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Dramatic Publishing

A Full Length Musical

The Coolest Cat in Town

MUSIC BY DIANE LESLIE

BOOK AND LYRICS BY WILLIAM GLEASON



THE DRAMATIC PUBLISHING COMPANY

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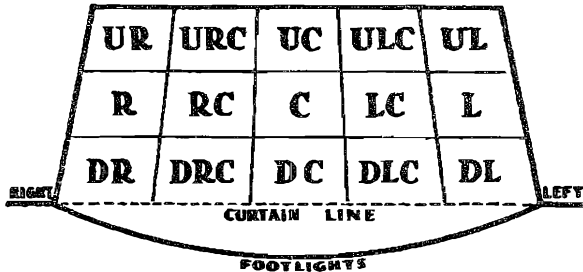
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(THE COOLEST CAT IN TOWN)

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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, DLC 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.

MUSICAL NUMBERS

ACT ONE

Bite the Hand That Feeds You	Junior, Students and Band
Disco Rag	Junior and Students
Don't Say "Shoo-Be-Do-Bop	
Unless You Mean It	Leon and Martha
Miss Melinda	Students
Superstar	Junior
One Kiss	Ida and Zeller
Suspended Animation	Dr. Heinrich and Chorus
I Lost My Cool	Billy Dee and Girls
Rock Back the Clock	Junior and Students

ACT TWO

The Bop Will Never Die	Students
The Bop Will Never Die (reprise)	Leon and Martha
Let's Live It Over Again	Leon
You're My Last Chance	Ida, Igor and Zeller
Hula Hoop	Billy Dee and Girls
The Coolest Cat In Town	Girls
Mr. Know It All	Melinda
Dick Clark	Billy, Melinda and Chorus
So What?	Junior and Company
Finale	Company

PROPERTIES

GENERAL

Refreshment table, bandstand and microphone, shrub, park bench, clock, scoreboard, large likeness of Dick Clark for song sequence.

Act One: Large freon tube on a dolly (for Electrician); rolling stretcher with blanket (for Dr. Heinrich and Billy); prom decorations.

Act Two: Arabian Nights decorations.

PERSONAL

Martha: Watch, silver chain with ring on it.

Reporters: Press hats, note pads and pens, camera with flash unit.

Igor: Cigarette lighter, stethoscope, bottle.

Dr. Heinrich: Stethoscope, comb.

Billy: Hula hoops, scarf.

Junior: Newspapers.

NOTE: Costumes should be of 1980's vintage where indicated and then 1950's style for the Fifties sequence. Individuals may use imagination in this regard, not only in their costume selection, but in the decorations for the gymnasium. Dr. Heinrich and Igor wear lab coats (Dr. Heinrich wears a Fifties costume under his). For the finale, Junior and Billy wear matching glitter jackets.

1

ACT ONE

SCENE: Curtain is closed. MARTHA steps into light, looking at watch. She calls offstage to Leon.)

MARTHA. Leon? Leon, we're going to be late.

(LEON enters L.)

LEON. I'm coming . . . I'm coming. (He holds his stomach as if it hurts.)

MARTHA. Your stomach again?

LEON. That's right, Martha.

MARTHA. Don't worry, dear. It's only a high school dance.

LEON (laughing). Only a high school dance, she says. The only difference between a high school dance and Hell, Martha, is that in Hell they play better music. (The Opening Music begins. During the ensuing dialogue, JUNIOR can be heard [though not seen] at intervals. See Music.)

ZELLER (offstage). Mr. Bumpers?

LEON. Here, Zeller.

(ZELLER enters L.)

LEON (under his breath as ZELLER enters).
What now?

ZELLER. We got a little problem, Mr. Bumpers.
LEON. How little?

ZELLER. The air conditioner ain't working.
LEON (turning slowly, then yelling). Whaddaya mean, it ain't working!
ZELLER. Just what I said. It ain't working.
MARTHA (holding LEON). Leon, please.
LEON. Fix it.
ZELLER. I'm just the janitor here, Mr. Bumpers. It's gonna take an Act of God to fix that air conditioner.
LEON. I can't wait for God. . . . Go call a religious electrician.
ZELLER (as he exits L). Whatever you say, Mr. Bumpers.
MARTHA. It worries me to see you in such a constant state of anxiety, dear.
LEON. That's what I get for being a high school principal. I should have listened to my father and stayed in the Army. At least they pay you for being in a combat zone.

(The music comes up and the curtains open to reveal the high school dance in progress. The BAND occupies the bandstand UC. The STUDENTS come out, bumping MARTHA and LEON out of the way and forcing them over toward the refreshment table, R. JUNIOR, in flashy clothes, steps up on the bandstand and takes the microphone as the music begins.)

(2. BITE THE HAND THAT FEEDS YOU)

JUNIOR.

I got this feelin'
And it's burnin' in my brain
So listen to me
'Cause I got to explain
Mama holds me down
While daddy's turnin' the screw
This generation gap
Has left us just one thing to do.

We gotta bite
Every night
I gotta bite
Do it right
You gotta bite bite bite bite bite
The hand that feeds you.

My eyes are cryin'
And my head is in a strain
My guts are churnin'
With distrust and disdain
The old has got to go
'Cause it is time for the new
No need to ask me, brother
I will tell you what to do.

We gotta bite
With all our might
I gotta bite
Like dynamite
You gotta bite bite bite bite bite
The hand that feeds you.

If it seems a harsh solution
Look around at the pollution
They're the ones that we've been trustin'
And they've made the world disgustin'.

My mama hates me
And my daddy is a pain
He works for money
So he must be insane
Our parasitic parents
Will bleed us 'fore they're through
There's only one solution
I will tell you what to do.

We gotta bite
To see the light
We gotta bite

Don't be polite
You gotta bite bite bite bite bite
The hand that feeds you.

How can love and peace be growing
While the A-bombs keep on blowing
Can we learn to love our brother
When we can't stand our own mother?

My teeth are rotten
And the atmosphere stinks
The arms are escalated
By military finks
The sky is filled with sulphur
And the ocean smells of glue
So sharpen your biscuspids
'Cause there's one thing left to do.

(ALL STUDENTS join in:)

We gotta bite
To see the light
We gotta bite
Don't be polite
You gotta bite bite bite bite bite
The hand that feeds you.

We gotta bite
Every night.
I gotta bite
Do it right
You gotta bite bite bite bite bite
The hand that feeds you.

(Vibrato note)
Inflation
Degradation
Bad pollution
No solution

BAND and STUDENTS. BITE!

(As the song ends, the GIRLS applaud wildly, leave their dates and converge on JUNIOR. The BOYS migrate toward each other. They look unhappy as the GIRLS surround JUNIOR.)

SUE. Oh, Junior!

GAIL. You're the greatest!

TERRI. We love you, Junior.

JANE. And that song! What a song!

LEON. Song? Was that a song? I thought he was having a seizure. (JUNIOR and the GIRLS give LEON a dirty look.)

JUNIOR. Glad you liked it, girls. We're gonna take five now . . .

LEON. Years, I hope.

MARTHA. Not so loud, Leon.

JUNIOR. We'll be back.

LEON. They'll be back. Now I have something to look forward to besides kidney stones.

JUNIOR. Later, girls. (To LEON.) Hey! It's hot in here. (JUNIOR moves away from the GIRLS toward LEON. The GIRLS sigh in unison. The BOYS mock them and sigh also. The GIRLS turn angrily toward their dates and the STUDENTS break up into pairs and fade away. Some exit.)

LEON. I told you he was perceptive, Martha.

MARTHA. It is a little warm, Leon.

LEON. There's a minor problem with the air conditioner. Mr. Zeller is taking care of it. It will be fully operational in a few minutes.

JUNIOR. You can't expect me to sing in this heat. It might damage my vocal chords. I've got to think about my career.

LEON. In a month you'll be out of school. It's time you started thinking about college.

JUNIOR. I have been thinking about college.

MARTHA (quietly). I told you it was just a stage.

JUNIOR. I've thought about it and I've decided I'm not going. (He crosses DC.)

LEON (after a pause). I'll kill him!
MARTHA (restraining him). Leon! No!
JUNIOR (with his back to LEON, very unruffled).
I mean, how many rock stars do you know
attended college?
LEON (reaching for JUNIOR). Kill! Maim!
JUNIOR. No, Dad. The only school I plan to
attend is . . . "The School of Life."
MARTHA (holding LEON back). Leon!
LEON. Throttle! Dismember!
MARTHA. People are watching, Leon. Please!
(LEON tries to control himself.)
JUNIOR. College isn't important to me. My
music is.
LEON. I'm not going to let you end up like
Billy Dee!
JUNIOR. You're not going to throw Uncle Billy
up to me again.
LEON. Why shouldn't I? When he was your
age . . .
JUNIOR. I know! He had two records in the
top ten. Elvis Presley was running scared.
He got ten thousand letters a week. He was
scheduled to go on the Dick Clark show. How
many times do I have to listen to this?
LEON. Billy was the biggest star this town ever
produced. The only star. Billy Dee Bumpers
was one of the top singers in the nation when
he agreed to come back and play this hometown
dance. There wasn't a girl in the United States
of America that wouldn't have sacrificed her
mother just to touch him. He had it all . . .
fame, fortune, girls, the works. And what
happened to him?
JUNIOR. He disappeared.
LEON. That's right. And this is where he
disappeared. Right here.
JUNIOR. Well, I won't disappear.
LEON. I was hoping you might learn from his
mistake. That pie in the sky you're looking for

isn't worth it. If it was, Billy Dee would be here today.

JUNIOR. You've been throwing Uncle Billy up to me ever since I picked up a guitar.

LEON. And I'm going to continue doing so until you . . .

JUNIOR. You mind if we talk about this later? (Motions toward STUDENTS.) My public is waiting. (He motions and the BAND strikes a chord. The STUDENTS are prepared to dance.) I can't speak for Uncle Billy, but as far as I'm concerned, college will have to wait. (LEON starts to collar him, but JUNIOR jumps away and takes the microphone.)

{3. DISCO RAG}

JUNIOR.

Put your hands, your hands in the air
Close your eyes
It's not nice to stare
Bend your knees and freeze
You're doin' the disco
Disco rag.

Jimmy Carter [or name of any prominent figure]
Feeling frustrations
Takes them to the
United Nations
Starts to grin and then
He's doin' the disco
Disco rag.

A second-hand rose
Can twinkle her toes
Even folks with elegance
Are out on the floor
Begging for more
Don't miss your chance
Get up and dance.

Cinderella saw that the shoe fit
Came to town
And knew how to use it
Just a chance to dance
She's doin' the disco
Disco rag.

ALL.

Hands, hands
Feet, feet
Hips, hips
Oooh that's neat
Neck, Head
Knees, buns
Arms and elbows
My, what fun!

Joan of Arc
While waiting to burn
Did flip her Bic
When she got to learn
A step or two. How true
She wanted to disco
Disco rag.

Aristotle
In Ancient Greece could
Cleopatra
Knew that it felt good
So do I, that's why
I'm doin' the disco Disco rag.

The young and the old
They shy and the bold
Won't let their spirits sag
It's such a delight
Dancin' all night
Don't be a drag
Get up and rag.

Lizzie Borden
Took out her hatchet
Taught her daddy
Just how to catch it
Changed her ways, today
She's doin' the disco
Disco rag.

ALL.

Legs, legs
Knees, knees
Head and shoulders
It's a breeze
Back, front
Side to side
Over easy
Open wide.

Everybody
Knows how to do it
Step right up
There ain't nothin' to it
On your toes, here goes
We're doin' the disco
We all gotta disco
There's nothin' but disco . . .
Disco rag.

(The song ends and JUNIOR crosses toward LEON.)

JUNIOR. You see what I mean, Dad? Music is my life.

(ZELLER enters L as LEON is about to speak.)

ZELLER. The electrician is here, Mr. Bumpers.
LEON (to JUNIOR). I'll speak to you about this later.

JUNIOR. It won't do any good. My mind is made up.

(The STUDENTS all fall into each other's arms as LEON storms off L past ZELLER. IDA SLAGG enters R and crosses in. She looks at the STUDENTS.)

IDA. Need we be disgusting? (The STUDENTS separate and come to attention.)

ZELLER (calling after LEON). Be right with ya, Mr. Bumpers. (He smiles at IDA.)

IDA. Good evening, students.

STUDENTS (with mock formality). Good evening, Miss Slagg.

JUNIOR (to MARTHA). Who invited thunder thighs?

MARTHA. Hush, Junior. She volunteered to serve at the buffet table.

ZELLER. Evenin', Ida.

IDA. That's Miss Slagg to you.

ZELLER. You plan to be here all night?

IDA. I don't see why that should concern you.

ZELLER. Thought we might get together for a glass of punch later. Maybe a short walk outside? There's a full moon tonight.

IDA. The state of the moon does not interest me. Nor does your proposition.

LEON (offstage L, calling). Marvin?

ZELLER. Comin', Mr. Bumpers . . . Good-bye, Ida. (He starts off.)

IDA (secretive). Marvin? Maybe later . . . a glass of punch.

ZELLER (turning back, smiling). That's my girl. (He backs off L.)

IDA (crossing toward MARTHA, fanning herself). Certainly is warm in here.

MARTHA. There's a slight problem with the air conditioner. I'm sure they'll have it fixed in no time.

IDA. The idea of spending an entire evening with a pack of perspiring students makes me slightly nauseous.