

Excerpt terms and conditions



This excerpt is available to assist you in the play selection process.

You may view, print and download any of our excerpts for perusal purposes.

Excerpts are not intended for performance, classroom or other academic use. In any of these cases you will need to purchase playbooks via our website or by phone, fax or mail.

A short excerpt is not always indicative of the entire work, and we strongly suggest reading the whole play before planning a production or ordering a cast quantity.

Dramatic Publishing

A FULL-LENGTH COMEDY

Big Rock at Candy's Mountain

by

DAVID ROGERS



THE DRAMATIC PUBLISHING COMPANY

*** NOTICE ***

The amateur and stock acting rights to this work are controlled exclusively by THE DRAMATIC PUBLISHING COMPANY without whose permission in writing no performance of it may be given. Royalty fees are given in our current catalogue and are subject to change without notice. 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 inquiries concerning amateur and stock rights should be addressed to:

DRAMATIC PUBLISHING

P. O. Box 129, Woodstock, Illinois 60098.

COPYRIGHT LAW GIVES THE AUTHOR OR THE AUTHOR'S AGENT THE EXCLUSIVE RIGHT TO MAKE COPIES. This law provides authors with a fair return for their creative efforts. Authors earn their living from the royalties they receive from book sales and from the performance of their work. Conscientious observance of copyright law is not only ethical, it encourages authors to continue their creative work. This work is fully protected by copyright. No alterations, deletions or substitutions may be made in the work without the prior written consent of the publisher. No part of this work may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, videotape, film, or any information storage and retrieval system, without permission in writing from the publisher. It may not be performed either by professionals or amateurs without payment of royalty. All rights, including but not limited to the professional, motion picture, radio, television, videotape, foreign language, tabloid, recitation, lecturing, publication, and reading are reserved. *On all programs this notice should appear:*

"Produced by special arrangement with
THE DRAMATIC PUBLISHING COMPANY of Woodstock, Illinois"

© MCMLXX by
DAVID ROGERS

Printed in the United States of America
All Rights Reserved
(BIG ROCK AT CANDY'S MOUNTAIN)

ISBN 0-87129-842-2

BIG ROCK AT CANDY'S MOUNTAIN

A Full-Length Comedy
For Twenty-One Men and
Twenty-One Women, Extras
(Cast can be cut by easy doubling--
see Production Notes)

CHARACTERS

ADAM GARRISON *a young businessman*
EUNICE WEBB *his secretary*
ZIPPITY DEWDAR *a music business promoter*
CANDY WEAVER *owner of Candy's Mountain*
AUNT PATIENCE] *Candy's aunts*
AUNT CHARITY]
SKINS *leader of a rock group*
FRANKLIN] *policemen*
CLAUDE]
MR. GARRISON *Adam's father*
MR. GOODFELLOW *a carpenter*
EEF *his son*
OLIVER TWIST *a record star*
MYRA MOBILE *another record star*
MYRA'S MAID
WELL DIGGER
DR. BRINKER *First Selectman of
Weaver Island*
LUDWIG VON BEETHOVEN *still another
record star*
TV NEWS ANALYST
KAREN] *festival goers*
HER MOTHER] *and their friends*
JEFFREY . . . (her brother)] *or families*
WIGGO
BOZO
FRUG

more on next page

NEVILLE	}	
VITA		
CLARICE		
THELMA		
PEGGY		
INA		
ANTOINETTE		
WARREN		
PHYLLIS		
HARRY		
MARCIA		
SISTER DOROTHY		
SISTER NORA		
BROTHER JOSHUA		
SHERIFF FRANKS		<i>police chief of Weaver Island</i>
MRS. MOFFAT		<i>Candy's neighbor</i>
MRS. GARRISON		<i>Adam's mother</i>
KING KONG AND THE APEMEN	}	
THE HYDROCYANIC ACID		
THE WRIGLEY BUILDING		<i>rock groups</i>

Festival goers and fans

PLACE: *Candy's Mountain and various music
business haunts.*

TIME: *The present.*

SETTING

The stage is bare, with a sky back cloth, if possible with a view of the rest of the elevation of Candy's Mountain going up. There are five platforms of varying sizes.

Platform 1: Down left. Low, perhaps six inches high, on casters or a track so that it may move in and out. (This will be the stage at the Festival.)

Platform 2: Table height. To the right and slightly upstage of Platform One.

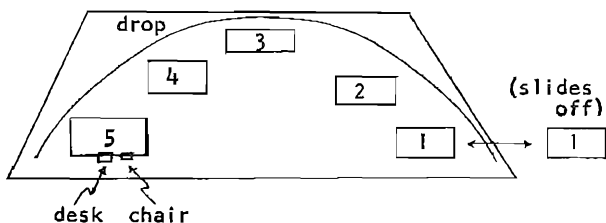
Platform 3: UC and slightly higher than Platform Two. It has a slot in front for inserting pilot's stick.

Platform 4: To the right and somewhat downstage of Platform Three. It is slightly higher. A cut-out of a tree is hinged to the left side and can be pulled parallel to the footlights for mountain scenes, pushed back flat for others.

Platform 5: Down right, the highest of the platforms, perhaps five feet. On the downstage side there are a small folding desk and seat. These can be small wooden slabs hinged to fold up into the platform with retaining hooks. A hinged leg on each supports them when they are lowered. They are painted the same color as the platform so as to be as unnoticeable as possible when not in use. There could be a curtained opening in the platform behind the desk where a telephone and desk furniture may be stored.

SETTING

The five platforms together form a semi-circle as the audience looks at them, enclosing the audience area for the festival. They go from low at left to high at right, suggesting the side of the mountain. The higher ones will need steps on the upstage side, out of sight. Furniture will be minimal but props that are needed can be hidden behind each platform. Downstage sides should be painted with bushes, trees, rocks, etc.



PRODUCTION NOTES

MUSIC

Most of the musical numbers in this play are optional, as noted in the script. For the musical numbers you use, an exciting challenge can be provided to your musical groups if they are asked to write their own music and lyrics. This original contribution will add another interesting dimension to your production. If you don't wish to use original music, we suggest you choose musical numbers that may seem appropriate to your performers from among the many available songs in the public domain. If you have no musical groups, records may be used, as indicated in the script, with actors pantomiming the performance. In this case, we suggest you drop the songs sung by individuals. It is also suggested that you use recorded music to keep the pace of the show alive during blackouts, if they seem likely to take too long. Ideally, to maintain the pace of the show, the blackouts should be just for seconds.

PACING

The show should move as swiftly as possible. This does not mean the actors should speak too quickly. (If they are unintelligible, you will have no show at all). Cues should be picked up fast, allowing time for laughs so that lines are not lost, and switches from scene to scene should be done rapidly. In certain instances, notably the audience preparing to go to the festival, if lights do not work for rapid blackouts, don't use them, just progress in lights from scene to scene.

DOUBLING

If you wish to make the cast smaller, these roles can be easily doubled. FRANKLIN, CLAUDE, EEF, MYRA'S MAID, WELL DIGGER, TV NEWS ANALYST, KAREN'S MOTHER, BOZO, PHYLLIS, HARRY, SHERIFF FRANKS, MRS. MOFFAT and MRS. GARRISON. If you don't double parts, many of these actors may be used as Festival goers.

COSTUMES

ADAM: Adam is a nice-looking young man in his early twenties. In the prologue he wears a pilot's windbreaker and cap over shirt, tie, and suit pants. For the beginning of Act One, he removes the jacket and puts on his suit coat. Thereafter he wears the pilot's jacket or the suit jacket as required by the script.

EUNICE: She wears a smart, simple business dress, adding a topcoat when required.

ZIPPIITY: Zippity is very eccentrically dressed: plaid shirt, fringed buckskin vest, sandals, granny glasses. He has wildly frizzed out hair.

CANDY: In Act One she wears a neat-looking blouse and slacks. Although at the beginning of Act Two, she is wet and bedraggled like everyone else, she is later once more neatly dressed.

AUNT PATIENCE and AUNT CHARITY: They are dear little old ladies, the cameo brooch-wearing type. In Act Two, Aunt Patience wears an apron over her dress.

MR. GARRISON: He is a distinguished-looking man in his fifties and is very properly and beautifully dressed.

MR. GOODFELLOW and EEF: They are dressed in plaid shirts and overalls with hammers, chisels, etc. hanging from them.

MYRA MOBILE: She is dressed in a baggy black coat dress, under which she wears an expensive-looking short dinner dress as jeweled and spangled as possible. When in her "performing" costume she wears no lipstick. In Act Two, she appears soaking wet, her costume torn and muddy. Later, she is more torn, covered with mud, and wears a handkerchief bandage around her head.

DR. BRINKER: He is a pleasant, middle-aged man in a business suit. In Act Two he wears a slicker.

LUDWIG: Ludwig is stunningly handsome, elegantly dressed.

JEFFREY: A Harvard man, an intellectual, he is suitably dressed in casual clothes. After putting up his tent at the festival scene, he changes to pajamas and bathrobe. In Act Two, he has lost both bathrobe and pajama top, and wears the bottoms only.

KAREN, CLARICE and VITA: They are teenagers, casually dressed.

WIGGO, BOZO and FRUG: They are hippies and look exactly alike, with long hair and dirty, shapeless clothes.

NEVILLE: This repressed young man is neatly, if somberly, dressed.

ANTOINETTE: She is in the last stages of pregnancy and wears a maternity outfit.

INA and PEGGY: They are neatly dressed, attractive secretaries.

THELMA: She is unattractive, wears glasses and unbecoming clothes.

BROTHER JOSHUA, SISTER DOROTHY and SISTER NORA: They are members of a hippie commune. Brother Joshua is long-haired, barefoot.

SHERIFF FRANKS: The sheriff wears a uniform. In Act Two he adds a slicker.

MRS. MOFFAT: She is a motherly type, genteelly dressed.

MRS. GARRISON: She is a distinguished-looking matron, well dressed in expensive clothes.

MUSICIANS: The performing musicians may wear whatever costumes imagination suggests.

FESTIVAL AUDIENCE: Their clothes range from relatively smart summer clothes to filthiest hippy, with an occasional bathing suit.

PROPERTIES

GENERAL:

Five platforms, tree cutout (Platform 4), folding desk and seat (Platform 5), all as described in Setting, page 103.

Prologue: Light pole with lights, pup tent on Platform 4.

Act One: Sign which reads

PHILHARMONIC HALL
TONIGHT
THE HYDROCYANIC ACID

The following, in order of use:

Platform 5: Telephone.

Platform 2: Make-up mirror, tray with make-up, jewel case containing bracelet and earrings, two small chairs, wig under table, fur (optional) under table.

Platform 1: Armchair.

Platform 2: Three typewriters, three typewriter stands, three chairs, paper in typewriters.

Platform 3: Stool.

Platform 1: Table, three chairs, three place settings.

Mock-up of car (or chairs and steering wheel), huge picnic basket containing wrapped sandwiches and package of Danish pastry.

Platform 1: Microphone.

Act Two: Large, lumpy blanket (containing Zip-pity).

Platform 1: Mess of upturned chairs and music racks, wet music.

Candy's parlor: Small Victorian love seat.

PERSONAL:

Act One:

EUNICE: Steno pad and pen, large colorful card; two blue-covered contracts in her purse.

CANDY: Business letter and envelope.

ADAM: Pilot's stick, business card, check-book, pen; clipboard, pencil; keys.

POLICEMEN: Machine guns (if possible) or pistols.

DRESSER: Towel (for Oliver Twist).

MYRA: Guitar.

WELL DIGGER: Lunch pail.

KAREN: Homework, portable TV.

KAREN'S MOTHER: Knitting, instruction book.

JEFFREY: Book; pup tent, bedroll, knapsack containing cooking utensils and other equipment, ticket, toothbrush.

NEVILLE: Small overnight bag, parrot cage and cover.

CLARICE: Telephone receiver.

VITA: Telephone receiver.

WARREN: Clock, screw driver.

MARCIA: Newspaper.

SISTER DOROTHY: Newspaper-wrapped parcel containing fish.

FRUG: Ticket.

WIGGO: Ticket, blanket.

COMBO PLAYERS: Instruments.

MYRA'S FANS: Pictures, programs, pens.

FESTIVAL AUDIENCE: Blankets, knapsacks, etc.

PERSONAL (continued)

Act Two:

MYRA: Dripping guitar (later this becomes top of guitar only, then a stick), handkerchief.

AUNT PATIENCE: Small umbrella.

AUNT CHARITY: Small umbrella.

CLARICE: Pack containing sandwich.

EUNICE: Clipboard.

EEF: Wheelbarrow with large jugs of water on it.

MRS. MOFFAT: Tea cart with formal tea service on it.

MRS. GARRISON: Ice bag, pills in handbag.

JEFFREY: Plate of food.

THELMA: Opened package of Danish pastry.

BROTHER JOSHUA: Large canvas bags.

SISTER NORA: Bag containing coins.

ADAM, FRUG, WIGGO, SISTERS DOROTHY and NORA, SHERIFF; WARREN, DR. BRINKER, MR. GOODFELLOW and ZIPPITY: Large canvas bags containing coins.

ANTOINETTE: Baby wrapped in blanket.

FESTIVAL AUDIENCE: Blankets, ponchos, etc.

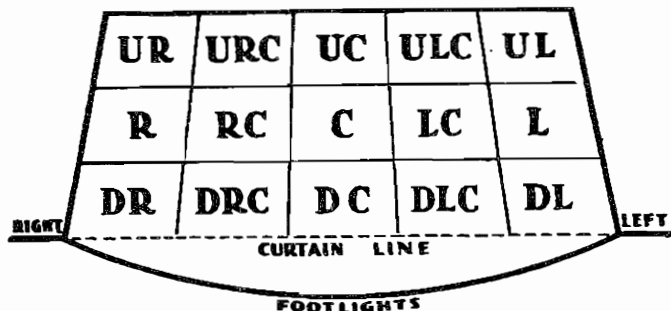
SYNOPSIS

Prologue: . . . The night of August 15.

ACT ONE . . . Several months leading up to August 15.

ACT TWO . . . The next morning.

CHART OF STAGE POSITIONS



STAGE POSITIONS

Upstage means away from the footlights, *downstage* means toward the footlights, and *right* and *left* are used with reference to the actor as he faces the audience. R means *right*, L means *left*, U means *up*, D means *down*, C means *center*, and these abbreviations are used in combination, as: UR for *up right*, RC for *right center*, D L C for *down left center*, etc. A territory designated on the stage refers to a general area, rather than to a given point.

NOTE: Before starting rehearsals, chalk off your stage or rehearsal space as indicated above in the *Chart of Stage Positions*. Then teach your actors the meanings and positions of these fundamental terms of stage movement by having them walk from one position to another until they are familiar with them. The use of these abbreviated terms in directing the play saves time, speeds up rehearsals, and reduces the amount of explanation the director has to give to his actors.

SETTING

The stage is bare, with a sky back cloth, if possible with a view of the rest of the elevation of Candy's Mountain going up. There are five platforms of varying sizes. (For description of platforms see Production Notes.) The five platforms together form a semicircle as the audience looks at them, enclosing the audience area for the festival. They go from low at left to high at right, suggesting the side of the mountain.

BIG ROCK AT CANDY'S MOUNTAIN

PROLOGUE

The house lights dim. Over the loudspeaker we hear:

ZIPPITY'S VOICE. And now, one of the really big groups of today . . . these kids have been packin' 'em in from Australia to Sweden . . . here and now . . . right from the top of the charts . . . let's hear it for King Kong and the Apemen!

(There is an enormous roar of approval from the crowd, and then an ear-shattering blast of rock music. The curtain rises. It is night. Platform One, the stage where KING KONG AND THE APEMEN are performing, is brightly lit. The remainder of the stage is bathed in bright moonlight. There is a light pole between Platforms Four and Five with lights directed at Platform One. There should be a pup tent on Platform Four but if it is too difficult to clear quickly, use it only at the end of Act One.

The stage is swarming with people--sitting, standing, hanging off the platforms. Their clothes range from relatively smart summer clothes to filthiest hippy to occasional bathing suits. They clap in rhythm to the music, some dance singly or in couples, all are enjoying themselves hugely.

Big Rock at Candy's Mountain

After a beat, a spot picks up ADAM GARRISON, a nice-looking young man in his early twenties, as he enters DL. He wears a pilot's windbreaker and cap over shirt, tie and suit pants. Slowly he walks across downstage admiring the crowd, smiling in delight at its size. As he reaches Platform Five, CANDY enters DR and rushes to him. In an excess of enthusiasm, he picks her up and twirls her around. There is a quiet moment in the music and we can hear him say:

ADAM. It's fantastic . . . marvelous! Look at all these people! We're a smash!

CANDY. Adam, I don't know how to tell you this, but . . . (The music comes up and drowns her out as she continues. A look of growing horror appears on his face and suddenly we can hear him.)

ADAM. No! It can't be true!

(AUNT CHARITY and AUNT PATIENCE run on from L. AUNT PATIENCE tells ADAM something we can't hear, but his reaction is terrible. DR. BRINKER runs on from DL and also tells him something, but before he can react EUNICE, wearing a topcoat, runs on L with more news we can't hear, though his response comes through.)

ADAM. You've got to be kidding!

(THE SHERIFF runs on from DL, reporting news to DR. BRINKER, who answers him as ADAM holds his head in agony. ZIPPITY enters DL and tells ADAM something more, all covered by the music till ADAM's frantic cry:)

Big Rock at Candy's Mountain

ADAM. What'll we do?

(WARREN leaps down from Platform Three, turns to ADAM, asks him a question. ADAM nods "yes" and WARREN says something more. Suddenly the music ends and in the split second between the end of the music and the audience's reaction, we hear:)

ADAM. No!

WARREN. Any minute!

ADAM (turning front with an agonized cry). Good grief! How did I ever get myself into this?

BLACKOUT

(The blackout is followed immediately by the cheers of the crowd, augmented by recorded cheers and applause. This noise covers the sounds of clearing the stage for Act One.)

ACT ONE

Lights up. Platform One has been rolled off, the light pole moved out of sight behind Platform Five. The desk and chair on the downstage side of Platform Five have been lowered and ADAM is seated at his desk, having removed pilot's jacket and put on suit jacket. As lights come up, EUNICE, his secretary, enters DR. She is an attractive, slightly sardonic girl of about ADAM's age. She has removed the top-coat she wore in the prologue and now wears a smart, simple business dress. She carries a steno pad and pen.

EUNICE. Excuse me, sir, there is some nut outside to see you.

ADAM. Who is it?

EUNICE. Here's his card. (She holds out a large card that is a splattering of vivid colors.)

ADAM (taking it). A psychedelic business card?

EUNICE. He says he believes in a lot of flash.

ADAM (reading card). Robert Sinclair Dewdar. What does he look like?

EUNICE. Words fail me.

ADAM. What does he want?

EUNICE. Just what all the others wanted. Your money. He says he has a business proposition.

ADAM. Well, show him in.

EUNICE. Sir, not this one, please. Surely, by now, you must realize that advertising in the New York Times for investment opportunities

is not the best way to succeed in business.

ADAM. Why do you say that, Miss Webb?

EUNICE. Because, in the week that I have worked for you, there has been a procession of lunatics in and out of this office, that if my mother knew about them, she would demand her money back from my secretarial school and enroll me in a nunnery.

ADAM. Well, maybe a couple had strange ideas . . .

EUNICE. Strange ideas! The man who wanted to start a penguin-breeding farm and get the Galloping Gourmet to write a Penguin Cookbook?

ADAM (minimizing the strangeness of that). He felt that with the population explosion, we have to look for new ways of feeding . . .

EUNICE. And the real estate man who wanted to make Lake Erie a land fill project and subdivide?

ADAM. He pointed out Lake Erie is pretty polluted to start with . . .

EUNICE. And my favorite, the little old lady in the sweat shirt who wanted you to buy the moon rocks from NASA and let her turn them into a line of bracelets, rings and love beads.

ADAM. OK. I admit that was silly, but if you don't talk to everybody, you may miss the one great opportunity.

EUNICE. Mr. Garrison, why don't you close the office and go to work in Garrison Industries? Your family's in shipping, banking, mining, everything. Why knock yourself out looking for a business your family isn't in? They have everything but a delicatessen.

ADAM. You sound like my father. No, Miss Webb, I've got to find myself. My grandfather left me a five hundred thousand dollar grubstake . . .

EUNICE. And that's a lotta grub.

ADAM . . . and if he could start out as a hod carrier and build Garrison Industries, I'm going to show them I, too, can be a success starting from the bottom.

EUNICE. I have to admire your courage, Mr. Garrison, facing the world with nothing but a smile, a clean shirt and half a million bucks.

ADAM. Thank you. Show the next nut . . . I mean, show Mr. Whatever-his-name-is in. And you stay and take notes.

EUNICE (walking R and speaking off). Will you come in, sir?

(ZIPPITY enters R. He is in his early twenties, very eccentrically dressed: plaid shirt, fringed buckskin vest, sandals, granny glasses, wildly frizzed out hair.)

ZIPPITY. The name is Dewdar. Robert Sinclair Dewdar, but my friends call me Zippity.

ADAM (stunned). Zippity Dewdar?

EUNICE (unimpressed). My, oh my, what a wonderful day!

ZIPPITY. The music business, that's my bag. Let me lay a few of my hits on you. R H and the Blood Factors sing "You're Pumping in My Heart."

ADAM. I don't understand. Are you R H?

ZIPPITY. Negative. Negative. I'm an A and R man. Artists and repertoire. I pick the artist. I write the song. I produce the disk. I've put together more platters than Howard Johnson. Any kind of music. My greatest album was "Pablo Casals Plays the Beatles." Except for one thing, it would've sold five million.

ADAM. What happened?

ZIPPITY. Casals wouldn't play the Beatles.

ADAM. Well, what can I do for you?

ZIPPITY. Nothing. It's me, zapping you with a chance to get in on the ground floor of the future, dig? Music is the music of youth. Youth is the future of our country. Never before have so many spent so much on so little. Music is where the bread is. Music is where the lettuce is . . .

EUNICE. A little more baloney and we could make a sandwich.

ZIPPITY. I want to throw the biggest musical bash the country has ever dug. A weekend of music. . . rock . . . folk . . . soul . . . the biggest acts in the world, grooving from noon to midnight Sunday before half a million of the faithful.

ADAM. But you'd need Yankee Stadium . . . or the Astrodome.

ZIPPITY. No. Capacity's too small, rent's too high. I see something outa sight. Bigger . . . wilder . . . cheaper. An outdoor meadow . . . an open air hillside . . . covered in people.

EUNICE. What about Grand Canyon?

ZIPPITY (shaking his head "no"). Echoes. Swing with the concept, baby. Hundreds of thousands of kids, showing the older generation where it's at. What it's all about. A chemistry of love and brotherhood the world has never known. Music will zip up the generation gap.

ADAM (interested). You really think it can?

EUNICE (sarcastic). Sure. Try it on your own father. Just call him up and sing . . . (She sings.) Dad, I want to make a success on

my own, so I'm entering the music biz . . .
ADAM. Please, Miss Webb.

EUNICE. But you don't know anything about the music business.

ZIPPITY. If you know how to sign a check, you know enough. I bring the info . . . the contracts, the itch . . . you bring the scratch.

ADAM. How much?

ZIPPITY. Three hundred thou front money. I guarantee we make two million which we split fifty-fifty.

EUNICE. Clear a million dollars? From what?

ZIPPITY. Gate receipts . . . food and parking concessions . . . subsidiary rights from films and TV. Album rights. I haven't even thought of some of the ways we can make money.

ADAM (thinking). And my family certainly has never been in the music business.

EUNICE. Mr. Garrison, the entertainment industry is the trickiest, hardest to learn there is. You can lose your shirt. And your pants, coat and hat, too.

ADAM. Any intelligent person can learn anything with the proper instruction, and Mr. Dewdar obviously has the background.

EUNICE. Sure. Look at him. A regular college professor.

ADAM (considering). You'd need an awful lot of acts for twenty-four hours of music. And for crowds like that, you'd need the best.

ZIPPITY. I got 'em in my pocket. Man, who you think taught Tom Jones to wiggle?

EUNICE. Mr. Garrison, fire me if you must, but don't do this. The first things we learned in secretarial school were: don't put your carbon in backwards, and stay out of show business!

ZIPPITY. Secretary bird, you're negative. When were you born?

EUNICE. April 27.

ZIPPITY. Taurus. She'll have to go. Get a secretary who's Aquarius. They're on the beat.

ADAM. Don't worry about your job, Miss Webb. I'm giving you a raise 'cause you'll have a lot more work.

EUNICE. All right. But understand, I'm not staying to protect you from yourself, I'm staying for the money.

ADAM (to ZIPPITY). OK. We set up a corporation and I put three hundred thousand into the account. What do we do next?

ZIPPITY. Look for a place. I got my bike outside. I figure we cover the Northeast till we find a site.

ADAM. I have a better idea. I've got a helicopter. We take that and look from the air.

ZIPPITY. Man, I'm flipped out. With three hundred thousand fish and a helicopter, we're really flying!

BLACKOUT