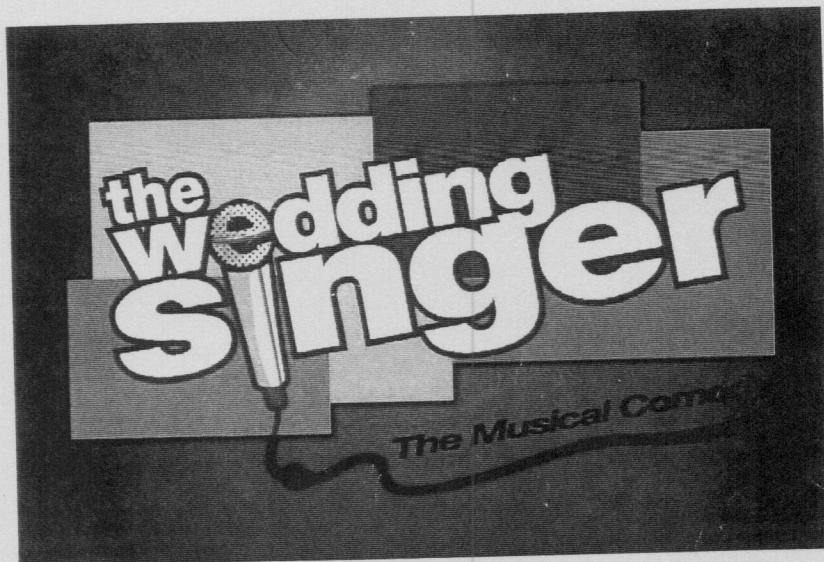


LIBRETTO VOCAL BOOK



Book by **Chad Beguelin and Tim Herlihy**

Music by **Matthew Sklar**

Lyrics by **Chad Beguelin**

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ACT ONE**SCENE ONE**

(A supertitle reads: "Ridgefield, New Jersey". This changes to: 1985. The curtain rises on a reception hall. The party is going full blast. ROBBIE HART comes downstage and sings as everyone freezes.)

THE IS YOUR Wedding Day

ROBBIE

I WROTE A SONG SIX YEARS AGO
A WHILE PLAYING IN A WEDDING BAND
THE WORD GOT OUT AND SUDDENLY
THE BAND AND I ARE IN DEMAND

AND NOW COUPLES ALL OVER JERSEY
B HIRE ME TO ENSURE THEIR WEDDED BLISS
ALL BECAUSE OF A TUNE I WROTE
THAT TUNE GOES LIKE THIS:

OH, WHEN IT'S YOUR WEDDING DAY
C AND MY MUSIC STARTS TO PLAY
I CAN GUARANTEE THAT
LOVE WILL FIND YOU

YEAH, WHEN IT'S YOUR WEDDING DAY
D ALL THE PROBLEMS MELT AWAY
IF YOU COUNT ON ME
'CAUSE LOVE IS WHAT I DO

NOW WHEN WE PLAY A WEDDING GIG

(SAMMY, the band's bass player and GEORGE, the band's keyboardist, join ROBBIE at the microphone.)

E ROBBIE, SAMMY & GEORGE

WE'RE LIKE A FINELY TUNED MACHINE

F ROBBIE

SAMMY PLAYS VAN HALEN LICKS
WHILE GEORGE GETS DOWN ON TAMBOURINE

(ROBBIE)

WE CAN PLAY YOU SOME CARELESS WHISPER

A SAMMY & GEORGE

OR MAKE YOU WISH YOU HAD

B ALL

JESSIE'S GIRL INSTEAD

C SAMMY & GEORGE

BRING THE ROOM DOWN WITH ENDLESS LOVE

D ROBBIE

THEN BLAST BANG YOUR HEAD

E ALL

BANG YOUR HEAD!

F ROBBIE, SAMMY & GEORGE

SO WHEN IT'S YOUR WEDDING DAY

AND MY MUSIC STARTS TO PLAY

I CAN GUARANTEE THAT

G ALL

LOVE WILL FIND YOU

H ROBBIE, SAMMY & GEORGE

YEAH, WHEN IT'S YOUR WEDDING DAY

ALL THE PROBLEMS MELT AWAY

IF YOU COUNT ON ME

'CAUSE LOVE IS WHAT I DO

I ROBBIE

AND LONG BEFORE THE NIGHT IS THROUGH

YOUR UNCLE LOU WILL BE MY UNCLE, TOO

I'LL BE SO TIGHT WITH YOUR COUSIN STEVE

HE'LL INVITE ME OVER FOR CHRISTMAS EVE

I'LL DANCE YOUR MOM ALL AROUND THE ROOM

THEN PRESENT THE BRIDE AND GROOM

(The BRIDE and GROOM dance. Everyone joins in.)

J ROBBIE

Line dance! Follow me!

A ROBBIE & BAND

SO WHEN IT'S YOUR WEDDING DAY
 AND MY MUSIC STARTS TO PLAY
 I CAN GUARANTEE THAT
 LOVE WILL FIND YOU
 YEAH, WHEN IT'S YOUR WEDDING DAY
 ALL THE PROBLEMS MELT AWAY

WEDDING GUESTS

B OH OH OH!
 OH OH OH!

LOVE WILL FIND YOU!
 C OH OH OH!
 OH OH OH!

D ROBBIE

IF YOU COUNT ON ME

E ALL

'CAUSE LOVE IS WHAT

F ROBBIE

YES, LOVE IS WHAT I DO!

G ROBBIE & BAND

LOVE'S WHAT I DO!
 LOVE'S WHAT I DO!

H WEDDING GUESTS

DO, DO, DO, DO, DO, DO, DO, DO
 DO, DO, DO, DO, DO, DO, DO, DO
 DO, DO, DO, DO, DO, DO, DO, DO

I ALL

LOVE IS WHAT I DO!

(End of song. The onstage audience applauds.)

J ROBBIE

Thank you! Thank you very much! Hey, thank you! My name is Robbie Hart and I'm the lead singer of "Simply Wed". I'd like to introduce the rest of the band, that's Sammy on bass, George on keyboards, and Sweet Jim on drums.

(The guys all introduce themselves musically.)

K What a pleasure it is to be here at the Touch of Class Catering and Banquet Hall on this special, special day with two special, special people... Mr. and Mrs. Harold Fonda!

(Spotlight falls on the BRIDE and GROOM. They nod and smile at the applause.)

L And now the best man is going to say a few words. Let's give a big hand to Harold's brother, David Fonda!

(DAVID saunters toward the microphone. He trips and falls as he tries to take it from ROBBIE. ROBBIE helps him to his feet, then steps away.)

M DAVID

I was very truly honored when Harold axed me to be his best man. I mean, he's always been the star of the family...the golden boy...the "responsible one" - right, Dad? "Harold never ran away from rehab." "Harold's never taken a paternity test on TV!"

(The BRIDE and GROOM smile nervously.)

(DAVID)

M Yeah, I'm definitely the screw-up in the family. I even screwed up the bachelor party: we ran out of blow at like seven o'clock...

(ROBBIE subtly tries to grab the microphone.)

A ROBBIE

All right! Let's hear it for the —

(ROBBIE is cut off as DAVID wrests the microphone back.)

B DAVID

Hey, I'm just gettin' to the best part, where "Mr. Perfect" over there spends ten minutes in a closet with a dime bag, a transvestite and a bottle of Jagermeister!

(ROBBIE steps forward, grabs the microphone from DAVID.)

C ROBBIE

Hey, now, part of the fun of a bachelor party is that it's a chance for the groom to get "wild and crazy" one last time before he pledges his eternal love to the woman he adores. At that moment, his old life ends - all his past mistakes, his false starts, his...sexual experimentation - that stuff doesn't matter anymore. I myself will be making that pledge to my beautiful fiancé Linda tomorrow...

(A smattering of applause, ROBBIE doesn't miss a beat.)

D ...thank you, beginning a new life, a life of love. Some might say, "What's love got to do with it?" Or that "love is a battlefield". But those folks are looking for love in all the wrong places. Because endless love... is the greatest love of all.

(Raises his glass.)

To Harold and Debbie...

E DAVID/ALL

To Harold and Debbie!

(Everyone toasts. Crisis over.)

F ROBBIE

The best man, everybody. Alright, we're gonna take a short break. But as you enjoy your prime rib or fish, George is going to take us south of the border with a little tune he calls...

A GEORGE

"La Musica Para la Digestión". Music to Digest By, enjoy!

(ROBBIE starts to head off, when he sees JULIA enter. DAVID is dancing erratically and bumps JULIA.)

B JULIA

Oh my God!

(Just as her tray goes sailing into the air, ROBBIE catches it.)

C ROBBIE

Got it!

D JULIA

Whoa, nice save!

E ROBBIE

Just doin' my job. You're Holly's cousin?

F JULIA

Right, Julia Sullivan.

G ROBBIE

Robbie Hart

(They shake. There's a dramatic chord as their hands touch. ROBBIE & JULIA look at one another, then to the heavens, and then finally turn to look at GEORGE.)

H GEORGE

Sorry, the keys got stuck.

(Music and activity resume. HOLLY walks over.)

I HOLLY

Julia, it's entrée time!

J ROBBIE

(Walking off.)

Nice to meet you, Julia!

K JULIA

Nice meeting you, too.

L HOLLY

So, is your boyfriend taking you someplace nice tonight for your anniversary?

M JULIA

You know Glen. He's full of surprises. At least, I hope he is. He said he'd call later....so I'm sure he will.

A HOLLY

Maybe he's finally gonna pop the question!

B JULIA

Don't even joke about that.

C HOLLY

I'm totally serious! You are so lucky, Julia! Glen's a total catch. He's handsome and sweet and he buys you nice stuff. And what do I get? The last guy I dated was Sammy. All he ever gave me was an "I'm With Stupid" T-shirt. It was then that I realized: I was with stupid.

(SAMMY crosses down to them.)

D SAMMY

Did I just hear my name mentioned? We been broken up six months, and you still can't stop talking about ol' Sammy. Hows about I buy you a drink?

E HOLLY

They're free, jackass.

F SAMMY

You know, Holly, your lips are saying "no", but your eyes...

(He looks at her.)

...yeah, they're pretty much saying "no" too.

(He exits.)

G JULIA

Did you see the bride? She looks so beautiful...the hair, the dress, everything is perfect. She's like the cover of a magazine.

H HOLLY

I know. Don't you hate her?

(HOLLY moves off.)

I JULIA

Hate her? She's so happy!

(As JULIA sings, the BRIDE turns and sees the GROOM across the room.)

SHE TURNS AROUND AND SHE MEETS HIS GAZE

THE LIGHTS ARE DIM, THERE'S A SMOKEY HAZE

THEY SHARE A SMILE AND A SECRET WAVE

IT'S A MOMENT BUILT TO SAVE

(The BRIDE and GROOM begin to walk toward one another. JULIA's right with them.)

A THEY START TO MOVE ACROSS THE FLOOR
 THE ROOM IS FROZEN, WANTING MORE
 THE HAPPY COUPLE ON DISPLAY
 WITH NOTHING STANDING IN THEIR WAY

(Just as they're about to meet, JULIA moves in between them, literally standing in their way. They move around her and begin to slow dance.)

B IT'S SO ROMANTIC I COULD DIE
 RIGHT HERE AND NOW
 IT'S GONNA BE THAT WAY FOR US
 I KNOW SOMEHOW

C SOMEDAY WHEN IT'S ME
 I'LL KNOW OUR LOVE WAS MEANT TO BE
 NOT ONE SINGLE COMPLICATION
 OR CAUSE FOR HESITATION

(She notices the BRIDE's veil on a table. She picks it up and tries it on.)

D SOMEDAY WHEN THE DREAM
 IS COMING TRUE
 ALL YOU'LL NEED IS ME
 AND ALL I'LL NEED IS YOU

E HOLLY

Julia, take that thing off!

F JULIA

O.K.

(JULIA quickly takes the veil off.)

G THEY STOP AND POSE FOR A PHOTOGRAPH
 HE JOKES AROUND JUST TO MAKE HER LAUGH
 THE ROOM IS FULL, BUT THEY'RE ALL ALONE
 THEY HAVE A LANGUAGE ALL THEIR OWN

(The BRIDE and GROOM pose for a picture. JULIA is so enthusiastic that she joins them, much to their chagrin.)

H AND I'M SO JEALOUS I COULD CRY
 AND YET I KNOW
 IT WON'T BE LONG BEFORE YOU SAY
 WE'RE GOOD TO GO

(The BRIDE and GROOM put both hands on the knife, about to cut the cake. JULIA joins them, putting her hand on the handle of the knife, too. As the three of them cut the cake together, the BRIDE and GROOM stare at her like she's a crazy person.)

A JULIA

SOMEDAY WHEN IT'S ME
I'LL KNOW OUR LOVE WAS MEANT TO BE
NOT ONE SINGLE COMPLICATION
OR CAUSE FOR HESITATION

SOMEDAY WHEN THE DREAM
IS COMING TRUE
ALL YOU'LL NEED IS ME
AND ALL I'LL NEED IS YOU

C SECOND WAITRESS

The bride's ready to toss the bouquet.

D HOLLY

I've seen the bridesmaids, we can take them.

E JULIA

Right behind you!

F JULIA

I KNOW NOT EVERY MARRIAGE LASTS WHEN
THINGS GO BAD
I'VE SEEN THE WARNING SIGNS, I CALL THEM
"MOM" AND "DAD"
BUT SOON YOU'LL TAKE MY HAND AND PLEDGE
YOUR LOVE TO ME
TILL THEN I'LL JUST GET MARRIED VICARIOUSLY

G WOMEN

WHEN THINGS GO BAD
OOH—
AH—

(The set changes around her. The WOMEN line up, the BRIDE takes her place on the opposite side of the stage.)

H JULIA & WOMEN

SOMEDAY WHEN IT'S ME
I'LL KNOW OUR LOVE
WAS MEANT TO BE

A JULIA

NOT ONE SINGLE COMPLICATION
OR CAUSE FOR HESITATION
SOMEDAY WHEN THE DREAM
IS COMING TRUE
ALL YOU'LL NEED IS ME
AND ALL I'LL NEED IS
YOU!

B WOMEN

AHHH
...TA-TION
OOH
IS COMING TRUE
ALL YOU'LL NEED IS ME
YOU!

(JULIA catches the bouquet right on the button of the song. The other women sigh and go off.)

SCENE TWO

(ROBBIE, SAMMY & GEORGE enter. JULIA moves off.)

C SAMMY

So there's a "Battle of the Bands" in Paramus on the 18th. First prize is you get to make a demo with the guy who produces all Bon Jovi's albums. I signed us up.

D ROBBIE

We have the Schwartz wedding that night.

E SAMMY

So what?

F GEORGE

"So what?"

G ROBBIE

We're just supposed to not show up on the most important night of someone's life?

H SAMMY

What about our lives? Are you forgetting why we formed this band: "money for nothing, chicks for free"? This is a business; we have to start thinking of it like a business: getting our music out there, advertising, exploiting our contacts.

I GEORGE

Contacts? The only famous guy we know is that weatherman from Channel 2 who made a pass at you at Arbys.

J SAMMY

I'm not calling him.

(Pause.)

Not again.

(Pause.)

Look, we'll figure something out. But right now, it's time for Robbie Hart's last night out as a free man.

A ROBBIE

I appreciate the offer guys, but I've gotta finish writing this song for my wedding tomorrow.

B SAMMY

Oh, come on! We got a whole evening planned.

C GEORGE

I made quiche!

D SAMMY

George made quiche!

E ROBBIE

I'm sorry, guys. This song is real important.

F SAMMY

Your loss, bro.

(Turns to GEORGE.)

Come on, George! Since Robbie's not coming, I'll buy you a lap dance, instead.

G GEORGE

You and I really need to have a talk.

(They're gone. The payphone rings. JULIA runs on and answers it.)

H JULIA

Glen? Oh, sorry, I thought you were my boyfriend. No, this is the "Touch of Class", not the "Touch of" ...what you said.

(She hangs up. Sees ROBBIE.)

I JULIA

Oh. Hi.

(Notices him strumming his guitar, scribbling on a napkin.)

What are you doing?

J ROBBIE

Just...you know, writing a song for my fiancé, Linda.

K JULIA

That's so sweet! She's a lucky girl.

L ROBBIE

No, I'm the lucky one. Linda's... a goddess. She came to one of our gigs seven years ago, back when I was in metal band called "Burning Sensation". It was love at first sight for both of us. I'm just, having a little trouble with this thing...it's kinda gotta be done by tomorrow.

A JULIA

Can I hear what you've got so far?

B ROBBIE

Uh, sure, it's a little unfinished, but...here we go...

(Strums, reading off his napkin.)

HERE'S A SONG FOR MY LOVELY BRIDE
YOU'RE AN ANGEL, SO I MUST HAVE DIED
I WANNA KEEP YOU BY MY SIDE
TILL THEY FILL US WITH FORMALDEHYDE...

D JULIA

No! That's a little dark.

E ROBBIE

Okay, all right...um...

(Tries again.)

F THERE'S NO ONE QUITE LIKE US
WE'RE FREE AND EASY, AND THERE'S NO FUSS
YOU'RE HOT TO BOOT, AND THAT'S A PLUS
I LOVE YOU DOWN TO YOUR... PANCREAS...

G JULIA

That's just weird.

H ROBBIE

Look, writing a love song is hard! Okay?

I JULIA

Well, look, I don't know, but maybe you should think about how she makes you feel...

J ROBBIE

(Thinks for a second.)

AWESOME

(Both ROBBIE and JULIA are happy with this.)

K JULIA

Write it down.

A ROBBIE

(He quickly scribbles it down on the napkin so he won't forget. He continues.)

LINDA MAKES ME FEEL
AWESOME

B AND WHEN I BRUSH MY TEETH
SHE REMINDS ME TO...

(Out of the blue.)

C FLOSS 'EM

AND IF I HAD EMPLOYEES
SHE'D HELP ME TO...

(He prompts her, she jumps right in.)

D JULIA

BOSS 'EM

E ROBBIE

I SAID AND IF MY FISHSTICKS ARE DRY
WELL, SHE'LL TARTAR...

F JULIA

SAUCE 'EM

G ROBBIE

OH, LINDA
YOU MAKE ME FEEL
LIKE I INVENTED THE WHEEL

H JULIA

LIKE A JUDGE UPHELD MY APPEAL

I ROBBIE

LIKE A FUR TRAPPER CLUBBING A SEAL...

(He stops, realizing what he's just said. JULIA shakes her head. He jumps back in.)

J OH LINDA
YOU MAKE ME FEEL...

(To JULIA.)

K Don't be afraid of a little harmony here...

(They sing together.)

A ROBBIE & JULIA

AWESOME!

B JULIA

Wow. Will you make me a promise?

C ROBBIE

Um, sure...

D JULIA

If I ever actually do get married, will you sing at my wedding?

E ROBBIE

It's a deal.

F JULIA

And will you also promise not to sing that song?

(The phone rings.)

Oh my God, that's probably Glen!

G ROBBIE

I'd better go. Thanks for the help with the tune.

H JULIA

Anytime. And I hope your wedding is...

(Sings, trying to rock out.)

AWESOME!

(Pause, then embarrassed.)

I Yeah, I'm just gonna answer the phone...

(ROBBIE exits. JULIA picks up the phone. A light comes up on a DeLorean. Behind the wheel is GLEN. He's on a cell phone.)

Hello?

J GLEN

Jules! Guess where I'm calling from?

K JULIA

Where?

L GLEN

My car!

M JULIA

But... how can there be a phone in a car?

A GLEN

It's called a "cellular phone". You can take it anywhere. The battery's a little big...
(GLEN holds up a battery pack the size of a loaf of bread.)
...but the reception is primo.

B JULIA

Cool...

C GLEN

So, listen, you're gonna kill me. But Martin just scored an extra ticket for the Knicks game. I know it's our anniversary, so I told him forget it, but he said it's really hard to get these seats. They're courtside.

D JULIA

Oh. Well, hey, we can go out to dinner some other time.

E GLEN

You're kidding. Really? Oh, baby, thank you! Look, I'm gonna make this up to you. I'll have my secretary get us a reservation at Il Carousel.

F JULIA

The revolving restaurant?

G GLEN

Yeah, the one off of Exit 14. You get to see the sparkling lights of Newark every forty-five minutes or so.

H JULIA

I've always wanted to go there!

I GLEN

Well, you're going! Happy anniversary, baby.

J JULIA

Happy anniversary, Glen!

(She exits. Lights switch.)

SCENE THREE

(ROBBIE's basement apartment. It is morning. ROSIE is busy making a large bed. ROBBIE calls from offstage.)

K ROBBIE

(Offstage.)

Hey, Grandma, can I come down yet?

L ROSIE

Just a second!

A ROBBIE

We better get moving. I don't want to be late for my own wedding...

B ROSIE

O.K., come on down!

(ROBBIE enters in his tux.)

Surprise! It's your wedding present!

C ROBBIE

(Hops on the bed.)

Wow! A queen size bed! Thanks, grandma!

D ROSIE

Oh, not just any queen size bed! Gotta quarter?

(ROBBIE hands her a quarter. She puts it in a slot next to the headboard and the bed begins to vibrate. Her voice vibrates with the bed.)

E I bought it off of the Hackensack Motel Six! Don't worry, it's been disinfected.

(The bed stops vibrating. She sighs.)

F Whoo, that takes me back. You and Linda are gonna have some wedding night on this thing! And then, maybe you can finish writing the song for my anniversary party...I came up with some words, maybe you could set them to music? After you get back from your honeymoon, of course.

(She hands him a piece of folded up paper. He takes it.)

G ROBBIE

Sure thing. I hope fifty years from now Linda and I will be as happy as you and Grandpa are.

H ROSIE

Of course you will be, sweetheart. You're a born romantic, just like your father was. And I know your parents, God rest their souls, will be looking down on you today as you start your new life.

(Pause.)

So...tell me, Robbie...are you nervous?

I ROBBIE

A little, but I'll be fine. I'm around weddings all the time.

J ROSIE

Not about the wedding. About the wedding night. Will this be your first time with the sexual intercourse?

K ROBBIE

Hey, let's not talk about this.

A ROSIE

Now, there's nothing to be ashamed about. You know before I married your grandfather, I had already been with eight men.

B ROBBIE

You know, that's not something I really wanna know about.

C ROSIE

That was a lot back then. That would be like two hundred men today.

#3: *Somewhere (Robbie's Response)*

D ROBBIE

TIME TO GO, LET'S NOT BE LATE

E ROSIE

Actually, I'd been with more than eight men. There was Arnie, Sydney, Tony, Sven...

F ROBBIE

THIS TALK CAN WAIT, OR JUST NOT HAPPEN

G ROSIE

Daniel, Stephen, Adam, Pedro... and once at summer camp, Joanne Rugowski.

(Music takes over, building as the set changes around them.)

SCENE FOUR

(The wedding music slows. It's ROBBIE's wedding. He takes his place.)

H ROBBIE

NOW AT LAST THE DREAM
IS COMING TRUE
'CAUSE ALL YOU'LL NEED IS ME
AND ALL I'LL NEED IS YOU

(Tense music, everyone waits for LINDA to appear.)

I ALL I'LL NEED IS YOU

(Another pregnant pause.)

J WHERE THE HELL ARE YOU?

K PRIEST

Uh, Robbie. Do you think maybe we should call Linda?

L ROBBIE

No, I'm sure she's fine...just a problem with her dress or her hair or something...

(SAMMY enters.)

A SAMMY

Linda's mom just stopped by.

B ROBBIE

Oh, that was nice of her.

C SAMMY

(Hands ROBBIE a note.)

She wanted me to give you this.

D ROBBIE

(In a daze.)

A note? Excellent...

(ROBBIE opens the note. LINDA appears. She sings as ROBBIE reads the note.)

E LINDA

TO MY DEAREST ROBBIE

I THINK WE NEED SOME SPACE

PLEASE FORGIVE MY TIMING

DOT-DOT-DOT SMILEY FACE

YOU SEE, I WOKE THIS MORNING

PREPARED TO WALK ON AIR

BUT REALIZED THAT YOU CRAMP MY STYLE

AS I CRIMPED MY HAIR

YOU'RE JUST NOT THAT SAME PERSON

THE GUY I USED TO KNOW

I'M NOT IN LOVE WITH "ROBBIE NOW"

BUT "ROBBIE SEVEN YEARS AGO"

(The music strikes a heavy metal chord as LINDA rocks out. The GUESTS at the wedding bang their heads.)

YOU COULD HAVE BEEN IN MOTLEY CRUE

OR DAVID LEE ROTH'S REPLACEMENT

BUT INSTEAD YOU SING WHILE PEOPLE CHEW

AND YOU LIVE IN YOUR GRANDMA'S BASEMENT

(The music and lighting snap back to normal.)

I HOPE THIS NOTE IS SOMETHING

THAT YOU CAN RISE ABOVE

DEEP DOWN YOU WEREN'T IN LOVE WITH ME

YOU WERE JUST IN LOVE WITH LOVE

(LINDA)

H [AND SO IT'S BEST WE END THIS
BEFORE WE EVEN START
SIGNED YOUR PAL LINDA

A LINDA & ROBBIE

THE "I" IS DOTTED WITH A BROKEN HEART

(The light fades on LINDA.)

B ROBBIE

(Stunned.)

"Your Pal?"

C SAMMY

All right, just take a deep breath, and I'll be right back.

(Nods to the PRIEST as he grabs the microphone.)

D Father.

(SAMMY walks D.S. to address the audience.)

E Alright microphone check one two one two. Potato. Potato. Folks, I'm afraid there has been a...an unexpected, uh...snafu.

F GEORGE

(Cries out.)

Oh, God...

G SAMMY

Look, everything's fine, Linda's fine, Robbie's fine, there's just been a...a real sudden, last-minute, um...change of...uh...the bitch ain't comin'.

H GEORGE

I knew it!

(Weeping.)

I I hate her! I hate her...

J SAMMY

I'm sure we all hate her, but our focus right now needs to be on Robbie.

(He turns around, ROBBIE's not there. The lights fade on everyone else.)

K Robbie? Where'd Robbie go?

(A light comes up on ROBBIE, stage left. He sings mournfully.)

ROBBIE

SO WHEN IT'S MY WEDDING DAY....

(ROBBIE's bed appears, he crawls toward it.)

B WHO WILL GUARANTEE THAT LOVE WILL FIND ME?

(ROBBIE crawls under the covers. We hear his trembling voice from under the sheets. He accidentally hits the "Magic Fingers" box and the bed begins to vibrate, shaking him back and forth as the lights fade.)

C 'CAUSE LOVE IS WHAT I...

(Lights shift.)

SCENE FIVE

(The women's bathroom. HOLLY and JULIA enter.)

HOLLY

So the girls are taking up a collection for Robbie. We're gonna send him a fruit basket. Something nice, with kiwis.

JULIA

You know, he even wrote Linda a song? And now she'll never hear it.

HOLLY

After Glen pops the question tonight, you're gonna have to start thinking about wedding music.

JULIA

Let's not jump the gun.

ANGIE

(Offstage.)

Julia, honey, are you in there?

JULIA

Is my mom still here?

ANGIE

(Enters, sees JULIA.)

You disappeared on me.

JULIA

Look, mom, thanks for bringing my dress to work on such short notice. But I kind of need some space right now.

A ANGIE

(To HOLLY.)

She's having one of her freak-outs.

(To JULIA.)

B Look sweetheart, there are only two reasons why a man takes a woman out to a nice place like Il Carousel. It's either to propose to her or to break up with her someplace where she can't make a scene.

C JULIA

You think Glen's going to dump me?

D HOLLY

Nice work, Aunt Angie.

E ANGIE

Of course not. But in the off chance that Glen doesn't pop the question, you just have to give him a little nudge. Try a little wink, a little smile, a little fake pregnancy...

F JULIA

I don't think that would work with Glen. He's a lot smarter than Dad.

(To HOLLY.)

G What if I've wasted four years of my life?

H HOLLY

You and Glen are fine! Right Aunt Angie?

I ANGIE

Of course! There's not a doubt in my mind!

J HOLLY

Trust us, tonight is the night!

EVERY FIVE SECONDS A GIRL GETS ENGAGED

ACCORDING TO COSMO'S LATEST QUIZ

K SO EVERY FIVE SECONDS YOU GET ONE MORE CHANCE
TO MAKE HIM GET DOWN ON THAT KNEE OF HISL IT'S A CHALLENGE THAT EVERY WOMAN FACES
SO LET'S MAKE SURE THAT WE'VE COVERED OUR BASES

M ANGIE

YOU'VE LIVED OFF TAB AND LEAN CUISINE

A HOLLY

CONCEALED YOUR FLAWS WITH MAYBELLINE

B HOLLY & ANGIE

YOU'RE MINTY FRESH AND ZESTFULLY CLEAN!

C HOLLY

SO HE'S GONNA POP

D ANGIE

POP!

E HOLLY

THE QUESTION

HE'S GONNA POP

(BRIDESMAIDS appear from the stalls.)

F WOMEN

POP! POP!

G HOLLY & WOMEN

THE QUESTION

SO THERE'S NO REASON TO STOP

AND QUESTION HIS LOVE

OH, POP THE QUESTION

H ANGIE

Oh my god! She's like Cinderella.

I HOLLY

And I'm like her fairy godmother, only slutty!

J JULIA

EVERY FIVE SECONDS I SAY TO MYSELF

THAT GLEN AND I ARE BOUND TO TIE THE KNOT

BUT EVERY FIVE SECONDS I CAN'T HELP BUT ASK

IS SOMEONE A CATCH IF THEY CAN'T BE CAUGHT?

COULD IT BE THE GUY HAS JUST OUTGROWN ME?

NO MATTER HOW YOU PRIMP ME OR OVER COLOGNE ME

K AND JILTED GIRLS HAVE LOUSY STATS

I'LL DIE ALONE IN SOCKS AND FLATS

THE LADY WITH THE FIFTY CATS

L ALL BUT JULIA

NO!

A HOLLY

HE'S GONNA POP

B JULIA

HE'LL NEVER POP

C HOLLY

HE'S GONNA POP

D JULIA

HE'LL NEVER

E ALL

POP THE QUESTION

F HOLLY & WOMEN

SO THERE'S NO REASON TO STOP

AND QUESTION HIS LOVE

QUESTION HIS LOVE

QUESTION HIS LOVE

G ANGIE & HOLLY

OH POP THE QUESTION!

(The set parts, revealing GLEN at a table in the restaurant. Scenery revolves behind him. JULIA looks nervously at HOLLY.)

H HOLLY

You're gonna be fine. Just breathe.

(JULIA nods, goes to sit next to GLEN as the lights come up fully on the restaurant.)

I GLEN

So I'm at the office today trying to move 10 million dollars worth of new debt, and I'm thinking, "I can't sell this crap at 12 and a half!" Two seconds later, the phone rings: it's Boesky. He wants 5 mil. Now if Ivan's buying, you know something's up, so I go upstairs and we buy the other 5 mil for ourselves.

J JULIA

But isn't that, like, insider trading or something?

K GLEN

They don't enforce that shit...

L JULIA

Oh.

(Lights up on ANOTHER COUPLE in the restaurant.)

A MOOKIE

Crystal?

B CRYSTAL

Yes, Mookie?

C MOOKIE

Will you marry me, baby?

D CRYSTAL

Oh, yes! Yes, Mookie! Yes!!!

(Smacks him.)

E What took you so long?!

(A WAITER approaches with a champagne bottle. We hear the "pop" of the bottle. GLEN and JULIA turn back to one another.)

F GLEN

What was that about?

G JULIA

Beats me...

(Everything freezes. JULIA sings.)

THE REASON WHY HE CHOSE THIS PLACE

H IS NOW SO CRYSTAL CLEAR

LIKE OUR RELATIONSHIP

WE'RE GOING ROUND IN CIRCLES HERE

AND WHERE HE'S SITTING, IT'S AS IF IT ALL

REVOLVES AROUND HIM...

(Everything returns to normal. Lights up on a SECOND COUPLE in the restaurant.)

I DONNY

Tiffany?

J TIFFANY

What is it, Donny?

K DONNY

Waddaya say we make it official?

L TIFFANY

Oh my gawd! Donny Junior is no longer gonna be a bastard!

(Another WAITER "pops" open a bottle of champagne.)

M GLEN

Everybody's having champagne. You don't want any, do you?

A JULIA

I'm cool.

(Everything freezes once more.)

IF ONE MORE COUPLE GETS ENGAGED
OR I HEAR ONE MORE CORK
IT'S HARI KARI WITH THIS FANCY
LITTLE SALAD FORK
HE NIXED THE BUBBLY WHICH
CAN ONLY MEAN THE OUTLOOK IS GRIM....

(Everything returns to normal. A couple of MALE WAITERS appear.)

C GLEN

(To WAITER.)

Man, it's a little crazy in here tonight.

D SECOND WAITER

Tell me about it, dude. I don't ever want to see another proposal again in my lifetime.

E FIRST WAITER

(To SECOND WAITER, as he takes out a ring.)

Well, maybe just one more?

F SECOND WAITER

Oh my God, dude! I thought you'd never ask!!

(They embrace. JULIA turns back, frustrated.)

G JULIA

That's it! Glen, I know why we're here.

H GLEN

You do?

I JULIA

This is the end, right?

J GLEN

The end of what?

K JULIA

You know - "the end". The end of you and me as boyfriend and girlfriend.

L GLEN

Actually, yeah, it is...

(Opens a ring box.)

M Cause I want us to be husband and wife.

A JULIA

Oh my God!

(DELIVERY MEN appear with huge rose bouquets. Everyone crowds around GLEN and JULIA.)

B ALL

HE TOTALLY
POPPED
THE QUESTION
TOTALLY POPPED
THE QUESTION

(GLEN gets down on one knee.)

SO THERE'S NO REASON TO STOP
C AND QUESTION HIS LOVE
QUESTION HIS LOVE
QUESTION HIS LOVE
QUESTION HIS LOVE

D GLEN

What do you say?

Yes!

E JULIA

F ALL

HIS LOVE!!

(They embrace. End of song. Playoff begins.)

G HE TOTALLY POPPED THE QUESTION
HE TOTALLY POPPED THE QUESTION
HE TOTALLY POPPED THE QUESTION
HE TOTALLY POPPED THE QUESTION!

(Lights shift.)

SCENE SIX

(ROBBIE's basement. It's dark. He's sitting up in bed. The tiny bride from the top of the wedding cake is on a pillow in front of him. He sings to it.)

A ROBBIE

YOU DON'T KNOW HOW MUCH I NEED YOU
 WHILE YOU'RE NEAR ME I DON'T FEEL BLUE
 AND WHEN WE KISS I KNOW YOU NEED ME TOO
 I CAN'T BELIEVE I FOUND A LOVE THAT'S SO PURE AND TRUE

BUT IT ALL WAS BULLSHIT

IT WAS A GODDAMN JOKE
 AND WHEN I THINK OF YOU LINDA
 I HOPE YOU FUCKIN' CHOKE

I HOPE YOU'RE GLAD WITH WHAT YOU'VE DONE TO ME

C I LAY IN BED ALL DAY LONG FEELING MELANCHOLY
 YOU LEFT ME HERE ALL ALONE, TEARS RUNNING CONSTANTLY

D OH, SOMEBODY KILL ME PLEASE

SOMEBODY KILL ME PLEASE

I'M ON MY KNEES

PRETTY, PRETTY PLEASE KILL ME

I WANT TO DIE

PUT A BULLET IN MY HEAD

(SAMMY and GEORGE appear halfway down the stairs. They look frightened.)

E SAMMY

Dude?

(He claps twice and the lights pop on.)

F Me and George, we've been getting kind of worried. You don't seem to be bouncing back from this so good.

G GEORGE

So we came over to cheer you up. Although it seems like what you need is not so much "cheering up" as "anti-psychotic medication".

H ROBBIE

Linda was right to dump me. I haven't done anything since high school.

I GEORGE

Forget her! We have a gig tonight. The McDonnough Wedding?

J SAMMY

(Sees something in ROBBIE's hand.)

What is that thing?

A ROBBIE

Let go. Mine

(SAMMY tries to pull the plastic bride out of ROBBIE's hand. ROBBIE won't let go.)

B GEORGE

(Trying to calm them down.)

Guys...Sammy...

(SAMMY pulls ROBBIE out of the bed and onto the floor, finally prying the bride away from ROBBIE's vice-like grip. He examines the little statuette.)

C SAMMY

It's the plastic bride from the top of the wedding cake.

D ROBBIE

It looks just like Linda. Only much, much smaller.

E GEORGE

O.K., this is even worse than I thought: Robbie is suffering from post-traumatic perception syndrome.

F SAMMY

What?

G GEORGE

It's what happened to Luke on "General Hospital" after he saw his sister thrown off Stefano's yacht and eaten by seals. Robbie might not be able to perform for several years.

H SAMMY

What do you mean? This is a critical summer for the band! What are we gonna do without our lead singer? I am not going back to work at the Orange Julius.

(To ROBBIE.)

I Look, Robbie...

J ROBBIE

Whatever you have to say, I don't want to hear it.

K SAMMY

I found this note taped onto your basement door. I took the liberty of reading it, and I think it really puts things in perspective.

(SAMMY hands a note to ROBBIE. ROBBIE opens it. A light comes up on ROSIE. She sings as ROBBIE reads the note.)

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A ROSIE

TO MY DEAREST ROBBIE
I KNOW YOU'RE FEELING LOW
AND THOUGH THINGS MIGHT SEEM DISMAL
THERE'S ONE THING YOU NEED TO KNOW
YOU'LL FIND SOMEONE WHO LOVES YOU
SURE AS WAVES WILL FIND THE SHORE
AND WHEN YOU'RE SAD, REMEMBER
THAT LINDA IS A SKANKY WHORE

(Lights fade on her. SAMMY and GEORGE begin to dress ROBBIE in his tux.)

B SAMMY

You gotta get back on the horse, Robbie. Did Rocky lay there on the canvas when Apollo Creed knocked him down? No! Did Marty McFly give up when his time machine ran out of plutonium? No! Did that hot chick in "Flashdance" stop... flashdancing just because she had a lot of welding and shit to do?

C ROBBIE

What the hell are you talking about?

D SAMMY

You gotta seize the moment, man. Use your pain to fuel your rise to the top. And if you can't do it for yourself, do it for us guys in the band. C'mon, get up and go spread that Robbie Hart joy. Trust me, it'll make you feel better!

(ROBBIE slowly stands as the lights shift back to the reception hall.)

SCENE SEVEN

#50 - Purple Casualty - Wedding Day

(An Irish/Italian wedding reception is in full swing. ROBBIE tries his best to be happy, but it is clearly forced. He begins to sink back into depression by the end of the chorus.)

E ROBBIE

SO WHEN IT'S YOUR WEDDING THING
ALL THE BLAH BLAH BLAH BLAH BLAH
IF YOU COUNT ON ME
CAUSE...LOVE...WHAT...DO...

F WEDDING GUESTS

OH OH OH
OH OH OH

G ROBBIE

(Into microphone.)

So let's hear it for...

(Looks at the banner behind him.)

A (ROBBIE)

Donatella and Shane McDonnough. Give 'em a hand! I mean, you guys are off to a great start. I mean, Donatella showed up, so right away you gotta be psyched, right Scott?

B SHANE

Shane.

C ROBBIE

Whatever.

(The BRIDE and GROOM look uncomfortable.)

D You've found "true love". Whoop-dee-doo. But what is "true love"? Don't ask me. Cause I've never had it. Thought I did...

E FATHER OF THE BRIDE

Hey, buddy, I'm not paying you to hear your thoughts on life. I'm paying you to sing.

F ROBBIE

One more outburst from you, sir, and I'll bludgeon you to death with this microphone.

G HOLLY

(To SAMMY.)

He just had his heart broken. What idiot talked him into coming back to work?

H SAMMY

(Cagey.)

People can be such assholes.

I JULIA

Robbie, maybe singing tonight wasn't such a good idea. You're still a little emotional.

J ROBBIE

How can I have emotions...

(Screams into the microphone at the others.)

K When my soul's been eaten by the Devil!

L JULIA

I'll go get you a nice glass of water.

M HOLLY

And a cookie!

(JULIA and HOLLY run off. ROBBIE paces.)

A ROBBIE

Yeah, we're all hoping to find true love, but do you know what the flip side of hope is? You sir, with the bad haircut, any clue?

B BAD HAIRCUT GUY

You don't like my haircut?

C ROBBIE

The flip side - no, I don't - the flip side of hope, my friends, is fear. Fear that I'll never find my "Donatella", my "special someone". But maybe it's all a trick! Maybe there is no "special someone" out there for me or anybody else. I mean, Shane, let's be honest - how "special" is Donatella? She sweats more than any woman I've ever seen. She is a sweaty, sweaty woman. And Shane, I've only known her an hour, but that whiny, baby-talk thing is already driving me nuts.

D DONATELLA

(In a whiny, baby-talk voice.)

Shaaaaaaane! He's hurting my feewings!

E ROBBIE

(Mocking her.)

Oh, I'm sorry, Donatewwa, I'm sorry, I forgot: you're in "looooove". Well, some of us are never gonna experience that! I know I never will.

(Points to a guy in the audience.)

F And I'm pretty sure that guy right there won't.

(Points upstage.)

G Or that lady with the sideburns. And pretty much everybody at table nine. But the worst part is that me, ugly guy, sideburns lady and the mutants at table nine have to sit here and act like we're so happy for you because you're in "loooove"! Well maybe we're not happy for you! Maybe we're not happy at all....

H ROBBIE

I THOUGHT I HAD THE KIND OF LOVE
YOU FIND IN FAIRY TALES
BUT THEN MY GIRL RIPPED OUT MY HEART
WITH HER PLASTIC PRESS-ON NAILS
SO IF YOU'VE FELT THE KIND OF PAIN
THIS LOSER'S SINGING OF
THEN LET ME HEAR YOU SAY IT
I'M A CASUALTY OF LOVE

A (ROBBIE)
JUST A CASUALTY OF LOVE.

B SIDEBURNS LADY
I'M A CASUALTY OF LOVE!

C ROBBIE
Tell me 'bout it!

D SIDEBURNS LADY
I put a top hat on my cat.
Then asked him to my prom.

E LOSER GUY
I was stood up by my date.
And by date I mean my mom.

F LARGE LADY
EACH NIGHT I OPEN UP MY MOUTH
AND GIVE THOSE TWINKIES A SHOVE

G ROBBIE
WELL, I KNOW WHY YOU DO IT
YOU'RE A CASUALTY OF LOVE

H LOSERS
I'M A CASUALTY OF LOVE

I ROBBIE
JUST A CASUALTY OF LOVE

J LOSERS
I'M A CASUALTY OF LOVE!!

K ROBBIE
WE'RE FROM DIFFERENT WALKS OF LIFE
AND DIFFERENT POINTS OF VIEW
BUT WE COME TOGETHER NOW

L ROBBIE & LOSERS

(To BRIDE and GROOM.)

THROUGH OUR HATRED OF YOU!
CAUSE WE'RE CASUALTIES OF LOVE

A ROBBIE

LOVE'S A TRICK
LOVE'S A TRAP
LOVE'S A HOT CHICK WITH THE CLAP

B LOSERS

CASUALTIES OF LOVE

LOVE'S A HOAX
LOVE'S A TEASE
A PINATA FULL OF BEES

D CASUALTIES OF LOVE

LOVE'S A JOKE
LOVE'S A SCAM
A SERGEANT SLAUGHTER BODYSLAM

E CASUALTIES OF LOVE

G ROBBIE

LOVE'S A WOUND
WATCH IT BLEED
LOVE'S THE ONLY THING I...

(Dance break.)

AND YOU'LL END UP JUST LIKE US
CAUSE TRUST ME, LOVE ALWAYS ENDS
H YOU'LL BE FAT, DIVORCED AND BROKE
WHILE SHE HAS SEX WITH ALL OF YOUR FRIENDS

I YOU'LL BE CASUALTIES OF LOVE!

J ROBBIE

CASUALTIES OF LOVE

K ENSEMBLE

LOVE'S A TRICK
LOVE'S A TRAP
LOVE'S A HOT CHICK WITH THE

L LOVE'S A WOUND
WATCH IT BLEED

M ROBBIE & ENSEMBLE

LOVE'S THE ONLY THING I NEED!
I NEED!!

N ROBBIE

AND NO ONE'S EVER GONNA LOVE
A CASUALTY OF LOVE!

(End of song. ROBBIE notices the BRIDE coming toward him.)

O Uh-oh.

#60 JULIA

(She punches him out. A brawl ensues. The crowd carries ROBBIE out of the hall as the lights shift.)

SCENE EIGHT

(The loading dock. The angry crowd carries ROBBIE out and tosses him into the dumpster. SHANE empties a can of garbage on top of ROBBIE.)

A SHANE

You suck!

(JULIA enters as SHANE and the angry crowd exits. She slowly approaches the dumpster.)

B JULIA

Robbie? Are you okay?

C ROBBIE

(From inside dumpster.)

Did everybody leave?

D JULIA

Pretty much. Except a few cops who are still interviewing witnesses.

E ROBBIE

I think I'm lying in creamed corn.

F JULIA

Robbie...why don't you get out of there and go home?

G ROBBIE

No! I live here now!

H JULIA

You're just upset about Linda. But what was so special about her anyway? I mean, what kind of "goddess" would screw over a great guy like you? You're gonna feel a lot better once you meet someone new.

I ROBBIE

I'll never meet anyone new.

J JULIA

Well, not in there you won't.

K ROBBIE

Maybe I was stupid to get engaged in the first place. I mean, look at you. You're not engaged and you're happy.

A JULIA

Um... actually....

(A beat of silence, then ROBBIE raises his head out of the dumpster.)

B ROBBIE

Wait a second - you got engaged?

C JULIA

(Afraid of his reaction.)

Uh-huh.

(ROBBIE soaks this in for a beat, then slumps back into the dumpster, muttering to himself.)

D JULIA

Robbie, you're still gonna sing at my wedding, right? You promised, remember?

E ROBBIE

Listen, Julia, I appreciate what you're trying to do, but it's not gonna work.

F JULIA

SO TONIGHT YOU MADE SOME MISTAKES
I'LL ADMIT YOU HIT A FEW BUMPS
BUT I HATE TO SEE YOU LIKE THIS
DOWN ON YOUR LUCK, DOWN IN THE DUMPS

G THOUGH HOPE MIGHT SEEM IN SHORT SUPPLY
YOU HAVE TO MOVE ON
YOU HAVE TO TRY

H SO COME OUT OF THE DUMPSTER
DON'T LEAVE ME STANDING HERE
COME OUT OF THE DUMPSTER
IT'S OKAY, THE COAST IS CLEAR

I THE COP CARS ARE LEAVING
CHANNEL FIVE'S PACKED UP ITS CREW
SO COME OUT OF THE DUMPSTER
I'LL BE RIGHT HERE WAITING FOR YOU

A ROBBIE

Okay, I'll try...

(ROBBIE's hand appears from inside the dumpster. He starts to pull himself out, then slips.)

B Oof!

(ROBBIE falls back into the dumpster with a crash. There is silence for a second. Then JULIA continues.)

C JULIA

SO YOU'RE BACK IN THE DUMPSTER
WELL, THAT'S LIKE A METAPHOR
EVERYONE HAS A DUMPSTER
A STUMBLING BLOCK THEY CAN'T IGNORE

BUT TO FIGHT IT MAKES YOU STRONGER
AND NEXT TIME YOU MIGHT STAND
SO COME OUT OF THAT DUMPSTER
HERE, TAKE A HOLD OF MY HAND

(She reaches out her hand. ROBBIE's hand appears and takes it, struggling.)

E SO YOUR FIRST DAY BACK
WASN'T ALL YOU ANTICIPATED

F ROBBIE

I BIT THE BEST MAN
THE BRIDE HAD TO BE SEDATED

G JULIA

BUT THIS SORT OF THING
HAPPENS ALL THE TIME
WHEN LIFE GIVES YOU GARBAGE
USE IT TO CLIMB

(ROBBIE appears, climbing out as JULIA helps him. He sits on the ledge.)

H LOOK YOU'RE OUT OF THE DUMPSTER
WAS THAT SO HARD AFTER ALL?
IT WAS ONLY A DUMPSTER

I ROBBIE

AND FROM HERE IT LOOKS SO SMALL

J JULIA

SO YOU'RE BACK WHERE YOU STARTED
ON YOUR WAY TO SUCCESS
SO WILL YOU SING AT MY WEDDING?

A ROBBIE

(Beat.)

NO

(End of song. JULIA punches ROBBIE in the arm.)

B JULIA

Come on, Robbie! Music is your life, you can't just give it all up!

C ROBBIE

I'm sorry, I just can't sing at weddings anymore.

D JULIA

Well, maybe you could start out slowly. You know, just get your feet wet again. There have to be other functions you can entertain at besides weddings.

E ROBBIE

Other functions? What does that mean?

THE DAY YOU ARE A MAN

(Music begins. The band platform rolls on with GEORGE and SAMMY. They wear yarmulkes. A glitter curtain falls behind them. It's decorated with Stars of David. ROBBIE puts on a yarmulke as the dumpster moves off. He takes his place in front of the band.)

SCENE NINE

(ROBBIE sings to the audience, the band backs him up.)

F ROBBIE

It means that today, Jared Shapiro has left childish things behind. Today, Jared Shapiro has entered the world of adulthood. Today, Jared Shapiro...you are a man.
(To a kid in the audience.)

G That's right, kid, I'm talking to you!

H THERE'S A GIFT FROM EVERY GUEST

I ROBBIE & BAND

TODAY YOU ARE A MAN

J ROBBIE

THE COCKTAIL FRANKS HAVE ALL BEEN BLESSED

K ROBBIE & BAND

TODAY YOU ARE A MAN

A ROBBIE

YOUR GOYIM FRIENDS HAVE BEEN AGOG
SINCE THEY LEFT THE SYNAGOGUE
DRUNK ON SCHNAPPS AND IN A FOG
AND SPEAKING HEBREW BEST THEY CAN

B SAMMY

(Mispronouncing it horribly.)

La-chaim!

C ROBBIE & BAND

CAUSE YOU'RE A MAN!

D ROBBIE

THERE'S A WAITRESS
DRESSED UP LIKE A GO-GO

E GEORGE

BUT REMEMBER
SHIKSAS ARE A NO-NO!

F ROBBIE

GO SHAKE HANDS WITH
EACH TOM, DICK AND HERSCHEL

G SAMMY

THEY'LL BE SHVITZING
AND WHAT'S EVEN WORSE

H ROBBIE & BAND

YOU'LL HAVE TO KISS YOUR AUNTS
AND WATCH YOUR ZAYDE DANCE
BUT REMEMBER THIS
IT COULD BE TEN TIMES WORSE AT LEAST IT'S NOT YOUR BRISS
YOUR BRISS

I TODAY YOU ARE A**J ROBBIE**

BOI-BOI-BOI
BOI-BOI-BOI
BOI-BOI-BOI

K GEORGE & SAMMY

BOY?

A ROBBIE

NO!

B ALL THREE

A MAN!

OLE!

(End of song.)

C ROBBIE

All right, everybody, before we bring up Grandpa Moishe to bless the challah, let's take the room down a little bit. Can I get some mood lighting?

(The lights dim. A disco ball spins.)

D Nice.

#9 - George's Prayer

E Now, George our keyboardist has prepared something special for our final number, so I don't want to see anybody sitting this one out. Break it down for us Georgie!

(GEORGE begins to play and sing a mellow grove.)

F GEORGE

OH, OH OH OH OH -

WHOH, BARUCH ATAH

ADONAI ELOHEINU

MELECH HA'OLAM

(JULIA goes over to ROBBIE.)

G JULIA

I thought you could use a cold one.

H ROBBIE

Thanks.

(She gives him a bottle of beer.)

I Hey, nobody's dancing.

J JULIA

They're thirteen. Boys and girls aren't interested in each other yet.

K ROBBIE

True. It isn't until later that the sickness creeps in.

L JULIA

Uh, maybe we should help George out, get the ball rolling.

(Grabs ROBBIE. They dance.)

M So, is it good to be back?

A ROBBIE

Yeah, you were right. I owe you one.

B JULIA

Funny you should mention that. Glen and I were supposed to go register today, but some clients of his are in town.

C ROBBIE

That is brilliant: he found a way to get out of doing all the wedding junk that guys hate.

D JULIA

It's not funny. Now I have to go alone. If only there was someone who knew all about weddings who could come and help me out.

E GEORGE

SHECHEYANU

V'KIYMANU

V'HIGYANU

LAZMAN HAZEH

(SAMMY grabs HOLLY as she passes him. They start to dance.)

F HOLLY

You've got to be kidding me.

G SAMMY

What? We're just friends, dancin'. Remember, when we broke up, you said that you wanted us to still be friends.

H HOLLY

I only said that so you would get off the hood of my car.

(GEORGE takes out a trumpet and starts to play. He finishes and does a quick bow and mouths the words "Thank you".)

I ROBBIE

So, how did you know this Glen guy was "the one"?

J JULIA

The one? Well, I guess I always thought that the right one would be the guy I could imagine growing old with. And Glen, well, he's so smart and good-looking. I guess I was just floored that a guy like that would be interested in someone who was just a waitress, you know?

K SAMMY

Remember when we were dancing at that club, and my pants fell down?

L HOLLY

(Smiling at the memory.)

Yeah, that was kind of funny.

A SAMMY

We had a pretty good laugh...Man, were you hot back then.

(She shakes her head, leaves. He follows her out.)

B What I say?

C JULIA

Come on, Robbie. What's it gonna take to get you to help me out? I'll buy you a smoothie.

D ROBBIE

Alright, throw in one of those big pretzels and you got a deal. Meet you out front in ten minutes.

(They exit.)

E GEORGE

(Crosses D.S.)

AMEN, AMEN

OH SHAPIRO FAMILY

I SAID AMEN

OO, AMEN

(GEORGE tosses a handful of glitter into the air. End of song. Lights shift.)

SCENE TEN

(Music under. The set shifts to a department store. HAPPY COUPLES are everywhere. JULIA and ROBBIE are at a counter arguing over china. A SALES CLERK behind the counter watches, smiling.)

#9a - The Ridgefield Galleria

F JULIA

I like the china with the floral pattern! Look at the little daffodils and rosebuds.

G ROBBIE

What are you, like, eighty years old? No guy is gonna wanna eat off plates like that. Just go with the white ones, anything else is gonna clash with that tablecloth you just bought.

H JULIA

The one you forced me to buy.

I ROBBIE

It was fifty percent off!

A JULIA
It was eighty percent ugly! Besides, we're not supposed to be buying stuff, we're supposed to be registering for stuff.

B ROBBIE
Well, see if this registers: you're picking out crap.

~~#10 - Not the kind of things~~

C CLERK
Now, kids. Let's just relax, I see this kind of thing all the time. Pre-wedding jitters.

D ROBBIE
What?

E CLERK
My advice is, be very careful...

F IT'S A TRICKY SITUATION

F FIRST FIGHT

G I'VE SEEN COUPLES FACE DISASTER

H WHY NOT TELL YOURSELVES YOU'RE BOTH WRONG

H BOTH RIGHT

H IT MEANS THAT YOU'LL MAKE UP FASTER

H ROBBIE

I I HATE TO TELL YOU BUT WE'RE NOT WITH EACH OTHER

I WE'RE SISTER AND BROTHER

J JULIA

J AND HE'S THE SLOW ONE

J ROBBIE

K SHE'S AN IDIOT ACCORDING TO MOTHER

K JULIA

K IT TAKES ONE TO KNOW ONE

(She punches him in the arm.)

L ROBBIE

Ow! Cut it out!

M ROBBIE & JULIA

TELL THE NIGHT

TO SAVE ITS MOONLIGHT

(ROBBIE & JULIA)

M TELL THE BIRDS
NOT TO SING
TELL THE STARS
IN THE HEAVENS THEY'VE BEEN MISALIGNED
CAUSE IT'S NOT THAT KIND OF THING

(They move towards a linen display. JULIA tries to choose. ROBBIE picks up a black towel.)

A ROBBIE

What about these?

B JULIA

Are you nuts? I'm not registering for black towels.

C ROBBIE

But black towels never get dirty.

D CRYSTAL

Look, towels are on sale! Hold my purse for me.

E MOOKIE

Baby, please no.

F CRYSTAL

I said hold it!

(She holds out her purse. He takes it sheepishly.)

G JULIA

(Holds out her purse.)

Um, Robbie?

H ROBBIE

No.

I JULIA

(Imitating CRYSTAL.)

I said hold it!

(ROBBIE sheepishly takes JULIA's purse. CRYSTAL gives her the "thumbs up" and nods.)

J CRYSTAL

(To JULIA.)

YOU GET STUCK WITH THEM FOR BETTER

A JULIA

(To CRYSTAL.)

OR WORSE

B JULIA & CRYSTAL

NO MATTER WHICH WAY YOU STACK IT

C ROBBIE & MOOKIE

(To one another.)

IT'S EMASCULATING HOLDING A PURSE

D ROBBIE

AND IT DOESN'T MATCH MY JACKET

(To JULIA.)

E YOUR EVIL SCHEME HAS WORKED OUT JUST AS YOU PLANNED IT
I NOW UNDERSTAND IT

F JULIA

I'VE SHOPPED, YOU'VE CARRIED

G ROBBIE

I DO THE WORK AND YOU MAKE OUT LIKE A BANDIT

H JULIA

IT'S TRUE

I ROBBIE

NO, IT'S SCARY

J JULIA

No you're scary!

K ROBBIE

No, this is scary!

(He tries to dance, as other COUPLES appear.)

L ALL

TELL THE NIGHT

TO SAVE ITS MOONLIGHT

TELL THE BIRDS

NOT TO SING

TELL THE STARS

IN THE HEAVENS THEY'VE BEEN MISALIGNED

A ROBBIE & JULIA

CAUSE IT'S NOT THAT KIND OF THING

B HOLLY

(Enters, sees ROBBIE and JULIA.)

Omigod! Hey, you guys! Where we going?

C JULIA

The bridal salon!

D HOLLY

Omigod-shutup-letsgo!!

(JULIA and ROBBIE are in their own worlds.)

E ROBBIE

TRUE, THERE ARE TIMES

WHEN HER EYES MEET MINE AND LINGER THERE

MAYBE A BIT TOO LONG

F JULIA

AND I WONDER

IS THERE SOMETHING HIDDEN IN HIS STARE?

NO, I COULDN'T BE MORE WRONG

(The set shifts to the bridal salon section of the store. Everyone sings as dresses pass ROBBIE and JULIA and they evaluate them.)

G ALL

TELL THE NIGHT

TO SAVE ITS MOONLIGHT

TELL THE BIRDS

NOT TO SING

TELL THE STARS IN THE HEAVENS THEY'VE BEEN MISALIGNED

CAUSE IT'S NOT THAT KIND

NO IT'S NOT THAT KIND

NO IT'S NOT THAT KIND OF THING...

(As everyone moves slowly off, HOLLY appears with the perfect wedding dress. JULIA can't believe how beautiful it is.)

H JULIA

Oh my God! That's the dress. That's the dress I was meant to get married in!

(She goes to it, touches it lightly. Turns to HOLLY.)

What do you think? Can you picture me in it?

(Without thinking, ROBBIE answers with HOLLY.)

A ROBBIE & HOLLY

Yes.

(JULIA looks at ROBBIE, surprised. She then turns back to HOLLY.)

B JULIA

You think I'll look alright?

C ROBBIE

(Before HOLLY can answer.)

You'll look beautiful.

(They both look at him. He snaps out of it and pretends to suddenly be interested in the dress.)

D I mean, the dress is really...

(Awkwardly touches the bodice.)

E You think they bedazzled this?

(They stare at him, he shakes his head and walks upstage.)

F HOLLY

You'll look great! Glen's not gonna be able to keep his hands off of you. The wedding kiss is gonna be super sloppy.

G JULIA

In church? In front of God and all our relatives and stuff? I think everyone would be grossed out.

H HOLLY

Well, what do you want to do? Thin, tight mouth and it's over?

I JULIA

No. Thin, partly open, no tongues, over.

J HOLLY

No tongue? You need a little tongue.

K JULIA

Well, maybe like a sliver of tongue. No porno tongue. Church tongue.

L HOLLY

What's church tongue?

M JULIA

Um, it's hard to describe.

N HOLLY

Why don't you show me?

(They turn to ROBBIE.)

A ROBBIE

Look, guys...I gotta go...

B HOLLY

Just shut up and hold still. Go on, Julia.

(JULIA turns to ROBBIE. They're both nervous. She hesitates.)

C Come on, we're all adults here. I have to see this if I'm going to make an educated decision.

D JULIA

Okay. Just for educational purposes.

(They approach one another, pretending to get married.)

E ROBBIE

(As if he's the priest.)

"You may kiss the bride."

F JULIA

"I do."

G ROBBIE

"I do, too!"

#107 - Robbie & Julia Kiss

(They move in closer and kiss. Music begins. It starts off friendly, but turns more passionate than either expected. When they break apart, both ROBBIE and JULIA look a little dizzy.)

H HOLLY

Whatever that was, was really good. Do that at the wedding.

(Flirting, suddenly seeing ROBBIE in a whole new light.)

I Thanks, Robbie.

J ROBBIE

Julia?

K JULIA

Yes, Robbie?

(GLEN enters carrying a big, cardboard box.)

L GLEN

Word up, mofos!

(ROBBIE and JULIA pull apart quickly.)

A JULIA

Glen! How did you know...

B GLEN

I was next door picking you up a little present.

C JULIA

You shouldn't see my dress before the wedding! It's bad luck!

D GLEN

Why don't you let me worry about our luck, baby?

E JULIA

(Awkward beat.)

Um Glen, this is Robbie—

F GLEN

Oh, yeah. I've heard all about the Robster. Thanks for helping Julia out. I owe you one.

G ROBBIE

(Still dazed.)

Hey Glen. I kissed her but it didn't mean anything.

H GLEN

Kissed who?

(A pregnant beat, then...)

I HOLLY

Me.

J GLEN

Who hasn't?

K ROBBIE

I gotta go.

(Incredibly uncomfortable, ROBBIE turns and gives HOLLY a formal handshake. He and JULIA share an awkward hug. ROBBIE lamely gives GLEN five and hurries off.)

L GLEN

(To JULIA.)

So anyway, I got you this new gadget. It's called a CD Player. It cost like nine hundred bucks. But your fiancé moved more paper last month than anyone on the desk, so I got a sweet little bonus.

M JULIA

Wow, that's great, Glen, congrats...you're like an expert in junk bonds.

A GLEN

(Slightly patronizing.)

They're not "junk bonds", Jules. They're "high-yield debt instruments".

B JULIA

(Pause.)

Oh, sorry. Well, um, thanks for the present.

(GLEN's phone rings.)

C GLEN

Hold on, I gotta take this...

(GLEN answers the phone.)

D Guglia.

(He crosses upstage. HOLLY and JULIA cross down.)

E HOLLY

Oh, my God, Robbie is so amazingly cute. I think I should go out with him.

F JULIA

(Hesitantly.)

Yeah, why not? You're single, he's also single. Makes sense.

G HOLLY

Well, hey if you don't want me to, I won't do it.

H JULIA

Why would I not want you to?

I HOLLY

Great, then I'm gonna go out with him.

J GLEN

(Gets off the phone.)

Go out with who?

K HOLLY

Robbie.

L GLEN

Good, that guy needs to get laid.

M HOLLY

Hey, just because he's going out with me doesn't mean he's gonna get laid.

(They look at her.)

N Alright, he probably will.

(*Lights switch.*)

SCENE ELEVEN

(*The lights switch to HOLLY's room. She prepares to go out.*)

A HOLLY

WHEN THE WEEKEND ROLLS AROUND I HOUND THE HOTTEST SPOTS
MY FAVORITE CLUB'LL
ALWAYS DOUBLE
ALL MY VODKA SHOTS

B GOT MY SKIN TIGHT BUSTIER AND PLASTIC CRUCIFIX
TONIGHT WE'RE GONNA PARTY LIKE IT'S 1986!

C 'CAUSE IT'S SATURDAY NIGHT
SATURDAY NIGHT
SATURDAY NIGHT IN THE CITY

(*Lights up on ROBBIE, JULIA, SAMMY, GEORGE and GLEN.*)

D ALL

IT'S SATURDAY NIGHT
SATURDAY NIGHT
SATURDAY NIGHT IN THE CITY

E HOLLY

ONCE YOU'RE PAST THE VELVET ROPES YOUR WILDEST
DREAMS COME TRUE

F JULIA

THE DANCE FLOOR SMOKE

G GLEN

A BUMP OF COKE

H GEORGE

AND EVERYTHING TABOO

I ROBBIE

I GOTTA PAIR A' PARACHUTE PANTS THAT GRANDMA
BOUGHT ME TO WEAR

A SAMMY

CAN'T WAIT TILL CHICKS START FLOCKING TO MY FLOCK
OF SEAGULLS HAIR

B ALL

NEW YORK IS RESERVED FOR THE RICH AND PROUD
BUT HERE COMES THE BRIDGE AND TUNNEL CROWD
AND IT'S SATURDAY NIGHT
SATURDAY NIGHT
SATURDAY NIGHT IN THE CITY

IT'S SATURDAY NIGHT

C SATURDAY NIGHT
SATURDAY NIGHT IN THE CITY

(The set changes to the club. The NEW YORKERS are all in black, a big contrast to the colorfully dressed JERSEY PEOPLE.)

D GUYS

OUT ON THE PROWL

E GIRLS

AND DRESSED TO IMPRESS

F ALL

HOPING SUNDAY MORNING YOU'LL HAVE SINS TO CONFESS

GOTH, PUNKS AND POSEURS

G AND YUPPIE SNOBS GALORE
EVERYBODY'S EQUAL WHEN THEY'RE THRASHING ON THE FLOOR

'CAUSE IT'S SATURDAY NIGHT

H SATURDAY NIGHT
SATURDAY NIGHT IN THE CITY

I IT'S SATURDAY NIGHT

I SATURDAY NIGHT
SATURDAY NIGHT IN THE CITY

(JULIA and GLEN notice that HOLLY is all over ROBBIE.)

J GLEN

Look at the wedding singer go! Holly is gonna rock his world tonight!

A JULIA

Wow, she's kind of into him.

B GLEN

Anything wrong, baby?

C JULIA

Why would anything be wrong? Let's get drunk!

(To a WAITRESS.)

D Pour me a double shot of the brown stuff - and keep them coming.
(JULIA drinks, everyone dances around her.)

E ALL

IT'S SATURDAY NIGHT

SATURDAY NIGHT

SATURDAY NIGHT IN THE CITY

(ROBBIE leaves HOLLY and approaches GLEN. JULIA is clearly pounding back drinks and trying a little too hard to have a good time.)

F ROBBIE

Hey, is Julia okay?

G GLEN

Oh, she's fine. Probably just nervous about the wedding.

H ROBBIE

Well, any girl would be lucky to be Mrs...

I GLEN

Guglia.

J ROBBIE

So Julia's last name is gonna be Guglia? Julia Guglia? That's funny.

K GLEN

Why is that funny?

L ROBBIE

I don't know.

(The crowd sings as JULIA and HOLLY get caught up in the fun.)

M ALL

WHAO OH OH WHOA OH

SATURDAY NIGHT IN THE CITY

N ROBBIE

So you must be excited.

A GLEN

Actually, I'm not crazy about the big wedding thing. I'd rather just hop a plane to Vegas.

(Checks out a WAITRESS as she bends over to pick up a dollar bill.)

B ROBBIE

Are you checking out that waitress's ass?

C GLEN

C'mon. That is a fine, fine ass right there.

D ROBBIE

It's a shame guys like us could never get something like that.

E GLEN

Speak for yourself.

F ROBBIE

Too bad you're gonna have to give all that up after you're married.

G GLEN

Hey, I work in the city, man. And I work long hours.

(ROBBIE is unsure what to do with this information. The WAITRESS disappears into the crowd.)

H ALL

WHOAH OH OH WHOAH OH
SATURDAY NIGHT IN THE CITY

(HOLLY and JULIA approach the guys. HOLLY jumps on ROBBIE's lap.)

I HOLLY

Don't Robbie and I totally seem like a couple? I mean we look so good together.

J GLEN

Sure, why not?

K JULIA

(Tipsy, trying to make sense.)

I think we all of us make cuter couples totally together.

(As if this is news.)

L Hey, Glen and I got engaged! Engaged to be married!

M ROBBIE

You already told us that a few weeks ago.

(To GLEN.)

N Is she okay? She seems a little tipsy...

A JULIA

I'm not tipsy!

(Loudly whispers to GLEN.)

B I'm hammered!

C GLEN

Okay, baby, time to go home.

(GLEN helps steer JULIA off.)

D ROBBIE

(Starts to go.)

Maybe I should go help Glen.

E HOLLY

(Stops him.)

Forget him! Forget everybody!

CHECK OUT THE VIEW

F YOU'LL LIKE WHAT YOU SEE

MY BODY'S AN AMUSEMENT PARK, THE FIRST RIDE'S ON ME

DON'T STOP TO QUESTION

IF YOU'RE GONNA SCORE

BEING YOUNG AND STUPID IS WHAT SATURDAY IS FOR

G ALL

IT'S WHAT SATURDAY IS FOR!

AND IT'S SATURDAY NIGHT

H SATURDAY NIGHT

SATURDAY NIGHT IN THE CITY

IT'S SATURDAY NIGHT

I SATURDAY NIGHT

SATURDAY NIGHT IN THE CITY

(HOLLY kisses ROBBIE. They pull apart. SAMMY sees them and storms out.)

J HOLLY

That wasn't anything like that kiss you gave Julia the other day.

K ROBBIE

Um, Holly...

L HOLLY

I can't believe I never noticed it.

A ROBBIE

What?

B HOLLY

You have a thing for Julia.

C ROBBIE

No, I don't. I mean, she's great and all, but she's marrying that jerk-off.

D HOLLY

Well, you might not think he's Mr. Perfect, but you know why she's marrying him, don't you?

E ROBBIE

You mean the money thing? The security, the nice house. Yeah, that's important to some people these days.

F HOLLY

It's not important to some people. It's important to all people.

G ROBBIE

Well, I'm in big trouble, then. But maybe I could change. I mean, then do you think...

H HOLLY

(Gently.)

Robbie. She's marrying Glen.

(The lights switch to outside the club. GLEN and JULIA appear and cross downstage of ROBBIE. GLEN has his arm around JULIA. ROBBIE watches them.)

I GLEN

I told you some air would make you feel better.

J JULIA

You're, like, so awesome. And your hair is so...hard...

K GLEN

Uh-huh. The valet's pulling the car around. We'll get you home and in bed.

(The DeLorean appears. Its door opens.)

L ROBBIE

TELL THE NIGHT TO SAVE ITS MOONLIGHT

TELL THE BIRDS NOT TO SING

TELL YOURSELF THAT YOU MUST HAVE BEEN OUT OF YOUR MIND...

M JULIA

What would I do without you, Glen?

(The car moves off. ROBBIE watches them go.)

A ROBBIE

CAUSE IT'S NOT THAT KIND
NO IT'S NOT THAT KIND OF THING

(The lights switch and we're back inside the club. Everyone dances around a conflicted ROBBIE. HOLLY appears on a go-go box downstage.)

B HOLLY

SATURDAY NIGHT IN THE CITY

(HOLLY pulls a chain and is doused with water, a la "Flashdance". She dances wildly, as does the crowd. Confused and angry, ROBBIE storms off.)

C ALL

SATURDAY NIGHT
SATURDAY NIGHT
SATURDAY NIGHT IN THE CITY
IT'S SATURDAY NIGHT
SATURDAY NIGHT
SATURDAY NIGHT IN THE CITY!

(End of Act One.)

ACT TWO

SCENE ONE

#12 Entr'acte

(After the Entr'acte, a spot hits ROBBIE and HOLLY. ROBBIE is covered in a sheet, having a terrible dream.)

A HOLLY

Well, you might not think Glen's Mr. Perfect, but you know why she's marrying him, don't you?

B ROBBIE

You mean the money thing? The security, the nice house. Yeah, that's important to some people these days.

C HOLLY

It's not important to some people. It's important to all people...

(In a dreamlike echo.)

...all people...all people....

D ROBBIE

Well, I'm in big troub-

E HOLLY

(Still echoing.)

All people....

F ROBBIE

Well, I'm in big trouble, then. But maybe I could change.

G HOLLY

(Still echoing as she disappears.)

All people....

H ROBBIE

(Wakes up, tosses off his bed sheet.)

Maybe I could change!

(Lights come up behind him on an office full of EXECUTIVES in suits.)

#13 All About the Green

A ENSEMBLE

WANNA BE SOMEBODY?

WANNA BE SOMEBODY?

(ROBBIE approaches a SECRETARY. She nods and goes to GLEN's desk.)

B GLEN'S SECRETARY

Mr. Guglia? There's a Robbie Hart here to see you.

C GLEN

Robbie who?

(She motions to ROBBIE.)

D Oh, the wedding singer. Sure send him in!

(ROBBIE approaches.)

E Roberto! Welcome to the center of the universe! What can I do for you?

F ROBBIE

Well, Glen, I thought you might be able to help me out ...it's pretty clear I'm going nowhere right now, and I need to start making some money...

G SUITS

(Softly, whispering their mantra.)

SELL HIGH

BUY LOW

LEVERAGE YOUR

PORTFOLIO

H GLEN

Okay, well, what kind of experience do you have?

I ROBBIE

Not any, really. But I'm a big fan of money. I like it. I use it. I have a little. I keep it in a jar on top of my refrigerator. But I would like to put more in the jar. That's where you come in.

J GLEN

Well, you came to the right place. This is the dawn of a new entrepreneurial age. Can't you smell it?

K SUITS

(Softly again.)

BULL RUNS

CASH FLOWS

MBA'S

AND I.P.O'S

A ROBBIE

Does that mean you'll help me?

B GLEN

Help you? I'm gonna make you a millionaire!

C ROBBIE

I don't think I could ever be as successful as you, Glen.

D GLEN

Well, you'll be starting out in the mailroom, but this is America, Robbie. Anything can happen!

THERE'S A BIG SHINY FUTURE YOU'VE BEEN DYING TO BUY
 BETTER START POWER LUNCHING IN YOUR POWER TIE
 E YOU CAN'T WAIT FOR FATE TO SOMEHOW INTERVENE
 IF YOU WANNA BE SOMEBODY
 IT'S ALL ABOUT THE GREEN

F ROBBIE

Well, I'm sure it's a little more complicated...

G GLEN

IT'S ALL ABOUT THE GREEN

SOME MAY SAY YOU'RE HEADED DOWN A CROOKED TRAIL
 BUT IF YOU SELL YOUR SOUL, AT LEAST YOU MADE A SALE
 H YOU COULD END WORLD HUNGER OR CREATE A VACCINE
 BUT IF YOU WANNA BE SOMEBODY
 IT'S ALL ABOUT THE GREEN

(The SUITS sing along.)

I SUITS

WANNA BE SOMEBODY?

J GLEN

IT'S ALL ABOUT THE GREEN

K SUITS

WANNA BE SOMEBODY?

L GLEN

IT'S ALL ABOUT THE
 BIG BUCKS
 FAT CHECKS
 MIDNIGHT FLIGHTS
 TO L.A.X.

A GLEN & FIRST SUIT

SLUSH FUNDS

HIGH FIVE'S

B GLEN, 1ST & 2ND SUIT

TRADING STOCKS

AND TRADING WIVES

C GLEN, 1ST, 2ND, & 3RD SUIT

C NOTES

HALF G'S

D GLEN, 1ST, 2ND, 3RD & 4TH SUIT

BUYING OUT

THE JAPANESE

E GLEN, 1ST, 2ND, 3RD, 4TH & 5TH SUIT

LAND DEALS

DOWN IN BOCA

F GLEN

DOING DRINKS

WITH IOCOCOA

G YEAH, IT'S ALL ABOUT THE GREEN**H SUITS**

WANNA BE SOMEBODY?

I GLEN

IT'S ALL ABOUT THE GREEN

J SUITS

WANNA BE SOMEBODY?

K GLEN

IT'S ALL ABOUT THE

*(A couple of SUITS cross down to GLEN.)***L JUNIOR SECRETARY**

Hey, Guglia, I just got back from Seattle. There's a coffee store there that's thinking of going national. Did you get my memo on that?

M GLEN

Nobody's ever gonna pay three bucks for a cup of coffee! Bring me some real tips!

A SECOND SUIT

I got something - my brother-in-law works for Coca-Cola. They're changing their formula - gonna sell it as "New Coke".

B GLEN

Brilliant! Buy all the Coca-Cola stock you can get your hands on! See, Robbie...

C IT'S ALL ABOUT THE GREEN

D SUITS

WANNA BE SOMEBODY?

E GLEN

IT'S ALL ABOUT THE GREEN

F SUITS

WANNA BE SOMEBODY?

G GLEN

IT'S ALL ABOUT THE

BANK ROLLS

LEGAL TENDER

STRIPPERS SCREAMING

H GLEN'S SECRETARY

"HEY, BIG SPENDER!"

I GLEN & FIRST SUIT

CUT THROAT

FIRM EXPANSION

J GLEN, 1ST & 2ND SUIT

REGROUP AT THE

PLAYBOY MANSION

K GLEN, 1ST, 2ND, & 3RD SUIT

BLUE CHIPS

PINK SLIPS

L GLEN, 1ST, 2ND, 3RD & 4TH SUIT

FOREIGN BEERS

AND EGO TRIPS

M ALL

BANK BOARDS

GETTING ANTSY

A GLEN
JELLYBEANS
FROM RON AND NANCY
YEAH, IT'S ALL ABOUT THE GREEN

B SUITS
WANNA BE SOMEBODY?

C GLEN
IT'S ALL ABOUT THE GREEN

D SUITS
WANNA BE SOMEBODY?

E GLEN
IT'S ALL ABOUT THE
CORPORATE HACKS LIKE STABBING BACKS
AND TWISTING ARMS REAL SLOW
BUT YOU ONLY HOLLER UNCLE
IF YOUR UNCLE IS THE C.E.O.
IT'S ALL ABOUT THE GREEN

F SUITS
WANNA BE SOMEBODY?

G GLEN
IT'S ALL ABOUT THE GREEN

H SUITS
WANNA BE SOMEBODY?

I GLEN
IT'S ALL ABOUT THE
QUICK DEAL
LIQUIDATION

J GLEN & 1ST SUIT
S & L
DEREGULATION

K GLEN, 1ST, & 2ND SUIT
GRAND SLAM
STRONG GAINER

L GLEN, 1ST, 2ND & 3RD SUIT
DERSHOWITZ
ON RETAINER

A GLEN, 1ST, 2ND, 3ND, & 4TH SUIT

OUTPUT

INCOME

B GLEN, 1ST, 2ND, 3ND, 4TH, & 5TH SUIT

SKIMMING OFF

A TIDY SUM

C GLEN

REGANOMICS

QUID PRO QUO

D ALL

THE G.O.P. IS S.R.O.!

E GLEN

IT'S ALL ABOUT THE GREEN

F SUITS

WANNA BE SOMEBODY?

G GLEN

IT'S ALL ABOUT THE GREEN

H SUITS

WANNA BE SOMEBODY?

I GLEN

IT'S ALL ABOUT THE GREEN!

(*Dance break. ROBBIE, appears in a suit, a strange gleam in his eye.*)

J ROBBIE

IT'S ALL ABOUT THE PAY DIRT

SHUCK AND JIVE

K GLEN

FIVE TO NINE

L ROBBIE

NOT NINE TO FIVE

M GLEN

KICK BACKS

N ROBBIE

PAYOLA

A BOTH

INSIDE TIPS
ON PEPSI-COLA

B GLEN

NASDAQ

C ROBBIE

DOW JONES

D BOTH

WORSHIPING
THE MILKEN CLONES

E ROBBIE

OLD CIGARS

F GLEN

NEW CAMARO

G BOTH

YO QUIERO
MORE DINERO

(ROBBIE dances, leading the SUITS.)

H ALL

IT'S ALL ABOUT THE GREEN

I ROBBIE

I WANNA BE SOMEBODY

J SUITS

IT'S ALL ABOUT THE GREEN

K ROBBIE

I WANNA BE SOMEBODY

L GLEN

HE WANTS TO BE SOMEBODY

M ALL

IT'S ALL ABOUT THE GREEN

N SUITS

WANNA BE SOMEBODY?

O ALL

IT'S ALL ABOUT THE GREEN

A SUITS

WANNA BE SOMEBODY

B ALL

IT'S ALL ABOUT THE
GREEN!

(End of song. The PLAYOFF begins. The SUITS give ROBBIE a mail cart.)

#13a ALL About The Green Playoff

IT'S ALL ABOUT THE BIG BUCKS, FAT CHECKS
MIDNIGHT FLIGHTS TO L.A.X.

C SLUSH FUNDS, HIGH FIVES,
TRADING STOCKS AND TRADING WIVES
C. NOTES, HALF G'S,
BUYING OUT THE JAPANESE
LAND DEALS DOWN IN BOCA
DOING DRINKS WITH IOCOCOA!

D IT'S ALL ABOUT THE GREEN
WANNA BE SOMEBODY?
IT'S ALL ABOUT THE GREEN
WANNA BE SOMEBODY?

E GLEN

IT'S ALL ABOUT THE GREEN

F ENSEMBLE

WANNA BE SOMEBODY?

(Lights shift.)

SCENE TWO

(Lights come up on the banquet hall. HOLLY is cleaning up. JULIA enters.)

G HOLLY

Wow, she's alive. After that night at the club, I thought you'd be out of commission for at least a week.

H JULIA

That wasn't me. That was my evil twin - Drunk McWasted.

(Pause.)

I So...how did things go with Robbie? Anything happen?

A HOLLY

We kissed.

B JULIA

Who kissed who? Did you kiss him or did he kiss you?

C HOLLY

I kissed him, okay? But that was it.

D JULIA

So you and he didn't....

E HOLLY

Nope. Nothing. He sure doesn't think much of Glen though. Said he's a jerk-off.

F JULIA

Why does he think Glen's a jerk-off?

G HOLLY

Who knows, maybe he's just jealous.

H JULIA

Jealous? Why? Did he say that? Did he use that specific word? Jealous?

I HOLLY

Well, jealous of Glen's success, I mean.

J JULIA

Oh.

K HOLLY

What else could he have meant?

(Pause)

L You know it's hard for these guitar players. They can be fun to hang out with, but at the end of the day, women want someone stable. Someone with a house, a car, a real job...someone like Glen.

M JULIA

Wanna know a secret?

#136 - *Somebody (Julia's Reprise)*

N I sometimes think Glen was a little sweeter when he had less. Do you think money changes people?

O HOLLY

Yes. For the better.

(HOLLY goes upstage with the decorations. JULIA is lost in her own thoughts.)

A JULIA

SOMEDAY WHEN IT'S ME
I'LL HOPE OUR LOVE WAS MEANT TO BE
NOT ONE SINGLE COMPLICATION
OR CAUSE FOR HESITATION

B SOMEDAY WHEN THE DREAM
IS COMING TRUE
WILL YOU BE RIGHT FOR ME?
WILL I BE RIGHT FOR...

(SAMMY enters with a cardboard box.)

C SAMMY

'Where's the beef?' That lady's hilarious when she says that, right? Hey, Holly. I brought you some decorations for Julia's bachelorette party.

D HOLLY

Surprise bachelorette party.

E JULIA

It's okay, Sammy. I didn't hear anything.

(She leaves. HOLLY shakes her head and goes back to work.)

F SAMMY

Yo, my mom had some decorations and shit left over from my dad's parole party.

G HOLLY

Oh. Thanks. Nothing says "Bachelorette Fun" like streamers that say "Welcome Home, Snitch".

H SAMMY

Why you gotta be busting my chops 24/7? I bet you still haven't gotten over me. That's why you were all over Robbie the other night, to make me jealous.

(Pause.)

I Right?

J HOLLY

Why don't you ask Robbie?

(She pulls out a cheesy rose wrapped in plastic.)

K What the hell is this?

L SAMMY

It's one of those roses you buy at the Sunoco station.

A HOLLY

It comes with an air freshener?

B SAMMY

I remember the other day you said your car smelled like McRibb and socks.

C HOLLY

No, I said you smelled like McRibb and socks.

D SAMMY

Well, lucky for you McRibb is only available for a limited time.

(Starts to go, then turns to her.)

E And you know what, Holly? So am I.

(He storms off, HOLLY looks down at box of junk. She sings.)

F HOLLY

Sammy...

EVERY TIME YOU SEE HIS FACE YOU GET ANNOYED

G AND IF IGNORANCE IS BLISS, HE'S OVERJOYED

AND CAN WE TALK ABOUT THAT STUFF HE CALLS HIS HAIR?

BUT WHAT WOULD HAPPEN IF ONE DAY HE WASN'T THERE?

YOU'RE CAUGHT BY SURPRISE

H COULD YOU WAKE UP ONE DAY AND REALIZE

THE ONE THAT YOU WANT

IS RIGHT IN FRONT OF YOUR EYES

(MEN in tuxedoes appear behind her as if in a dream. SAMMY also appears, but dressed in normal clothes and drinking a beer.)

EVERY NIGHT A HUNDRED GUYS COME THROUGH THE DOOR

I THEY TAKE YOUR BREATH AWAY EACH TIME THEY TAKE THE FLOOR

AND THEY'VE GOT THE BUCKS, THE TUX, THE KILLER FACE

BUT YOU'RE STILL THINKING OF THAT JACKASS WITH THE BASS

YOU'RE CAUGHT BY SURPRISE

J COULD YOU WAKE UP ONE DAY AND REALIZE

THE ONE THAT YOU WANT

IS RIGHT IN FRONT OF YOUR EYES

K YOU MIGHT HAVE A CHAMPAGNE WISH OR TWO

A (HOLLY)

PLUS A CAVIAR DREAM

BUT ARE THE LIFESTYLES OF THE RICH AND FAMOUS
REALLY ALL THEY SEEM?

(SAMMY tries to dance with HOLLY, but she keeps choosing the other men over him. Finally frustrated, he picks up a bass and plays it. This gets her attention.)

B SAMMY

THE ONE THAT YOU WANT
IS RIGHT IN FRONT OF YOUR EYES

(HOLLY and SAMMY dance. At the end of the dance, she opens her shirt to reveal an "I'm With Stupid" T-shirt. He opens his shirt to reveal a T-shirt that reads: "Stupid". She sings as SAMMY moves off.)

C HOLLY

YOU'RE CAUGHT BY SURPRISE
COULD YOU WAKE UP ONE DAY AND REALIZE
THE ONE THAT YOU WANT
THE ONE THAT YOU WANT
THE ONE THAT YOU WANT
IS RIGHT IN FRONT OF YOUR EYES

(Blackout.)

SCENE THREE

(Lights up on ROSIE's front stoop. She is busy working out. JULIA approaches.)

D JULIA

(Tries to get her attention.)

Um, Rosie...Rosie?

E ROSIE

(Turns off her Walkman.)

Oh, sorry, dear. I didn't see you there. Would you like to join me in "Sweating to the Oldies"?

F JULIA

Um, maybe later. I just stopped by to drop off a little present for Robbie.

A ROSIE

Oh, what is it dear?

B JULIA

Blank sheet music for Robbie to write songs with. I wrote his name all fancy-like on the top of each page. It's nothing really, just a little something to thank him for helping me with all of the wedding planning.

C ROSIE

I'm sure he'll love it. But I don't know exactly when he'll be back. Sammy and George stopped by earlier looking for him, too. I didn't have the heart to tell them that Robbie was quitting the band.

D JULIA

He's quitting? I can't believe that.

E ROSIE

He went down to Wall Street to get a real job. Well, now, it's completely understandable, isn't it? He wants to move out of my basement. Live someplace where he doesn't have to listen to the water heater or the floorboards creak when grandpa and I are having our special time.

(ROBBIE walks on in a suit and tie.)

F JULIA

But Robbie's a musician! What's he going to do in New York with all those cutthroat MBAs?

G ROBBIE

I eat MBAs for lunch, lady.

H JULIA

What?

I ROBBIE

I went to see your fiancé. He hooked me up. So far I'm just sorting mail, but if I keep my eye on the prize...

J JULIA

Wait, you went to work for Glen?

K ROBBIE

Correctamundo.

(To ROSIE)

Oh, by the way, grandma, I know you're anniversary party is coming up, but I am just swamped. I think I'm going to have to take a rain check on finishing that tune for your poem.

A ROSIE

(Putting on a good face.)

Oh, well, that's alright, dear.

(She exits.)

B JULIA

What's going on with you, Robbie? Is it true you quit the band?

C ROBBIE

Let's face it, the band was a waste of time. I'm never gonna get anywhere in life writing songs about hearts and flowers. It's time to start looking out for number one.

D JULIA

I thought you were above all that material bullshit.

E ROBBIE

Well, we're living in a material world and I am a material girl...guy.

F JULIA

What?

G ROBBIE

You know what I'm talking about. You're into "material bullshit".

H JULIA

Me? I'm a waitress and I live with my mom.

I ROBBIE

Exactly. And that's why you're marrying Glen. Because he's got money.

J JULIA

(JULIA is stung. She throws the sheet music at ROBBIE. It flies everywhere.)

You're an asshole.

(She storms off. ROBBIE bends down to pick it up.)

K ROBBIE

(Reads the music.)

"Words and music by Robert J. Hart..."

(A light picks up RICKY, the bartender. Music starts under. A bar rolls on.)

A RICKY

Can I get you something, Robbie?

B ROBBIE

I am an asshole.

C RICKY

I don't know that one. Is that a vodka drink?

D ROBBIE

I don't know what to do...

E BUM

Hey! You drinking or not?

F ROBBIE

That's the idea, man.

(As he sings, he crosses to the bar.)

IT'S ALL ABOUT THE BUD LIGHT

BOURBON CHASER

G SLOE GIN FIZZ AND

MIND ERASER

ROB ROY

H VELVET HAMMER

I BUM

ONE MORE

ALABAMA SLAMMER

J ROBBIE

RUM FIZZ

K RICKY

LIME TWIST

M ROBBIE, RICKY & BUM

BOOZE IS NOW MY THERAPIST

N BUM

MAI TAI

O ROBBIE

WHISKEY SOUR

P ROBBIE, RICKY & BUM

NO ONE CRIES

AT HAPPY HOUR

A ROBBIE

CAUSE IT'S ALL ABOUT THE...

(The lights have shifted completely to the bar. SAMMY & GEORGE enter.)

SCENE FOUR

(SAMMY heads over to ROBBIE.)

B SAMMY

Hey, man, how come you're not at your new Wall Street job?

C ROBBIE

I called in sick.

D SAMMY

On your second day?

E ROBBIE

Quit nagging me! Either start drinking or get out!

F SAMMY

(Turns to GEORGE.)

I just don't know who that guy is anymore. Missed the last two rehearsals, makes out with my ex-girlfriend. Guys like us should have a pact. We should never make out with each other's chicks.

G GEORGE

You got a deal, pumpkin.

(To the BARTENDER.)

H Ricky, I'll have a Pink Squirrel.

I SAMMY

(To ROBBIE.)

Look, you've gotta snap out of this. If something good doesn't happen soon with the band, they're gonna make me manager at the Orange Julius. Then I'll never get out.

J ROBBIE

You know what I learned about women? Just have fun with them. Cause you get emotionally involved and they...they...

(To the BUM.)

K What do they do?

L BUM

They rip your heart out of your ass.

A ROBBIE

Exactly.

B SAMMY

Did something happen with Holly?

C ROBBIE

Nah. She kissed me. Once. But I'm not in love with Holly.

D SAMMY

Thank you Jesus!

E ROBBIE

I'm in love with Julia.

F SAMMY

Julia? What up with that, bro?

G ROBBIE

I know, I know, she's engaged to somebody else. And to make things worse, I tried to become more like Glen...now she hates my guts.

H BUM

You need a prostitute.

(They stare at the BUM for a second, then ROBBIE turns back to SAMMY.)

I ROBBIE

From now on, I'm gonna be with a new woman every night. And as soon as I'm done with them, I'm gonna send them packing.

J SAMMY

Now you're talking.

THE SONG

K Guys like us don't need some steady chick bringing us down. It's much better flying solo. Trust me.

L SAMMY

NO ONE TELLS YOU HOW YOU OUGHT TO LIVE
NO ONE GLARES WHEN YOU DO JELLO SHOOTERS
NO ONE SAYS THAT YOU'RE INSENSITIVE
'CAUSE HER BIRTHDAY MEAL TOOK PLACE AT HOOTERS

M GUYS

JELLO -

HOOT - ERS

N NO ONE TELLS YOU THAT YOUR BALD SPOT'S GROWN
OR THAT YOU OUGHT TO TONE YOUR FLAB
SO POUR A DOUBLE GIN
HERE'S TO YOUR DOUBLE CHIN

OOH

TONE YOUR FLAB -

A ALL

YEAH, START THE PARTY, START A TAB

B SAMMY

'CAUSE YOU'RE

C ALL

SINGLE

D SAMMY

YOU ARE

E ALL

SINGLE

F SAMMY

AND YOU'LL KEEP STAYING SINGLE IF YOU'RE SMART

G GUYS

IF YOU ARE SMART

H YEAH, YOU'RE SINGLE

YOU ARE SINGLE

NO CHICK WILL EVER MOONWALK ON YOUR HEART

I TRUST ME,

J MOONWALK ON YOUR

K ALL

THIS IS WHEN THE GOOD TIMES REALLY START

L SAMMY

NO ONE MINDS THE LAUNDRY ON YOUR FLOOR

M RICKY

NO ONE POUTS WITH EVERY CHICK YOU LOOK AT

N BUM

NO ONE TRIES TO CLEAN YOUR PORNO DRAWER

O SAMMY

NO ONE TRAPS YOU WITH:

P SAMMY, GEORGE, RICKY, BUM

"DOES MY ASS LOOK FAT?"

Q GEORGE

BUST A MOVE IN WOMEN'S UNDERWEAR

WHILE YOU'RE BLASTING CHER OR WHAM

R GUYS

OOH OOH

OOH

CHER OR WHAM!

A SAMMY, GEORGE, RICKY, BUM

SO FILL YOUR RANGER'S CUP
THE TOILET SEAT STAYS UP
THE FRIDGE GETS STOCKED WITH BEER AND SPAM
'CAUSE YOU'RE SINGLE

B GEORGE

YOU ARE

C SAMMY, GEORGE, RICKY, BUM
SINGLE

D GEORGE

NOT A CARE IN THE WORLD CAN BOTHER YOU

E GUYS

CAN BOTHER YOU

F GEORGE

YEAH, YOU'RE SINGLE
YOU ARE SINGLE
YOU CAN DO WHAT YOU'VE ALWAYS WANTED TO

G GUYS

ALWAYS WANTED TO—

H GEORGE

NO COMMITMENTS

I SAMMY, GEORGE, RICKY, BUM
CAUSE YOU'RE ONLY PASSING THROUGH

(They start to rap.)

J RICKY

YO, MAKING A DATE WITH SOME NEEDY GIRL
IS A WASTE OF MY TIME AND MY JHERI CURL
WIK-KI

K SAMMY

I DON'T NEED A GIRL WHO DON'T UNDERSTAND
WHEN I GOT A DATE WITH MY LEFT HAND

L BUM

WELL, I LIKE THE LADIES, HEAVEN KNOWS
BUT IN THE WORDS OF NIETZSCHE, "BRO'S BEFORE HO'S"

A **GEORGE**

NOW, I DON'T LIKE A GIRL WHO'LL CRY AND BAWL
IN FACT I NEVER LIKED GIRLS AT ALL

B **ROBBIE**

SAMMY, GEORGIE, RICKY AND BUM
I'M STARTING TO SEE WHERE YOU'RE COMING FROM

C **ROBBIE**

CAUSE I'M SINGLE
OH, YEAH SINGLE
I'LL BEHAVE LIKE A DUDE'S MEANT TO BEHAVE
E ALWAYS SINGLE
EVER SINGLE

D **GUYS**

SINGLE
SINGLE
OOH
MEANT TO BEHAVE

G **ROBBIE**

SINGLE NOW AND TILL I'M IN MY GRAVE

H **ROBBIE & GUYS**

SINGLE TILL I AM LYING IN MY GRAVE

(Music slows down.)

F **SINGLE**

I **SAMMY**

THOUGH AT TIMES I MIGHT WANT SOMEONE TO HOLD ME TIGHT
AND PROMISE ME THAT EVERYTHING'LL BE ALRIGHT

(Hugs SAMMY)

Everything'll be alright.

J **BUM**

Thanks, man.

K **SAMMY**

L **ALL**

I'LL STAY
SINGLE TILL I'M
ROTTING
SLOWLY
IN MY
LONELY
FORGOTTEN GRAVE

(End of song. ROBBIE stares at them.)

A ROBBIE

You know what? You've convinced me.

(They cheer.)

B To go tell Julia how I feel.

(Everybody but GEORGE and SAMMY moan and sit back down.)

C SAMMY

We'll go with you.

(They exit.)

#15a Single (Playoff)

D BUM

He'll be back!

(Lights shift.)

SCENE FIVE

(JULIA's bedroom. ANGIE is helping JULIA try on her dress.)

E ANGIE

Perfect...you look just perfect.

(JULIA is silent.)

F What's wrong? You don't like the dress, because it's too late to change your mind...

G JULIA

No, the dress is fine.

H ANGIE

Oh, thank God. You scared me.

I JULIA

Mom...do you really like Glen?

J ANGIE

What's not to like? He's rich, he's handsome, he's charming, he's rich. And now he's really got it all 'cause he's got you.

(ANGIE hugs JULIA. JULIA starts to get emotional.)

K Honey, what's wrong?

L JULIA

I just don't know if I'm in love with him anymore.

M ANGIE

Why? What happened?

A JULIA

I just don't know if he's the right man for me. And I've been spending a lot of time with this other guy...Robbie Hart.

B ANGIE

The wedding singer?! You're thinking of leaving Glen for the wedding singer?!

C JULIA

I don't know what I'm thinking. I'm confused.

D ANGIE

I know, sweetheart. You're just getting cold feet. It happens to every bride at some point. It happened to me. Of course, I should have run screaming down the street instead of marrying your father. But Glen, he's different. He's a keeper.

(Takes her hand.)

E You're gonna marry Glen on Saturday and you're gonna love him and everything gonna be wonderful.

(JULIA tries to smile.)

F ANGIE

You know what'll make you feel better? Your veil. I'll be right back, sweetheart.

(She exits. JULIA crosses to her full-length mirror. She pretends to introduce herself to her reflection.)

G JULIA

Hi, nice to meet you, I'm Mrs. Glen Guglia.

(Pause.)

H Hello, I'm Julia Guglia.

(Tries it again.)

I Julia Guglia.(Bursts into tears.)

Julia Guglia.

(She buries her face in her hands. Gets a thought. Looks at her reflection hopefully.)

J Hi, pleased to meet you, I'm Mrs. Robbie Hart. Robbie and I are so pleased you could come to our wedding...

(She smiles. Lights come up on the street below. ROBBIE, SAMMY & GEORGE appear. ROBBIE stares up at JULIA's window.)

K SAMMY

Don't worry 'bout her reaction, man. Just go full kamikaze...

(Notices ROBBIE's face.)

L What's wrong?

A ROBBIE

Look how happy she is.

(They see JULIA smiling at her reflection.)

B I can't ruin her life. I have absolutely nothing to offer her.

C SAMMY

Word.

D GEORGE

Come on Sammy, we should go.

(SAMMY and the GEORGE exit. ROBBIE is left alone, staring up at JULIA.)

E ROBBIE

WAITING HERE UNDERNEATH YOUR WINDOW
HOPING FOR SOME KIND OF SIGN
EVERY MOVE, EVERY TINY GESTURE
ONLY PROVES THAT YOU'RE NOT MINE

I COULD WRITE YOU A THOUSAND LOVE SONGS

F SEARCH THE WORLD FOR THE PERFECT TUNE AND RHYME
BUT WHAT GOOD WOULD IT DO WHEN IT SEEMS I'M OUT OF TIME?

IF I TOLD YOU

G ALL THE WORDS I'VE YET TO SAY
WOULD THEY MATTER?
OR WOULD YOU SIMPLY TURN AND WALK AWAY?

IF I HOLD YOU

H WILL YOU TELL ME I SHOULD GO?
DO I CHANCE IT?
OR WOULD IT JUST BE BETTER NOT TO KNOW?

I JULIA

WHO'S THAT GIRL WITH THE PERFECT FUTURE
HER REFLECTION SAYS IT ALL
TRYING HARD TO PRETEND SHE'S EAGER
SEARCHING FOR SOME WAY TO STALL

SO UNSURE OF THE ROAD SHE'S CHOSEN

J FACED WITH FEELINGS HER HEART SHOULD NOT ALLOW
ONE THING'S CERTAIN IT SEEMS THAT SHE JUST CAN'T TURN
BACK NOW
IF SHE CAN, TELL HER HOW

A ROBBIE & JULIA

IF I TOLD YOU

B JULIA

ALL THE WORDS I'VE YET TO SAY

C ROBBIE

ALL THE WORDS

D JULIA

WOULD THEY MATTER?

E ROBBIE & JULIA

OR WOULD YOU SIMPLY TURN AND WALK AWAY?

F ROBBIE

IF I HOLD YOU

G JULIA

IF I HOLD YOU

H ROBBIE

WILL YOU TELL ME I SHOULD GO?

I ROBBIE & JULIA

DO I CHANCE IT?

OR WOULD IT JUST BE BETTER NOT TO KNOW?

WOULD IT JUST BE BETTER NOT TO KNOW?

NOT TO KNOW?

(ROBBIE turns to go, but stops as GLEN enters with some PALS and some STRIPPERS.)

J GLEN

Shhh! That's my fiancée's house right there. We gots to keep it down!

(Noticing ROBBIE.)

K Wedding singer! I thought you were sick! Look, we're having a little pre-bachelor-party party. Why don't you come have a beer with us?

L ROBBIE

Look, Glen, this whole cheating thing...you better stop. She's really special. You're lucky to have her.

M GLEN

Hey, asswipe, you better not go snitching on me to Julia. I know you have a little crush on her, but face it, she wants to go to sleep at night with a winner.

(ROBBIE puts up his dukes.)

A ROBBIE

Oh yeah.? How about we have it out right here? If I win, you confess to Julia. If you win—

(WHAM! With one punch, GLEN floors ROBBIE. GLEN stands over him, taunting.)

B GLEN

I won. Why don't you write a song about that? You could call it, "I Got Punched In The Face For Sticking My Nose In Other People's Business".

C ROBBIE

Sounds like a country song.

(GLEN and his group laugh and move off, leaving Robbie lying on the sidewalk alone. One of the STRIPPERS throws ROBBIE a bottle of booze.)

D GLEN

By the way, you're fired!

(Lights switch as ROBBIE slowly stands, takes a swing or two from the booze bottle.)

SCENE SIX

THE WEDDING SINGER

(ROBBIE's bedroom moves on. LINDA is on his bed. Without looking, ROBBIE sniffs the air and knows she's there.)

E ROBBIE

Linda.

F LINDA

I'm back, Robbie.

G ROBBIE

(Turns to see her, stumbles.)

Well, kiss my grits.

H LINDA

I can see you're very drunk, and that's okay...it'll make this easier on the both of us...

I KNOW I KIND OF WENT OUT WITH A BANG

I WHEN I DUMPED YOU OUT OF THE BLUE
BUT MY HEART'S JUST LIKE A BOOMERANG
IT CAME RIGHT BACK TO YOU

J NOW I'M CONFESSIN'
I'VE LEARNED MY LESSON

A (LINDA)

GIVE ME YOUR BLESSIN'
TO COME BACK HOME TO STAY
HERE'S WHAT I'M TRYING TO SAY:

LET ME COME HOME TO YOU BABY

LET ME COME HOME

LET ME COME HOME TO YOU BABY

LET ME COME HOME

C ROBBIE

I don't wanna be alone anymore...

D LINDA

You don't have to be, baby...

NOW I COULD TRY AND DATE SOME GLAMOROUS GUY

AND THINGS MIGHT TURN OUT COOL

BUT AS I LEARNED WHEN I APPLIED TO DEVRY

E YOU GOTTA HAVE A SAFETY SCHOOL

NOW YOU'RE MY BACK-UP

DON'T MAKE ME PACK UP

AND HAVE TO SHACK UP

DOWN BY THE INTERSTATE

YEAH, I'LL REITERATE

LET ME COME HOME TO YOU BABY

F LET ME COME HOME

LET ME COME HOME TO YOU BABY

LET ME COME HOME

G AND TOMORROW WHEN YOU WAKE UP

YOU'LL NO LONGER HAVE AN EX

'CAUSE THE BEST PART OF A BREAKUP

IS THE MAKE-UP SEX

H LET ME COME HOME TO YOU BABY

LET ME COME HOME

LET ME COME HOME TO YOU BABY

LET ME COME HOME

I LET ME COME HOME TO YOU BABY

(LINDA)

I LET ME COME HOME
LET ME COME
LET ME COME
LET ME COME HOME

(ROBBIE is passed out on the bed.)

A Robbie. Robbie?

(Lights shift. HOLLY drags JULIA on.)

B JULIA

What am I supposed to say? I mean, maybe this is a bad idea.

C HOLLY

A girl isn't supposed to cry at her own bachelorette party. Just tell him.

D JULIA

Tell him what? I don't even...

E HOLLY

Look, sometimes you can surprise yourself, you know what I mean?

F JULIA

Kinda...

G HOLLY

Just talk to Robbie, okay?

(HOLLY leaves. JULIA enters the room.)

H JULIA

Robbie? Are you home?

(JULIA sees LINDA.)

I Oh, hi. Is Robbie here?

J LINDA

He's indisposed right now...

(Smiles, whispers.)

K Shower.

L JULIA

You're Linda, right?

A LINDA

That's right. Robbie's fiancé.

B JULIA

Oh, so you two...

C LINDA

Yeah, I tried dating around, but Robbie and I have what you'd call a connection. It's like we were never apart.

D JULIA

Oh. Great.

E LINDA

Can I leave a message for Robbie or something?

F JULIA

Yes, can you tell him that Julia stopped by...actually, never mind... don't tell him anything!

(She leaves. LINDA shouts after her.)

G LINDA

Suit yourself, Jennifer!

(ROBBIE wakes up, holding his head.)

H ROBBIE

Oh man... it feels like Mr. Belvedere sat on my skull.

I LINDA

Looky, looky - Mr. Sleepyhead woke up!

J ROBBIE

Linda! What are you doing here?

K LINDA

You passed out, and I took care of you.

L ROBBIE

Why'd you take care of me?

M LINDA

I told you last night. I made a mistake. And now I'm back. I can learn to deal with you being just a wedding singer and not a rock star...

N ROBBIE

You can learn to deal with that? I don't want you to learn to deal with that. That's not how it works!

(SAMMY skateboards by in the background.)

A LINDA

Robbie, maybe we should talk about all this when you're feeling better.

B ROBBIE

Look, psycho. I'm never gonna want to talk about this. Now get out of my Van Halen shirt before you jinx the band and they break up.

C LINDA

Oh, okay. So you're still pissed about the wedding thing?

D ROBBIE

Get out!

(SAMMY comes rushing down the stairs.)

E SAMMY

Hey, Robbie...we're gonna be late...

(Sees LINDA.)

F Holy crap. Linda, you look great!

G LINDA

Really?

H SAMMY

No.

(To ROBBIE.)

I We gotta go.

(Lights shift.)

SCENE SEVEN

(ROSIE's anniversary party. GEORGE finishes a little tune on his keytar.)

J GEORGE

FIFTY YEARS! FIFTY YEARS!

K ROSIE

That was wonderful George, but have you seen Robbie?

(ROBBIE enters with SAMMY right behind.)

L There you are!

M ROBBIE

I'm sorry there's no melody for your poem, Grandma. I just haven't been able to work lately.

A ROSIE

I understand, dear. I'm just happy you're here.

(As ROSIE heads for the stage, HOLLY appears and goes to ROBBIE.)

B HOLLY

Robbie, are you back with Linda?

C ROBBIE

Where did you hear that?

D HOLLY

Julia. She went to your house this morning and Linda was on the bed.

E ROBBIE

What? You mean she thought...but nothing happened! Wait a second, what was Julia doing there?

F HOLLY

She was gonna tell you she was falling for you, but then Linda was there and she thought...you know. She was so upset, she and Glen hopped a plane to Vegas.

G ROSIE

I'm now going to read a poem I wrote for my husband on our very special day...

(ROSIE starts to read her poem.)

H To Arnold:

WE MET AT THE PODIATRIST,

I YOU HAD A BUNION, I HAD A CYST,

WHO KNEW OUR LOVE WOULD BE SO SWEET?

J Brought together by two infected feet.

K ROBBIE

AND I WONDER

IF I MIGHT HAVE LET YOU SLIP AWAY

AND ARE YOU GONE FOR GOOD?

AND I WONDER

IS THERE SOMETHING LEFT THAT I COULD SAY

AND...

(Lights up on JULIA in an airplane window. GLEN is reading a paper in the seat in front of her.)

A JULIA

IF I TOLD YOU
 ALL THE WORDS I'VE YET TO SAY
 WOULD THEY MATTER
 OR WOULD YOU SIMPLY TURN AND WALK AWAY

B ROBBIE

IF I TOLD YOU
 I WONDER IF
 I TOLD YOU...

C ROSIE

And now that it's been fifty years,
 I still have you to dry my tears.
 And shield me from all fears and harms,
 Here's to fifty more years in your arms.

D JULIA

IF I HOLD YOU
 WILL YOU TELL ME I SHOULD GO?
 DO I CHANCE IT
 OR WOULD IT JUST BE BETTER NOT TO KNOW?

E ROBBIE

I WONDER IF IT'S TRUE
 I WONDER IF
 I HOLD YOU
 I WONDER

(GLEN reclines in his seat, crowding JULIA as the lights fade on them. ROBBIE is lost in thought. ROSIE turns to him.)

F ROSIE

Robbie dear?

G ROBBIE

I just thought of a song ... for Julia.

H ROSIE

Oh, that's wonderful!

I ROBBIE

But it might be too late.

J ROSIE

Oh, Robbie. There's no such thing as too late! Now go get that girl!

(They run out.)

K GEORGE

Mrs. Hart, we've lost half our band. This is awkward.

L ROSIE

George, I think I can come up with something. Jim, gimme a beat!

A (ROSIE)

(The DRUMMER gives her a beat. She begins to rap.)

WELL, FIRST THINGS FIRST, MY NAME IS ROSE
 I CAN BUST FLY RHYMES JUST LIKE THE PROS
 I AIN'T GOT TIME FOR TEA AND SCONES
 FORGET ROCKIN' CHAIRS, I ROCK MICROPHONES

THE ROOF

THE ROOF

B THE ROOF MIGHT HAVE SNOW

BUT THAT DON'T MEAN THERE AIN'T A FIRE BURNING DOWN BELOW

C GEORGE

'CAUSE IT'S NEVER TOO LATE

D ROSIE

ALL MY HOMIES SAY

E GEORGE

NEVER TOO LATE, YA'ALL

F ROSIE

ALL THE LADIES SAY

G GEORGE

NEVER TOO LATE

H ROSIE

EVERYBODY SAY

I ROSIE & GEORGE

NEVER TOO LATE TO MOVE THAT THANG

(A spot comes up on an airline counter. An AGENT waits.)

J ROBBIE

I need to get on the next flight to Vegas.

K AGENT

Let me see, that will be...two thousand dollars.

L ROBBIE

What?

M AGENT

We only have one seat left, and it's in first class.

A ROBBIE

Sammy, can I borrow your credit card?

B SAMMY

You're gonna pay me back, right?

C ROBBIE

No I will not.

D SAMMY

Fine. Here.

(He gives ROBBIE his credit card.)

E HOLLY

That was so sweet. But what are you going to do without a credit card?

F SAMMY

(Opens his wallet. A long plastic sleeve of credit cards folds out.)

They just keep coming in the mail. We're rich, baby!

G HOLLY

Omigod!

(She jumps into his arms and they kiss. Lights switch.)

H GEORGE

WILL YOU STAND LIKE A FOOL, JUST BLINKIN' AND SHRUGGIN'
SCARED TO SAY THE TRUTH, CAUSE YOU MIGHT START BUGGIN'?

I ROSIE

NOT THE "R" TO THE "O" TO THE "S" TO THE "E"
DO YOU FEEL ME, BOO?

J GEORGE

INDUBITABLY

K WHEN FEAR SAYS OUR DREAMS MIGHT NEVER FULFILL US
JUST REPLY:

L ROSIE

WHACHU TALKIN' BOUT, WILLIS?

(An airplane crosses. Lights up on ROBBIE and a BILLY IDOL impersonator.)

M ROBBIE

Excuse me, have you seen a - oh my God, you're Billy Idol!

- 90 -

A BILLY IDOL IMPERSONATOR

No, but I get that a lot. I'm a Billy Idol impersonator.

B ROBBIE

Great. Is there a Glen Guglia or a Julia Sullivan here?

C BILLY IDOL IMPERSONATOR

Ain't nobody here, mate. It's a slow day for a white wedding.

D ROBBIE

Damn, I need to stop a wedding. I haven't got much time. Do you think you could help me?

E BILLY IDOL IMPERSONATOR

Why flippin' not?

(ROBBIE and the BILLY IDOL IMPERSONATOR exit.)

F GEORGE

SO YOU'RE SAYING TO TAKE EACH SNAG IN STRIDE
AND JUST PASS THE DUTCHIE ON THE LEFT HAND SIDE?

G ROSIE

KEEP IT COOL AND YOU WON'T START ILLIN'

H GEORGE

I KNOW YOU'RE NOT ILLIN'

I ROSIE

I'M CHILLIN' LIKE A VILLAIN

J GEORGE

WELL IT'S NEVER TOO LATE

K ROSIE

ALL MY HOMIES SAY

L GEORGE

NEVER TOO LATE, YA'ALL

M ROSIE

ALL THE LADIES SAY

N GEORGE

NEVER TOO LATE

O ROSIE

EVERYBODY SAY

A ROSIE & GEORGE

NEVER TOO LATE TO MOVE THAT THANG

(GEORGE and ROSIE slip behind the curtain and are replaced by a STUNT GEORGE and a STUNT ROSIE. The STUNT DOUBLES do insanely fast break dancing tricks. THE STUNT DOUBLES then disappear behind the curtain again, as GEORGE and ROSIE reappear, panting as if they've just performed for real.)

B GEORGE

WELL IT'S NEVER TOO LATE

C ROSIE

ALL MY HOMIES SAY

D GEORGE

NEVER TOO LATE, YA'ALL

E ROSIE

ALL THE LADIES SAY

F GEORGE

NEVER TOO LATE

G ROSIE

EVERYBODY SAY

NEVER TOO LATE TO MOVE THAT THANG

H GEORGE

NEVER TOO LATE

NEVER TOO LATE Y'ALL

NEVER TOO LATE

I ROSIE

MOVE THAT THANG

MOVE THAT THANG

J ROSIE & GEORGE

NEVER TOO LATE TO MOVE THAT THANG

K GEORGE

WORD TO YOUR GRANDMOTHER!

(Lights out on ROSIE and GEORGE. ROBBIE enters with impersonators of CYNDI LAUPER, MR. T and BILLY IDOL.)

#180 After Move That Thang

L ROBBIE

There's like a thousand places to get married in this town. It's pointless to keep looking. She's probably already Mrs. Glen Guglia by now...I should have known better than to think I could stop them...

A MR. T IMPERSONATOR

Want me to open a can of whoop-ass on somebody?

B ROBBIE

No, I'm good, fake Mr. T.

(A RONALD REAGAN IMPERSONATOR passes them.)

C REAGAN IMPERSONATOR

Pardon me, young man. Yes, you. With the guitar case. Do you play wedding music by any chance?

D ROBBIE

No, fake President Reagan, I don't. Why?

E REAGAN IMPERSONATOR

Well, I'm marrying these two young people in ten minutes, and my organist didn't show up. The fella that's getting married is loaded. He'll probably give you a hundred bucks for one song.

F ROBBIE

Loaded?

G REAGAN IMPERSONATOR

Wall street guy. Keeps talking about the dawn of some entrepreneurial age or something. You want the gig or not?

H ROBBIE

Actually, Mr. President, I've got a little story to tell you....

(Lights shift.)

#185 - Transition To The White House

SCENE EIGHT

(Inside the chapel. GLEN, sips a fruity drink as they check out the place.)

I GLEN

This is just like getting married at the White House - only in Vegas!

J JULIA

(Without enthusiasm.)

Yeah.

K GLEN

Jules - are you doing that girl thing? That pout thing?

A JULIA

No, Glen, it's just...maybe this was a crazy idea. I don't have a veil or a dress...

B GLEN

You don't need that stuff, baby, you look hot.

(JULIA looks miserable. GLEN notices.)

C'mon, this is gonna be great. After this, we can do whatever you want: blackjack, craps, roulette, anything.

#186 White House Undercover

(JULIA and GLEN exit. ROBBIE and the IMPERSONATORS sneak on.)

D ROBBIE

...so when she gets to my house, she finds Linda on the bed.

E TINA TURNER IMPERSONATOR

No way!

F ROBBIE

Way, fake Tina Turner! She freaked and flew out here with Glen to get married.

G BILLY IDOL IMPERSONATOR

To Glen, Julia is just another possession, like a fancy car or CD player.

H CYNDI LAUPER IMPERSONATOR

What's a CD player?

I ROBBIE

I'll explain later, Fake Cyndi Lauper.

(To REAGAN IMPERSONATOR.)

I think I've got an idea. Will you help me?

J REAGAN IMPERSONATOR

Well, this Glen sounds like a first class prick. I'll do my best.

K ROBBIE

I just need five minutes to finish this song I'm writing. Can you stall them?

L ALL

(They huddle up.)

One, two, three! Erik Estrada!

(ROBBIE sneaks off as GLEN and JULIA appear.)

M GLEN

Where is this guy? If he's not back in two minutes, we'll go across the street and have Marilyn Monroe marry us.

A JULIA

Glen, there's no need to rush.

(The REAGAN IMPERSONATOR crosses to them.)

B REAGAN IMPERSONATOR

I'm sorry about that. I was just assembling the witnesses.

(The IMPERSONATORS sit.)

C Now first, I need you to fill out some paperwork...

D GLEN

We already filled it out!

E REAGAN IMPERSONATOR

You sure?

F GLEN

Yeah!

G REAGAN IMPERSONATOR

All of it?

H GLEN

Yes, yes, yes!

I REAGAN IMPERSONATOR

(Holds out a dish.)

Would you like some complimentary jellybeans?

J GLEN

We'd like to get married! Sometime today! Let's go!

K REAGAN IMPERSONATOR

(A NANCY REAGAN IMPERSONATOR enters.)

Mommy! Just in time. Before we start, I'd like to say a few words:

L REAGAN IMPERSONATOR

I believe that children are our future, teach them well and let them lead the way...

M OTHER IMPERSONATOR

OOH

OOH

N GLEN

ENOUGH! Just marry us already, Ronnie!

A REAGAN IMPERSONATOR

Well...

(ROBBIE enters with his guitar. Sings as he approaches JULIA.)

MEANINGFUL WORDS WITH YOU

B ROBBIE

I WANNA MAKE YOU SMILE WHENEVER YOU'RE SAD
CARRY YOU AROUND WHEN YOUR ARTHRITIS IS BAD
ALL I WANNA DO
IS GROW OLD WITH YOU

I'LL GET YOUR MEDICINE WHEN YOUR TUMMY ACHES
BUILD YOU A FIRE IF THE FURNACE BREAKS
C OH IT COULD BE SO NICE
GROWING OLD WITH YOU)
I'LL MISS YOU
KISS YOU
GIVE YOU MY COAT WHEN YOU ARE COLD

NEED YOU

D FEED YOU

EVEN LET YOU HOLD THE REMOTE CONTROL

(GLEN grabs the neck of ROBBIE'S guitar, abruptly stopping the song.)

E GLEN

If I didn't know better, wedding singer, I'd think you were trying to put the moves on Glen Guglia's girl.

F IMELDA MARCOS IMPERSONATOR

(Stands, crosses to GLEN.)

Just walk away, Glen. Robbie and Julia are in love.

(She hands him a shoebox.)

G GLEN

Jules? Is what fake Imelda Marcos saying true?

H JULIA

Glen, I am so, so sorry.

I GLEN

You think you can make a fool of me? You're the fool, baby! I cheated on you like a hundred times!

A JULIA

Wow. I'm suddenly way less sorry.

B REAGAN IMPERSONATOR

Miss Turner: Knock down this putz.

C TINA TURNER IMPERSONATOR

No problem, baby.

(Does a TINA dance over to GLEN.)

D It's gonna be nice and easy.

(She kicks GLEN in the face. GLEN drops like a ton of bricks. The IMPERSONATORS drag him out.)

E REAGAN IMPERSONATOR

Go ahead, young man.

F ROBBIE

SO LET ME DO THE DISHES IN OUR KITCHEN SINK
PUT YOU TO BED WHEN YOU'VE HAD TOO MUCH TO DRINK
OH I COULD BE THE MAN WHO GROWS OLD WITH YOU

G ROBBIE & JULIA

I'LL MISS YOU

KISS YOU

TAKE YOUR SHOES OFF AND RUB YOUR FEET

H NEED YOU

FEED YOU

AND WHEN WE PLAY CHECKERS I'LL LET YOU CHEAT

I SO LET ME DO THE DISHES IN OUR KITCHEN SINK

PUT YOU TO BED WHEN YOU'VE HAD TOO MUCH TO DRINK
OH I COULD BE THE ONE WHO GROWS OLD WITH YOU
I WANNA GROW OLD WITH YOUJ ROBBIE
Julia, will you marry me?K JULIA
On one condition...

L WILL YOU SING AT MY WEDDING?

M ROBBIE

(Thinks about it, then...)

YES!

(They kiss. Lights and set switch.)

SCENE NINE

(The lights come up on the hall. ROBBIE and JULIA's reception is in full swing. SAMMY & GEORGE sing.)

A SAMMY

HE WROTE A SONG SIX YEARS AGO
WHILE PLAYING IN A WEDDING BAND

B GEORGE

THE WORD GOT OUT AND SUDDENLY
HIS BAND WAS SUPER IN DEMAND

(*The TINA TURNER IMPERSONATOR appears.*)

C TINA TURNER IMPERSONATOR

PEOPLE CALLED HIM THE WEDDING SINGER
HE SANG AT WEDDINGS AND SO THE NAME WAS APT

P HOLLY

BUT HE GOT DUMPED BY HIS FIANCÉ AND THEN
HE JUST SNAPPED

E TINA TURNER IMPERSONATOR

HE JUST SNAPPED

F HOLLY

HE JUST SNAPPED

7 TINA TURNER IMPERSONATOR

HE JUST SNAPPED

HOLLY & TINA TURNER IMPERSONATOR

HE JUST SNAPPED!

CYNDI LAUPER IMPERSONATOR

HE MET A GIRL NAMED JULIA
WHO SAVED HIM FROM HIS TALE OF WOE

HOLLY & TINA TURNER IMPERSONATOR

WHOA OH OH

A IMELDA MARCOS IMPERSONATOR

(Sings in Filipino)

ARNEL AKONG NGALAN IMELDA
ASA MAN ANG BANYO 'NINYO

B HOLLY & TINA TURNER IMPERSONATOR

YO YO YO

C BILLY IDOL IMPERSONATOR

FOR THOSE OF YOU WHO SPEAK FILIPINO
YOU KNOW THAT THINGS ENDED UP THE WAY THEY SHOULD

D MR. T IMPERSONATOR

THAT'S THE WAY THAT THE STORY ENDS

E ROSIE

CARE TO DANCE?

F MR. T IMPERSONATOR

YES, I WOULD

(MR. T IMPERSONATOR and ROSIE dance.)

G RONALD REAGAN IMPERSONATOR

Ladies and gentlemen, Mr. and Mrs. Robbie Hart!

(ROBBIE and JULIA enter from different sides. ROBBIE is in a tux and JULIA is in her wedding dress. They come together and sing.)

H ROBBIE, JULIA & ENSEMBLE

IF I TOLD YOU
WHAT I'M FEELING NOW INSIDE
YOU'D BE CERTAIN
THERE'S NOT A SINGLE THING THAT WE SHOULD HIDE

IF I HOLD YOU
THERE'S ONE PROBLEM YOU SHOULD KNOW
IF I HOLD YOU
I MIGHT NOT EVER LET YOU GO!

J WOMEN

NEVER LET YOU GO!

K MEN

NEVER LET YOU GO!

A MEN

SO WHEN IT'S YOUR WEDDING DAY
AND MY MUSIC STARTS TO PLAY
I CAN GUARANTEE THAT

B WOMEN

OH OH OH
OH OH OH

C ALL

LOVE WILL ALWAYS FIND YOU

D MEN

YEAH, WHEN IT'S YOUR WEDDING DAY
ALL THE PROBLEMS MELT AWAY
IF YOU COUNT ON ME

E WOMEN

OH OH OH
OH OH OH

F ALL

'CAUSE LOVE IS WHAT...

G ROBBIE

YES, LOVE IS WHAT...

(A light hits them, for a moment they are in their own little world.)

H ROBBIE

I DO.

I JULIA

I DO.

(They kiss. Everyone sings.)

J ALL

I DO

LOVE IS WHAT I DO!

(End of show.)

Final Boos

K MEN

YEAH, WHEN IT'S YOUR WEDDING DAY
ALL THE PROBLEMS MELT AWAY
IF YOU COUNT ON ME

L WOMEN

OH OH OH
OH OH OH

M ALL

'CAUSE LOVE IS WHAT...

A ROBBIE

YES, LOVE IS WHAT I DO!

B ALL

DO DO DO DO DO DO

LOVE IS WHAT I DO!