

LOVE! AT THE CAFÉ!

A MUSICAL IN TWO ACTS

By **Karen Sokolof Javitch**
and **James Spicer Conant**

Copyright © MMV by Karen Sokolof Javitch
All Rights Reserved
Heuer Publishing LLC, Cedar Rapids, Iowa

ISBN: 978-1-61588-100-0

Professionals and amateurs are hereby warned that this work is subject to a royalty. Royalty must be paid every time a play is performed whether or not it is presented for profit and whether or not admission is charged. A play is performed any time it is acted before an audience. All rights to this work of any kind including but not limited to professional and amateur stage performing rights are controlled exclusively by Heuer Publishing LLC. Inquiries concerning rights should be addressed to Heuer Publishing LLC.

This work is fully protected by copyright. No part of this work may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without permission of the publisher. Copying (by any means) or performing a copyrighted work without permission constitutes an infringement of copyright.

All organizations receiving permission to produce this work agree to give the author(s) credit in any and all advertisement and publicity relating to the production. The author(s) billing must appear below the title and be at least 50% as large as the title of the Work. All programs, advertisements, and other printed material distributed or published in connection with production of the work must include the following notice: **“Produced by special arrangement with Heuer Publishing LLC of Cedar Rapids, Iowa.”**

There shall be no deletions, alterations, or changes of any kind made to the work, including the changing of character gender, the cutting of dialogue, or the alteration of objectionable language unless directly authorized by the publisher or otherwise allowed in the work’s “Production Notes.” The title of the play shall not be altered.

The right of performance is not transferable and is strictly forbidden in cases where scripts are borrowed or purchased second-hand from a third party. All rights, including but not limited to professional and amateur stage performing, recitation, lecturing, public reading, television, radio, motion picture, video or sound taping, internet streaming or other forms of broadcast as technology progresses, and the rights of translation into foreign languages, are strictly reserved.

COPYING OR REPRODUCING ALL OR ANY PART OF THIS BOOK IN ANY MANNER IS STRICTLY FORBIDDEN BY LAW. One copy for each speaking role must be purchased for production purposes. Single copies of scripts are sold for personal reading or production consideration only.

PUBLISHED BY

**HEUER PUBLISHING LLC
P.O. BOX 248 • CEDAR RAPIDS, IOWA 52406
TOLL FREE (800) 950-7529 • FAX (319) 368-8011**

LOVE! AT THE CAFÉ!

LOVE! AT THE CAFÉ!

**Book and Lyrics by Karen Sokolof Javitch and
James Spicer Conant
Music by Karen Sokolof Javitch**

SYNOPSIS: Love triangles and conflicts emerge at Bonnie’s Café in this romantic comedy with big 1950’s song and dance numbers. The all-American teenage boy, Jimmy, has had a crush on the pretty waitress, Sharon, for a very long time. He is about to disclose his “love” to her by asking her to the fourth of July party, only to be thwarted by the evil, self-centered and very rich Fred, who has already invited her to the party. The other young couple is the head cook, Melvin, who is engaged to the flamboyant, actress wanna-be, Candy, who is now in hot pursuit by the phony Hollywood “producer,” Jet while Bonnie, the café owner, somehow finds herself in the middle of all the shenanigans.

CAST OF CHARACTERS

(7 male, 6 female, ensemble chorus)

PRINCIPALS:

JIMMY (m).....All-American young man. Late teens.
Works at café. *(125 lines)*

SHARON (w).....All-American girl. Late teens. Works at
café. *(111 lines)*

CANDY (w).....Flamboyant. Late teens. Not too bright.
A lot of fun. Engaged to Melvin and
desperately wants to be an actress.
(107 lines)

MELVIN (m).....The head cook at Bonnie’s Café.
Twenties. Devoted to Candy, who he is
engaged to. Not that bright. *(59 lines)*

BONNIE (w).....Owns the café. Around 50 or so. Cares
about the young people who work for her.
Strong and a lot of fun. *(47 lines)*

FRED (m).....Evil, rich, self-centered. Thirties. He
wants Sharon for himself. Owns three
low-class newspapers. *(37 lines)*

JET (m).....Film Producer from Hollywood. *(54 lines)*

SUPPORTING CAST (SPEAKING AND SINGING):

- EBERT (m) Works for Fred, and kisses up to him. (11 lines)
- RACHEL (w) A young girl (10-13) who wants to play on Jimmy's baseball team and has a crush on him. (10 lines)
- CHARLIE (m)..... The assistant cook to Melvin. (24 lines)

SUPPORTING CAST (SPEAKING):

- ALICE (w) Very sexy waitress who wants Jimmy and will do almost anything to get him. Not the girl next door. Teenager. (31 lines)
- MARILYN (w)..... She looks and acts like Marilyn Monroe. (2 lines)
- AUCTIONEER (m)..... Auctions off a date with "Marilyn Monroe" at the 4th of July Dance. (6 lines)

SUPPORTING CAST (CHORUS—SING AND DANCE):

- WAITRESSES As many as desired.
- EXTRA COOKS As many as desired.
- ACTRESSES As many as desired (They sing one song with Jet).
- CAFÉ CUSTOMERS As many as desired.

SETTING

There is only one set—Bonnie’s Café. This is a 1950’s-style café with countertop and bench seats and 1950’s-type table and chairs. The cover of the CD is an example of a table and chairs from that decade. There can be movie posters of Marilyn Monroe, James Dean or any other famous actor of that era on the walls.

COSTUMES

The costumes are typical 1950’s styles. The opening number can be the most fun – with poodle skirts and saddle shoes for the girls and jeans, black jackets, sunglasses, and greasy hair for the guys. The girls can wear their hair in ponytails. In the café, the waitresses need “waitress” outfits – the chefs can wear big chef hats. Bonnie, being the only ‘older’ woman can wear either a waitress outfit or a flowered dress of that time with an apron. Jimmy wears a white t-shirt and jeans. Candy enters in a flamboyant ‘Hollywood’ garish-type skirt and top. She can also wear a multi-colored jacket and scarf. Jet wears a very loud and non-matching outfit. You can have a lot of fun dressing Candy and Jet.

DO NOT COPY

MUSICAL NUMBERS

ACT ONE

- SONG #1** OVERTURE
SONG #2 LIFE WAS SIMPLE THEN
SONG #3 HONEY BUN
SONG #4 WHAT'S THE MATTER WITH ME?
SONG #5 GOSH, YOU DRIVE ME CRAZY
SONG #6 WHEN I SAY JUMP!
SONG #7 EVERYMAN
SONG #8 KISSING IN MULTIPLES
SONG #9 FOR SURE
SONG #10 PLENTY OF FISH IN THE SEA

ACT TWO

- SONG #10A** ENTR'ACTE
SONG #11 GET OUT OF TOWN
SONG #12 IF I DIDN'T HAVE MY DREAMS
SONG #13 DREAMS/CRAZY DUET
SONG #14 THE FOURTH OF JULY
SONG #15 SUSPICION
SONG #16 I'M ON THE ROAD AGAIN
SONG #17 MY DESTINY
SONG #18 CURTAIN CALL – LIFE WAS SIMPLE THEN
(REPRISE)

ACT ONE, SCENE 1

SONG #1: OVERTURE

AT RISE:

The entire cast is onstage, dressed in 1950's clothes. The girls are in poodle skirts and black and white saddle shoes. The boys are in black leather jackets or in 'Elvis' attire with sunglasses. You can divide up the singing any way you wish. This song gives the entire cast an opportunity to shine!

SONG #2: LIFE WAS SIMPLE THEN
(ENTIRE CAST)

GIRL TRIO:

SHA LA LA LA LA,
SHA LA LA LA LA LA.

GUYS:

LIFE WAS SIMPLE THEN, WHEN WE WERE YOUNG,
IT WAS SO SIMPLE THEN AND LOTS OF FUN.
IT WAS SO SIMPLE THEN, WE SEEMED TO HAVE IT ALL.

GIRLS:

WE HAD MARILYN THEN,

GUYS:

WITH ELVIS – KING.

GIRLS:

LUCY AND DESI REIGNED

GUYS:

AND FRANK AND BING,

GIRLS:

OLD IKE WAS PRESIDENT

GUYS:

WITH NIXON ON HIS TEAM.

GIRL TRIO:

SHA LA LA LA, SHA LA LA LA LA

SOLOIST #1:

WHEN DID I LOOK THE OTHER WAY?

SOLOIST #2:

WHY CAN'T I BRING BACK
YESTERDAY?

SOLOIST #3:

WHEN DID I LEAVE?

I DON'T KNOW WHEN.

SOLOIST #4:

WHY CAN'T I TRAVEL BACK AGAIN?

GUYS: (RAP)

CRUISIN' IN MY '57 CHEVY!
MAKIN' OUT AND GOING STEADY!

ONE GUY:

NATALIE WOOD,

ONE GIRL:

JAMES DEAN –

GUY AND GIRL:

HEARTTHROB OF EVERY TEEN!

SOLOIST #5:

SPUTNIK,

GIRL TRIO:

OO

OO

YESTERDAY

OO

OO

OO WAH BACK AGAIN

LIFE WAS SIMPLE

OH SO SIMPLE

SOLOIST #6:

SPACE,

SOLOIST #7:

SPILLANE,

SOLOIST #8:

AND SPIES!

GIRLS:

LIZ TAYLOR HAD THE PRETTIEST EYES!

GUYS:

MICKEY MANTLE, WILLY MAYS!

ALL:

SAY HEY, THOSE WERE THE GOOD OLD DAYS!

GIRL TRIO:

LIFE WAS SIMPLE THEN

ALL:

WHEN WE WERE YOUNG, IT WAS SO SIMPLE THEN

AND LOTS OF FUN!

IT WAS SO SIMPLE THEN, WE SEEMED TO HAVE IT ALL.

GIRL TRIO:

SHA LA LA LA, SHA LA LA LA LA

ALL:

JFK WAS ALIVE AND WELL.

WE WATCHED HOWDY DOODY AND

CLARA-BELLE.

SOLOIST #9:

I LIKED TO CHANGE THE

THREE CHANNELS TO SEE

THE COOLEST SHOWS ON OUR

BLACK AND WHITE TV!

GIRLS: (RAP)

WE LOVED LUCY AND LAUGHED ALOUD!

BEING AMERICAN MADE US PROUD!

GUYS:

BUDDY WAS A HOLLY, PAT WAS A BOONE.

LITTLE RICHARD TUTTIE FRUITIED THOSE TUNES!

GIRLS:

ED SULLIVAN'S "REALLY BIG SHEWWW!"

GUYS:

ELVIS ROCK 'N' ROLLIN' THE HOUND DOG BLUES!

GIRLS:

BRIDGET BARDOT!

GUYS:

HOLY COW!

ALL:

"IN THE KISSER, ALICE – POW!"

GIRL TRIO:

LIFE WAS SIMPLE THEN

ALL:

WHEN WE WERE YOUNG

IT WAS SO SIMPLE THEN

AND LOTS OF FUN.

IT WAS SO SIMPLE THEN,

WE SEEMED TO HAVE IT ALL.

GIRL TRIO:

SHA LA LA LA

SHA LA LA LA LA

SOLOIST #10:

WHEN DID I LOOK

THE OTHER WAY?

GIRL TRIO:

OO

OO

CLARABELLE OO

OO

OO

OO WAH

BLACK AND WHITE TV

LIFE WAS SIMPLE

OH SO SIMPLE

GIRL TRIO:

OH, SO SIMPLE

OO

LOVE! AT THE CAFÉ!

SOLOIST #11:
WHY CAN'T I BRING BACK
YESTERDAY?
SOLOIST #12:
WHEN DID I LEAVE?
I DON'T KNOW WHEN.
SOLOIST #13:
WHY CAN'T I TRAVEL BACK AGAIN?

JIMMY:
WHERE DID IT GO?
WHERE DID IT GO?
WHEN DID I LET IT SLIP AWAY?

IT WAS SO SIMPLE THEN

IT WAS SO SIMPLE THEN

IT WAS SO SIMPLE THEN

WO

IT WAS SO SIMPLE THEN.

OO
AH
YESTERDAY

OO
OO
OO

WAH BACK AGAIN
BACK AGAIN

SHA LA LA LA LA

SHA LA LA LA LA LA
SHA LA LA LA LA

SHA LA LA LA LA
IT WAS SO SIMPLE THEN

SHA LA LA LA LA LA
SHA LA LA LA LA

SHA LA LA LA LA LA LA LA

Cast exits except for JIMMY. Light cue for flashback in time. Setting is a 1950's-style café.

JIMMY: *(Talks to the audience.)* Hello there. My name is Jimmy and my friends and I all work at Bonnie's Cafe together. *(He motions to show the audience the sign: "Bonnie's Café.")* I woke up this morning and I decided that today is the day. "The day for what?" you may ask. This is the day that my dream is going to come true. What is my dream? Her name is Sharon. The only problem is, she doesn't know she is my dream. What is my plan? I don't know. I just know that I'm ready for something. Here's to you, Sharon, my sweeeet honey bun!

SONG #3: HONEY BUN
(JIMMY AND WAITRESSES)

This is an Elvis-type song, and JIMMY does a lot of Elvis moves. Three or more WAITRESSES, including ALICE, enter and react to his singing.

JIMMY:
AND WHEN YOU WALK INTO THE ROOM
I KNOW THAT ALL THE HEADS WILL TURN
AND WHEN YOU SMILE YOUR PRETTY SMILE
I KNOW THEY'LL FALL DOWN IN THE AISLE, MY HONEY BUN!
MY HONEY BUN!
'CUZ YOU JUST SHAKE ME UP SO MUCH
I JUST CAN'T WAIT TO FEEL YOUR TOUCH

'CUZ ALL I THINK ABOUT IS YOU
AND I DON'T KNOW WHAT I CAN DO, MY HONEY BUN!
MY HONEY BUN!
WHY DON'T YOU HOLD ME

WAITRESSES:

OOH!

JIMMY:

AND KISS ME

WAITRESSES:

AHH!

JIMMY:

AND HUG-GA, HUG-GA, HUG-GA, HUG-GA,
HUG-GA, HUG-GA HUG ME THROUGH THE NIGHT!

WAITRESSES:

HUG ME THROUGH THE NIII-EE-IGHT!

JIMMY:

WHY DON'T YOU ROCK ME

WAITRESSES:

OOH!

JIMMY:

AND ROLL ME

WAITRESSES:

AHH!

JIMMY:

AND LOVE-A, LOVE-A, LOVE-A,
LOVE-A, LOVE-A, LOVE-A,
LOVE ME THROUGH THE NIGHT!

WAITRESSES:

LOVE ME THROUGH THE NIII-EE-IGHT!

JIMMY JUMPS ONTO COUNTERTOP AND MOVES LIKE ELVIS.

JIMMY:

MY HEARTS A-POUNDIN'
OH SO FAST
AND I JUST KNOW OUR
LOVE WILL LAST
PLEASE WILL YOU
GIVE ME ONE MORE CHANCE
I'LL HOLD YOU
CLOSE FOR SOME ROMANCE
MY HONEY BUN!
MY HONEY BUN!
'CUZ I JUST KNOW I LOVE YOU SO
AND I WILL NEVER LET YOU GO
WE'LL BE TOGETHER
THROUGH ALL TIME
I'LL BET MY VERY OWN LAST DIME
MY HONEY BUN!
MY HONEY BUN!
WHY DON'T YOU HOLD ME

WAITRESSES: HOLD ME!

JIMMY:

AND KISS ME

WAITRESSES: KISS ME!

JIMMY:

AND HUG-GA HUG-GA, HUG-GA, HUG-GA, HUG-GA,
HUG-GA, HUG ME THROUGH THE NIGHT!

WAITRESSES:

OO
OO
OO
OO
OO
OO
OO
OO
OO
OO
WAH OO!
WAH OO!
AH
AH
AH
AH
AH
AH
SHA LA!
SHA LA!

LOVE! AT THE CAFÉ!

WAITRESSES:

HUG ME THROUGH THE NIII-EE-IGHT!

JIMMY:

WHY DON'T YOU ROCK ME

WAITRESSES: ROCK ME!

JIMMY:

AND ROLL ME

WAITRESSES: ROLL ME!

JIMMY:

AND LOVE-A, LOVE-A, LOVE-A, LOVE-A, LOVE-A, LOVE-A

LOVE ME THROUGH THE NIGHT!

WAITRESSES:

LOVE ME THROUGH THE NIGHT!

JIMMY:

WHY DON'T YOU HUG-GA ME

WAITRESSES:

OOH!

JIMMY:

MY HONEY BUNNY BEE

WAITRESSES:

AHH!

JIMMY:

TONIGHT!

JIMMY:

WHY DON'T YOU HUGGA ME

WAITRESSES:

OOH!

JIMMY:

MY HONEY BUNNY BEE

WAITRESSES:

AHH!

JIMMY:

TONIGHT!

JIMMY: Thank ya! Thank ya very much!

All of the WAITRESSES exit, except for ALICE.

MELVIN: *(Enters through front door, carrying a newspaper and singing a cappella:)* AND HUG-GA, HUG-GA, HUG-GA, HUG-GA, HUG-GA, HUG-GA HUG ME THROUGH THE NIGHT!

(Speaking.) Hey, Jimmy - Candy and I got engaged! Yep. It's right here in the Public Eye, and I'm gonna tell the whole world!

BONNIE: Congratulations, Melvin!

JIMMY: Way to go, Melvin!

MELVIN: Woo-hoo! *(Exits to kitchen.)*

ALICE: *(She plays up adoringly to JIMMY. He stares at her in disbelief.)* Oh, Jimmy, do that again. I just love it when he does that, don't you, Bonnie? Hey Jimmy, I got a new outfit for the Fourth of July party, but I'm not sure I like it. Do you want to come over some time and see if it fits me?

BONNIE: Alice, shouldn't you be getting your apron on?

ALICE: Oh my goodness - look at the time. It just seems to fly by when I'm next to you, Jimmy.

BONNIE: Alice! (*Points to the back room.*)

ALICE: Oh! Bye, Jimmy. Anytime. Just let me know. Toodle-oo.

ALICE waves and JIMMY hesitantly waves back.

JIMMY: She's . . . uh . . .

BONNIE: Yes, she is. (*Mimicking ALICE.*) "Just let me know when. Toodle-oo." (*Waves.*) You just keep your mind on your work. You don't need to be worrying about Alice. Say, what are you doing here, anyway?

JIMMY: Oh, nothing. I just came by to see how everything's goin'.

BONNIE: At eight in the morning?

JIMMY: Well, yeah. To get a Coca-Cola or something . . .

BONNIE: This early?

JIMMY: Sure. Is, ah, is Sharon around?

CHARLIE and MELVIN enter from the kitchen.

CHARLIE: Hey, how much money are you going to bid at the auction on the beautiful Marilyn Monroe?

MELVIN: Charlie, I keep telling you. It ain't really Marilyn Monroe! She just looks like her!

CHARLIE: Oh, be quiet! How am I gonna win the auction if you keep tellin' the whole world about the beautiful Marilyn Monroe?

CHARLIE is distracted by the door opening. MARILYN walks in. CHARLIE and MELVIN are both wide-eyed as they stare at MARILYN.

MARILYN: (*Acts like Marilyn Monroe.*) Hi, Charlie. Hi, Melvin. Hi, Jimmy. Ooooh. You boys going to the auction? I hope so, because I want to go on a date with you, and you, and you, and you, and you . . . (*She points to CHARLIE and he drops to his knees. She points to MELVIN and he drops to his knees, as does JIMMY. Then she points to the people in the audience as she crosses the room and exits.*)

CHARLIE: (*Overreacts with excitement.*) She wants me! She wants me! She pointed at me! She pointed at me!

JIMMY: Charlie, she pointed at all of us. Besides, I think she wants ah . . . Joe DiMaggio. (*He pretends to swing a bat.*)

CHARLIE: Ah, she don't want that, Jimmy. Hey, you still coaching that boys' baseball team? The Sharks?

JIMMY: Yeah, the Sharks. Why don't you come and watch us some time?

BONNIE: I hate to interrupt, Joe DiMaggio, but I need some workers who can peel potatoes!

CHARLIE: I can do it! I must peel enough potatoes to earn my Marilyn's love!

MELVIN: Charlie, we ain't got that many potatoes!

MELVIN grabs CHARLIE by his ear and they exit to the kitchen.

JIMMY: Hey, Bonnie. Can I ask your advice? Can you keep it confidential? (*BONNIE nods her head with excitement and they sit at a table together.*) Oh, good. You see, it's like this. No matter what I say or do, she never agrees with me.

BONNIE: Who? Alice? All this for Alice?

JIMMY: Alice? Why would you say that?

BONNIE: You said "she." You have to be talking about some girl.

JIMMY: Girl? A girl is a girl. She's not a girl. She's just Sharon. (*MELVIN has entered unbeknownst to JIMMY.*)

BONNIE: (*Loudly.*) Aha! You like Sharon. I knew it!

MELVIN gives a loud whoop.

JIMMY: That's crazy. Geez, Bonnie. Confidential. (*Turns to MELVIN.*) That's ridiculous!

MELVIN: Yeah, right! Oh, Jimmy, Jimmy. Ha, ha! (*Exits.*)

BONNIE: Jimmy, why don't you invite Sharon to the Fourth of July party? Everybody's going.

JIMMY: Well, maybe I will.

BONNIE: When?

JIMMY: Soon.

BONNIE: Soon's no answer. Why don't you ask her today?

JIMMY: If and when I decide to ask her, I've got plenty of time. Today's only the first.

BONNIE: And the fourth is just three days away.

JIMMY: Yeah. No need to rush things.

SHARON: (*Enters, singing a cappella.*) LIFE WAS SIMPLE THEN, DA, DA, DA, DA, IT WAS SO SIMPLE THEN, DA, DA, DA, DA . . .

BONNIE encourages JIMMY to go over to SHARON. BONNIE hesitantly exits.

JIMMY: (*Interrupts SHARON's singing.*) Oh, hi, Sharon. So, ah, how are you doin' today?

SHARON: Good.

JIMMY: Beautiful day today, isn't it?

SHARON: Well, yes, it is.

JIMMY: It is? Really? You think so, too?

SHARON: Well, of course. Why wouldn't I? (*She looks at the receipts in her hand.*)

JIMMY: Oh, no reason. No reason. Hey, you need some help with that?

SHARON: I'm gonna total the receipts.

JIMMY: That's cool. I'm good at stuff like that.

SHARON: Well, thanks. That's very nice of you. *(She gives receipts to JIMMY.)*

JIMMY: No problem. *(He counts them.)* Nine. There's nine of them. *(He gives them back to her.)*

SHARON: *(Sarcastic.)* Thanks. You're a big help.

JIMMY: No problem. Hey, we need to talk. You want some coffee or something?

SHARON: Gee, Jimmy, I didn't know you were so domestic.

JIMMY: *(Pours and hands SHARON a cup of coffee, then pours one for himself.)* I pride myself on many things you don't know I'm good at.

SHARON: So I've heard.

JIMMY: Yeah, well, anyway, I need to ask you this question.

SHARON: *(She takes a sip of coffee.)* Yuck, that's yesterday's coffee.

JIMMY: *(Takes a sip.)* Tastes okay to me. Anyway, as I was lying in bed last night I thought to myself, "Jimmy, the Fourth of July party is coming up. Lots of fireworks, explosions, all very romantic. I wonder if there is somebody who wants to go to that. I wonder if there's somebody out there thinking the exact same thing I am." You know what I mean?

SHARON: Yeah, kind of, I think.

JIMMY: So, who do you think I should go with?

SHARON: *(She is pleased, thinking he will ask her out.)* Who should you go out with? Oh, um, let me think. I think you should go out with someone who is nice, *(She smiles.)* but not so nice she can't stand on her own two feet. And I think you should go out with someone who is helpful, *(She takes his coffee cup from him and takes it to the sink.)* but not so helpful that she acts like your mother. And I think you should go out with someone who is reasonably cute. *(She tosses her hair.)*

JIMMY: Exactly right. But who? I think Melvin has a cousin like that. She looks like Audrey Hepburn!

BONNIE: *(Yells from off stage.)* Jimmy!

JIMMY: Hold on! *(Exits.)*

SHARON: Cousin! Audrey Hepburn!

**SONG #4: WHAT'S THE MATTER WITH ME?
(SHARON AND WAITRESSES)**

SHARON:

WHO SHOULD HE GO OUT WITH?

WHO SHOULD HE GO OUT WITH?

WHO SHOULD HE GO OUT WITH?

CAN'T YOU SEE THE ANSWER IS ME.

LOVE! AT THE CAFÉ!

WHEN I'M WALKIN' ALONE IN THE DARK
I'LL BE TALKIN' TO JIM IN MY HEART!
IS THIS FAIR?
DO I DARE
LET HIM KNOW JUST HOW MUCH THAT I CARE?

WHAT'S THE MATTER WITH ME?
SHOO-BEE-DOO-
WAH – AH – AH – AH – WO – OH – OH.

THREE OR MORE WAITRESSES ENTER (NOT INCLUDING ALICE) FROM THE KITCHEN AND SING.

WAITRESSES:

WAH

SHARON:

SHOO-BEE-DOO WAH-AH

WAITRESSES:

WAH

SHARON:

SHOO-BEE-DOO WAH-AH

WAITRESSES:

WAH

WAH

WHAT'S THE MATTER? SHOO-WOP

SHARON:

AM I BORING?

WAITRESSES:

WHOA

SHARON:

OR JUST TOO TALL?

AM I TOO FAT?

OR MAYBE TOO SMALL

DO I GLOW?

DOES IT SHOW?

DOES MY HEART BEAT

TOO FAST OR TOO SLOW?

WHAT'S THE MATTER WITH ME?

WAITRESSES:

SHOO-BEE-DOO

DOO-WAH-BEE-DOO

SHARON:

WHAT'S THE MATTER WITH ME?

WAITRESSES:

SHOO-BEE-DOO

DOO-WAH-BEE-DOO

DOO-WAH

SHARON:

WHAT'S THE MATTER

WAITRESSES:

TELL ME WAH

SHARON:

WHAT'S THE MATTER WITH ME?

SHARON: ONE!

WAITRESS 1: TWO!

WAITRESSES:

OO

WHOA

OO

OO

OO

OO

TOO FAST OR TOO SLOW

WAITRESS 2: THREE!

WAITRESS 3: FOUR!

SHARON AND WAITRESSES:

SHOO-BEE-DOO

DOO-WAH-BEE-DOO

SHOO- BEE DOO

SHOO-BEE-DOO

DOO-WAH-BEE-DOO

OH, WHAT'S THE MATTER

SHARON: WITH ME?

The WAITRESSES exit to the kitchen. As JIMMY and ALICE enter from the kitchen, ALICE bumps into him on purpose.

ALICE: Oh, hi Jimmy. Oh, excuse me.

She exits.

JIMMY: *(Goes up to SHARON.)* So, who should I go out with?

SHARON: "Who should you go out with?" you ask. Well, I've got the girl for you. Alice. Yes, Alice Wilson, that is. She thinks you're cool. Oh, excuse me! *(She bumps into him to imitate ALICE.)* She'd be just perfect for you. Why don't you go out with her?

JIMMY: Alice? Our Alice? Hmm - good looking . . .

SHARON: *(To audience.)* Puts on too much make-up.

JIMMY: She has a good sense of humor.

SHARON: *(To audience.)* She's not trying to be funny.

JIMMY: She is very friendly . . .

SHARON: *(To audience.)* Overbearing!

JIMMY: She always seems little bit confused, though.

SHARON: *(She acts like an airhead.)* Oh, really. Do you think?

JIMMY: Well, yeah, I could probably overlook that.

SHARON: Well then, just go out with her. I wouldn't go out with you anyway.

JIMMY: Who said anything about us going out?

SHARON: You know something, Jimmy? If we ever went out, I'd - I'd poison your lemonade!

JIMMY: You know something, Sharon? If we ever went out, I'd - I'd drink it!

BONNIE enters from the kitchen.

SHARON: *(Speaking to BONNIE as she storms out.)* Oooh! He's hopeless!

JIMMY: Geez, Bonnie, I was just kidding.

BONNIE: That's the problem. You're always kidding, always playing games with her.

JIMMY: Yeah, well, that's the end of that game, I guess. What the heck, I don't need her!

BONNIE: Well, then, maybe you ought to think about dating another woman.

JIMMY: What did you say?

BONNIE: Other women! Other women!

SONG #5: GOSH, YOU DRIVE ME CRAZY!
(JIMMY AND BONNIE)

JIMMY: YEAH, WELL, THE PROBLEM IS THAT AFTER I THINK ABOUT SHARON, THERE ARE NO OTHER WOMEN! OH, SHARON! AAUGH!

JIMMY:
WHAT AM I GOING TO DO WITH YOU?
WHAT AM I GOING TO DO WITH YOU?
WHY CAN'T I TALK IN WORDS TO YOU?
GOSH, YOU DRIVE ME CRAZY!

IF I SAY IT LOOKS LIKE RAIN,
YOU LOOK AT ME LIKE I'M INSANE!
WHY CAN'T WE JUST SEE THINGS THE SAME?
GOSH, YOU DRIVE ME CRAZY!

I'M NUTS – ABOUT YOU NUTS – ABOUT YOU!
CAN'T YOU READ MY MIND?

HE STANDS ON A TABLE AND WIGGLES AS HE POINTS TO BONNIE.

BONNIE: GOOD GRIEF!

JIMMY:
I'M NUTS – ABOUT YOU NUTS – ABOUT YOU!
CAN YOU BE SO BLIND?

HE JUMPS OFF THE TABLE.

BONNIE: OH, PLEASE!

JIMMY:
I'M NUTS - I'M NUTS - I'M NUTS ABOUT YOU!

JIMMY: I'M –
BONNIE: NUTS!

JIMMY: I'M –
BONNIE: LOCO!

JIMMY: I'M –
BONNIE: CRAZY!

JIMMY: I'M -
BONNIE: OUT OF YOUR MIND!

JIMMY TEASES AND DANCES WITH BONNIE. CUSTOMERS WHO ARE IN CAFÉ CAN DANCE ALSO.

JIMMY:
YOU'RE THE ONE I THINK ABOUT
EV'RY MINUTE – ALL DAY THROUGHOUT!
MY LIFE IS INCOMPLETE WITHOUT -
GOSH, YOU DRIVE ME CRAZY!

WHY DO WE SAY THE THINGS WE DO?
IF I SAY, "FALSE" THEN YOU SAY, "TRUE!"
I MIGHT AS WELL LIVE IN TIMBUKTU!
GOSH, YOU DRIVE ME CRAZY!

GOSH, YOU DRIVE ME CRAZY!
GOSH, YOU DRIVE ME CRAZY, CRAZY, CRAZY,
CRAZY, CRAZY, CRAZY, CRAZY, CRAZY, CRAZY
IN LOVE!

BONNIE: You're nuts!

JIMMY: I know!

They laugh. CUSTOMERS exit.

JIMMY: Bonnie, how can I clean up my act with Sharon?

BONNIE: Well, for starters, here you go. (*Hands JIMMY a broom.*)

JIMMY: (*Sings a cappella.*) CRAZY, CRAZY, CRAZY, CRAZY,
CRAZY – IN LOVE!

Telephone rings. BONNIE answers.

BONNIE: Bonnie's Café. May I help you? Oh, hello sir. In a couple of minutes. Yes, sir, I'll have your table ready for you. Yes sir, I think I can squeeze you in. Yes, Mr. Vanderguard. Yes, sir. I'm entering your name into our reservation system right now. (*Pretends to mark his reservation on something in the air. She hangs up phone.*) That was Fred. He called FROM HIS CAR PHONE to reserve a table.

JIMMY: But we don't have reserved tables.

BONNIE: I know. He's just trying to impress Sharon. Every time he calls he says, "I'm calling FROM MY CAR PHONE." By my calculation, he should be here right . . . now.

FRED enters.

JIMMY: Hello, Mr. Fred.

FRED: Don't you think it's about time you started calling me Mr. Vanderguard? I only reserve a table here every other day.

JIMMY: But I've always called you "Mr. Fred".

FRED: And I've always called you "peon".

JIMMY: Okay, Mr. Vanderguard, sir. Sit anywhere you like.

FRED: I know where I'm sitting, you peon.

JIMMY: Yeah, like on your big, fat -

BONNIE: (*Interrupts.*) Jimmy!

FRED: Just give me my usual.

BONNIE: (*She calls to the cooks in the back.*) Melvin, the usual!

MELVIN AND CHARLIE: (*From behind the kitchen window curtain. The curtain is open.*) The usual? For cryin' out loud! All that guy ever orders is the usual! We've got meatballs and pot roast and chicken pot pie that we've been cooking all morning and he orders the usual? What the heck is wrong with him?

FRED: (*He walks over to them at the kitchen window curtain.*) The usual.

MELVIN AND CHARLIE: (*Submissively.*) The usual.

FRED walks back to his seat. MELVIN closes the kitchen curtains.

JIMMY: (*To BONNIE at the counter.*) There must be lots of guys who want to go out with Sharon.

BONNIE: There are, and Fred is one of them. Too bad he's just so obnoxious. Well, he's got so much money, I suppose he can afford to be rude.

EBERT: (*Comes running in.*) Come quickly, Mr. Fred! It's the congressman. He's on your car phone. (*He sits down at FRED's table and puts his legs up on the table.*)

FRED: Tell the congressman he can wait. I'm eating. And you wait for me by the car!

EBERT: Yes, sir! (*Quickly exits.*)

MELVIN AND CHARLIE: (*Conspicuously enter. One of them spits in the food without FRED noticing.*) Here's your food. (*Puts food on the table in front of FRED.*)

FRED: (*To CHARLIE.*) Get away from me, you idiot!

MELVIN: Good, huh?

FRED: Get lost, too.

MELVIN and CHARLIE smile at each other and exit.

JIMMY: (*Sitting at the counter talking to BONNIE while FRED is eating.*) Bonnie, how did Fred make all of his money?

BONNIE: Newspapers. He owns three of them. *The Inquisitor, The Public Eyeball and News of the World.*

FRED: (*Walks over to BONNIE and JIMMY.*) Money is on the table, but you want my opinion? You don't deserve it. The service was lousy, the coffee was too strong, and the butter on the toast was uneven. Uneven! And by the way, make sure you don't keep Sharon overtime on Saturday night. She's going with me to the Fourth of July fireworks party and she'll need plenty of time to look her best - for me.

JIMMY: You're going with Sharon to the Fourth of July show?

FRED: Yes, I am. You don't have a problem with that, do you, Jimbo? You just stay away from her, she's all mine now. Now blow off, peon boy. (*He starts to exit. BONNIE and JIMMY exit to the kitchen.*) Geez, I hate that kid. And where is my driver?
EBERT!

EBERT comes running in.

FRED: I've got to get rid of that kid.

EBERT: Get rid of who?

FRED: Jimmy, the geek. Let's get out of here. I've got newspapers to run.

EBERT starts to run out.

FRED: Wait a second! I do believe I've got an idea! How are you at fiction?

EBERT: F-f-f-fiction?

FRED: Fiction! Here's the plan. (*He whispers in EBERT's ear.*) You got it? (*They both laugh as EBERT nods his head.*)

EBERT: Got it, boss!

SONG #6: WHEN I SAY "JUMP"

(**FRED, EBERT, MELVIN, CHARLIE, AND COOKS**)

FRED:

WHEN I SAY, "JUMP," YOU SAY

EBERT:

HOW HIGH?

FRED:

WHEN I SAY, "FETCH,"

EBERT:

I'D BETTER FETCH IT.

FRED:

WHEN I SAY, "GO,"

EBERT:

I'LL GET THERE ON TIME.

FRED:

WHEN I SAY, "STOP!"

EBERT:

IT WILL BE ON A DIME!

FRED:

WHEN I NEED THIS,

FRED RETRIEVES TOAST FROM PLATE.

EBERT:

I'D BETTER SNATCH IT!

FRED:

WHEN I THROW THIS,

THROWS THE TOAST AT EBERT.

EBERT:

I'D BETTER CATCH IT!

LOVE! AT THE CAFÉ!

HE CATCHES THE TOAST.

FRED:

'CUZ IF YOU DON'T DO WHAT I'M SAYIN'
THE PRICE IS HIGH AND YOU'LL BE PAYIN'!

FRED: TEN HUT! FRONT AND CENTER! CHEST OUT! AT EASE.

FRED AND EBERT DO A SOFT-SHOE TAP DANCE.

FRED:

I AM NOT ASKIN' -

MELVIN AND CHARLIE PEEK THEIR HEADS OUT OF THE CURTAINS. THERE CAN BE MORE COOKS.

MELVIN AND CHARLIE:

IT'S AN ORDER. IT'S AN ORDER.

THEIR HEADS GO BACK IN.

FRED:

I AM NOT BEGGIN' -

MELVIN AND CHARLIE PEEK THEIR HEADS OUT AGAIN, THEN GO BACK IN AFTER SINGING.

MELVIN AND CHARLIE:

IT'S AN ORDER. IT'S AN ORDER.

FRED:

I'M NOT REQUESTIN' -

MELVIN AND CHARLIE PEEK THEIR HEADS OUT AGAIN, THEN GO BACK IN AFTER SINGING.

MELVIN AND CHARLIE:

IT'S AN ORDER. IT'S AN ORDER.

FRED:

BUT I'M DEMANDING!

MELVIN AND CHARLIE AND COOKS: *(ENTER FROM KITCHEN.)* TWO, FOUR, SIX, EIGHT!
WHO IS IT WE REALLY HATE?

FRED:

SALUTE ME NOW!

EBERT:

YOU'RE 'EL CAPITAN!

FRED:

YOU'LL FALL IN LINE!

EBERT:

I STAND AT ATTENTION!

FRED:

YES, I'M IN CHARGE!

ONE COOK:

A REAL CROCK -

EBERT:

O - DILE!

FRED:

I'M GEN'RAL PATTON!

MELVIN:

HE'S GOMER PYLE!

FRED:

WHEN I SAY I MEAN IT THIS WAY,

FRED SALUTES WITH MILITARY PRECISION.

EBERT:

THEN I'D NOT BETTER DO IT THAT WAY!

EBERT SALUTES INCORRECTLY.

FRED:

'CUZ IF YOU DON'T RESPOND WHEN I ROAR
YOUR LAZY BONES WILL BE OUT THE DOOR!

EBERT:

MY LAZY BONES WILL BE OUT THE DOOR!

MELVIN AND CHARLIE AND COOKS:

PLEASE LET US SHOW YOU OUT THE DOOR!

MELVIN AND CHARLIE AND COOKS GRAB FRED AND THROW HIM OUT THE DOOR. FRED YELLS "AAUGH!" AS THEY DO SO.

MELVIN AND CHARLIE AND COOKS:

OH, F – R – E –

ONE COOK: EBERT, HOW CAN YOU WORK FOR THAT GUY?

MELVIN AND CHARLIE AND COOKS:

D – D – Y –

EBERT: WHY? BECAUSE HE PAYS ME!

MELVIN AND CHARLIE AND COOKS: OH, YOU S – O – B !

FRED: (*Enters.*) And quit serving lousy food!

FRED wraps his cane around EBERT's neck and pulls him out the door. JIMMY enters from the kitchen.)

BONNIE: (*Yells from the kitchen.*) Melvin, would you get that party order started, please?

MELVIN: Come on, guys.

MELVIN and the COOKS exit into kitchen. CHARLIE stays.

RACHEL: (*Enters from front door holding sports section of a newspaper.*) Jimmy, would you look at this? Mickey Mantle. Thirty homers and it's not even mid-season yet. What a swing. I've got the same swing. (*She shows JIMMY her baseball swing.*) Been watching the New York Yankees on TV. Pow! Jimmy, please, can I play for the Sharks? Please, oh, please? You know I'm better than Tommy, Davey, and Ricky, and I'm just as good as Johnny and Chucky.

CHARLIE: Play for the Sharks? You're a girl. Girls don't play baseball – not in this town.

RACHEL: That's not true, is it, Jimmy?

JIMMY: (*To CHARLIE.*) Rachel's as good as any boy her age.

CHARLIE: *(To RACHEL.)* Oh, go in the kitchen and bake cookies with the other girls.

JIMMY: Hey, what did you say that for? You're a guy who bakes in the kitchen, and she's a girl who can play baseball.

CHARLIE exits into kitchen.

JIMMY: *(To RACHEL.)* Hey, you alright?

RACHEL: Please let me play.

JIMMY: Come here. Maybe we can work something out. Here. Put your hair up. *(He puts a baseball cap on her. She puts her hair underneath the cap.)* There you go, RAYmond.

RACHEL: Raymond? I can play? What will the others say?

JIMMY: Shhh. Not a word. Not a word to anyone. It's just between you and me. *(They shake hands and JIMMY exits.)*

RACHEL: Bye, Jimmy. Thanks a lot, Coach. See you later.

SONG #7: EVERYMAN
(RACHEL AND SHARON)

RACHEL:

YOU'RE EVERYMAN TO ME.
YOU'RE ALL I EVER DREAM OF.

SHARON ENTERS FROM THE KITCHEN AND JOINS IN.

RACHEL AND SHARON:

YOU'RE EVERYMAN TO ME .
MY RED ROSE AND MY TRUE LOVE.

YOU'RE EVERYTHING I'VE WANTED
AND YOU'VE SHOWN ME WHAT I CAN BE.
IN MY DREAMS, YOU'RE ALWAYS BY ME,
IN MY SCENES, YOU MYSTIFY ME,
WIN OR LOSE, YOU'RE ALWAYS WITH ME

SHARON PUTS HER ARM AROUND RACHEL.

RACHEL AND SHARON:

IN MY HEART.

RACHEL: See you later, Sharon. Gotta go practice. *(Hurriedly exits.)*

BONNIE: *(Enters from the kitchen. To SHARON.)* So, you're going to the party with Fred, not Jimmy?

SHARON: Jimmy? What makes you think I want to go out with Jimmy?

BONNIE: Well, don't you?

SHARON: Yeah, so? I'm tired of waiting for Mr. Right. I'll settle for – Mr. Pretty Good. Besides, Fred has been nice to me. He's always in a good mood, and he's very positive. I like that. I don't see why you don't like him.

BONNIE: Well, he treats you differently. He's never quite as rude when you're around.

SHARON: (*Says as a run-on sentence.*) Jimmy probably doesn't want to go out with me anyway does he?

BONNIE: Oh, honey, he is always flirting with you.

SHARON: He is?

BONNIE: He's crazy about you, Sharon.

SHARON: Then I must be blind. I've got to finish some work, Bonnie. (*Exits into kitchen.*)

BONNIE: (*Says to herself.*) Well, what harm can come in one night?

MELVIN: (*Enters hugging newspaper.*) Bonnie, our engagement picture's right here in *The Public Eye*.

BONNIE: I was just looking at that, Melvin. Have you started the wedding plans yet?

MELVIN: Well, yes. We decided that I would make all the large decisions and Candy would make all the small ones. But so far there ain't been any large ones.

BONNIE: Isn't Candy coming back from California today?

MELVIN: Yeah. She should be here any minute now. But it's funny - she didn't want me to pick her up at the airport. Oh well, I'd better get back to that party order, Bonnie. (*Exits, admiring photo.*)

JET and CANDY enter from the front door. CANDY is dressed in an outlandish outfit and she is carrying her "Star File" – a red folder with a big star on the front and back.

JET: Oh, yes, my sweet. You have those Hollywood eyes, that Hollywood smile, those Hollywood curves. Oh, Candace, you can and will be a star! (*JET kisses CANDY on her neck with short kisses. He is dressed in a loud sports coat.*)

CANDY: Oh, Jet. Stop it. You know that kind of talk goes straight to my little ole head. Do you really mean it? I don't want you to say it unless you mean it.

JET: Yes, of course I mean it. You are my future Hollywood starlet.

JET bends CANDY backwards and kisses her on the neck. CANDY, upside down, sees BONNIE.

CANDY: Ooh. Oh, hi Bonnie. (*She gets up and primps as she goes over to BONNIE.*)

BONNIE: Hi, Candy, how was your trip?

CANDY: Oh, the trip was fab!

JIMMY enters from the front door.

CANDY: Jimmy!

JIMMY: Hi, Candy! Wow! What do we have here?

CANDY: Do you like it? *(She shows him her outfit.)*

JIMMY: Like it? Do I like it? Oh, come on, what kind of a question is that?

CANDY: Oh, good, I was afraid you'd think it was too much.

JIMMY: Really? Nah . . .

CANDY: Yeah, look at you. It's not like you wear the latest clothes from Paris.

JIMMY: What do you mean? I was watching "I Love Lucy" last night, and Fred was wearing this exact same thing.

CANDY: You're hopeless!

JIMMY: That's what Sharon thinks.

SHARON enters.

CANDY: Sharon!

SHARON and CANDY both scream and run to each other.

CANDY: Do you like it?

SHARON chuckles nervously, not knowing how to answer.

SHARON: It makes a statement.

CANDY: Oh, thanks. Jimmy likes it, too.

JIMMY exits into kitchen.

SHARON: Oh, your trip to Hollywood. Was it good?

CANDY: Fantabulous!

SHARON: Fantabulous? So it was good?

CANDY: Yes, fantabulous. You know, when something's a great surprise. It's fantabulous!

SHARON: Oh, I didn't know.

BONNIE: Candy, are you a movie star yet?

CANDY: *(Mimics Scarlett O'Hara from "Gone with the Wind." JET is behind her, doing the same thing.)* Oh, Rhett, Rhett, if you go, where should I go? What should I do? *(She changes positions and lowers her voice to mimic Rhett Butler. Jet is still imitating her.)* Frankly my dear, I don't give a damn.

JET claps enthusiastically when CANDY is finished.

JET: Magnifique! Bravo, my little Scarlett O'Hara. Isn't she wonderful?

BONNIE: I take back the question.

CANDY: Everybody, this is Jet. He's a big film producer from Hollywood. Isn't that right, Jet?

JET: Quite right. Action films, lots of fireworks and explosions are my specialty! Remember *Rebel Without a Cause*?

SHARON: Oh, you did that?

JET: Nope. But I was good friends with James Dean. We met at a party. Both shared the same philosophies. Both big on actions and explosives! POW! The dangerous stuff. Hey, do you have any crackers?

SHARON motions to the counter and JET goes over and stuffs some in his mouth. BONNIE exits to the kitchen.

CANDY: Oh, I just love it when Jet talks that way. He's one cool hunk! I mean, one great producer.

SHARON: One cool hunk? Candy, what about Melvin? You're engaged to Melvin.

JET: *(Walks over to SHARON and talks to her as crackers spew out of his mouth.)* You must be Sharon. Candy told me all about you – sexy and full of common sense. One out of two ain't bad. Yes, yes, yes – nice curves. *(He looks her up and down.)*

SHARON: So, Jet, what brings a big Hollywood producer to our small town?

JET: Me - here in Podunk? I'm just checking out a few small town scenes. A man of my caliber shouldn't be pokin' around too long in a small place like this. Just the facts. Don't take it as an insult.

SHARON: None taken.

CANDY: Jet has really traveled. He's been to Hawaii.

JET: Yep. Love those grass skirts and those leis. Aloha! And as soon as I feel like it, this Jet engine roars over to Europe.

CANDY: Are you really going to Europe, Jet? What country?

JET: Well, first I think I'll grace Monsieur DeGalle with my presence. Why, in France they call me "The Grand Fromage!" That's French for the BIG MAN!

SHARON: Grand Fromage? Fromage? Fromage is cheese, isn't it? They're calling you "The Big Cheese!"

JET: Cheese? Oh, no, no, no, no. "The Grand Fromage!" Fromage – monsieur – fromage – monsieur – ah, what's the difference? The point is they love me over there. Sinatra's "Old Blue Eyes!" Jerry Lewis is "The Funny Man!" And me? I'm "The Big Man!" With all of the international hobnobbing I do, sometimes I forget what they call me! France is magnifique! Believe, me, they really know how to do it over there.

CANDY: Jet kind of likes to talk, Sharon.

SHARON: Oh, I hadn't noticed.

JET: And after that I'm off to jolly old England. Got any more crackers?

SHARON points to the counter and JET goes over looking for crackers. He has to look behind the counter this time. It takes him awhile, but he finds them and stuffs his mouth again. CANDY and SHARON sit down at a table.

CANDY: Jet's taking me to the Fourth of July party Saturday night.

SHARON: He is? Candy, what about Melvin? You're engaged to Melvin.

CANDY: I know. I know. You think it's wrong?

SHARON: Well, let's see. It seems to me you have a choice to make between this Hollywood phony who gallivants around the world and Melvin - a sincere, devoted family man who will love you forever and ever.

CANDY: Yeah, you see? That's the problem. That's why I can't decide. *(Pauses.)* Oh, Sharon. Don't worry. I'm only kidding. Melvin is the best. The best of the best.

SHARON: So you love Melvin?

CANDY: Oh, for sure. For sure.

SHARON: And you're excited about marrying Melvin?

CANDY: Oh, for sure. For sure.

SHARON: Okay, Candy. You can tell me. How come you don't want to marry Melvin?

CANDY: Who says I don't want to marry Melvin?

SHARON: You do. Every time you say, "for sure, for sure," that's when I know you're not sure at all.

CANDY touches her lips and pulls her hair.

SHARON: Just like I know when something makes you nervous, you touch your lips and pull on your hair.

CANDY stops touching her lips and pulling her hair.

CANDY: Oh, I don't know why I like to be with Jet. He tells me the things I want to hear, I guess.

JET walks over to them with his mouth spewing out crackers on CANDY as he speaks. SHARON is appalled at this.

JET: Come here, beautiful. Hey baby, have I told you lately that you have that Hollywood smile – those Hollywood eyes? You're one in a million, kid.

CANDY cannot resist this kind of flattery.

CANDY: Oh, Jet, you're too much. You're making my knees weak.

JET grabs CANDY's hand and moves towards the door.

JET: Then it's time to fly!

CANDY: Jet. Wait a minute! What's the hur-

JET cuts her sentence off and kisses her passionately. Then she grabs him, bends him over backwards and kisses him. SHARON is watching.

JET: Wow! What a woman!

JET exits out the front door.

CANDY: Oh, Sharon, you didn't see anything, did you?

SHARON: See anything – you – you - *(She motions to her lips in disgust.)*

CANDY: Oh, gosh. I can't believe I kissed him! Oh, I try to be good. I want to be good. I think good. Do you believe me?

SHARON: Oh, sure. You want to be good – just not too good and not quite all the time.

CANDY: That's it. That's it, I think. Oh, gosh, I feel so guilty. I feel worse than Vivian Leigh when Clark Gable kissed her. I feel worse than Ingrid Bergman did when Humphrey Bogart kissed her – I feel worse than –

SHARON: Candy!

CANDY: Oh, Sharon, I know that kissing more than one guy is wrong. But it's so much fun! Oh, what am I going to do? What am I going to do?

**SONG #8: KISSING IN MULTIPLES
(CANDY)**

CANDY:
WHY DO I LIKE TO KISS IN MULTIPLES?
BOY A, BOY B, BOY C,
D, E, F, AND G.

WHY DO I LIKE TO KISS IN MULTIPLES?
TELL ME, WHY CAN'T I SEE THOUGH HIM?
I SHOULD BARBECUE HIM!

AND WHEN HE KISSED ME IT WAS MESMERIZING.
I COULDN'T FIGHT IT – IT WAS HYPNOTIZING.
PLEASE TELL ME - WHERE SHOULD I RUN?
CAN I UNDO WHAT I HAVE DONE?
BUT IT'S SO GOSH-DARN FUN TO KISS MORE THAN ONE!

CANDY: EENIE, MEENIE, MINEY, MOE. UNLESS I KISS 'EM, I DON'T KNOW!

CANDY:
MY MOM I KNOW SHE TAUGHT ME DIFFERENT.
I'M GLAD THAT SHE WON'T SEE THIS CATASTROPHE!

LOVE! AT THE CAFÉ!

I TRY TO BE SO GOOD AND VIRTUOUS.
I KNOW SOMETIMES I DON'T SHOW IT,
BUT YOU'VE GOT TO KNOW IT!

AND WHEN HE KISSED ME MY BODY KNEW IT!
I SHOULD HAVE RUN FREE BUT I COULDN'T DO IT!

PLEASE TELL ME – WHERE SHOULD I RUN?
MAYBE I'LL BECOME A NUN!
I WISH IT WEREN'T SO FUN TO KISS IN MULTIPLES!

SHARON: Well, your fling with Jet will be short-lived at best.

CANDY: Well, yeah, except that Jet and I are flying to Hollywood in four weeks, so I can be a star in his next movie. Hollywood – Paul Newman.

SHARON: He said that?

CANDY: Hollywood – Marlon Brando!

SHARON: Are you sure?

CANDY: Hollywood – King King!

CANDY AND SHARON: King Kong?

SHARON: Are you sure – absolutely sure Jet said that?

CANDY: Sure, I'm sure. He gave me – the "Star File"! (*She shows SHARON the red folder.*)

SHARON: The what?

CANDY: The "Star File". It tells me everything I need to know about being a movie star. And besides, he promised me!

SHARON: In writing?

CANDY: No. He told me so.

SHARON: A verbal promise, huh?

CANDY: Well, Jet told me that he is a man of great honor and his word is good. He promised me, Sharon.

SHARON: I don't know. I'd feel better if you had it in writing. I don't trust -

JET enters the front door holding flowers behind his back.

SHARON: That guy.

BY KAREN SOKOLOF JAVITCH AND JAMES SPICER CONANT

*Thank you for reading this free excerpt from LOVE! AT THE CAFÉ!
by Karen Sokolof Javitch and James Spicer Conant. For performance
rights and/or a complete copy of the script, please contact us at:*

Heuer Publishing LLC

P.O. Box 248 • Cedar Rapids, Iowa 52406

Toll Free: 1-800-950-7529 • Fax (319) 368-8011

HITPLAYS.COM

DO NOT COPY