, then one-thirty, two-thirty, three-thirty; break 'til seven-thirty, then eight-thirty, ten-thirty and eleven thirty, alternating with the band.

SHERI Alternating with the band?

KAREN That's right. There's no G-string law, but some of the girls wear them and some don't. We don't make demands, either way.

SPANKY (*on his way to the washroom*) The paying customers do!

KAREN . . . and, your room's through there and up the stairs. Number three. The sound system's pretty good, but the deck's been eating tapes, lately. I think it's okay with newer tapes, though.

SHERI Oh, good.

KAREN And, I'm Karen. Gary, the owner, won't be here this week, and the bartender's off 'til Wednesday, that's Keith. And, your name is . . .

SHERI Sheri. I think.

KAREN Oh, really? I thought it was something else. We've got another name. We've got . . .

(she searches behind the bar, as MIKE and JOHN enter)

MIKE Sheri!

KAREN No, that's not it.

MIKE You made it! We thought we lost you in Guelph.

SHERI You did. And, don't ever do it, again.

MIKE Sorry.

KAREN Candi Barr!

MIKE No, thanks. What?

KAREN That's Candi Barr. She's the dancer here, this week.

MIKE Who, her?

KAREN Who?

MIKE Her.

KAREN Right. Candi Barr. The dancer. The stripper.

MIKE Are you?

SHERI I don't know.

MIKE Look, uhm, what's your name?

KAREN Karen.

MIKE Nice to meet you, Karen. I'm Mike Stevens and . . .

KAREN You're Mike Stevens? Oh, terrific! It's nice to meet you. Candi, this is Mike Stevens, you know, the singer. Oh, and, this is John, he's . . .

JOHN Karen, shut up.

KAREN What?

MIKE You see, you're Karen, and I'm Mike and that's John and this . . . this is Sheri and Sheri sings in my band and I've been trying to get her clothes off for some time and it hasn't worked yet, so I don't think you'll have much luck.

KAREN Oh.

(SPANKY comes out of the washroom)

SPANKY Mike-o!

MIKE Oh, my god, he looks exactly the same as when I left him . . . only worse, if possible.

JOHN Sure, he's decayed more.

(MIKE and SPANKY let out an amazing howling sound)

SHERI What was that?

MIKE That was the mating call of the wall-eyed wharf rat.

SHERI I believe it.

JOHN One of the most tenacious of party animals.

SPANKY Right! Party! Are we going to party or what?

MIKE The Chev's sitting right out front.

SPANKY No! I thought you sold her.

MIKE Are you kidding? She's been in storage; up on blocks. I called John last week and he got her running.

SPANKY I thought she was gone! Whoo!

(MIKE has picked up his guitar; music)

I REMEMBER FRIDAY NIGHTS, IN SEVENTY-ONE!
CRUISING PAST THE DOWNTOWN LIGHTS, IN SEVENTY-ONE!
BUDDIES ON A WEEKEND HOWL IN SEARCH OF FUN!
GOT A CASE OF TWENTY-FOUR ON A GRAVEL RUN!

ALL THOSE NIGHTS WE SPENT JUST CRUISING,
NEVER THOUGHT OF THE TIME WE'RE LOSING.
THERE WAS NOTHING LIKE A FRIDAY NIGHT

IN SEVENTY-ONE!

MIKE I REMEMBER FRIDAY NIGHTS, IN SEVENTY-ONE!
DANCING ON A FRIDAY NIGHT, IN SEVENTY-ONE!
HOPPING TO THE ROCK-AND-ROLL OF A HOMETOWN BAND!
SWAYING WHILE THE MUSIC'S SLOW, WITH A ROVING HAND.

ALL THOSE TIMES SEEM FAR AWAY, NOW,
FURTHER WITH EACH PASSING DAY.
I CAN STILL RECALL EACH FRIDAY NIGHT
IN SEVENTY-ONE!

ALL I REMEMBER FRIDAY NIGHTS, IN SEVENTY-ONE!
(I REMEMBER FRIDAY NIGHTS!)
PARK THE CAR 'WAY OUT OF SIGHT; IT SURE WAS FUN.
(I REMEMBER FRIDAY NIGHTS!)
TRY TO READ WHAT'S IN HER EYES –
(YOU THINK SHE WILL?)
YOU KNOW I LOVE YOU, SHE REPLIES.
(YOU KNOW SHE WILL!)

SHERI I WAS SWEET SIXTEEN AND NEVER BEEN KISSED.
I WAS GONNA MAKE UP FOR THE TIME I'D MISSED.
I CAN STILL RECALL THAT FRIDAY NIGHT,
IN SEVENTY-ONE!

JOHN TIMES LIKE THAT JUST RUN AWAY FROM YOU.

KAREN THEY GLIDE RIGHT PAST, AND SAIL RIGHT OUT OF VIEW.

**JOHN &
KAREN** GOOD TIME MEMORIES, BAD TIMES, TOO,
SEEM BETTER FROM A DISTANT VIEW.
BETTER THAN TODAY –
SAFER, ANYWAY!

**SHERI &
KAREN** I WAS SWEET SIXTEEN AND NEVER BEEN KISSED.

**JOHN, MIKE
& SPANKY** IT WAS FRIDAY NIGHT, IN MY DADDY'S CAR.

**SHERI &
KAREN** I WAS GONNA MAKE UP FOR THE TIME I'D MISSED.

JOHN, MIKE

& SPANKY I PROMISED THAT I WOULDN'T GO TOO FAR.

ALL I CAN STILL RECALL THAT FRIDAY NIGHT
IN SEVENTY-ONE!

I CAN STILL RECALL THAT FRIDAY NIGHT,
IN SEVENTY-ONE!

(music ends)

SHERI So, who was she?

MIKE Who was who?

SHERI The girl in the car.

MIKE Which car?

SHERI Your father's!

MIKE Oh, Dad's '64 Dodge. You remember that one, Spanky?

SPANKY Sure! 413 Wedge with the push-button automatic. You got your Chev just a little
after he sold it.

MIKE Chev's still sitting out front. Are we taking a run or what?

SPANKY Let's go!

(he downs what beer he has left)

SHERI So, who was she?

MIKE Who was who?

SHERI The girl in your father's '64 Dodge!

MIKE Oh, just a girl and it was a long time ago. Right, John?

JOHN Sometimes.

(MIKE and SPANKY exit; JOHN follows)

SPANKY Road 45? We can dust out Old Foster, again.

MIKE Is he still alive?

SPANKY Sort of.

(they are gone)

KAREN You got a minute, John?

JOHN We're going dusting.

KAREN Come on. This is important.

SHERI I've got some stuff in the car to bring in.

(she exits)

JOHN Okay, what?

KAREN Are you getting along alright?

JOHN With who?

KAREN How about your wife, to start with?

JOHN Why, what's she saying?

KAREN Nothing, and she wouldn't and you know it.

JOHN Look, sister-in-law, we're fine. We get along just fine.

KAREN Then, why is she afraid of you?

JOHN Don't be stupid.

KAREN It's true. Like she's afraid you'll blow up, if she breathes funny.

JOHN That's stupid.

KAREN She doesn't think so. She's not happy, John.

JOHN So, who is?

KAREN So, you're not getting along.

JOHN What are you? My psychiatrist? Or, is it part of the job?

KAREN I just think you'd both better smarten up a bit.

JOHN Look, I really don't know why you think she's afraid of me. I'd never hurt her.

KAREN Tell her that.

JOHN Maybe, it's not so easy.

KAREN And, maybe, there's more than one way of hurting someone.

JOHN Damn right. You don't know the whole story. Look, I love the kids, I . . .

(SPANKY sticks his head in the door)

SPANKY Hey, that's a long whizz you're taking, Johnny!

JOHN Yeah, hang on a minute!

(SPANKY goes out)

Listen, I've been on midnights for six months straight, now. I'm tired. I need a vacation. I need a million dollars.

KAREN So, ask them to go back on days.

JOHN And, I'd lose shift bonus and go back to being assistant setup.

KAREN So?

JOHN So, we need the money. We've got a mortgage to feed.

KAREN Then, why can't Patty get a job?

JOHN No! I can support my family.

(SHERI comes through with a suitcase)

SHERI Just passing through.

(she goes out)

JOHN In two years, the guy who's head set-up on days retires, then I go on permanent days, as chief set-up for the whole plant, not just one shift. Maybe even foreman in ten or fifteen years.

(music)

KAREN And, meanwhile, you sweat it out a day at a time.

JOHN That's right.

'NOTHER DOLLAR, 'NOTHER DAY,
BUT, IT KEEPS THE WOLF AWAY.
I'M ON THE LATE-SHIFT, TONIGHT.

SLEPT 'TIL FOUR, YESTERDAY,
BUT, TODAY, THE SLEEP WON'T STAY.
I'M ON THE LATE-SHIFT, TONIGHT.

AND, IT'S HARD ON A MAN WORKING MIDNIGHT TO EIGHT
WHEN HIS WIFE AND HIS KIDS ARE ASLEEP.
BUT, THE MAN WITH THE MONEY
CALLS THE SHOTS AND IT'S FUNNY
BUT, I'M ALWAYS AT THE BOTTOM OF THE HEAP!

'NOTHER DOLLAR, 'NOTHER DAY.
AND THE YEARS'LL SLIDE AWAY.
I'M ON THE LATE-SHIFT, TONIGHT.
THIRTY YEARS FROM TODAY,
WHEN I'VE WORKED MY LIFE AWAY,
THERE'LL BE NO LATE-SHIFT, TONIGHT.

AND, IT'S HARD ON A MAN THINKING FORTY-THREE YEARS
IS A LONG TIME TO SPEND IN ONE PLACE!
BUT, WHEN YOU THINK OF THE ODDS
AGAINST GETTING AHEAD,
YOU'RE LUCKY JUST TO FINISH THE RACE!

AND, I LOVE THE LATE-SHIFT, THOUGH,
AND, I LOVE TO SLEEP ALONE.
I'M WORKING THE LATE-SHIFT, TONIGHT.
YEAH, I LOVE THE LATE-SHIFT, THOUGH,
AND, I KNOW IT LOVES ME SO
THAT IT NEVER LETS ME SPEND THE NIGHT AT HOME.

I NEVER GET TO SPEND THE NIGHT AT HOME.

JUST ONCE, I'D LIKE TO SPEND THE NIGHT AT HOME!

(music ends; SPANKY enters)

SPANKY Are you coming? We're wearing out the lifters.

JOHN Yeah, I'm coming.

(he and SPANKY exit; after a moment SHERI comes back in)

KAREN Oh, I'm sorry about that Candi Barr thing. I just thought . . .

SHERI Oh, that's alright.

KAREN I wonder where she got to? Most of the guys come in here because of the dancers. Maybe, I ought to call her agent.

SHERI Maybe, she got a better offer.

KAREN Well, she'll never work in this town again, if I've got anything to say about it.

SHERI Do you have anything to say about it?

KAREN No.

SHERI You here by yourself?

KAREN Not usually. Special circumstances, which is why it's so annoying that she didn't show up.

SHERI How much does she get paid?

KAREN Why?

SHERI Maybe, I could take her place.

KAREN Are you serious?

SHERI No.

KAREN Oh. Too bad. The guys would've liked you.

SHERI I've been playing these places since I was eighteen, and I've done every kind of gig there is to do in them – except take off my clothes. God, it's bad enough standing up there with your clothes on.

KAREN They get paid for it.

SHERI They should get medals for it.

KAREN Where would they pin them?

SHERI Glue, I suppose.

KAREN I did it, once.

SHERI Don't stop there.

KAREN Nobody knows about it, so don't say anything, but I stripped once, for an amateur night.

SHERI Here?

KAREN God, no! A long way away, and nobody who knew me was around. Except Keith and that's different. The bartender.

SHERI Well?

KAREN Well, it was fun. Once. Not five shows a day, six days a week. Not for a living.

SHERI I know what you mean. The band's like that. Oh, it's fun, sometimes, and it sure beats working for Chrysler – I built engines for Chrysler in Windsor – no, thank you. But, when you find yourself playing the same one-five back-beat under the same three-chord tune for the two-hundred and fiftieth time – I mean, where's the art in that?

KAREN You're asking me? When I was a kid, I played on the linoleum, that's as musical as I get.

SHERI Well, it's fun, but . . .

KAREN So, why not do something else?

SHERI Reasons. It's a good gig, and I'm sure not going to get a better one, I know that and . . . well, other things.

KAREN I see. I think I see.

SHERI Well, there's never any happily-ever-after, is there? It's just comfortable, for now. Later, who knows?

KAREN I know what you mean. I don't suppose that I'll be here forever, but, for now, it's okay. It suits me.

SHERI That's it. It suits me.

(music)

I'M NOT THE KIND OF GIRL WHO PUSHES
HARD TO GET AHEAD.

I KIND OF LIKE TO TAKE THINGS
AS THEY COME.

KAREN I LIKE TO JUDGE THE FOLKS I MEET
ON WHAT THEY'VE DONE AND SAID.
I'D NEVER THINK TO ASK THEM
WHERE THEY'RE FROM

BOTH 'CAUSE THAT'S THE KIND OF WOMAN
MY MOTHER SAID TO BE!
SHE SAID LIVING EASY MAKES YOU HAPPY –
WAIT AND SEE!

AND, THERE'S A WORD FOR LIVING
JUST A FEW DAYS AT A TIME . . .
THE WORD IS HONKY-TONK
AND HONKY-TONK SUITS ME FINE.

KAREN I NEVER DID HAVE TIME TO WASTE
ON FANCY CARS OR CLOTHES.
THEY JUST DON'T SEEM TO HAVE APPEAL
TO ME.

SHERI I'D RATHER SPEND THE TIME THEY TAKE
ON FRIENDSHIP, I SUPPOSE
'CAUSE I LIKE PEOPLE,
AND THEY ALL LIKE ME!

BOTH I TRY TO TAKE IT EASY
AND LET MY TROUBLES SLIDE,
'CAUSE MOST OF OUR BIG TROUBLES
ARE JUST SMALL ONES IN DISGUISE.

WORKING HARD AT LIVING
JUST A FEW DAYS AT A TIME,
THE WORD IS HONKY-TONK,
AND HONKY-TONK SUITS ME FINE!

MAKE MINE HONKY-TONK!
THE EASY LIVING LINE.
MAKE MINE HONKY-TONK!
'CAUSE HONKY-TONK SUITS ME FINE.

SHERI I NEVER TRIED TO SAVE MYSELF
UNTIL THE DAY I WED,

KAREN I JUST DON'T THINK THAT
I COULD WAIT THAT LONG,

SHERI IF THE BOY'S GOT LOVING EYES,
I MIGHT END UP IN BED,

BOTH AND, NEVER WORRY
IF IT'S RIGHT OR WRONG!

AND, MAYBE SOMEDAY, SOMEWAY,
I'LL STRIKE THAT POT OF GOLD.
BUT, I WON'T BE TOO UNHAPPY
IF I JUST GROW OLD!

FOR NOW, I'LL KEEP ON LIVING
JUST A FEW DAYS AT A TIME.
THE WORD IS HONKY-TONK,
AND HONKY-TONK SUITS ME FINE!

MAKE MINE HONKY-TONK!
THE EASY LIVING LINE!
MAKE MINE HONKY-TONK!
'CAUSE HONKY-TONK SUITS ME FINE!

MAKE MINE HONKY-TONK!
THE EASY LIVING LINE!
MAKE MINE HONKY-TONK!
'CAUSE HONKY-TONK SUITS ME . . .
HONKY-TONK SUITS ME . . .
HONKY-TONK SUITS ME FINE!

(music ends; phone rings)

KAREN Kelly's. Hi, babe! No, he's not coming in, this week, Jen's in labour, up at the cottage. Yep, all by myself. Don't be silly; I'll be fine – except the dancer never showed up. Oh, well, that explains that. No, you have fun. Alright. Love you. Bye.

(she hangs up)

Keith.

(PATTY enters)

SHERI Oh.

KAREN Didn't take long,

PATTY In and out. Said if she was any healthier, there'd be something wrong with her.

KAREN Johnny was here.

PATTY Did you say anything?

(KAREN glances at SHERI who studies the wall)

KAREN You said not to.

PATTY I just didn't want him to think I was checking up on him or something.

KAREN I didn't say a word about you being here.

PATTY Okay.

KAREN He needs a vacation.

PATTY We both do.

KAREN I was thinking . . .

PATTY I don't want to talk about it. It's just some old problems, and we'll settle them ourselves, one way or another.

KAREN Yeah, okay. Sorry.

PATTY Yeah.

KAREN Well . . . this is Sheri. She sings with Mike.

PATTY Hello.

KAREN My sister, Patty.

SHERI Hi.

KAREN Where's the kids?

PATTY Mother's got them. She thought John and I might like to make a night of it, what with Mike coming home and all,

KAREN Sounds like an idea.

PATTY Karen.

KAREN Well, it does. You want a drink?

PATTY Why not?

KAREN What do you want?

PATTY Something pink. Something that has nothing to do with vacuuming, kids or diapers.

(music)

Something with oranges and cherries on a little sword.

KAREN I got it!

PATTY I'M SO TIRED ALL THE TIME,
GOING ROUND AND ROUND:
CLEAN THE HOUSE, FEED THE KIDS,
KEEP THE DAMN NOISE DOWN!
THERE'S A MEETING OF THE HOME AND SCHOOL
AT EIGHT ON THURSDAY NIGHT!

PICK UP TOYS, PICK UP CLOTHES,
PICK UP MOM AT THREE!
LAUNDRY DAY, TWICE A WEEK,
THAT'S THE WORST FOR ME!
SOMEHOW, I DON'T GET EXCITED
IF MY LAUNDRY COMES OUT CLEAN AND BRIGHT!

WHERE'S THE ROMANCE THEY PROMISED ME
IN THE "NEW BRIDE" MAGAZINE?
WHERE'S THE ROMANCE THERE OUGHT TO BE,
LIKE THE MOVIES THAT I'VE SEEN!

LOVE MY KIDS, LOVE MY MAN,
I'VE A SURE SAFE LIFE,
BUT, I'M STILL JUST A MOM,
OR I'M SOMEONE'S WIFE,
AND, I NEVER HAVE A MINUTE
WHEN I'M NO ONE ELSE BUT ME.

JUST FOR FUN, JUST THIS ONCE,
I WOULD LIKE TO BE
SOMETHING MORE THAN A WIFE,

SOMETHING MORE THAN ME.
JUST A LITTLE OF THE GLAMOUR THAT I SEE
EVERY WEEK
ON ALL THE PRIME-TIME SOAPS!

WHERE'S THE ROMANCE THEY PROMISED ME
IN THE "NEW BRIDE" MAGAZINE?
WHERE'S THE ROMANCE THERE OUGHT TO BE,
LIKE THE MOVIES THAT I'VE SEEN!

PLEASE DON'T THINK I'D COMPLAIN,
MY LIFE RUNS JUST FINE.
SOMEHOW SEEMS, ALL THE SAME,
THAT IT'S JUST NOT MINE.
SEEMS I LIVE ALL MY HOURS
JUST TO CARE FOR SOMEONE ELSE.

WHERE'S THE ROMANCE THEY PROMISED ME
IN THE "NEW BRIDE" MAGAZINE?
WHERE'S THE ROMANCE THERE OUGHT TO BE?
LIKE THE MOVIES THAT I'VE SEEN!

WHERE'S THE ROMANCE THEY PROMISED ME!
WHERE'S THE ROMANCE THEY PROMISED ME!
WHERE'S THE ROMANCE . . . ?

(KAREN hands her a tall, exotic, pink drink)

Well, here's to the blushing bride, if you can find one these days,

(music ends and SPANKY enters)

SPANKY Whoo! Does she go!

KAREN Does who go?

SPANKY The Chev! Crank her up to 55-hundred, drop the clutch and she lifts the right front about three inches and goes like she's got eyes! We musta been pulling that wheel for more than a mile.

(MIKE enters)

SHERI Did you get a ticket?

MIKE They don't catch you at a hundred and forty; they don't even see you!

MIKE & SPANKY And, you can't catch what you can't see!

KAREN No matter how fast your wheels will go,
No way they'll beat a radio.

MIKE Party-poopper.

*(he turns to **PATTY**)*

Hi.

PATTY *(waving her drink)* Hi, yourself.

MIKE Don't I know you?

PATTY Could be. Do you come here often?

MIKE Not anymore.

SHERI I take it you've met?

MIKE Oh, yeah, a lot of years ago. A long time.

PATTY Sometimes.

SHERI I see. Have you driven a Dodge, lately?

PATTY What?

SHERI Nothing.

SPANKY Hey! It's show time! Bring on the nice lady!

KAREN She cancelled, Spanky. Keith called and said she'd cancelled last week and it's too late to get somebody.

SPANKY Wouldn't you know it? There'd have to be something to spoil the week.

MIKE So, what's the difference?

SPANKY Are you kidding? It's Candi Barr!

(he pulls a photo off the wall)

Her!

MIKE Well, saw my leg off.

SHERI *(grabbing the shot)* That sounds like an idea. Oh, my god . . . !

SPANKY A little respect, please.

(he kisses the photo and puts it back, carefully)

Boy, you think you're going to have the greatest time in the world, and you get all excited waiting for it, and, when it gets here, something has to spoil it, every time

PATTY Right ! I don't believe I'm agreeing with him, but he's right! Well, I've been looking forward to this week for too long to let it be spoiled by anything. Give me another of these what-do-you-call-'ems. Look at this, Mike. They've got cherries and oranges and pineapple – and you get to keep the little sword.

MIKE Well, give me one. Heck, give everybody one! Pink drinks for the house!

(KAREN shrugs and starts to make them)

SHERI What's the occasion?

MIKE A reunion. Me and Spanky; me and John; me and everybody,

(to KAREN)

Except you, how come you weren't around?

KAREN I was, but I was 13.

MIKE Well – thank heaven for little girls.

KAREN Where'd John go?

SPANKY Home. Looking for Patty.

PATTY Oh! I better go.

MIKE No, sit! Wait. Drink your drink.

PATTY John's looking for me.

MIKE Let him look.

(he gets his guitar)

I wrote this . . . oh, a long time ago. It's nearly ten years, isn't it?

PATTY Ten years on Friday.

MIKE Really?

SHERI Ten years what?

MIKE Ten years ago. I was thinking of putting this on the next album.

(he plays)

I CALLED YOU FROM VANCOUVER
BUT YOU MUST HAVE BEEN AWAY.
EVEN IF YOU'D BEEN AT HOME,
I HAD NO WORDS TO SAY.

I LEFT IN SUCH A HURRY
I NEVER SAID GOODBYE.
I THINK THAT, IF THE TRUTH BE TOLD,
I WAS JUST TOO SCARED TO TRY.

(underneath, strings and percussion come in softly and grow throughout)

AND, CALGARY'S A PRETTY PLACE TO BE,
WHERE THE MOUNTAINS FADE TO BLUE.
BUT, I'VE BEEN THROUGH THAT TOWN TOO MANY TIMES
TO BOTHER WITH THE VIEW.

I'VE PLAYED ACROSS THIS COUNTRY,
BY BUS, BY PLANE AND TRAIN.
AND, AT EACH STAGE DOOR,
I LOSE ONE MORE
OF THE PAINS THAT STILL REMAIN.

AND, I SING EACH NIGHT IN
SOME BAR-ROOM,
WHERE THE SMOKE AND THE DRINK
MAKE YOU BLIND,
AND, IF I TRY, I FORGET ONE MORE TIME
THE PIECES WE LEFT BEHIND!

PIECES OF LOVE AND LAUGHTER
THAT WE LEFT BEHIND,

CHASING THIS CRAZY DREAM I'M AFTER,
THAT I MAY NEVER FIND.

I PASS THROUGH THERE ON FRIDAY,
ON MY WAY TO SOMEWHERE NEW.
THERE'S JUST A CHANCE THAT
I MAY TAKE A CHANCE ON PHONING YOU.

BUT, SAY I CALL YOUR NUMBER
AND HEAR YOUR VOICE AGAIN,
WHAT'S THE USE OF STARTING
WHEN WE KNOW HOW IT WILL END?

AND, HALIFAX HAS LOTS TO OFFER ME –
PRETTY GIRLS AND BOOZE,
AND, PLAYING THESE ONE NIGHT STANDS
THE LIFE I'VE HAD TO CHOOSE.

I'VE PLAYED ACROSS THIS COUNTRY,
BY BUS, BY PLANE AND TRAIN.
AND, AT EACH STAGE DOOR,
I LOSE ONE MORE
OF THE PAINS THAT STILL REMAIN.

AND, I SING EACH NIGHT
IN SOME BAR-ROOM,
WHERE THE SMOKE AND THE DRINK
MAKE YOU BLIND,
AND, IF I TRY, I FORGET ONE MORE TIME
THE PIECES WE LEFT BEHIND!

PIECES OF LOVE AND LAUGHTER
THAT WE LEFT BEHIND.
CHASING THIS CRAZY DREAM I'M AFTER,
THAT I MAY NEVER FIND.

*(music ends; **PATTY**, teary and a bit drunk, embraces **MIKE** and
kisses him, rather warmly; **JOHN** has entered during the song and
steps forward, pulling **PATTY** away from **MIKE**)*

PATTY Johnny! Don't!

*(**JOHN** punches **MIKE**, who falls; lights to black)*

END OF SCENE

THE DAY WE FLIPPED MIKE'S CHEV

Act One, Scene Two

(lights come up on the bar, later in the evening, as MIKE, SHERI and the band are finishing a set; the others are watching)

MIKE IN A TWO-BIT BAR, IN THE BACK OF BEYOND,
I GOT THE SNOT KICKED OUT OF ME
BY A TINY LITTLE GUY, STOOD FOUR FEET HIGH,
HAD AN EAR-RING, PLAIN TO SEE.

I SAID, "SON, YOU BETTER JUST MOVE ON DOWN, AND LET A
MAN BELLY UP TO THE BAR."
HE LOOKED AT ME (I STAND SIX-FOOT-THREE). HE SAID,

"Smile when you say that to me."

HE PUNCHED AND HE BIT FOR 'BOUT AN HOUR AND A HALF,
AND THEN HE KICKED ME WHEN I FELL DOWN.
I NEVER SEEN SUCH ORNERY MEAN
SINCE THE DAY MY FIRST WIFE LEFT TOWN.

HE BROKE SIX RIBS AND MY LEFT SHOULDER BLADE,
AND HE BIT MY RIGHT EAR IN TWO.
BUT, I GOT HIM BACK,
'CAUSE, WHEN HE TURNED TO GO,
I SAID,

"Is that the best you can do?"

WHOA-OA-OA-OA!
ME AND MY BIG, FAT MOUTH!
IF I DON'T CLAP A TRAP ON MY BIG, FAT YAP,
I WON'T LIVE TO RETIRE DOWN SOUTH.

WHOA-OA-OA-OA!
ME AND MY BIG, FAT MOUTH!
I'M GONNA HAVE TO KEEP MY HEAD IN A BAG,
JUST TO SAVE ME FROM MY BIG, FAT MOUTH.

I WOKE UP AND I SAW THE LIGHTS OF
HEAVEN SHINING ROUND.
I HONESTLY THOUGHT I'D BEEN BUMPED UPSTAIRS,
TILL THEY BROUGHT ME A HOSPITAL GOWN,

THE KIND WITH NO BACK AND THOSE TINY LITTLE STRAPS
THAT LET YOUR BUTT HANG OUT IN THE BREEZE,
BUT, I WAS FEELING KINDA COCKY,
SO, I SAID TO THE DOC,

"Before I wear that, I'll freeze."

WHO-OA-OA-OA!
ME AND MY BIG, FAT MOUTH!
IF I DON'T CLAP A TRAP ON MY BIG, FAT YAP,
I WON'T LIVE TO RETIRE DOWN SOUTH.

WHOA-OA -OA- OA!
ME AND MY BIG, FAT MOUTH!
I'M GONNA HAVE TO KEEP MY HEAD IN A BAG,
JUST TO SAVE ME FROM MY BIG, FAT MOUTH!

WELL, THE DOCTOR SENT FOR AN ORDERLY
TO FORCE ME TO COMPLY,
AND, WOULD YOU BELIEVE, THERE HOLDING THE SLEEVE,
WAS THAT SAME LITTLE FOUR-FOOT GUY?

HE: LOOKED AT ME AND HE SHOOK HIS HEAD,
AND, HE SAID, "You gonna wear this, here?"
WELL, I TOOK THAT GOWN,
AND, I STARED HIM DOWN, AND I SAID,

"Yes, sir,"

WHOA-OA-OA-OA!
ME AND MY BIG, FAT MOUTH!
IF I DON'T CLAP A TRAP ON MY BIG, FAT YAP,
I WON'T LIVE TO RETIRE DOWN SOUTH!

WHOA-OA-OA-OA!
ME AND MY BIG, FAT MOUTH!
I'M GONNA HAVE TO KEEP MY HEAD IN A BAG,
JUST TO SAVE ME FROM MY BIG, FAT MOUTH!

I mean, enough is enough, you know? It's getting ridiculous! You'd think I'd learn,
but NOOOO! I mean, there was one time – there was four of them!

THE BAND YOU AND YOUR BIG, FAT MOUTH!

MIKE Right!

(music ends; applause from the group onstage; band vamps)

Thank you very much! We're going to take that very important pause for the cause, right now, but don't nobody go away, 'cause we've got one more set, tonight! We're sure enjoying ourselves and we hope you are, too! Stick around!

(they wind up the set)

JOHN I owed him! You don't think I owed him one?

PATTY That was a long time ago, and it's time you quit being childish about it.

JOHN If he touches you, again . . .

PATTY What?

JOHN He just better not.

PATTY Every time you get angry, somebody gets hit.

JOHN Bull.

PATTY It's like being around a time bomb.

JOHN Bull!

PATTY When's it going to be the kids?

JOHN I wouldn't.

PATTY You've been wanting to hit something for weeks. Who would it have been, if it hadn't been, if it hadn't been Mike? Me? John, Junior? The baby?

JOHN I wouldn't.

(KAREN comes over with drinks)

KAREN If you two keep this up, people are going to stop staring. You're getting boring.

(she leaves)

JOHN What am I supposed to think? Last time, I didn't say anything. This time's different.

PATTY Johnny, you scare me. I won't go on being afraid of my husband.

JOHN Meaning what?

PATTY Nothing,

JOHN I gotta go to work.

(he knocks back his drink)

Come on.

PATTY I'm going to stay for the last set.

JOHN Like hell you are!

(everyone turns at his outburst)

I've got the car.

PATTY Karen will give me a ride.

JOHN You're not staying.

PATTY You going to hit me?

JOHN I don't want you to stay.

PATTY It's important.

JOHN How?

PATTY Because it is! Because we never had a chance to talk it out! Because . . .

JOHN What?

PATTY I don't know.

JOHN No.

(a silence)

PATTY John, Jr.'s nearly ten years old and he's never even seen him.

JOHN John, Jr.'s not the only one at home –

PATTY It isn't that.

JOHN No?

PATTY No!

JOHN Yeah, well, just keep it in mind. The kids need you.

PATTY I know that, John. It's other things I'm not so sure about,

JOHN Yeah, well, don't worry about me. I'll survive.

PATTY Johnny!

JOHN Look, I'm not stupid, you know! It's the same now as it was ten years ago. I don't know what it is with you two, but it's still the same! You want him? Go with him! But, this time I won't pick up the pieces, so don't come back,

(he leaves; KAREN comes over)

KAREN You alright?

PATTY Just go away. Please.

(KAREN moves away; MIKE and SHERI, at a table with SPANKY, are arguing)

SHERI Hey, you go right ahead. There's no strings on this lady.

MIKE Sheri.

SHERI No, really! It was my idea, right? No strings, no problems. So, go ahead.

MIKE It isn't that.

SHERI No?

MIKE No, it's important.

SHERI Yeah.

MIKE Yeah, there's things that need to be said . . .

SHERI Oh, that's sweet, it really is!

(she crosses to PATTY)

Just wanted to say good luck. With him, you'll need it.

MIKE Sheri!

SHERI I mean it.

(she goes upstairs)

MIKE Jeez.

SPANKY Well?

MIKE Well, what?

SPANKY Don't just sit there. This is the most fun I've had in a long time.

MIKE Hey!

SPANKY Alright, I know when to shut up, without being told. You don't have to send me a telegram. When I see that it's time to shut up, boy, I shut right . . .

MIKE Shut up.

(SPANKY shuts up; MIKE crosses to PATTY and sits)

Women.

PATTY Men.

MIKE Yeah.

(a silence)

PATTY You never called.

MIKE Should I have had to?

PATTY Yes! *(a beat)* Yeah.

MIKE Sorry. I wrote you a letter.

PATTY I never got it.

MIKE I never sent it.

PATTY What'd it say?

MIKE It said . . . a lot of things I can't really remember. Not the words, anyway.

(a silence)

When I heard you were marrying Johnny, I thought, "Great! Terrific!" and, you know, I was glad for a while that it was him and not me. But, only for a while.

PATTY I was scared and alone and John was wonderful and strong.

MIKE Is that all?

PATTY No, there's more. Ten years more.

MIKE Yeah.

PATTY I read in the papers where you're playing or about one of your songs, and, sometimes, I wonder what it would be like to be . . . to have been with you.

MIKE Patty . . .

PATTY But, then I think about my family and my home and what I've got here and that's . . . so . . .

MIKE Sure.

PATTY You know, Mike, I still love you.

MIKE Aw, no!

PATTY I mean, maybe not love you, but love you, you know? I just needed to say that.

MIKE Sure.

(music)

I guess there's a lot of things needed to be said – never were.

I NEVER THOUGHT I'D HAVE ANOTHER
CHANCE TO TELL YOU
OF THE WAY I USED TO FEEL
BEFORE THE WIND OF CHANGES
PULLED US FAR AWAY
FROM ALL THE LIFE WE USED TO STEAL.

PATTY & MIKE THEY SAID WE'D NEVER FIND HEAVEN
IF WE CAN'T BE GOOD,
AND, I NEVER DOUBTED IT WAS TRUE,
UNTIL ONE NIGHT, IN THE BACK
OF A SIXTY-FOUR DODGE . . .

MIKE I FOUND HEAVEN WITH YOU.

PATTY YOU KNOW, I LIE AWAKE AND THINK OF
BETTER DAYS, WHEN WE WERE YOUNGER AND MORE ALIVE.
OR WERE WE JUST TOO YOUNG AND MAYBE TOO NAIVE
TO TAKE THE TIME TO REALIZE

MIKE & PATTY WHEN THEY TOLD US TO MAKE SOMETHING
OF OURSELVES,
THEY WERE NEVER SURE IF
IT WAS TRUE
AND, THEN ONE NIGHT, IN THE
BACK OF A SIXTY-FOUR DODGE . . .

PATTY I FOUND HEAVEN WITH YOU.

BOTH WE FOUND HEAVEN IN THE BACK OF A DODGE,
ON A ROAD THAT WAS HALFWAY TO LOVE!
WE FOUND HEAVEN IN THE BACK OF A DODGE . . .

MIKE AND, THE SCENT OF YOUR PERFUME . . .

PATTY THE FEEL OF YOUR HAIR . . .

MIKE THE THRILL OF YOUR BODY . . .

BOTH AND, THE LOVE IN THE AIR
I CARRY WITH ME STILL,
AND, I GUESS I ALWAYS WILL.

I KNOW THE YEARS HAVE TAKEN US SO FAR AWAY
FROM THE PEOPLE THAT WE WERE THEN,
AND, EVERY DAY THAT PASSES IS A DAY BETWEEN
OUR LIVES AND OUR HEARTS BACK WHEN.

STILL, I CAN'T FORGET
HOW I WOULD FEEL WHEN YOU WERE NEAR,
HOW I DIDN'T KNOW WHAT LOVE COULD DO,

UNTIL THAT NIGHT, IN THE BACK
OF A SIXTY-FOUR DODGE,
I FOUND HEAVEN WITH YOU.

WE FOUND HEAVEN IN THE BACK OF A DODGE,
ON A ROAD THAT WAS HALF-WAY TO LOVE!
WE FOUND HEAVEN TN THE BACK OF A DODGE.

MIKE AND, THE SCENT OF YOUR PERFUME . . .

PATTY THE FEEL OF YOUR HAIR . . .

MIKE THE THRILL OF YOUR BODY . . .

BOTH AND, THE LOVE IN THE AIR
I CARRY WITH ME, STILL,
AND, I GUESS I ALWAYS WILL.

(music ends; silence)

MIKE We're going out to Vancouver to cut an album, then we start a four-month tour,
from B.C. to Nova Scotia. Every town big enough to put up a poster in.

PATTY Sounds like fun.

MIKE Sounds like a lot of work.

(a beat)

Come with me.

PATTY Oh, Mike.

(he tries to take her hand)

Don't.

MIKE Alright.

PATTY It occurred to me, the other day, that I've been so busy living, that I never realized
it's not my life I'm living. Do you know what I mean?

MIKE Yes.

PATTY But, how do you stop?

MIKE Just by stopping,

PATTY It's not that easy.

MIKE And, it won't get any easier, either.

PATTY No.

(she gets up and goes to the door)

MIKE Does he look like me?

PATTY Oh, yes.

MIKE Can I see him?

PATTY No.

MIKE Alright.

PATTY I do love you, Mike,

(she exits quickly; music; KAREN, MIKE and SPANKY are left, separated)

ALL THREE LATE AT NIGHT, IN A CROWDED BAR ROOM,
FACES SEEN THROUGH THE SMOKY HAZE
SEEM TO FILL WITH A MELANCHOLY
WHICH SPEAKS TO ME OF HAPPIER DAYS.

EACH OF US HAS HIS SHARE OF TROUBLE.
EVERYONE HAS A CROSS TO BEAR.
JUST REMEMBER, IF YOU KEEP ON MOVING,
SOMEDAY, SOON, YOU'LL GET SOMEWHERE.

KEEP ON PUTTING ONE FOOT IN FRONT OF THE OTHER!
KEEP ON PLODDING AWAY AT THE MARATHON!
KEEP ON RUNNING THE RACE, FOR THERE IS NO OTHER.
AND, YOU'LL GET SOMEWHERE, BEFORE TOO LONG.

WE'VE HAD JOYS, AND WE'VE HAD SORROWS.
WE'VE HAD PAINS WE DON'T TALK ABOUT.
FOR EVERY HAND YOU GET DEALT FOUR ACES,
THERE'S TWICE AS MANY WHERE THEY
COUNT YOU OUT.

SOMETIMES, LUCK SEEMS TO LEAD YOUR FOOTSTEPS.
EVERYTHING SEEMS TO TURN TO GOLD.
OTHER TIMES, YOU JUST CAN'T BREAK EVEN –
EVERY CARD HAS BEEN FROZEN COLD.

KEEP ON PUTTING ONE FOOT IN FRONT OF THE OTHER!
KEEP ON PLODDING AWAY AT THE MARATHON!
KEEP ON RUNNING THE RACE, FOR THERE IS NO OTHER,
AND, YOU'LL GET SOMEWHERE, BEFORE TOO LONG,

ALL IT TAKES IS ONE GOLDEN MOMENT.
YOU SEE YOUR CHANCE AND YOU START TO RUN.
SOMEWHERE, ON THAT WHEEL OF FORTUNE,
THERE'S A SPOT THAT SAYS YOU'RE THE ONE.

MAYBE FAME AND MAYBE RICHES,
MAYBE LOVE LIES BEHIND THE DOOR.
GRAB IT WHEN THE MOMENT HAPPENS,
YOU MAY NOT GET ONE CHANCE MORE.

KEEP ON PUTTING ONE FOOT IN FRONT OF THE OTHER.
KEEP ON PLODDING AWAY AT THE MARATHON!
KEEP ON RUNNING THE RACE FOR THERE IS NO OTHER,
AND, YOU'LL GET SOMEWHERE, BEFORE TOO LONG.

(music stops and they sing a capella)

LATE AT NIGHT IN A CROWDED BAR ROOM,
FACES SEEN THROUGH THE SMOKY HAZE
SEEM TO FILL WITH A MELANCHOLY
WHICH SPEAKS TO ME OF HAPPIER DAYS.

(music finishes as lights fade to black)

END OF ACT ONE

THE DAY WE FLIPPED MIKE'S CHEV

Act Two, Scene One

*(as the lights come up, the band is jamming on a country-blues;
SHERI at the piano, suddenly leaves the stage and rushes into the
washroom; the number finishes)*

MIKE Thank you! We've got time for just one more number, tonight. This is off our new album – “Mike Stevens, a Boy, A Guitar, and A Smile.” No, that can't be right.

(he looks at the album)

“Mike Stevens, Number Two!” Good title. We wanted to call the first album number two and the second one number one, just so nobody'd mix them up, but . . . Anyway, this is off “Mike Stevens, Number Two!”, which is now available at all discriminating record shops, and, if Sheri's feeling up to it, I hope she can join us.

(SHERI comes rather unsteadily onstage)

This is called "Don't Hold Me Close (Unless You Mean It),"

(music)

DARLING, WHEN I WOKE UP, THIS MORNING,
I KNEW YOU HAD SOMETHING TROUBLING YOU.
AND, THE LOOK IN YOUR EYE
WHEN I KISSED YOU GOODBYE,
TOLD ME SOMETHING THAT I ALREADY KNEW.

SOMEWHERE, WE QUIT BELIEVING.
I'M SURE THE FAULT IS MOSTLY MINE.
AND, YOU'VE NOTICED, I'M SURE,
WE DON'T LAUGH ANYMORE.
THAT'S GOT TO BE A TELL-TALE SIGN.

SURE, WE BOTH COULD CARRY ON,
PRETEND WE STILL BELIEVE.
THAT'S NOT WHAT YOU MARRY ON.
MAYBE, ONE OF US SHOULD LEAVE.

**MIKE &
SHERI** DON'T HOLD ME CLOSE,
UNLESS YOU MEAN IT.
DON'T YOU TRY TO
HOLD ON TO A LIE,

WE'VE LOST THE MAGIC.
WE'VE BOTH SEEN IT.
SO, WHAT IS LEFT TO
KEEP THIS LOVE ALIVE?

SHERI I KNOW, THERE'S ALWAYS SOME GOOD REASON
WHY PEOPLE CHANGE AND DRIFT AWAY.
AND, THE REASON, IT SEEMS,
WHY WE MISS OUT ON THE DREAMS
IS THAT DREAMS CAN'T STAND THE HARD LIGHT OF DAY,

SO, YOU GO YOUR WAY, AND I'LL GO MY WAY,
AND, MAYBE, WE'LL MEET ON DOWN THE ROAD.
IF WE MEET UP AGAIN,
THEN WE STILL COULD BE FRIENDS.
WE'LL HAVE FORGOTTEN ALL THE HURTS THAT WE HOLD!

**MIKE &
SHERI** SURE, WE BOTH COULD CARRY ON,
PRETEND WE STILL BELIEVE.
THAT'S NOT WHAT YOU MARRY ON.

MIKE MAYBE, ONE OF US SHOULD LEAVE.

BOTH DON'T HOLD ME CLOSE,
UNLESS YOU MEAN IT.
DON'T YOU TRY TO
HOLD ON TO A LIE.

WE'VE LOST THE MAGIC,
WE'VE BOTH SEEN IT.
SO, WHAT IS LEFT TO
KEEP THIS LOVE ALIVE?

SURE, WE BOTH COULD CARRY ON,
PRETEND WE STILL BELIEVE.
THAT'S NOT WHAT YOU MARRY ON.

SHERI MAYBE, ONE OF US SHOULD LEAVE.

BOTH DON'T HOLD ME CLOSE,
UNLESS YOU MEAN IT.
DON'T YOU TRY TO
HOLD ON TO A LIE.

WE'VE LOST THE MAGIC,

WE'VE BOTH SEEN IT.
SO, WHAT IS LEFT TO
KEEP THIS LOVE ALIVE?

(vamp)

MIKE Thank-you very much. Goodnight, and, if you're drunk, please don't drive!

(music ends; applause from SPANKY and KAREN)

SPANKY Encore!

MIKE No way.

SPANKY Aaah, I hate the end of the night. And, I hate bars that close at one-o'clock!

(MIKE and SHERI join him)

MIKE Go west – they don't kick you out 'till two-thirty and you can get take-out.

SPANKY Take-out? Take-out! *(to KAREN)* I'll have a Scotch and a six-pack to go.

(she ignores him)

Well, it was worth a try.

MIKE *(to SHERI)* How are you feeling, now?

SHERI Better. I'm sorry.

MIKE Okay. You shouldn't mix your drinks.

SPANKY I'll say. I never saw anybody who was quite that shade of green before. It was almost supernatural.

SHERI It was very natural.

MIKE Did you make it to the can?

SHERI Just. You're enjoying this, aren't you?

MIKE Immensely. Jealously doesn't become you.

SHERI Oh, I'm not jealous. Never that.

MIKE What would you call it, then?

SHERI Common sense.

MIKE Common what?

SHERI Common sense! What could you two have together?

MIKE Are you kidding? We grew up together!

SHERI A million years ago. You've changed; she's changed.

MIKE Your eyes are turning green.

SHERI I am not jealous!

SPANKY Just terribly hurt, that's all.

(SHERI glares at him; he grimaces and turns away)

MIKE I thought we'd agreed – no strings, no ties.

SHERI I thought so, too. I . . . don't want to talk about it, right now. It's too drunk, I mean, too late.

MIKE Alright.

(he turns to SPANKY)

So, when are you going to be back delivering the mail?

SPANKY Oh, pretty soon. Doctor says the bunions are clearing up good and my compensation runs out in three weeks. I should be back to work in time for the strike.

SHERI Damn you!

(she leaves)

SPANKY What'd I say?

MIKE Me. See you in a bit.

(he follows her; KAREN brings a draught over)

KAREN Guy left this sitting there. You want it?

SPANKY Uhmhhh . . . okay.

(he chugs it)

KAREN It must be nice to lead such a simple life.

SPANKY What simple? We've all got our problems. I mean, look at me. Here I am, wasting my life as a postie. Delivering junk mail and bills to people who don't want 'em. Call that job satisfaction? I don't.

KAREN Uh-huh.

SPANKY I mean, think what I could be doing; what I could be contributing.

(music)

KAREN The mind boggles.

SPANKY WHEN I GO TO BED AT NIGHT,
AND I THINK OF THE COMMON MAN'S PLIGHT:
UNEMPLOYMENT'S A RECORD,
INFLATION RUNS WILD,
AND THE STREETS JUST AREN'T SAFE
FOR YOUR WIFE OR YOUR CHILD.

AND, I'LL LOSE MY JOB IN A YEAR OR TWO,
'CAUSE A ROBOT COULD DO WHAT I DO!
THIS COUNTRY'S IN TROUBLE,
IT'S NOT HARD TO SEE.
IT'S BEEN ON THE JOURNAL,
AND ON CTV!

SO, EACH NIGHT, I GET ON MY KNEES,
BY THE BED, AND I TRY HARD TO PRAY.
AND, IF THERE'S A GOOD LORD WHO HEARS ME,
THIS IS WHAT HE HEARS ME SAY:

LORD, LET ME BE IN THE SENATE,
OR HEAD OF THE CBC.
MY OUTGO IS DOUBLE MY INCOME,
SO, I GUESS THAT SHOULD QUALIFY ME.

HOW 'BOUT A CROWN CORPORATION?

TWELVE BILLION A YEAR, AT THE MOST!
I'LL TAKE ANYTHING THAT YOU GIVE ME –
JUST DON'T GIVE ME CANADA POST!

AIR CANADA SOUNDS LIKE A FUN ONE,
AND VIA RAIL SURE NEEDS A HAND.
I CAN GET THEM IN DEBT A LOT CHEAPER
THAN THE FELLOWS NOW RUNNING THEM CAN.

IT'S NOT THAT I WANT A BIG PAYCHECK,
BUT, IF THEY FORCE ME, I'LL HAVE TO AGREE.
OH, LORD, LET ME BE IN THE SENATE,
OR HEAD OF THE CBC.

THE DEFICIT'S MOVED IN TO STAY,
AND, THE DOLLAR DROPS DAY AFTER DAY.
FOR EVERY ONE DOLLAR THE COMMON MAN MAKES,
THERE'S EIGHTY-FOUR CENTS THAT THE
GOVERNMENT TAKES,

AND, PRICES CONTINUE TO RISE,
WHILE INTEREST RATES CLIMB TO THE SKIES.
A RAZOR WOULD END ALL MY TORMENT,
BUT, THEY TELL ME IT JUST COSTS TOO DAMN MUCH TO DIE!

SO, I TRY TO HELP WHERE I CAN,
AND, I TRY TO GET BY, ANYWAY.
AND, 'CAUSE THERE'S A CHANCE GOD'LL HEAR ME,
EACH NIGHT, I SILENTLY PRAY:

LORD, LET ME BE IN THE SENATE,
OR HEAD OF THE CBC!
I HAVEN'T A CLUE ABOUT BUSINESS,
BUT, I BROWN-NOSE AS GOOD AS CAN BE!

PLEASE, DON'T THINK THAT I AM COMPLAINING.
JUST PASS A BIT ON DOWN TO ME.
(alternative: JUST TRICKLE SOME ON DOWN TO ME.)
OH, LORD, LET ME BE IN THE SENATE,
OR HEAD OF THE CBC!

(music ends)

KAREN Uh-huh,

SPANKY You don't think I could do it, do you?

KAREN *(patting his head)* Oh, no! I think you could anything you want to do – as long as it involves twist-tops.

SPANKY Scoffer.

(PATTY enters quietly and sits by herself)

Oh-oh, here's trouble.

KAREN You missed last call.

PATTY That's alright.

KAREN You looking for Johnny?

PATTY No.

KAREN Okay.

PATTY Where's Mike?

KAREN Went upstairs, chasing Sheri. Another fight, I guess. Want me to get him?

PATTY No, I'll wait and see if he comes down.

KAREN Okay.

(she moves away; music)

PATTY HERE I AM AGAIN –
THE SAME OLD PLACES,
THE SAME OLD GAME.
AND, HOW AM I TO CHOOSE
AMONG THE FACES
THAT LOOK THE SAME
IN THE SHADOW OF THE NIGHT?

WORDS I'VE SAID BEFORE
HAVE LOST ALL MEANING,
MEAN SO MUCH MORE!

BUT, TRY, AS TRY I MAY,
I CAN'T HELP FEELING

I'VE LOST MY WAY,
IN THE SHADOW OF THE NIGHT,

AS THE NIGHT-SKY FELL,
THOUGH NO ONE SAID A WORD,
BOTH OF US HAD HEARD
PROMISES WE LEFT BEHIND,

FEELINGS I THOUGHT HAD DIED
START WHIRLING DEEP INSIDE,
MOVING ME . . .
LEAVING ME FRIGHTENED AND FREE!

SCENES ARE PLAYED AGAIN
WITH CHANGING LINES AND
A CHANGING END.
AND, WHAT WE FELT BEFORE,
THAT BREATHLESS FEELING,
WE FEEL ONCE MORE
IN THE SHADOW OF . . .
WE REMEMBER LOVE . . .
IN THE SHADOW OF THE NIGHT!

(SPANKY calls across to her)

SPANKY Hey, Patty, I heard a good joke! There was this mountain that had never been climbed before, and, one day, this world-famous mountain-climber decided that he would be the first to do it. So, he got this group together, with ropes and tents and oxygen and everything, and they set out to climb this mountain. And, they're climbing higher and higher, and there's storms and ice and avalanches, but they keep on climbing and then, one day, they get to the top, right up there, at the top of this mountain where nobody had ever been. And, then, they turned around and came back down.

PATTY I don't get it.

SPANKY I didn't think you would.

(MIKE comes back down into the bar)

PATTY Mike!

SPANKY You see, nobody had climbed it . . .

(MIKE goes to PATTY)

PATTY Mike, I think I changed my mind.

SPANKY You're not listening.

MIKE Why?

SPANKY You see, when they got to the top . . .

PATTY Shut up!

SPANKY Okay.

MIKE Come over here.

(they move away from SPANKY)

Why?

PATTY Karen said you were arguing with Sheri. What about?

MIKE I asked you first.

PATTY Stop it! This isn't a game.

MIKE No.

PATTY What were you arguing with Sheri about?

MIKE You.

PATTY What about me?

MIKE Sheri and I have been, uh, sleeping together for . . . a while.

PATTY Oh.

MIKE But, it's just that. Nobody said a word about anything else. Nobody ever said anything about forever. But, we did, once.

PATTY I remember.

MIKE Why did you change your mind?

PATTY Because I'm not going to stay in this town, on that street, in that house for another fifty years. There's other things to do.

MIKE There can be.

PATTY Then, I want to do them.

MIKE I'm not sure what we're getting into.

PATTY Neither am I.

MIKE Your kids?

PATTY If I bring them?

MIKE Jesus. Alright.

(music)

You're sure about this?

PATTY Are you?

MIKE Oh, god.

BOTH AS THE NIGHT SKY FELL,
THOUGH NO ONE SAID A WORD,
BOTH OF US HAD HEARD
PROMISES WE LEFT BEHIND.

FEELINGS WE THOUGHT HAD DIED
START WHIRLING DEEP INSIDE,

MIKE MOVING ME . . .

PATTY LEAVING ME . . .

BOTH FRIGHTENED AND FREE.

SCENES ARE PLAYED AGAIN,
WITH CHANGING LINES AND
A CHANGING END.
AND, WHAT WE FELT BEFORE,
THAT BREATHLESS FEELING,
WE FEEL ONCE MORE
IN THE SHADOW OF . . .
WE REMEMBER LOVE . . .
IN THE SHADOW OF THE NIGHT!

(music ends; SHERI comes down the stairs; she has changed into a sexy dress)

SHERI Hello, again, everybody! I'm drunk!

(she has a glass of whiskey and plops into SPANKY's lap)

I said I'm drunk!

SPANKY Makes two of us. Have another.

(he pushes one of his beers toward her)

SHERI Do you know, I'm having trouble hearing. There's this roar in my ears. Are we near the ocean? Oh! We must be: the tide's going out.

SPANKY Are you going to the sick, again?

SHERI Was I sick before? Well, I won't be again. Nope, just drunk. Just d'unk, dunk, shrunken, lunk, gunk, punk . . .

(she looks over at MIKE)

. . . skunk

SPANKY At least, you're a happy drunk, I hate the miserable ones.

SHERI Sure, I'm happy! Happiest one here! And, that's why I came down . . . cheer you all up!

SPANKY Oh, good!

(KAREN crosses over)

KAREN Sheri, why don't you go back upstairs? Before you pass out or something.

SPANKY Or something.

SHERI No, no, no, no! I came down to earn a medal, know what I mean?

(MIKE crosses over)

MIKE Come on, I'll put you to bed.

SHERI Oh, wouldn't you like that? Well, you can go pluck a duck, Chuck.

(she turns to SPANKY)

I can't be that drunk, if I can say that and get away with it,

(she turns to the band, who have been shutting down)

Are you guys still plugged in? I'm gonna need music, lotsa music.

MIKE What are you doing?

SHERI Listen, it seems to me that I'm going to be needing a job pretty soon. I thought I'd audition.

MIKE Audition for what?

SHERI Maybe I got talents you don't know about.

MIKE Maybe you need to sleep it off.

(he tries to head her out)

SHERI Get your hands off me! I'm through being mauled by you, get it? You want to maul somebody? Try little Miss Muffet over there! Sitting there on her tuffet, eating her shredded wheat.

PATTY You can leave me out of this.

SHERI I wish I could, dearie, I really wish I could.

(back to the band)

Okay, boys, I need some bump-a-bumpa-bump! stuff.

(the band picks up a bump-grind riff)

That's it! That's the stuff!

(she dances)

Oooh! I got a new career.

(she does an intricate bump)

Learned that one in Peoria.

(SPANKY whistles and claps)

SPANKY Alright! Take something off!

SHERI Don't rush me. It's my first time.

(she starts undoing her dress)

KAREN Sheri!

SHERI How much did you say that Candi girl gets? I'm not union, of course, but I could learn to like this!

MIKE You're making an ass of yourself!

SHERI Oh, Mikey doesn't like it!

KAREN Sheri!

SPANKY Come on, take something off!

(KAREN turns on SPANKY and slaps his face; he sits down, very surprised; she steps onto the platform and pushes SHERI out of the way, going to the band and grabbing their instruments)

KAREN That's enough! Stop it! Stop it!

(the music dies; SHERI stands to one side, half out of her dress, looking ill; SPANKY sits, rubbing his face; JOHN has entered sometime during this and stands in the doorway)

What's the matter with you people? That's it! Kickout time – everybody out! Leave your drinks and get out!

(she looks at PATTY)

You, too!

PATTY What'd I do?

KAREN Hah! Clear out!

(she goes to the bar; MIKE crosses to PATTY)

MIKE I'm sorry about that.

PATTY Not your fault.

MIKE What are you going to do?

PATTY I'm not going home.

MIKE What about the kids?

PATTY Mother's got them for tonight.

MIKE What about John?

JOHN (*stepping forward*) Yeah, what about John?

MIKE I thought you were at work.

JOHN Obviously.

PATTY Johnny, I was going to talk to you tomorrow.

JOHN After you moved out or before?

PATTY You won't talk me into staying.

JOHN Who said I was going to try?

MIKE Look, I'm sorry it happened this way.

JOHN Yeah, I can tell. You're not having my kids.

PATTY Don't be stupid, John, I'd get them in the end, anyway.

MIKE And, John Junior's not your . . .

JOHN Your health's hanging by a thread! Don't push me . . . friend!

SHERI Give him hell, John! Punch his lights out!

PATTY Sure! Hit people! That'll solve everything!

JOHN No, it'll just make me feel good.

KAREN If you're going to fight, go outside!

MIKE I'm not fighting. Come on.

*(he takes **PATTY**'s arm and begins to walk away)*

JOHN Get your hands off her.

PATTY John, don't! Mike, let go.

JOHN HANDS OFF!

*(he pushes **MIKE** away from **PATTY**; **MIKE** sees **JOHN** is coming for him and grabs a beer bottle as a weapon)*

MIKE Well, come on, then!

SPANKY That's enough!

*(he grabs **MIKE** and spins him away from **JOHN**)*

Idiots! Both of you! What the hell do you think you're doing?

(he indicates the beer bottle)

Put that down!

*(he turns to **JOHN**)*

And, you go to a neutral corner!

KAREN If anybody so much as raises their voice, I'm calling the police.

SHERI Hic.

KAREN What is the matter with you people . . .

SHERI Hic.

KAREN . . . tonight? It's like an asylum in here. Look, this is my . . .

SHERI Hic.

KAREN . . . this is my first time running this place alone and it's hard enough as it is.

SHERI Hic.

KAREN I don't need crazy people running around and . . .

SHERI Hic.

KAREN Would you get a glass of water?

SHERI No, I don't need – hic! I don't – hic! I think – hic! I – oh!

(she runs out, holding her mouth and stomach)

KAREN My sentiments, exactly.

MIKE I need some fresh air. I'm going for a ride.

JOHN Go ahead.

KAREN Don't start.

MIKE *(to PATTY)* You coming with me?

PATTY No.

MIKE For god's sake, make up your mind!

JOHN Back off, man!

SPANKY You back off!

KAREN Everybody, shut up!

(sounds of retching from the washroom)

KAREN Oh, god.

MIKE I'm gone. If you make up your mind, I'll be here in the morning.

JOHN She's made up her mind.

MIKE Blow it out your ear.

(he storms out)

SPANKY Mike! Come on, man! I better go with him or he'll pile himself up somewhere.
Mike!

(SPANKY follows him out)

KAREN How about you two? Going to go for each other's throats if I turn my back? Huh?

(FX – sound of a souped up car screeching away and accelerating into the distance)

He's gonna kill himself.

(she goes to the door and sticks her head out)

Spanky! Spanky!

(she closes the door)

Must have gone with him. I wonder how the Fairy Princess is doing? No fighting until I get back!

(she goes to the washroom; from off, we hear)

Oh, god!

(music; PATTY and JOHN eye each other warily)

PATTY FUNNY ALL THE TRICKS THAT YOUR HEART CAN PLAY ON YOU.

JOHN FUNNY HOW YOU CAN'T BE SURE OF WHAT YOU THOUGHT WAS TRUE.

PATTY FUNNY HOW THINGS TURN ABOUT . . .

JOHN AND, FUNNY WHEN THEY DO.

BOTH AND, IT'S FUNNY I FELL OUT OF LOVE WITH YOU!

JOHN FUNNY HOW TWO PEOPLE CAN TALK THEMSELVES APART.

PATTY FUNNY YOU CAN SEE THE SEEDS OF FAILURE FROM THE START.

JOHN FUNNY IF THEY DON'T BREAK UP . . .

PATTY AND, FUNNY IF THEY DO.

BOTH AND, IT'S FUNNY I FELL OUT OF LOVE WITH YOU.

AND, IT'S FUNNY-PECULIAR
WE CAN'T CONTROL OUR HEARTS,

BUT IT'S MIGHTY FUNNY
WHEN WE THINK WE CAN!

I JUST FELL DOWN LAUGHING WHEN I
KNEW THAT WE WERE THROUGH,
'CAUSE IT'S FUNNY I FELL
OUT OF LOVE WITH YOU.

PATTY FUNNY THINGS KEEP HAPPENING WHENEVER I SEE YOU.

JOHN FUNNY FEELINGS GO, JUST WAIT A DAY OR TWO,

PATTY FUNNY THOUGHTS KEEP POPPING UP . . .

JOHN LIKE FUNNY THOUGHTS WILL DO,

BOTH AND, IT'S FUNNY I FELL OUT OF LOVE WITH YOU.

ALL THESE TEARS THAT YOU SEE,
ROLLING DOWN MY CHEEK,
ARE THE TEARS I'VE BEEN CRYING
FROM LAUGHING IN MY SLEEP,
AND, IF SOME NIGHT YOU FEEL
YOU MIGHT NEED SOME LAUGHTER TOO,
WHY NOT GIVE ME A CALL, SO I CAN
LAUGH ALONG WITH YOU?

FUNNY ALL THE TRICKS THAT YOUR HEART CAN PLAY ON YOU.
FUNNY HOW YOU CAN'T BE SURE OF WHAT YOU THOUGHT WAS
TRUE.
FUNNY HOW THINGS TURN ABOUT . . .
AND, FUNNY WHEN THEY DO.

AND, IT'S FUNNY I FELL OUT OF LOVE WITH YOU.

AND, IT'S FUNNY-PECULIAR
WE CAN'T CONTROL OUR HEARTS,
BUT, IT'S FUNNY (HA-HA!),
WHEN WE THINK WE CAN!

I JUST FELL DOWN LAUGHING
WHEN I KNEW THAT WE WERE THROUGH,
'CAUSE IT'S FUNNY I FELL OUT OF LOVE WITH YOU!

AIN'T IT FUNNY I FELL OUT OF LOVE WITH YOU?

(music ends; they are seated at separate tables)

JOHN I suppose the obvious question is "What's he got that I don't?"

PATTY I don't think this is the time or the place . . .

JOHN Oh, good answer! What's he got that I don't?

PATTY Courage.

JOHN I'll rush right out and win a Victoria Cross.

PATTY The courage to want something and to work and keep on working until you get it.

JOHN Talk sense.

PATTY John, don't you remember the things we used to dream about doing and having? Well, something happened to that, and I don't think it was me, John,

JOHN You want to know what happened? We grew up! We quit being kids and started having them.

PATTY And, settled for the easy way.

JOHN If this is the easy way . . . ! Alright, so what if we did? What's wrong with that?

PATTY 'Cause I think there's more to be had and I want it.

JOHN So, you take off to Toronto with some singer to find it?

PATTY Vancouver.

JOHN Vancouver.

PATTY We used to want the same things, John. We don't anymore, and it's not me who's changed.

JOHN You're right. It isn't. Now, ask yourself if you should have.

PATTY If I stay with you, I give up, forever, being myself. First, I'm a wife, then a mother, then a grandmother, then I'm dead!

JOHN Yeah, well, it goes both ways! You think I'm in love with that damn plant?

PATTY Then, why stick with it?

JOHN Because!

PATTY That's the way it is!

JOHN Right!

PATTY There's more to it. There's more than punching a clock, and shift-work, and the pub on Saturday night, and the kids and laundry and a house and a pension!

JOHN No! There isn't! That's it! That's the whole thing, right there! And, I think that's a lot.

(the phone rings and continues throughout the argument)

Sure, you want a lot of things when you're a kid, but you can't have them all and, if you get any of them – if you get what we've had – you're damn lucky.

PATTY What've I had in the last five years?

JOHN Plenty! A home and two kids and three meals a day.

PATTY Somehow that's not enough.

JOHN I'm not going to stand here and argue around and around; I'm going home to bed.

PATTY What about work?

JOHN I quit.

PATTY Johnny!

JOHN I told Jakes I had to leave and he said no, so I quit. And now, I'm going home to bed. If you make up your mind, I'll be at home.

PATTY I won't be.

(JOHN leaves; the phone is still ringing)

KAREN *(off)* Will somebody answer that damn phone?

(KAREN comes back in, supporting SHERI)

PATTY What?

KAREN Answer the phone!

PATTY Oh.

(she does)

Kelly's. Yes, he is, but he's not . . .oh!

KAREN What?

PATTY Yes, I'll pass it along. Thank you. We'll be there. Goodbye.

KAREN What is it?

(PATTY hangs up carefully)

What is it?

PATTY That was the police. Mike and Spanky . . . they flipped Mike's Chev. They're taking Spanky and him to the hospital, now.

(SHERI grabs at a table for support; PATTY and KAREN turn toward her, as the lights go out; black)

END OF SCENE

THE DAY WE FLIPPED MIKE'S CHEV

Act Two, Scene Two

(lights up on the empty pub; the mess from the previous night is still in evidence; lights from outside and the washroom hall only; after a moment, KAREN enters and surveys the mess)

KAREN Oh, god.

(she begins to clean up; empties a few ash-trays and picks up a few glasses and bottles; the phone rings)

Kelly's. Hi, Gary. Oh, pretty quiet, I guess. No, really, no problems – not to mention, anyway. How's Jen? Twins! That's great! Wow! Congratulations, I guess. Oh, the band's going over great. Just like old times around here. Everybody getting re-acquainted, you know. It's been a week we won't forget, so far, and it's only just begun, too. Alright, say hello to Jen for me. We'll see you Saturday? Alright. Bye, now.

(she hangs up)

Just like old times,

(music as she cleans up)

OLD FRIENDS, OLD FACES,
OLD TIMES, OLD PLACES –
VOICES THAT CAN SHAKE YOUR WORLD AGAIN,

OLD THOUGHTS, OLD FEELINGS,
OLD HURTS, OLD HEALINGS –
SUDDENLY, YOUR LIFE IS NOT THE SAME.

SEEMS THE PEOPLE WE KNEW, OH,
'WAY BACK WHEN,
CAN STILL TEAR YOUR HEART IN TWO,
SEEMS THE LOVES THAT WE
LIVED AND LOST BACK THEN
STILL FEEL LIKE THEY'RE BRAND NEW,

SEEMS TO ME THAT THEY CAN.
SEEMS TO ME THAT THEY CAN.

OLD FRIENDS, OLD FACES,

OLD TIMES, OLD PLACES –

OLD THOUGHTS, OLD FEELINGS,
OLD HURTS, OLD FEELINGS –
JUST WHEN EVERYTHING HAD TURNED OUT FINE.

AND, THE FACES AND THE NAMES
AND THE FEELINGS ARE THE SAME,
AND, THE PLACES AND THE TIME
KEEP REMINDING ME THAT I'M
GROWING OLD ALL ALONE . . .
GETTING OLD ON MY OWN.

OLD FRIENDS, OLD FACES,
OLD TIMES, OLD PLACES –
OLD THOUGHTS, OLD FEELINGS,
OLD HURTS, OLD HEALINGS –

OLD FRIENDS!
OLD FRIENDS!
OLD FRIENDS . . .

*(KAREN disappears behind the bar; PATTY enters, looks around
and finally sees her; she leans over the bar)*

PATTY Hi!

(KAREN, startled, bumps her head on the counter-flip)

KAREN Ow! Oh, god, you scared me.

PATTY Sorry.

KAREN Well?

PATTY I was at the hospital until about four then I went home.

KAREN Well?

PATTY He wasn't there.

KAREN Oh, Patty.

PATTY I thought he might come here.

KAREN Maybe, it's early, yet. How's Mike?

PATTY Well, they kept him overnight for observation. Just in case, you know. Mostly he's going to be a very, very sore puppy for while.

KAREN Serves him right.

PATTY Karen!

KAREN I saw the Chev out at the Point, this morning. A real mess, totalled. That beautiful car. Ruined.

PATTY A lot of things are getting smashed up, this week.

KAREN Spanky sat in the back seat all the way home, saying, "First we went up; then, we came down!"

PATTY You sure he's alright?

KAREN The doctor thinks so; he thinks so.

PATTY I wonder.

KAREN Well . . . you want a drink?

PATTY Yeah, Scotch, straight up.

(KAREN raises her eyebrows, but gets the drink)

You know what I think?

KAREN What?

(she hands PATTY the drink)

PATTY There ought to be a law.

(she takes a gulp of the Scotch and grimaces)

Is that supposed to taste like that?

KAREN Don't you know?

PATTY I've never had any before,

KAREN Then, what'd you order it for?

PATTY It seemed like a good day to start,

(she takes a sip)

KAREN You want something else?

PATTY No, I think it grows on you.

KAREN A law against what?

PATTY Oh, against being eighteen and naive, maybe. Against doing things that affect your whole life, when you're too young to know what it's about.

KAREN And, now, of course, you know it all.

PATTY No.

KAREN See? You gotta jump in sometime, sister mine.

PATTY And, if it turns out to be a mistake?

KAREN You really think you made a mistake with John?

PATTY I don't know. I honestly don't know.

KAREN Even a wrong decision is better than being too scared or too dumb or just too lazy to take a chance. Even if it turns out to be a mistake, it's better than sitting alone in your old age, sucking your gums and thinking of the chances you didn't take.

PATTY You're saying I should go with Mike?

KAREN I'm not saying anything! Sometimes it's just as hard to stick something out as it is to start new, but one way or another, don't just coast into it. Decide!

PATTY Yeah. *(she knocks back the drink and chokes)* God!

KAREN You want another?

PATTY Yeah, it does grow on you.

(KAREN gets another drink; SPANKY, in a summer postie uniform, enters, all knobbly knees and hairy legs)

KAREN Spanky?

SPANKY Not anymore.

KAREN Pardon?

SPANKY Not anymore. I don't want to be called Spanky, anymore,

KAREN Alright. Why?

SPANKY Because, last night, I was shown the light,

**KAREN &
PATTY** Oh.

SPANKY It was during The Crash.

**KAREN &
PATTY** The Crash?

SPANKY The Crash. That horrible moment, when I knew my life was over. Patty, I've never seen anything like it. First, we went up. . .

PATTY . . . then, you came down. I know.

SPANKY But!

**KAREN &
PATTY** But?

SPANKY But! While we were up there, suspended in mid-air, with death below us, suddenly, it was as if I was in a movie-theatre, and there, on the screen, was the story of my life. At least, I think it was my life. There's some parts of my life I don't remember too clearly. Anyway, there was this wide-screen, Technicolour, Dolby-stereo epic of my life! Charlton Heston was playing me.

PATTY That's amazing,

SPANKY You want to know the really amazing part? It was so boring, I got up and left before the end!

KAREN You walked out on the story of your own life?

SPANKY I got up and went to see the manager to demand my money back. And, that's when we hit the ground . . .

PATTY Is that before or after you were shown the light?

SPANKY No, no. That's later. After I got home and laid there, thinking about it all, I decided that my life is useless.

KAREN Spanky!

SPANKY It's true! My life is useless. So, I decided to make some changes. I decided that I'm going to do something with my life – something worthwhile.

PATTY That's great! What?

SPANKY I have decided that, from this day forward, I am going to be the best letter-carrier that CUPE Local 1037 ever saw! And, that's why I don't want to be called Spanky, anymore. Spanky is the old me, who didn't care, who didn't do anything he didn't have to do. The old Spanky is dead! Long live the new me! So, please call me by my real name, from now on.

PATTY Right!

KAREN Right!

(a beat)

PATTY Uh . . .

KAREN What is your real name?

(he draws himself up in a dignified manner)

SPANKY It's . . . Danny.

KAREN Well, Danny, it's nice to meet you.

(music)

PATTY Likewise.

KAREN I ALWAYS SAID THERE WAS HOPE FOR A CHANGE IN YOU,

PATTY YES, YOU!

SPANKY BUT, I NEVER THOUGHT IT WAS TRUE.

PATTY SHE OFTEN SAID SHE WOULD TRY TO MAKE A CHANGE IN YOU,

KAREN OR, TWO!

SPANKY THAT'S THE KIND OF THING SHE'D DO.

KAREN AND, IT'S GOOD THAT YOU CAME TO SEE THE LIGHT,

SPANKY LAST NIGHT!

PATTY AND YOU FOUND A WAY BEFORE IT WAS TOO LATE,

SPANKY IT'S GREAT!

**PATTY &
KAREN** 'CAUSE FOR ALL THE TRIALS
AND THINGS THAT WE'VE BEEN THROUGH,
WE'VE BEEN HOPING THAT THIS MIGHT
HAPPEN TO YOU!

ALL THREE 'CAUSE YOU'RE MY FRIEND,
AND, THAT'S THE BOTTOM LINE!
YOU'RE MY FRIEND!

KAREN YOU'RE A REAL GOOD FRIEND . . .

PATTY HE'S A REAL GOOD FRIEND . . .

SPANKY SHE'S A REAL GOOD FRIEND . . .

ALL THREE THEY'RE BOTH REAL GOOD FRIENDS OF MINE!

(music ends, as they sit)

KAREN More beer?

SPANKY Better-r-r-r-r . . . make it two; I'm working.

(a silence)

So, quite a night,

PATTY Yeah.

SPANKY So, I guess you're looking for a new band?

KAREN Nope.

SPANKY So, I guess Johnny's down at the UIC?

PATTY I don't know.

SPANKY Would somebody please tell me what's going on?

(MIKE and SHERI enter; MIKE leaning on SHERI)

Hey! Mikey! How you doing, buddy?

MIKE Oh, tickety-boo. You back to work?

SPANKY Yeah. Lunch-hour, just now.

MIKE Way to go, Danny.

SHERI Mike, sit down, before you fall down.

MIKE I think that's a very good idea.

(he sits)

Patty, you've newer seen anything like it. First, we went up. . . !

THE REST Then, you came down!

MIKE You've heard it, huh? Karen, I would like a very strong drink.

KAREN Sheri?

MIKE No, whiskey.

KAREN Should he?

SHERI No.

KAREN The lady says no.

MIKE The lady . . . is probably dead right, but I want a drink. After what I've been through in the last twenty-four hours, one drink won't matter much. I'm tough.

KAREN Well?

SHERI Oh, go ahead, Superman. *(pointing to herself)* And, a double for Lois Lane, here. Oh, my head!

(KAREN makes the drinks; SHERI crosses to PATTY)

SHERI Uhm, Patty, last night, I'm told I was pretty drunk, and I . . .

PATTY Yeah, me, too.

SHERI Okay. Truce?

PATTY Fair enough.

SHERI Okay.

(the phone rings; KAREN answers as PATTY jumps)

KAREN Kelly's. Yeah. Yeah.

(she shakes her head at PATTY)

SHERI Listen, he'll call, or show up.

PATTY Maybe, Sheri. I think I'd better have a talk with Mike. Is that okay?

SHERI *(slightest of pauses)* Sure.

PATTY Spanky . . . Danny, would you excuse us?

SPANKY Sure. *(beat)* Oh! Right! Sure! I can take a hint! You don't have to tell me twice; just one hint's all it takes with me, boy . . .

PATTY Spanky!

(he ostentatiously gets out of the way, whistling "How Much Is That Doggy In The Window?")

PATTY Mike . . .

MIKE Patty, let me talk first, then you can say what you want. Okay?

PATTY Go ahead.

MIKE Did you ever keep something that you should have gotten rid of a long time ago? Keep it because you thought it might be useful or it made you feel like a kid, or, I don't know, a hundred reasons. And, then, when you do look at it again, you find that it doesn't fit, or it doesn't work, or it doesn't feel the same – that's it! it doesn't feel the same, anymore.

PATTY Mike . . .

MIKE Wait! Like that damn car. I held onto that because it made me feel . . . secure, I guess, and I thought that as long as I had it, I could always come back to it and that just coming back would make everything the way it was. And, I need that, doing what I do, and so I held onto things that maybe I shouldn't have – the car, and you, and it wasn't fair, and I'm sorry.

PATTY I'm not. Oh, I know it was never anything but memories, really, but they're nice memories, and they make nice dreams, but once you've let them out to trot around a bit, maybe, you find you can let go of them.

MIKE I hope letting go of you isn't as drastic as letting go of the Chev.

PATTY It isn't.

(she leans across the table and kisses his cheek)

Thanks.

MIKE For what?

PATTY For taking me to the Prom.

*(she turns to **SHERI**)*

He's all yours.

SHERI Not while he's got a guitar, he's not.

*(**KAREN** has been arguing on the phone; she hangs up)*

KAREN Whew! What a jerk! Mike!

MIKE Now, what'd I do?

KAREN Not you. The reporter on the phone.

SHERI Reporter?

KAREN Wanted to talk to Mike. Said he was from the Journal; wanted to interview you about the accident and the record, but I said no way, you weren't talking to anybody, right?

MIKE Are you kidding? That's national television! The best free publicity I ever had!

Did he leave a number? What's his name? Can I make a long distance call?
What'd he say, exactly?

(he goes behind the bar to phone; SPANKY goes to PATTY)

SPANKY So, everything hunky-dory?

PATTY I guess so.

SPANKY John at home?

PATTY No.

SPANKY Didn't think so. In fact, I knew so.

PATTY Did you?

SPANKY Had enough of Mike?

PATTY I don't think that was ever for real.

SPANKY Of course it wasn't. I knew that. You knew that. Mike knew that. The only one who didn't know it was John,

PATTY Oh, Spanky.

SPANKY Oh, Danny.

PATTY Oh, Danny. What am I going to do now?

(SPANKY has been motioning out the door; unseen by PATTY, JOHN enters)

Why don't you talk it over with him?

PATTY So, where is he?

JOHN Right here.

(an awkward silence)

I drove around all night. You can do a lot of thinking, just driving around like that. I was dead wrong, you know, I need you, I mean, you, not just a woman or a wife, but Patty.

PATTY That's nice to hear, but, look, John, it's not going to be like it was. I'm going to spend time being . . . me. Maybe that sounds silly when you say it out loud, but I mean it.

JOHN Okay. I guess I can get used to it. Stranger things have happened.

PATTY I mean it, John. Like, maybe, I'll get a job,

JOHN We'll talk about it.

PATTY Yes, we will. It's not that we need it . . . Johnny, you quit your job!

JOHN I know.

PATTY Oh.

JOHN I stopped by and saw Old Jakes this morning, told him if he wanted me back, it'd have to be permanent days.

PATTY And, he said?

JOHN He said the chief set-up man is taking an early retirement, and, if I'd go back on nights, now, I'd be chief set-up, on permanent days, as of the end of the year,

PATTY Johnny!

JOHN You want me to take it?

PATTY *(carefully)* If it's what you want to do.

JOHN We've got two kids to feed.

PATTY One way or another, we'll feed them. Is it what you want to do?

JOHN Look, I love doing set-up – I just hate nights.

PATTY Is it what you want to spend the next thirty years doing?

JOHN I better call before he changes his mind!

(he starts for the phone)

SPANKY Hey!

JOHN What?

SPANKY You didn't even kiss her!

JOHN Sorry.

*(he kisses **PATTY**)*

Okay?

SPANKY You could do better if you tried.

(he starts to kiss her again)

PATTY If you don't make that phone call, you'll never get kissed again.

JOHN You see what my life is like?

*(he goes to the phone; **KAREN** sits by **PATTY**)*

KAREN Phew! One o'clock and I'm dead.

PATTY Yeah, it's been quite a week, so far.

KAREN You mean, there's more? This is likely to continue?

PATTY Who knows? Anything can happen, if you let it.

KAREN Hello? Is that you talking? This has been quite a week.

PATTY Mm-hm. I think you're the only one who's come through unscathed.

KAREN Patty, as soon as Gary gets back, I'm gone.

PATTY Gone where?

KAREN Don't know yet. I'll call you when I get there.

PATTY Why?

KAREN I'm going to go a few places, do a few things, find out what and where and who. You've already found those things. You're right to stay. You and John. Me – I'm suddenly very tired of honky-tonk.

(music)

STAY AT HOME OR TRAVEL FAR, WE

ALL FIND OUR OWN PLACE, AND
EVERY DAY THAT PASSES IS A
DAY WE CAN'T REPLACE.
AND, WHEN YOU FIND A PLACE YOU'D LIKE TO
SPEND A LIFE OR TWO . . .

**KAREN &
PATTY** JUST BE SURE THAT IT'S BIG ENOUGH FOR YOU!

PATTY CITIES LURE YOU FAR AWAY FROM
WHERE YOUR HEART BELONGS, AND
THEN ONE DAY YOU FIND YOU'RE LOST
AMONG THE FACELESS THROG.
AND, IF YOU THINK YOU'VE FOUND A PLACE,
BUT DON'T KNOW WHAT TO DO . . .

**KAREN &
PATTY** JUST BE SURE THAT IT'S BIG ENOUGH FOR YOU!

(MIKE and SHERI join them)

ALL FOUR DON'T BE SAD, DON'T BE BLUE;
JUST KEEP ON DOING WHAT YOUR HEART SAYS TO DO!
IF YOU THINK YOU CAN FIND A PLACE
THAT MAKES YOU FEEL BRAND NEW . . .

JUST BE SURE THAT IT'S BIG ENOUGH FOR YOU!

MIKE ALL THE TOWNS GET BLOWN AROUND
LIKE LEAVES BEFORE THE WIND.
I FIND IT HARD TO TELL JUST WHERE I AM
FROM WHERE I'VE BEEN.
BUT, ONE DAY, I MAY FIND A TOWN
THAT MAKES ME FEEL LIKE NEW

**KAREN, PATTY
& SHERI** JUST BE SURE THAT IT'S BIG ENOUGH FOR YOU!

SHERI EVERY WEEK A DIFFERENT TOWN AND
EVERY TOWN'S THE SAME.
BUT, STILL I NEVER TIRE OF
THE CRAZY TRAVELLING GAME.
ONE DAY I MAY FIND A HOME
AND SAY MY TRAVEL'S THROUGH . . .

KAREN, PATTY & MIKE JUST BE SURE THAT IT'S BIG ENOUGH FOR YOU!

(JOHN and SPANKY join them)

ALL SIX DON'T BE SAD, DON'T BE BLUE;
JUST KEEP ON DOING WHAT YOUR HEART SAYS TO DO.
IF YOU THINK YOU CAN FIND A PLACE
THAT MAKES YOU FEEL BRAND NEW . . .

JUST BE SURE THAT IT'S BIG ENOUGH FOR YOU!

JOHN SOMETIMES CHANGES HAPPEN AND YOUR LIFE IS UPSIDE DOWN . . .

SPANKY YOU FIND YOU HAVE TO CHOOSE BETWEEN THE LOVER AND THE
CLOWN.

JOHN BUT, CHANGES ONLY GIVE YOU ROOM TO START YOUR LIFE A-NEW.

ALL SIX JUST BE SURE THAT IT'S BIG ENOUGH FOR YOU!

DON'T BE SAD, DON'T BE BLUE;
JUST KEEP ON DOING WHAT YOUR HEART SAYS TO DO!
IF YOU THINK YOU CAN FIND A PLACE
THAT MAKES YOU FEEL BRAND NEW . . .

JUST BE SURE THAT IT'S BIG ENOUGH FOR YOU!

(music vamps)

SHERI *(to MIKE)* Come along, invalid, it's time I put you to bed . . .

MIKE Oh, good!

SHERI Alone!

MIKE I never have any fun.

(they exit)

**JOHN, PATTY
SPANKY &
KAREN** DON'T BE SAD, DON'T BE BLUE;
JUST KEEP ON DOING WHAT YOUR HEART SAYS TO DO.
IF YOU THINK YOU CAN FIND A PLACE
THAT MAKES YOU FEEL BRAND NEW . . .

JUST BE SURE THAT IT'S BIG ENOUGH FOR YOU!

(music vamps)

JOHN *(to PATTY)* Well, a whole afternoon with nothing to do and no kids in the house; maybe, I should put you to bed, too.

PATTY Alone?

JOHN If that's your idea of a good time.

(they exit)

**KAREN &
SPANKY** DON'T BE SAD, DON'T BE BLUE;
JUST KEEP ON DOING WHAT YOUR HEART SAYS TO DO!
IF YOU THINK YOU CAN FIND A PLACE
THAT MAKES YOU FEEL BRAND NEW . . .

JUST BE SURE THAT IT'S BIG ENOUGH FOR YOU!

(music vamps)

SPANKY Well . . .

KAREN No way!

SPANKY I was just going to say that it's time I got back to work. Jeez.

(he starts out, turns back, kisses KAREN on the cheek and exits)

KAREN DON'T BE SAD, DON'T BE BLUE;
JUST KEEP ON DOING WHAT YOUR
HEART SAYS TO DO,
IF YOU THINK YOU CAN FIND A PLACE
THAT MAKES YOU FEEL BRAND NEW . . .

JUST BE SURE THAT IT'S BIG ENOUGH . . .
BE SURE THAT IT'S BIG ENOUGH . . .
SURE THAT IT'S BIG ENOUGH . . .

. . . for you.

(she exits; lights to black as the music ends)

END OF MUSICAL