



## **A New Musical**

**Book, Lyrics, and Music By:**  
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**Accompaniment By:**  
Christine Moritz

**Orchestration By:**  
Michalis Koutsoupides

***Rhythm City Cast of Characters***  
*(in order of appearance – ages are approximated)*

<b>Crooks (1 and 2)</b>	[m] adults
<b>Mr. Bennett</b>	[m—baritenor] 45 years old
<b>Mrs. Bennett</b>	[f—alto] 43 years old
<b>Theresa Bennett</b>	[f—soprano] 17 years old
<b>Cody Bennett</b>	[m] 13 years old
<b>Cheri</b>	[f—mezzo soprano] 34 years old
<b>Louie Pasani</b>	[m] 40 years old
<b>Man &amp; Woman</b>	[m—tenor & f—soprano] adults
<b>Townspeople</b>	[m & f] town ensemble, all ages
<b>Girls (1 and 2)</b>	[f—altos] teenagers
<b>Hawks Gang:</b>	
<b>Mitzi</b>	[f—soprano] 17 years old
<b>Jazz</b>	[m—baritenor] 17 years old
<b>Rudy</b>	[m] 16 years old
<b>Bette</b>	[f—alto] 16 years old
<b>Scrub</b>	[m] 12 years old
<b>Reyna</b>	[f—alto] 18 years old
<b>Frankie</b>	[m—baritenor] 18 years old
<b>Chase</b>	[m—tenor] 19 years old
<b>Other Hawks</b>	[m & f] gang members, teenagers
<b>Mason</b>	[m—baritone] 35 years old
<b>Others</b>	[m & f] various speaking and/or singing roles, all ages

# ***Rhythm City Musical Numbers and Synopsis of Scenes***

## **ACT I**

**Prologue** [*December 21, 1991*]

**Scene 1—Courtroom / Back Alley** [*June 18, 1992*]

**Scene 2—Rhythm City Town Square** [*June 20, 1992*]

“Rhythm City” ..... Townspeople  
“Bookstore” ..... Girl 1, Girl 2  
“Rhythm City (Reprise)” ..... Townspeople

**Scene 3—Junkyard (Hawks’ Hangout)** [*June 20, 1992*]

“In Just a Single Moment” ..... Chase  
“We’re the Hawks” ..... Hawks

**Scene 4—Junkyard** [*June 20, 1992*]

“Lift Those Heels” ..... Frankie, Mitzi, Jazz, Cody

**Scene 5— Junkyard** [*June 20, 1992*]

**Scene 6— Back Alley** [*June 21, 1992*]

**Scene 7—Town Square** [*June 23, 1992*]

“How To Break Up A Gang” ..... Mason, Townspeople  
“Independent Woman” ..... Cheri

**Scene 8— Junkyard** [*June 23, 1992*]

**Scene 9—Town Square** [*June 23, 1992*]

“Song of Our Own” ..... Chase, Theresa

## **ACT II**

**Scene 1—Town Square** [*July 14, 1992*]

“Look! They’re At It Again” ..... Full Cast

**Scene 2—A Park Bench** [*July 14, 1992*]

“Gone” ..... Reyna, Mitzi

**Scene 3—Town Square** [*July 19, 1992*]

“Rhythm City (2<sup>nd</sup> Reprise)” ..... Townspeople  
“Music of Life” ..... Theresa, Chase  
“The Welcome” ..... Townspeople

**Scene 4— Junkyard** [*July 19, 1992*]

**Scene 5—Town Square** [*July 19, 1992*]

“Congratulations” ..... Mason, Townspeople  
“I Loved You Too Much” ..... Mason, Cheri

**Scene 6—Courtroom** [*July 23, 1992*]

**Scene 7—Town Square** [*August 1, 1992*]

“A Brand New Life” ..... Full Cast

## ACT I

### Prologue

*(Following the final notes of the Overture, a thunderous police siren howls as faint lights rise on the grand curtain. Two Crooks—each wearing a mask and carrying a large, full bag—sprint onstage breathing heavily. Crook 2 stops and pulls off his mask gasping for air. Crook 1 wearily motions for him to keep running. When Crook 2 continues to gasp, Crook 1 takes off his own mask and gives his partner an urgent gesture to hurry. The Bennett family—Mr. and Mrs. Bennett, Theresa, and Cody—all wearing heavy winter coats and carrying shopping bags, enter casually from the same direction as the Crooks, curious about the blaring siren but unaware of the Crooks. Crook 1 grabs his partner’s bag and helps him get moving when Crook 2 sees the family. In a panic, Crook 2 draws his gun and nervously points to each member of the Bennett family who frightfully freeze in place. Crook 1 drops one of the bags, abruptly lowers his partner’s gun, and flashes a livid expression at him. Cheri enters casually from the opposite direction wearing a long heavy coat and rummaging through her purse. Crook 1 tosses the bag at Crook 2 who catches it arduously. The two Crooks rush offstage and aggressively shove the unsuspecting Cheri to the ground in their haste. The Bennetts move toward Cheri to help her as a policeman in uniform dashes onstage in a chase looking anxiously in every direction. Upon seeing Cheri on the ground, the policeman hurries to her side. Mr. Bennett points offstage in the direction of the Crooks’ exit, and the policeman rushes off after them. As the Bennetts help Cheri to her feet, a detective with a long trench coat runs on following behind the policeman. After passing by the Bennett family and glancing offstage after the policeman, he turns toward Cheri and the Bennetts and draws out a pad of paper with a pencil. The detective proceeds to question them as the sound of the siren grows faint and the lights fade to a blackout.)*

### Scene 1a—Courtroom

*(SETTING: Six months later, it is now summertime in an American courtroom in 1992. As the curtain rises, a Judge is seated at his bench with the bailiff alongside him. The Bennett family and Cheri are all at a table near the Prosecuting Attorney while both Crooks are dressed nicely and seated at a table with the Defense Attorney.)*

**PROSECUTING ATTORNEY.** In conclusion, your honor, the eyewitness testimonies of my clients have established an indisputable case during our grand jury investigation that the defendants are, in fact, the criminals who robbed the Transnational Bank last winter. The people are convinced that the evidence against the suspects will suffice to warrant a trial by jury.

**JUDGE.** I’m inclined to agree. We’ll begin trial in five weeks. For the record, the court date will be July 23<sup>rd</sup>, 1992. Until then, the accused shall be held in custody unless bail is met. The standard bail for this class of felony is two-hundred thousand dollars each, cash or bond.

*(Crook 2 pulls out a briefcase.)*

**DEFENSE ATTORNEY.** Your honor, the defendants would like to post bail for themselves.

**JUDGE.** Came prepared, did we?

**DEFENSE ATTORNEY.** Yes, your honor.

*(During the following line, Crook 2 sets the briefcase atop the Judge's bench and opens it. He then calmly returns to his seat as the Judge quickly sifts through several stacks of wrapped bills in the briefcase.)*

**PROSECUTING ATTORNEY.** Your Honor, I object. The money from the bank robbery was never recovered. In the six months that have passed, they would have had plenty of time to launder it. We motion that the defendants be held without bail.

**JUDGE.** Motion denied. Bail has been posted, and the suspects are free to go. Just be sure to return on July the 23<sup>rd</sup>. As the testimony of the eyewitnesses is crucial to the state's case, I would advise that the prosecution ensure that they are kept in safe custody until the date of trial. Next case. *(Bangs gavel. The Crooks and Defense Attorney are escorted offstage by the bailiff as another group prepares their case for arraignment. Lights dim on this group.)*

**CHERI.** Wow. I never thought I'd be caught in the middle of something like this. You think these things only happen on TV.

**MRS. BENNETT.** I know.

**CODY.** How can he let them just walk away like that?!

**THERESA.** That's justice for you.

**MR. BENNETT.** I spoke with the Chief of Police earlier. He said if the robbers posted bail, he would have to keep us under police protection to ensure our safety.

*(Louie approaches wearing a sharply tailored suit.)*

**LOUIE.** Mr. Bennett?

**MR. BENNETT.** Mr. Pasani. I was just talking about you.

**LOUIE.** *(very friendly.)* Please, call me Louie. Here's my card. If you ever need something, you can always reach me on my pager.

**MR. BENNETT.** Thank you.

**LOUIE.** Fantastic. As expected, we will need to keep you in protective custody.

**MR. BENNETT.** I understand.

**LOUIE.** Let me finish some final paperwork in my office and we'll get you on your way. Alright? Great. I'll be right back. (*leaves.*)

**THERESA.** He sure seems cheerful about all this.

**CHERI.** Amazing what a couple of coffees will do to you.

**CODY.** Mom, I gotta go to the bathroom.

**THERESA.** Again?

**MRS. BENNETT.** Now, don't get yourself turned around. Remember, you'll have to go back to where—

**CODY.** I know where it is. (*leaves.*)

**MR. BENNETT.** So where did you say you were from, Cheri?

**CHERI.** I've lived here for a couple years, but I grew up in a small town.

**MRS. BENNETT.** Your husband took a new job?

**CHERI.** No, I've never married.

**MRS. BENNETT.** (*embarrassed.*) Oh! I'm sorry.

**CHERI.** It's fine.

**MRS. BENNETT.** I noticed the ring on your finger.

**CHERI.** Yeah, I got close. (*changing the subject.*) So, how about you two?

**MR. BENNETT.** Well, I'm a commercial builder, so I'll be here as long as this city keeps growing.

**MRS. BENNETT.** Have you seen that new Italian restaurant downtown?

**MR. BENNETT.** (*modest.*) Carol...

**CHERI.** —with the sourdough breadsticks!

**MRS. BENNETT.** Right! Greg built that one. And he helped with the Mendez building. And that coffee shop on 3<sup>rd</sup> Street? He designed that completely on his own...

(*Lights down. NOTE: do not use any scene change music here unless absolutely necessary.*)

## Scene 1b—Back Alley

*(Lights up on the back alley of the courtroom. There is a brick wall with a door, and some metal trashcans nearby. Cody comes through the door and it closes behind him.)*

**CODY.** Whoa. I guess I *don't* know where it is. How'd I get out *here*? *(tries to go back through the locked door.)* Oh man. *(tries the doorknob again then stops, frightened, as he hears the crooks.)*

**CROOK 1.** *(offstage, almost too quiet to be heard, but getting progressively louder.)* Ya just had to use the briefcase, didn't ya?

**CROOK 2.** *(offstage.)* What's wrong with a stinkin' briefcase?! It looks professional!

**CROOK 1.** Now that judge prob'ly knows we were tipped off!

*(Cody gets inside one of the trashcans and closes the lid.)*

**CROOK 2.** They was gonna book us, Charlie! What'd ya want me to do?!

**CROOK 1.** It just looks suspicious, that's all.

**CROOK 2.** "Suspicious." You and yer big words. Why ya always gotta talk in big—?

**CROOK 1.** *(entering.)* What're ya so uptight for?

**CROOK 2.** *(entering.)* I can't help it, Charlie. Them squealers are gonna nail us! They saw our faces!

**CROOK 1.** Relax. Louie's got it covered. I'm tellin' ya—

**LOUIE.** *(Enters through the door, poised and confident.)* Well, well, well... I should have known I'd find the garbage out back. *(pulls out his gun.)* I think I should save the city's money and just waste you both right here. *(They all stand still for a tense moment. Louie bursts into laughter. The crooks slowly join in as Louie holsters his gun.)* Ha, ha, ha! You should have seen your faces!

**CROOK 1.** That ain't funny!

**LOUIE.** What's the matter? You worried?

**CROOK 2.** How do we know we don't get pinned for this, Louie?

**LOUIE.** That's quite simple: it won't be your fault. It won't be anyone's fault.

**CROOK 2.** Wha'd'ya mean? Ain't we payin' you good money to *off* them snitches?

**LOUIE.** Gentlemen, please. Not so loud. Let me tell you the plan. I've rented a Marv's Movers van to pick up the witnesses right here at the courthouse.

**CROOK 1.** A movin' truck?

**LOUIE.** That's right. I'll tell them it will avoid suspicion, but the real reason is to make sure they can't get out once we leave the courthouse.

**CROOK 2.** Ooh! Good thinkin', Mr. P.

**LOUIE.** I'm goin to say I'm taking them up to a secret cabin in the mountains. But on the way, (*with emphasis.*) we "get a flat tire."

**CROOKS.** (*getting excited.*) Yeah?

**LOUIE.** When I leave to go fix it...(*pauses for emphasis, then punches his palm.*) WHAM!

**CROOK 2.** Wham!

**CROOK 1.** Ooh! That's good. Wham's good!

**LOUIE.** Then, when they don't show up for court, the two of you will get off scott-free. Provided, of course, that I get my money.

**CROOK 1.** Oh, you'll get it. Don't worry.

**CROOK 2.** Yeah. This is great what yer doin'. Yer a saint, ya know that?

**LOUIE.** Don't mention it. Now run along boys. And do me a favor: stay out of trouble until the dust has settled on this whole deal. Trust me. I know what I'm doing.

**CROOK 1.** A'right. Thanks again, Louie! C'mon, Earl.

**CROOK 2.** I'm goin'. I'm goin'.

*(Crooks exit. Louie exits the opposite direction. Cody slowly peeks out of the trashcan with the lid on his head, checks carefully to see that everyone is gone, then gets out and bolts offstage. Lights down on the back alley.)*

### **Scene 1c—Courtroom**

*(Lights up on the courtroom.)*

**MRS. BENNETT.** (*to Cheri, who has clearly lost interest in the subject.*) ...and you know that brick building with all the different shapes on the roof?

**CHERI.** (*absently.*) Shapes...?

**MRS. BENNETT.** Greg filled in for the contractor when he had the measles.

(*Cody rushes in.*)

**CHERI.** Did he? That's...great—

**CODY.** (*in an anxious, loud whisper.*) Dad, I hafta talk to you! You know that guy, Louie, who's supposed to protect us? He's working with the bank robbers and he has an plan to put us all in the back of a Marv's Movers truck and drive us up to a cabin in the mountains that doesn't really exist and make us think it does because on the way, he's gonna uh... (*looks around nervously.*)

**MR. BENNETT.** What?

**CODY.** (*quieter, but intense.*) He's gonna kill us!

**MRS. BENNETT.** (*calmly.*) Honey, where did you hear all of this?

**CODY.** They were tellin' each other outside! I heard everything. You hafta believe me! I was in the trashcan!

**MR. BENNETT.** Son, he's the Chief of Police.

**THERESA.** Lay off the comic books, Cody.

**LOUIE.** (*entering.*) Well, we're just about ready for you.

**MR. BENNETT.** (*grinning.*) Hi, Louie! My son has kind of a...“concern”—I guess you could say.

**LOUIE.** (*light-hearted and friendly.*) He does, huh? (*rubs Cody's head. Cody moves away from him.*) Well allow me to explain the plan, and I think I can clear up some confusion. Is that alright?

**MR. BENNETT.** Oh, of cou—.

**LOUIE.** Perfect. Here's what we'll do. I've rented a Marv's Movers truck to take you straight from this courtroom to a—.

**MRS. BENNETT.** Excuse me. Did you say a...a moving truck?

**LOUIE.** Yes, Mrs. Bennett. We're using a moving truck because it will avoid suspicion and keep us from being followed. I'll personally take you to a cottage up in the mountains where

you'll spend the next five weeks. This will be such a nice getaway. It'll be like *Heaven*, and you won't be heard from for a *long* time. As if you've vanished right off the face of the earth. How's that sound?

**MR. BENNETT.** (*pause.*) ...Great!...

**LOUIE.** (*to Cody.*) And did that answer your question?

**MR. BENNETT.** (*quickly.*) Yes. Yes, it did.

**LOUIE.** Terrific. I'll have the truck outside in ten minutes, and we'll be on our way. Okay? Alright, I'll be right back.

(*Louie exits as Cheri and the Bennetts exchange concerned, knowing glances at one another.*)

**THERESA.** We've got to do something.

**MRS. BENNETT.** We ought to report this man to the police.

**CODY.** Mom, we can't do that! He *is* the police! That's just *asking* to get whacked!

**MRS. BENNETT.** Cody, this is not a game. We have to—

**MR. BENNETT.** Cody's right, Carol. If we can't trust the Chief of Police, we have no way of knowing who is in on this. We can't let on that we know anything at all.

**THERESA.** Then what do we do, Dad?

**MRS. BENNETT.** We can't stay here for five weeks. There's a bounty on our heads!

**CHERI.** We need to sneak out the back door. I know a place we'll be safe till the trial.

**MRS. BENNETT.** What? Where are we going?

**CHERI.** I'll explain on the way. Follow me.

(*Blackout as Cheri exits with the Bennetts.*)

## Scene 2—Town Square

*(Rhythm City Town Square—there is a small platform stage and a tall marble monument that reads “Rhythm City / Est. 1821.” Rhythm City Townspeople are going through an everyday routine. Cheri enters followed by the Bennett family. They are weary from travel.)*

**CODY.** Man, my neck hurts.

**THERESA.** I told you not to sleep with your head against the window.

**CODY.** I was tired. We’ve been driving like forever.

**CHERI.** Well, here we are.

**MRS. BENNETT.** So, this is Rhythm City.

**CHERI.** The one and only.

**MR. BENNETT.** A rather unusual name for a... town. Why do they call it that?

*(Man quickly crosses to the Bennetts and Cheri.)*

**CHERI.** *(with hesitation.)* Well—

**MAN.** Are you new here?

**CHERI.** *(to herself.)* And here it comes. *(cringes at what is to come.)*

**MR. BENNETT.** Yes, we are.

=====MUSIC CUE #5: “RHYTHM CITY”=====

**MAN.** *(calling to Woman.)* Yes, they are!

**WOMAN.** How wonderful!

*(Man shakes Mr. Bennett’s hand vigorously as Woman approaches.)*

**MAN.**  
WE’D LIKE TO WELCOME YOU TO RHYTHM CITY

**WOMAN.**  
SURE IS NICE TO SEE A FRESH NEW FACE

**TOWN.**  
WE’D LIKE TO WELCOME YOU TO RHYTHM CITY

YOU'LL NEVER FIND A BETTER PLACE

*(The Bennetts are shocked and disoriented at the fact that the entire town is singing to them.)*

**BAKER.**

HELLO, I'M DON. I RUN THE BAKERY  
TRY A SAMPLE OF MY GARLIC BREAD  
*(shoves a piece of bread in Mr. Bennett's mouth.)*

**COFFEE SHOP OWNER.**

HAVE A CAPPUCCINO OR A FRESH LATTE  
AT MY COFFEE SHOP; IT'S STRAIGHT AHEAD

**TOWN.**

WE'D LIKE TO WELCOME YOU TO RHYTHM CITY

**HOTEL PROPRIETOR.**

FOR A NICE HOTEL, YOU ALL SHOULD COME MY WAY  
FREE H.B.O. AND CONTINENTAL BREAKFAST,  
I ASSURE YOU THERE'S NO BETTER PLACE TO STAY

**TOWN.**

WE'D LIKE TO WELCOME YOU TO RHYTHM CITY

**WOMEN.**

WE ARE CERTAIN THAT YOU WILL AGREE:

**TOWN.**

EV'RYONE WHO COMES TO RHYTHM CITY

**MEN.**

GETS A HEAP OF HELPFUL HOSPITALITY

**REAL ESTATE AGENT.**

IF YOU'RE LOOKING FOR A BRAND NEW HOME  
*(hands a sheet of paper to Mrs. Bennett.)*  
HERE'S A TWO-BEDROOM, ONE-BATH, WITH A THREE-CAR GARAGE  
*(hands business cards to Mr. Bennett and Theresa.)*  
I'M JILL, YOUR AGENT; CALL ME ANYTIME

**MASSEUSE.** *(forceful, with Swedish accent.)*

I'M OLGA. I GIVE BRISK MASSAGE

**MAGIC STORE OWNER.**

HEY! TELL ME, SON, DO YOU BELIEVE IN MAGIC?  
*(fans an oversized deck of cards in front of Cody.)*

PICK A CARD (*Cody picks a card.*) EIGHT OF DIAMONDS!

**CODY.** (*flipping the card so it's visible to everyone: 2 of diamonds.*) Two.

**MAGIC STORE OWNER.** (*flips out a 4 of diamonds.*)

TIMES FOUR  
MAKES EIGHT!

**RANDOM KID.**

HOW'D YA DO IT?

**MAGIC STORE OWNER.**

THAT'S THE SECRET  
TO FIND OUT, JUST STOP ON BY MY MAGIC STORE

(*Dance Break.*)

**TOWN.**

IF YOU ARE NEW TO RHYTHM CITY  
OR MAYBE JUST PASSING THROUGH IN RHYTHM CITY  
THEN WE WELCOME YOU TO RHYTHM CITY  
THERE'S NO BETTER PLACE TO BE

(*Song ends in a classic, presentational pose. The Bennetts are huddled together in speechless astonishment at what has just happened. After a pause, Townspeople resume a normal routine and slowly begin to dissipate until few are left.*)

**THERESA.** (*slowly and succinctly.*) What on earth was that?

**CHERI.** (*choosing each word carefully.*) There is something I neglected to tell you about Rhythm City.

**MR. BENNETT.** Do they do that whole song for every visitor who comes to town?

**CHERI.** *That* song? Nope, you're the first.

**MRS. BENNETT.** They didn't rehearse all of that just for us.

**CHERI.** Well, you're right about that. They didn't rehearse it at all. (*laughs nervously.*) Funny, huh?

**MR. BENNETT.** Cheri, what are you trying to say?

**CHERI.** I know it sounds crazy, but people here sing just as easily as they talk.

**THERESA.** (*deadpan.*) That sounds crazy.

**CHERI.** When I was growing up, it made perfect sense to me. I would just hear music and start singing or dancing to express whatever I felt at the time. When I moved away, I couldn't hear the music anymore. *(pause.)* Why are you looking at me that way?

*(Girl 1 & Girl 2 enter.)*

**MR. BENNETT.** Cheri... you can't possibly expect us to believe—

**CHERI.** Hold that thought. Let me prove my point. *(to the Girls.)* Excuse me, young ladies? Can you help me? I need directions.

*(The Girls speak in rapid succession, almost overlapping each other, with increasing enthusiasm.)*

**GIRL 1.** Certainly!

**GIRL 2.** Where would you like to go?

**GIRL 1.** The post office?

**GIRL 2.** The library?

**GIRL 1.** Town Hall?

**GIRL 2.** The cemetery?

**GIRL 1.** The gas station?

**GIRL 2.** The junkyard?

**GIRL 1.** Chamber of Commerce?

**GIRL 2.** The Bookstore?

**CHERI.** *(abruptly.)* The bookstore. That will be fine. Can you please direct me to the nearest bookstore?

=====MUSIC CUE #6: "BOOKSTORE"=====

**GIRL 1.**  
WELL I'M SURE THAT WE CAN HELP WITH THAT

**GIRL 2.**  
FOR STEPHEN KING IN PAPERBACK

**GIRL 1.**

JUST SIMPLY GO DOWN MAIN STREET TO THE LIGHT, THEN ONE BLOCK RIGHT

**GIRL 2.**

TO READ GRAPES OF WRATH

**GIRL 1.**

OR NINETEEN EIGHTY-FOUR

**BOTH.**

THAT'S YOUR STORE

**GIRL 1.**

GET YOUR FILL OF SEUSS

**GIRL 2.**

OR HEMINGWAY EACH NIGHT

**BOTH.**

IT'S THE BOOKSTORE...BOOKSTORE...

**GIRL 1.**

THERE'S NON-FICTION BY THE FRONT DOOR

**BOTH.**

ALL THOSE SELF-HELP BOOKS ARE SURE TO MEET YOUR NEEDS

**GIRL 2.**

YEAH!

**BOTH.**

AT THE BOOKSTORE...BOOKSTORE...

**GIRL 2.**

THAT'S THE PLACE YOU OUGHT TO LOOK FOR

**BOTH.**

ANY MAGAZINES AND BOOKS YOU WANT TO READ

*(Girl 1 & Girl 2 do a dance step moving offstage. The Bennetts watched song and dance in amazement.)*

**MR. BENNETT.** *(slowly)* Do you know those—?

**CHERI.** No.

**MRS. BENNETT.** Well, did they—?

**CHERI.** Nope.

**CODY.** Then they must have—

**CHERI.** Yeah.

**MR. BENNETT, MRS. BENNETT, THERESA, & CODY.** *(pause.)* Huh.

=====MUSIC CUE #7: “RHYTHM CITY (Reprise)”=====

**MR. BENNETT.** So let me get this straight. You’re telling us that ordinary people going through an everyday routine can just start singing at the drop of a—

*(A Husband and Wife couple enter.)*

**WIFE.**  
I THINK WE’RE OUT OF TOILET PAPER

**HUSBAND.**  
I’LL BE SURE AND GET SOME WHILE I’M GONE

**WIFE.**  
AND GO DEPOSIT ALL YOUR PAYCHECKS  
OUR BANK ACCOUNT IS OVERDRAWN

*(The Husband and Wife exit different directions. Music continues lightly under dialogue. The Bennetts watch in disbelief.)*

**THERESA.** Did that lady just sing about toilet paper?

**CHERI.** People sing around here...about *anything*. I don’t quite know how else to put it.

*(A Businessman with a bag of golf clubs enters followed by his Secretary.)*

**SECRETARY.**  
MR. PHELPS, YOU STILL HAVE THREE APPOINTMENTS

**BUSINESSMAN.**  
WELL JUST SAY I’M SICK. I WENT HOME WITH A BAD COUGH  
IF MY WIFE CALLS—

**SECRETARY.**  
YOU’RE WITH A CLIENT

**BUSINESSMAN.** Right.  
JUST DON'T TELL HER I'M PLAYING GOLF

*(Secretary and Businessman go separate ways as Mother and Brat enter.)*

**BRAT.**  
MOM, I'VE TOLD YOU FOR THE LAST TIME  
I NEED THAT BIKE! DON'T MAKE ME SCREAM AND RANT  
I NEED IT! HAFTA HAVE IT! BUY IT NOW! NOW! NOW!

**MOTHER.**  
ALRIGHT! I'LL GIVE YOU ANYTHING YOU WANT

*(Mother and Brat exit.)*

**MR. BENNETT.** A *singing* temper tantrum?

**MRS. BENNETT.** Who knew it was so effective?

*(Ladies enter.)*

**LADY.**  
I NEED A QUARTER FOR THE PAYPHONE...

*(Other Lady digs through her purse for change as Students enter.)*

**STUDENT.**  
...I DON'T KNOW WHY THE TEACHER CHOSE THIS BOOK...

*(Students continue silently as two sets of Parents enter.)*

**PARENTS.** *(proudly.)*  
...OUR SON'S ENLISTED IN THE ARMY...

*(Parents continue silently as two Guys enter.)*

**GUY.**  
...MY PROSTATE EXAM WAS—

**THERESA.** *(genuinely fed up.)* Would you people cut it out?! We're trying to have a conversation here!

*(Music stops. The groups all exit in the uncomfortable silence as Mitzi enters.)*

**CHERI.** *(resignedly.)* I guess it'll take some getting used to.

**MITZI.** Cheri? Is that you? (*Cheri turns.*) Oh my gosh! It is you!

**CHERI.** Mitzi!

**MITZI.** (*almost too excited.*) What are you doing back in Rhythm City?!

**CHERI.** Well, It's kind of a long stor—

**MITZI.** Oh, it's so good to see you!

**CHERI.** Thanks, it's good to—

**MITZI.** Wait'll I tell the gang!

**CHERI.** Oh the Hawks! Can you take us there, Mitzi? I want to see Chase.

**MITZI.** Follow me. You *hafta* see the new hangout. (*begins to exit followed by Cheri who motions for the Bennetts to follow behind.*) Things are so totally different now since you left!

**CHERI.** Really?

**MITZI.** Yep. Chase and Reyna broke up.

**CHERI.** Again?

**MITZI.** (*as they all exit, Mitzi keeps talking rapidly until she can no longer be heard by the audience.*) Yeah, and Frankie flunked his math class. Oh, and Rudy has a new girlfriend. Actually, now that I think about it, things are pretty much the same. Except Jazz can drive now; and his dad bought him a new car; and he won't even let ya touch it... (*exeunt.*)

(*Blackout.*)

### Scene 3—Junkyard

*(Hawks' Hangout—a junkyard. All of the Hawks except for Mitzi and Chase are onstage shouting, laughing, etc. as they watch a slingshot competition between Frankie and Scrub.)*

**JAZZ.** C'mon, Scrub, you got this!

**RUDY.** Let's go, buddy! Show us what yer made of!

*(Scrub shoots his slingshot, with an imaginary pebble, out over the audience where it goes a long distance before we hear the sound of a startled chicken. The gang is fairly impressed.)*

**BETTE.** Good goin', Scrub!

**JAZZ.** I couldn't even *see* that chicken!

**SCRUB.** Let's see what you got, Frankie. Think you can hit the chicken?

*(Hawks shake their heads, knowing what's coming.)*

**REYNA.** Listen, Scrub. You're pretty good. But...I can't believe you never saw Frankie with a slingshot b'fore.

*(Frankie takes his time as he prepares to shoot.)*

**SCRUB.** Then what'cha waitin' for, Frankie? If you're so good, let's see ya do it!

**FRANKIE.** I gotta get it lined up.

*(Frankie waits a moment, then fires. In the distance, we hear the chicken again, followed by a screeching cat, some cans being knocked over, a car alarm, and a man yelling, "Ow! Stupid kids!". Hawks cheer.)*

**JAZZ.** You're still the man, Frankie!

**BETTE.** That was wicked cool!

**SCRUB.** How'd ya ricochet it like that?

**RUDY.** I tried to tell ya. Nobody beats this guy! Right, Frank?

**FRANKIE.** *(smiling.)* Shut up, Rudy.

**MITZI.** *(entering excitedly.)* Guys! You'll never guess who I brought!

**CHERI.** *(entering.)* Hello?

**HAWKS.** *(after a brief pause for recognition, the Hawks erupt with excitement and crowd around her. ad lib.)* Cheri! Oh my goodness! You're back! Hi, Cheri! What are ya doing here? How ya been? Etc.

**CHERI.** Great to see you guys. *(motioning to the Bennetts who are entering cautiously.)* Hey, I got some people you need to meet. These are the Bennetts.

**MR. BENNETT.** Hello, kids.

**HAWKS.** *(regaining their cool, they ad lib shyly.)* Yeah, hi. How are ya? Hey. Etc.

**CODY.** *(looking around.)* A junkyard?

**MRS. BENNETT.** Cheri, who are these kids?

**FRANKIE.** You didn't tell 'em?

**CHERI.** I thought I'd give you the honors, Frankie.

**CHASE.** *(entering.)* Hey! What's goin' on over here?

**HAWKS.** *(ad lib.)* Chase! How are ya? Good to see ya, buddy! How was work? Etc.

**MITZI.** *(anxious to surprise him.)* Chase! You'll never guess who I—

**CHASE.** *(seeing Cheri, rushes past Mitzi.)* Cheri!

**CHERI.** Hi, Chase. *(Chase gives her an enthusiastic hug.)*

**CHASE.** Cheri, where've ya been?

**CHERI.** First let me introduce you to my friends. These are the Bennetts. Greg and Carol...

**CHASE.** Hello, sir. *(shakes Mr. Bennett's hand eagerly.)*

**CHERI.** ...and their son Cody...

**CHASE.** *(slaps Cody's palm.)* Hey, Cory! What's happenin'!

**CHERI.** ...and this is Theresa.

=====MUSIC CUE #9: "IN JUST A SINGLE MOMENT"=====

**CHASE.** Ther... *(captivated by her beauty, Chase backs off as the lights go down except for a spotlight on him. The Hawks freeze in place.)*...Theresa...

**CHASE.**  
IN JUST A SINGLE MOMENT

*(The Bennetts look confused at each other not knowing what to think of all this. Cody gently pushes the “frozen” Mitzi who teeters back and forth like a manikin.)*

MY HEART HAS STOPPED WITHIN ME  
ENCHANTED BY THE BEAUTY OF YOUR FA—

**CODY.** *(loudly.)* Are you talkin’ about *her*?

*(Music stops abruptly on a dissonant chord. Chase, realizing that his soliloquy has been overheard, tenses up, stops singing, and turns away in embarrassment. Lights come back up, and the Hawks return to normal.)*

**MRS. BENNETT.** *(unsure of what to say.)* That’s... sweet.

**CHERI.** *(trying to lighten the awkward mood.)* So! Would you like to hear why we came back to Rhythm City?

**HAWKS.** *(ad lib.)* Yeah! Let’s hear it, Cheri! Tell us. What happened? *(etc.)*

**CODY.** *(to Theresa.)* What was *that* about?

**THERESA.** *(to Cody.)* This town is so messed up.

**MITZI.** Listen up, everybody! This is important.

**CHERI.** It all started when this family and I witnessed a bank robbery.

**SCRUB.** A robbery?! Cool!

**CHERI.** Then just yesterday morning, we had a hearing. The judge set a court date for five weeks from now, and the robbers posted bail.

**RUDY.** Ooh, that’s dangerous.

**CHERI.** They put this guy named Louie Pasani in charge of keeping us safe—

**MITZI.** Oh, that’s funny! My *uncle* has the exact same name!

**BETTE.** *(dismissing the comment.)* Yeah, yeah, real funny. *(to Cheri.)* So then what happened?

**CHERI.** So we assume we’ll be safe with Mr. Pasani because he’s the chief of police, but—

**MITZI.** (*excited, not at all suspicious.*) Oh my goodness! My *uncle Louie* is a police ch—

**BETTE.** Nobody cares about yer stupid uncle! Would ya let her finish?

**CHERI.** Well here's the thing: the Police Chief... he's secretly working for the bank robbers!

**SCRUB.** (*getting excited.*) NO WAY!

**RUDY.** That's so cool! (*Hawks look at him.*) Except, of course, that he'd try to kill you. That part's not so cool.

**CHERI.** But, when Cody overheard their plan, we needed some place to hide till the trial. So, I took them here.

**CHASE.** And that's where *we* come in, right?

**FRANKIE.** You need our help, Cher?

**CHERI.** We just need a couple places to stay for five weeks. Think you could help us out?

**CHASE.** Do you even have to ask? You're talkin' to the leader of the Hawks here!

**SCRUB.** (*putting his hand on Chase's shoulder.*) We got connections!

=====MUSIC CUE #10: "WE'RE THE HAWKS"=====

**CHASE.** As far as I'm concerned, Cheri, you're one of us. Right guys?!

**HAWKS.** YEAH!!!

**CODY.** I feel a song coming on...

**FRANKIE.**

WE'RE THE CITY'S KING, NOT AFRAID OF ANYTHING  
WE'RE THE GREATEST GANG THAT YOU'LL EVER COME ACROSS

**JAZZ.**

YA SHOULDA SEEN LAST JUNE BY THE LIGHT OF THE MOON  
WITH SOME WATER BALLOONS, WE SHOWED THIS CITY WHO'S THE BOSS

**BETTE.**

WE AIN'T SCARED, WE NEVER RUN  
NO ONE DARES TRY TO RUIN OUR FUN

**FRANKIE, JAZZ, & MITZI.**

AND WE'LL NEVER GIVE IN OR BE OUTDONE

**HAWKS.**  
WE'RE THE HAWKS

**MITZI.**  
AND WE ALWAYS STICK TOGETHER

**SCRUB.**  
ALONE I GOT IN TROUBLE

**JAZZ & SCRUB.**  
BUT TOGETHER MAKE IT DOUBLE

**HAWKS.**  
WE'RE THE HAWKS

**CHASE.**  
THIS GANG'S THE GREATEST AND THERE AIN'T NO DOUBT

**HAWKS.**  
THAT'S WHY WE GOTTA SHOUT IT OUT!

*(Dance Break.)*

**CHASE.**  
ANYBODY OVER THIRTY THINKS WE'RE ROTTEN AND WE'RE DIRTY  
WANTS US OFF OF ANY PROPERTY WITHIN THE CITY WALL

**FRANKIE.**  
WE GET FOLLOWED BY THE COPPERS THE CITY WANTS TO DROP US  
BUT NOBODY'S GONNA STOP US 'CUZ WE'RE SMARTER THAN 'EM ALL

**MITZI.**  
YEAH WE'RE COOL AND WE'RE EDGY

**SCRUB.**  
I NEVER EAT MY VEGGIES

**FRANKIE.**  
IN SEVENTH GRADE I STARTED GIVIN' FIRST-CLASS WEDGIES

*(Hawks laugh as Frankie gives Scrub a wedgie.)*

**HAWKS.**  
WE'RE THE HAWKS

**BETTE.**

WE STAY OUT PAST THE CURFEW

**BETTE & JAZZ.**

WITH LIGHTERS IN OUR POCKETS  
SHOOTIN' BOTTLE ROCKETS

**HAWKS.**

WE'RE THE HAWKS

**REYNA.**

THEY SAY OUR MUSIC IS TURNED UP TOO LOUD

**HAWKS.**

BUT STILL WE'RE GONNA SHOUT IT OUT

*(Dance Break.)*

**REYNA.**

THOUGH THIS CITY'S ALWAYS BARKIN' AND HISSIN', CREATIN' OPPOSITION  
IT DON'T MATTER WHAT THEY TELL US, 'CUZ WE AIN'T GONNA LISTEN

**FRANKIE & JAZZ.**

WE DISRUPT EV'RY CLASS

**FRANKIE, JAZZ, & BETTE.**

WE SIPHON ALL OUR GAS  
WE'RE RECKLESS AND CRASS  
BUT WE'RE HAVIN' A BLAST

**HAWKS.**

WE'RE THE HAWKS

**FRANKIE.**

WE GOT SOMETHIN' TO BE PROUD OF

**MITZI.**

WE RULE THIS TOWN  
'CUZ WE'RE THE HOTTEST GANG AROUND

**HAWKS.**

WE'RE THE HAWKS

**CHASE.**

THOUGH SOME MAY WANT TO KEEP US UNDER LOCKS

**FRANKIE, JAZZ, MITZI & REYNA.**  
THEY'LL NEVER KEEP US UNDER LOCKS

**HAWKS.**  
WHETHER SOAPIN' UP THE FOUNTAIN OR SKATIN' AT THE MALL  
WE'LL BE STICKIN' TOGETHER AND HAVIN' A BALL  
'CAUSE WE'RE PART OF THE COOLEST AND GREATEST GANG OF ALL

WE'RE THE HAWKS!

*(Blackout.)*

## Scene 4—Junkyard

*(Lights come up on Mitzi and Bette seated elsewhere in the junkyard.)*

**MITZI.** *(Pulling lip gloss from her purse.)* Should I go with the sparkly lip gloss or matte finish?

**BETTE.** *(without looking up from reading an automobile magazine.)* Sparkly.

**MITZI.** But do you think it's too showy? It doesn't look very natural.

**BETTE.** *(still reading.)* Okay, the other one.

**MITZI.** Are you sure? I thought the sparkles would be a good complement to my eye shadow.

**BETTE.** *(showing her magazine to Mitzi, she says patronizingly.)* Hey, Mitzi, should I install the V6 engine in my chevy or go with the inline 4-cylinder?

**MITZI.** *(clueless.)* Uh—

**BETTE.** I get more low-end torque from the three-and-a-half liter V6, of course, but the 4-cylinder engine is more compact and delivers better horsepower in the upper rpm range.

**MITZI.** Um... six?

**BETTE.** The V6? That's what I was thinkin' too. *(going back to reading.)* Can never have too much torque. *(Mitzi still looks confused. Frankie enters followed immediately by Cody.)*

**CODY.** I just don't get it. How does it work?

**FRANKIE.** Kid, you are startin' to tick me off.

**MITZI.** What's he doing, Frankie?

**CODY.** I'm just asking a simple question!

**BETTE.** Wha'd'ya wanna know, Cory?

**CODY.** Cody.

**BETTE.** Whatever.

**CODY.** How can you do all this singing and dancing stuff?

**FRANKIE.** *(to Bette and Mitzi.)* See what I mean? How do you answer a stupid question like that?

**BETTE.** *(to Cody.)* It's simple, kid. Ya just go with the music.

**CODY.** What music?

**BETTE.** That music you hear when someone's about to sing. You know. *(Cody stares blankly.)*  
Don'cha?

**MITZI.** ...Maybe he *doesn't* know...

*(Music begins to play.)*

=====MUSIC CUE #12: "LIFT THOSE HEELS"=====

**CODY.** *(Thinks about it.)* How does it work?

*(Mitzi and Bette, bobbing their heads in time with the music, turn to look at Frankie.)*

**FRANKIE.** You really can't hear that? *(Cody shakes his head. Frankie sighs.)* Alright. C'mere.  
Start snapping your fingers with me. *(Cody starts snapping his fingers. He's a little off at first)*  
Now, whatever I say to you, do it, okay?

**CODY.** *(overwhelmed.)* Okay...

**FRANKIE.** Bette, Mitzi, help me out. *(they get up.)*

*(\*All sung dance movements may change to match choreography as long as meter and rhyme scheme remain constant.)*

**FRANKIE.**

SLIDE RIGHT, SLIDE LEFT

FOLLOW WHAT THE RHYTHM REVEALS

NO MATTER HOW YOU USE IT, FEEL IT IN THE MUSIC

**MITZI.**

KICK, SPIN, DOWN, DOWN

OH! HOW NICE IT FEELS

ONCE YOU HAVE YOUR CHANCES, STARTING UP A DANCE IS

EASY WHEN YOU LIFT THOSE HEELS

**BETTE.**

FOLLOW WHAT WE'VE DEMONSTRATED

YOU'LL FIND IT'S NOT COMPLICATED

**FRANKIE.**

LIFT THOSE HEELS, COME ON NOW

**BETTE.**

CLAP YOUR HANDS, AND SOMEHOW

**BETTE & MITZI.**

*(clap/stomp rhythm pattern)* YOU WILL BE DANCIN' ON YOUR OWN

**FRANKIE.**

LIFT THOSE HEELS, AND LISTEN

**MITZI.**

CLAP YOUR HANDS LIKE THIS AND

**FRANKIE, BETTE, & MITZI.**

FEEL THAT BEAT—THAT'S MUSIC FLOWING THROUGH YOUR BONES

**CODY.** But I've never danced before. How am I s'posed to know what to do?

*(Frankie, Bette, and Mitzi stare at Cody.)*

**BETTE.**

JUST MOVE

**CODY.** Move?

**MITZI.**

JUST MOVE

**CODY.** Wha'd'ya mean?

**FRANKIE.**

JUST DANCE. DO A STEP FROM ANY DANCE YOU EVER SEEN

**CODY.** Like what?

**BETTE.**

LIKE A SLIDE

**MITZI.**

LIKE A SHUFFLE, LEAP, TOE

**FRANKIE.**

JUST PRETEND YA GOT AN AUDIENCE; YOU'RE PUTTIN' ON A SHOW

**CODY.** Hey, that rhymes!

**MITZI.**

HUH?

**CODY.** What he said: that's a rhyme.

**BETTE.**  
NO IT ISN'T

**CODY.**  
YES IT IS! AND YOU'RE DOIN' IT EV'RY TIME!  
(*pause.*) Whoa...that was weird.

**MITZI.** Follow me, Cody.

*(During this section, Frankie, Bette, and Mitzi dance together in unison while Cody struggles to keep up. By the end, he figures it out, and the three Hawks follow him.)*

FIVE, SIX, SEVEN, EIGHT...  
STEP, STEP; SHUFFLE, STEP  
SCUFF, HOP, STEP; BALL-CHANGE, BALL-CHANGE  
NOW LEAP, TOE, STEP; A-SHUFFLE, TOE, SLIDE  
STEP, PREPARE; AND TURN RIGHT SIDE

**BETTE.**  
NOW KICK, SLIDE THROUGH; DO A FLOOR SPIN  
COME UP TO YOUR FEET; JUMP OUT, JUMP IN

**FRANKIE.**  
NOW BEND REAL LOW; TURN YOUR KNEES IN  
TOUCH DOWN BOTH HANDS, AND COME UP AGAIN  
THEN ISOLATE YOUR ARMS; REAL SMOOTH AND SLOW  
ONE PUNCH TO THE FRONT—

**CODY.** Wait, guys! I think I know!  
KICK ACROSS, DOWN; SLIDE LEFT, AND STOMP  
SCUFF, BALL-CHANGE; FEET TOGETHER, AND JUMP  
PUNCH RIGHT, PUNCH LEFT; HALF-SPIN ON YOUR TOES  
JUMP TO CROSS FEET; UNWIND AND POSE!

**FRANKIE.**  
NOW YOU SEE THERE'S NOTHIN' TO THIS  
ALL YOU EVER HAVE TO DO IS

**FRANKIE, BETTE, MITZI, & CODY.**  
LIFT THOSE HEELS

*(instrumental.)*

**ALL.**  
LIFT THOSE HEELS

*(instrumental.)*

**ALL.**  
LIFT THOSE HEELS!

**CODY.** Whoa! That was so cool!

**BETTE.** You're a quick study, kid.

**CODY.** I can't believe it! *(Frankie motions for Mitzi and Bette to come to him. As Cody rambles, they whisper together.)* I was dancing, and you were following me, and I was moving to the beat, and I could hear music, and—Wow! Wow! This is awesome! Frankie, we gotta go show somebody.

**FRANKIE.** *(turning to Cody.)* Hey, Cory, We got a proposition for ya. How'd ya like to join our gang?

**CODY.** Serious?! That would be so cool! Thanks, Fra—!

**BETTE.** Whoa—don't get ahead o' yerself, kid.

**FRANKIE.** This gang ain't fer just anybody. There's somethin' ya gotta do first. *(to Bette.)* Get the cans. *(Bette gets two cans of spray paint out of a trashcan and shakes them.)* Follow me, kid. *(All begin to exit.)* Ever hearda Vincent Van Gogh?

*(Blackout.)*

## Scene 5—Junkyard

*(Lights come up on Chase who struggles to stay awake on a misplaced park bench in another area of the hangout. Theresa enters carrying a book.)*

**THERESA.** Hi.

**CHASE.** *(startled awake.)* Hi! Sorry, I—

**THERESA.** I'm looking for my brother. Have you seen him?

**CHASE.** Yeah, I think he mighta went out with a couple o' the guys.

**THERESA.** What is this? Guard duty?

**CHASE.** Kinda like that.

**THERESA.** What for?

**CHASE.** This town doesn't like us much. They think we're only here to cause trouble.

**THERESA.** Well, aren't you?

**CHASE.** No! Not at all. The Hawks...we're like family, ya know? But nobody sees it that way. The mayor even kicked us out of our hangout.

**THERESA.** So that's why you live in a junkyard.

**CHASE.** Yeah. Only we don't live here—

**THERESA.** You're just here all the time.

**CHASE.** Ya get used to the mess after a while. *(pause.)* You don't like this place much, do ya?

**THERESA.** The junkyard?

**CHASE.** The whole city.

**THERESA.** It's...absurd.

**CHASE.** What is?

**THERESA.** Everybody. This town is nuts. Like just an hour ago, there was this man walking his dog and singing about the clouds and the lamppost and who-knows-what. Then, some lady on a bicycle just rides by and joins in to sing a verse with him! And this doesn't bother anyone? *(looks at Chase who is lost in thought.)* What are you smiling about?

**CHASE.** I never heard anybody talk about it like that before.

**THERESA.** It's completely illogical! People can't just create songs out of nowhere and...and sing in unison and...

**CHASE.** But...they do.

**THERESA.** I know! (*sighs.*) Alright? I know they do. That's what's so weird about it.

**CHASE.** I guess it's easier to just call everybody crazy, huh?

**THERESA.** I wouldn't expect you to understand. You're no different. But just five more weeks, and I'll be out of here. I can get back to real life again.

**CHASE.** Without any singin' or dancing? Sounds boring.

**THERESA.** At least it makes sense.

**CHASE.** But where's the magic?

**THERESA.** It doesn't *exist!* There is no *magic!*

**CHASE.** ...Exactly. (*After a brief pause, Cody, holding two cans of spray paint, enters upstage with Mitzi, Bette, and Frankie. The four run across the stage laughing and ad libbing, then exit.*) ...Well, there he goes.

**THERESA.** (*lost in thought.*) What?

**CHASE.** Your brother. Weren't you lookin' for him?

**THERESA.** Yes. I was. (*a pause. Theresa starts to speak, stops short.*) Good night, Chase. (*crosses to follow Cody.*)

**CHASE.** Theresa. (*She turns.*) Why don't you give this place a chance? You're gonna be here anyway. What've you got to lose?

**THERESA.** My sanity.

**CHASE.** It's overrated.

**THERESA.** (*pause.*) I'll think about it. (*exits.*)

**CHASE.** (*watches her offstage, then begins to sing very slowly A Cappella.*)  
IN JUST A SINGLE MO—

**REYNA.** (*entering.*) Chase.

**CHASE.** (*turns abruptly.*) Hey, Reyna.

**REYNA.** Wha'd'ya think yer doin'?

**CHASE.** ...Huh?

**REYNA.** I saw the way you looked at her.

**CHASE.** Oh, Theresa. Yeah. She's an interesting girl.

**REYNA.** Chase, don't even think about it.

**CHASE.** Excuse me? Didn't you break up with me last week?

**REYNA.** Well actually, that's why I came. I been thinkin' about that.

**CHASE.** Here it comes.

**REYNA.** I know I got upset, Chase. And we both sang some things we didn't really mean. But I know if we just give it one more ch—

**CHASE.** (*in unison with Reyna.*) "...know if we just give it one more chance, we can work this out." Is that it?

**REYNA.** (*pause. Under her breath.*) Yer such a jerk.

**CHASE.** What'd ya come here for?!

**REYNA.** (*getting upset.*) Yes. That's it, Chase. I wanna give it another chance.

**CHASE.** Ya think fifth time's a charm, huh?

**REYNA.** Chase, don't this relationship mean *anything* to ya?

**CHASE.** I'm movin' on, Reyna.

**REYNA.** Just like that. After everything we been through together, you're just gonna throw it away for some girl you met a few hours ago. (*Chase shrugs his shoulders.*) You're gonna be sorry, Chase.

(*Reyna exits as Chase sits pensively. Blackout.*)

## Scene 6—Back Alley

(Lights up on the back alley outside the courtroom. The Crooks enter.)

**CROOK 2.** I told you, Charlie! I told you!

**CROOK 1.** Shut up, Earl!

**CROOK 2.** He musta tipped ‘em off. Why else would they all just disappear and not go home for two days straight?

**CROOK 1.** Louie wouldn’t do that. He wants this money as much as we do.

**CROOK 2.** Once a cop; always a cop. It don’t matter how many times they say they’ve gone corrupt. They can’t do it! It ain’t in their nature.

**CROOK 1.** He’s our only chance, Earl! What do you want me to do?! Just turn ourselves in?! Is that what you want?! ‘Cuz if that’s what you want—

**LOUIE.** (*entering.*) Hey, dummies! This is a courthouse! What are you doing here?

**CROOK 2.** We gotta talk to you, Louie.

**LOUIE.** You brought my money?

**CROOK 1.** No.

**LOUIE.** You found my witnesses.

**CROOK 1.** Not yet, but—

**LOUIE.** Then get back out there and—

**CROOK 1.** Louie, we can’t find ‘em.

**LOUIE.** Don’t tell me that!

**CROOK 2.** We been searchin’ for two whole days without a—

**LOUIE.** Two days? *Two days*?! If you don’t find those witnesses, they will turn you in; they’ll turn *me* in. We are gonna get *twenty years* without parole because you couldn’t spend more than *two days* looking for them! Is that what you want?

**CROOK 1.** That’s what I said to him, Lou—

**LOUIE.** (*to Crook 1.*) Shut up! (*to Crook 2.*) Is that what you want?!

**CROOK 2.** No, Louie, it ain't.

**LOUIE.** Then go find my witnesses! I don't want to see your dogfaces again until you've got blood on your hands and cash in your suitcase! Now get out!

*(Crooks exit hurriedly.)*

**CROOK 1.** *(exiting.)* We'll find 'em, Louie!

**LOUIE.** Go!

*(Blackout.)*

## Scene 7—Town Square

*(The town monument now has the large word “HAWKS” spray painted across its front. The townspeople are seated around the platform stage listening to Man who stands at a podium. Other townspeople are wandering leisurely across the stage as Cheri enters followed by Mr. and Mrs. Bennett.)*

**MAN.** And now, ladies and gentlemen, I have the great honor and privilege of presenting to you our beloved mayor. Please welcome your friend and mine, Mr. Mason Harper.

*(Townspeople applaud as Mason approaches the podium.)*

**CHERI.** *(seeing Mason, laughs to herself.)* Well, wha’d’ya know?

**MRS. BENNETT.** A town meeting.

**MR. BENNETT.** I’m sure it’s nothing that would concern us. We should go.

**CHERI.** No. Let’s stay.

*(Cheri, Mr. Bennett, and Mrs. Bennett take seats.)*

**MASON.** *(amidst more applause.)* Thank you. Thank you. You’re very kind. Thank you very much. Well, friends, I sincerely wish I could greet you with good news today, but I’m afraid I cannot. People of Rhythm City, we have a problem on our hands. I’m sure all of you are well aware of the presence of a gang in our community.

**CHERI.** *(to herself.)* Oh, no.

**MASON.** They call themselves *(motions to the defaced monument.)* the “Hawks”. Some of you parents have children in this gang, and it is to you that I am most sympathetic. The governing body of Rhythm City has remained silent far too long on this issue. Our sons and daughters are running with a group that breeds violence, apathy, and rebellion. People, they are the future of Rhythm City! *(Townspeople murmur ad lib in agreement with Mason, getting progressively louder as Mason continues.)* Our own children have substituted respectable work and civic responsibility with idleness and insubordination.

=====MUSIC CUE #16: “HOW TO BREAK UP A GANG”=====

**MASON.** For their own safety and well-being, we must stop this unruliness once and for all! It’s the only way to protect Rhythm City from the threat of a moral, social, and economic collapse!

**WE’D BETTER TAKE HEART**

**MAN.**

Take heart! Take heart!

**MASON.**  
AND EV'RYBODY DO YOUR PART  
THESE ARE PRINCIPLES ON WHICH OUR ANSWERS HANG

**MAN.**  
HANG

**MASON.**  
WE'LL GET A GOOD START

**MAN.**  
Good start! Good start!

**MASON.**  
BY SPLITTING APART THAT BAND OF HOOLIGANS  
AND THAT'S HOW TO BREAK UP A GANG

NOW LISTEN,  
MOTHERS, FATHERS, ANYONE STANDING BY,  
THESE HAWKS HAVE GOTTEN  
BADLY OUT OF HAND, AND THIS IS WHY:  
OUR TOWN HAS BEEN TOO  
CARELESS WITH OUR DAUGHTERS AND OUR SONS  
THEY'RE TURNING NOW TO  
GROUPIES WITH THEIR KNIVES AND CHAINS AND GUNS!  
WE'LL TEAR THEM FROM THEIR  
FRIENDS TO STOP THE VIOLENCE AND CRIME  
WE'VE GOT TO DO IT  
NOW BECAUSE WE'RE RUNNING OUT OF TIME

**MAGIC STORE OWNER.** We have to do something!

**WOMAN.** That's right!

**REAL ESTATE AGENT.** Because of this gang, my son didn't even come home last night until just before supertime!

**BAKER.** My daughter is dressing like a hippie!

**HOTEL PROPRIETOR.** I saw a whole group of them at the playground just the other day!

**COFFEE SHOP OWNER.** My son has stopped practicing his tuba!

*(Lots of commotion ensues as Townspeople shout complaints about the Hawks.)*

**MASON.** *(trying to calm the crowd.)* People, please...Everyone, please, calm down...Ladies and Gentlemen, we are all very upset about what has developed here, but let us not behave irrationally. To counter this problem, we must act together. Are you with me?!

**TOWN.** YEAH!!!

**MASON.**  
WE MUST NOT WAIT

**TOWN.**  
We must not wait!

**MASON.**  
TO SET THESE WAYWARD CHILDREN STRAIGHT  
THEIR EDUCATION WILL NOT BE IN VAIN

**TOWN.**  
Vain! Vain!

**MASON.**  
WE'LL HAVE A CLEAN SLATE

**TOWN.**  
Clean Slate! Clean Slate!

**MASON.**  
THIS TOWN WAS GREAT AND WILL BE ONCE AGAIN  
BUT FIRST, WE MUST BREAK UP THE GANG

*(Lots of commotion from the Townspeople. Everyone except Cheri is excited and in total agreement with Mason. Mr. and Mrs. Bennett don't sing at first but get caught up in it by the end.)*

**TOWN.**  
WE'RE TURNING UP HEAT  
Heat! Heat!  
BECAUSE THIS GANG WE MUST DEFEAT

**MASON.**  
WE WILL TAKE THIS BOUNDLESS TIGER BY THE FANG

**TOWN.**  
FANG  
FANG  
FANG  
FANG

WE'LL CLEAN UP THE STREET  
Clean up the street!  
ONCE WE HAVE BEATEN ALL THOSE RUFFIANS  
'CAUSE THAT'S HOW TO BREAK UP A GANG!

*(Short dance break. When the song ends, the Townspeople get up and start heading out quickly, as though ready to take action.)*

**MR. BENNETT.** The problem is worse than I ever imagined!

**MRS. BENNETT.** *(panicked.)* Greg, Cody was on his way to go see them when we left!

**MR. BENNETT.** We'll catch up with you later, Cheri. We have to find our son.

*(Mr. and Mrs. Bennett exit with Townspeople leaving only Cheri onstage with Mason who is collecting his things.)*

**CHERI.** That was quite an influential speech, Mr. Mayor.

**MASON.** Well, I do what I can.

**CHERI.** So you really believe all that?

**MASON.** Of course!

**CHERI.** That they're arming themselves with knives and guns?

**MASON.** Ma'am, I would love to stay and chat, but I have an important meeting in five minutes, and I must be g—*(turns to see Cheri. Drops his briefcase.)* **CHERI!**

**CHERI.** Hello, Mason.

**MASON.** You came back.

**CHERI.** Looks like it.

**MASON.** Cheri...I don't know what to say... I've missed you so m—

**CHERI.** Mason, don't... I didn't come back for this.

**MASON.** ...You didn't?

**CHERI.** No.

**MASON.** Then...why did—?

**CHERI.** It had nothing to do with you.

**MASON.** Really?

**CHERI.** Really.

**MASON.** Alright. Then...why did you leave?

**CHERI.** Mason, I don't want to—

**MASON.** No letter, no explanation... How could you do that to me, Cheri?

**CHERI.** Do you really want to bring this up right now?

**MASON.** No. I wanted to bring it up two years ago, but it seems one of us was unavailable!

**CHERI.** I was unhappy, Mason. You had your friends, your politics, your speeches, your parties,...I held out for a long time hoping that someday, our relationship would be important enough to fit into your busy schedule. But I waited and waited until it finally hit me: my day was not coming. So, I left. (*pause.*) There's your explanation.

**MASON.** You never told me that. You didn't give me a chance.

**CHERI.** No, Mason. *You* never gave *us* a chance. You were always too busy with...never mind. It's in the past now. There's no need to discuss it.

**MASON.** (*reflectively.*) ...I'm sorry.

**CHERI.** You don't have to apol—

**MASON.** Cheri, I want to make it up to you.

**CHERI.** No. Things are over between us.

**MASON.** They don't have to be.

**CHERI.** It took me a long time to get over you, Mason. I'm not going back. Besides, you haven't even changed.

**MASON.** What do you mean by that?

**CHERI.** This *show* I just watched. You got everyone in town rallying against a bunch of harmless kids.

**MASON.** You haven't even been here, Cheri. What do you know about the gang?

**CHERI.** I know that a lot of those kids come from rough homes. I know they need each other. I also know that they're good kids! By breaking up the Hawks, you'll be destroying the closest thing to a family—

**MASON.** And you think the problems they cause are going to get smaller? We've got to stop this now before they start getting into real trouble.

**CHERI.** Maybe the solution is to give them something to do. Something constructive. Create some opportunities for them so they don't spend all their time hanging around a junkyard.

**MASON.** Cheri, it's not that easy.

**CHERI.** You said these kids were carrying guns!

**MASON.** I was only making the point that—

**CHERI.** So it's okay to tell lies as long as you're making a point. Is that it?

**MASON.** I was painting a picture. Cheri, I know I'm not perfect. But I really have changed. I'm a different man now.

**CHERI.** Are you?

**MASON.** Just give me a chance. Let me take you out for lunch.

**CHERI.** Don't you have a big meeting to go to?

**MASON.** What meeting?

**CHERI.** You said you had a meeting in five minutes.

**MASON.** I did? Oh yeah. Well, I...*(laughs nervously.)* I didn't know that was you at the time.

**CHERI.** *(pause, then coldly.)* I see. *(Mason hangs his head.)*

**MASON.** I'm sorry. That was wrong; I know it. But if you'll just give me *another* chance—

**CHERI.** Mason. It's over. Now, if you'll excuse me—*(tries to exit; Mason grabs her left hand.)*

**MASON.** Then what's this on your finger? *(Cheri looks at her engagement ring.)* Didn't I give this to you a while back?

**CHERI.** *(soberly.)* Yeah. *(the ring clearly holds much sentimental value to her.)*

**MASON.** It's been two years now, hasn't it? Been wearing it all along?

**CHERI.** It...it's a nice ring.

**MASON.** But I guess it doesn't mean much anymore, huh? (*pause. Cheri pulls her hand back protectively.*) Tell me the truth, Cheri. Do you really want me to leave you? Because if you do, I'll walk away right now. I'll go home, sulk over a stiff drink, and never bother you again... Do you want that?

**CHERI.** I...I don't know...

**MASON.** Cheri—

**CHERI.** (*takes the ring off and hands it to Mason.*) Just...go. Please.

(*Mason reluctantly accepts the ring, picks up his bags and exits.*)

=====MUSIC CUE 17: "INDEPENDENT WOMAN"=====

**CHERI.**

I WAS SO SURE THAT I WOULD NEVER NEED TO FEEL HIS ARMS  
AROUND ME ANYMORE, THAT I'D BE HAPPY THIS WAY  
SOMETIMES I KNOW THAT WHAT I'M DOING IS THE BEST THING  
BUT IT SEEMS THAT I THROW ALL MY FEELINGS AWAY

FOR MY OWN GOOD, I MUST PUT THESE HOPES BEHIND ME NOW  
AND DO WHAT I SHOULD: KEEP ON LIVING ALONE  
I KNOW IT WON'T LAST, BUT WHEN I SEE HIM NOW, I WISH I COULD  
FORGET ALL THE PAST AND WELCOME HIM HOME

BUT I AM AN INDEPENDENT WOMAN  
I CAN LIVE ALL BY MYSELF  
AND I DON'T NEED HELP FROM THE MAN I THOUGHT I LOVED BEFORE

I KNOW I'VE MADE THE RIGHT DECISION  
AND ALTHOUGH I THINK ABOUT HIM ALL THE TIME,  
LIFE WITHOUT HIM IS JUST FINE  
AND I DON'T NEED TO REMIND MYSELF  
OF THE TIMES WE LAUGHED OR THE WAY WE CARED  
OR THE PROMISES MADE OR THE DREAMS WE SHARED  
OR THE LOVE WE HAD THAT WE DON'T HAVE ANYMORE

SOME WOMEN LONG TO FIND A MAN FOR THEIR SECURITY  
WHILE OTHERS ARE STRONG ENOUGH TO HAVE IT THEMSELVES  
I'D RATHER BE FREE TO MAKE ALL MY OWN DECISIONS  
BECAUSE WOMEN LIKE ME DON'T NEED ANYONE ELSE

I'M STRONG AS A STONE. I GET ALONG JUST FINE  
AND I HAVE LIVED ON MY OWN FOR ALL OF THESE YEARS  
SO WHY SHOULD I CARE THAT WHEN I COME HOME EACH NIGHT  
I DON'T FIND ANYONE THERE TO DRY OFF THE TEARS?

I AM AN INDEPENDENT WOMAN  
I CAN LIVE ALL BY MYSELF  
AND I DON'T NEED HELP FROM THE MAN I THOUGHT I LOVED BEFORE

I KNOW I'VE MADE THE RIGHT DECISION  
AND ALTHOUGH I KNOW HE ALWAYS SEEMS SO SWEET  
I JUST CAN'T GO DOWN THAT STREET  
AND MY LIFE IS COMPLETE WITHOUT  
BEING HELD SO CLOSE IN THE POURING RAIN  
BEING KISSED GOODNIGHT—THERE I GO AGAIN

I AM AN INDEPENDENT WOMAN  
THE RELATIONSHIP WE KNEW WAS JUST A FLING  
I CAN DO WITHOUT HIS RING  
I DON'T EVEN WANT TO THINK ABOUT  
ALL HIS TENDER WORDS OR HIS HANDSOME FACE  
OR HIS SPARKLING EYES OR HIS WARM EMBRACE  
OR HIS GENTLE TOUCH...I JUST CAN'T ERASE  
ALL THE MEM'RY OF THAT AMAZING LOVE...  
THAT I DON'T HAVE ANYMORE

*(Blackout.)*

## Scene 8—Junkyard

*(At the Hawks' hangout, Theresa sits on a bench, reading a book. Chase enters, picks up a discarded newspaper, and sits on the opposite side of the bench, pretending to read.)*

**THERESA.** *(still reading.)* Hello, Chase.

**CHASE.** Oh, hey Theresa. Come here often? *(continues reading.)*

**THERESA.** It's the only quiet place in town.

**CHASE.** *(putting down newspaper.)* Well, I think I can fix that.

**THERESA.** I'm sure you could.

**CHASE.** You know we have a library.

**THERESA.** I went there. It *was* quiet until some guy started serenading the librarian.

**CHASE.** Ooh.

**THERESA.** And of course, if one person starts a song, everybody just *has* to join in.

**CHASE.** So, you're still not diggin' the whole music thing, huh?

**THERESA.** Not hardly. My brother sure is, though.

**CHASE.** Yeah?

**THERESA.** I've never seen him like this before. The last couple days, all he wants to do is dance. He can't get enough of it.

**CHASE.** Really.

**THERESA.** And my *dad* even started singing. He *never* sings! Now, all of a sudden, it's *(mock-singing with low voice, mildly off-key)* "Oh, we're having pancakes! Has anyone seen my keys?"

*(Celebratory noise is made offstage by Cody and the Hawks.)*

**CHASE.** Sounds like the gang's gettin' back.

**THERESA.** So much for a quiet place to read.

**CHASE.** Hey, let's get outta here. Ya like ice cream?

**THERESA.** Sure.

*(Chase and Theresa exit just as all of the Hawks enter. All are cheering except for Cody and Frankie who hold slingshots.)*

**JAZZ.** You're the man, Cody!

**MITZI.** I never thought anyone could beat him!

**FRANKIE.** I demand a rematch!

**BETTE.** Give it a rest, Frank! Ya lost fair-n-square!

**SCRUB.** How's it feel *now*, huh?

**FRANKIE.** I was goin' easy on him! *(Hawks laugh at Frankie.)* I was! Rudy, you *know* I was!

**RUDY.** Sure ya were, Frankie.

**FRANKIE.** Best two-out-of-three!

**JAZZ.** Let's hear it for Cody! *(leads the group in chanting Cody's name over and over.)*

*(Mr. and Mrs. Bennett enter.)*

**FRANKIE.** *(as the Hawks chant and lift Cody onto their shoulders.)* Oh come on!... It was one stupid match!... Alright, now you're bein' ridiculous!

**MR. BENNETT.** *(upset.)* Cody!

*(The chanting quickly winds down as the Hawks lower Cody and stare guiltily at Mr. and Mrs. Bennett.)*

**CODY.** *(oblivious to their frustration, runs to his parents.)* Mom! Dad!

**MR. BENNETT.** Cody, tell your friends to leave us for a minute.

**CODY.** Dad, I was in a slingshot match with Frankie, and I won!

**MR. BENNETT.** Slingshots?!

**MRS. BENNETT.** Oh dear. Cody, your father and I—

**MR. BENNETT.** Please, honey, let me handle this. Cody, we are going to have a talk.

**CODY.** But the gang was gonna—

**MR. BENNETT.** No son of mine is going to be associated with any gang!

**CODY.** Dad, what's gotten into—?

**BETTE.** Hey, Cody, we'll catch ya later.

**FRANKIE.** Let's go, Hawks!

*(Hawks leave.)*

**CODY.** Dad, what's going on here? Just a few days ago—

**MR. BENNETT.** You are not to talk to those kids anymore! Do I make myself clear?!

**MRS BENNETT.** Cody, your father and I have—

**MR. BENNETT.** You have no idea what this gang is like! They're ruffians! Rebellious and unruly! You are never to see them again! And that is *final!*

**CODY.** That's not fair!

**MR. BENNETT.** We're not discussing this any longer. Now come with us, and—

**CODY.** I'm not coming.

**MRS. BENNETT.** Cody—

**MR. BENNETT.** Yes you are, son. *(Cody storms off towards the gang.)* Cody, come back here! Cody!

**MRS. BENNETT.** Oh dear. I don't know where we went wrong. He used to be so respectful.

**MR. BENNETT.** Get used to it, Carol. The teenage years have begun.

*(Blackout.)*

## Scene 9—Town Square

*(Chase and Theresa enter. Theresa is still holding her book from the previous scene.)*

**CHASE.** *(laughing.)* I guess that makes it official: music is everywhere.

**THERESA.** *(laughing.)* I should've known we wouldn't be safe in an ice cream shop.

**CHASE.** Well, with so many flavors—

**THERESA.** It's just a matter of time before somebody's gotta sing about them.

**CHASE.** It's true.

**THERESA.** I'm just glad we didn't ask about the waffle cones.

**CHASE.** The ones with icing on the top: *very* inspirational.

**THERESA.** *(laughs. Brief pause.)* So tell me. What's it like?

**CHASE.** The mint chocolate chip? I said you could have a bite.

**THERESA.** *(laughing.)* Not the ice cream! I mean the music. The singing you all do here. What's it like? How does it work? What do you...think about?

**CHASE.** Well, it uh...*(laughs.)* I dunno. I never really tried to explain it before.

**THERESA.** So what do you mean about things being “inspirational”? Does that have something to do with it?

**CHASE.** Well,...yeah. Sort of. I guess it's just that there are things...things that seem too special to just describe in regular words.

**THERESA.** *(joking.)* Like ice cream.

**CHASE.** *(serious.)* Yeah, sometimes. It can even be little things like that. *(slowly getting caught up in the moment.)* But for a moment, those little things give ya a strong feeling, ya know? And whatever it is, normal words just can't quite say it. That's when ya start to hear somethin': music that comes outta nowhere. It's so soft that at first, ya think it's all in your head. But it says exactly what you feel in a way that only music can tell it. Only it's not complete by itself. It needs words. And somehow, ya a'ready know just what the words are—like somebody else is givin' 'em to ya. So ya start to sing 'em out. You may only know one phrase, but b'fore you're done with it, ya think of the next one and the next one after that! Next thing ya know, you're finishing a song. And ev'rything ya said came straight from your heart.

**THERESA.** *(thoughtful.)* That's...fascinating.

**CHASE.** So what's holdin' you back?

**THERESA.** What do you mean?

**CHASE.** You been here three days, and you haven't sang a note. What are you afraid of?

**THERESA.** It...doesn't work for me, Chase. I've tried.

**CHASE.** You have?

**THERESA.** (*very embarrassed.*) Yeah. I feel so stupid for telling you this. But that first night, just to see if there was anything to it, I locked my door and *tried* to sing... It wasn't pretty.

(*Music begins to play softly.*)

=====MUSIC CUE #20: "SONG OF OUR OWN"=====

**CHASE.** Try again.

**THERESA.** Chase, please. It won't work.

**CHASE.** Try *again*.

**THERESA.** No. Trust me—

**CHASE.** Just one more time.

**THERESA.** I can't do it, Chase! Don't you get that?! It doesn't work.

**CHASE.** So when you hear that music playin', you're tellin' me you don't even get the slightest urge to start singin'?

**THERESA.** I've told you, Chase. It's not that I don't *want* to... What music?

**CHASE.** Well...this music, for example. (*Theresa looks confused.*) Don't you hear that?

**THERESA.** I don't know what you're talking about.

**CHASE.** There's music playin' right now...Do you really not hear it?

**THERESA.** Chase—

**CHASE.** Do you even believe me?

**THERESA.** I don't hear a thing.

**CHASE.** Well, maybe that's it. Maybe you can't hear it unless you believe it first. That's it, Theresa. You gotta listen. If you just listen, really listen, for the music—

**THERESA.** Chase, I—

**CHASE.** (*putting a finger over her mouth.*) Shh.  
LISTEN, LISTEN, THE MUSIC PLAYS  
LISTEN, HEAR WHAT THE MUSIC SAYS  
PAY CLOSE ATTENTION YOU'LL  
FIND IT'S A CINCH WHEN YOU  
LEAVE INHIBITIONS, YOU'LL SING LIKE A BIRD  
IT'S HARD TO EXPRESS IT  
YOU WON'T KNOW UNLESS YOU  
JUST LISTEN TO YOUR HEART AND LET OUT THE WORDS  
YOU CAN MAKE MUSIC LIKE YOU'VE NEVER HEARD

YOU CAN LET THE NOTES FLOW  
SINGING WORDS THAT YOU DON'T KNOW  
CREATING YOUR OWN MELODIES AND TONES  
YOU MUST LISTEN WITH YOUR HEART  
DON'T THINK ABOUT IT; JUST START TO SING  
CREATE NEW MUSIC FROM SOMEPLACE UNKNOWN  
A SONG OF YOUR OWN

**THERESA.** Chase, I appreciate what you're trying to do. Singing has been a big part of your life, and you want me to have that too. I understand. But I am *not from* Rhythm City. I don't hear all that "mystical music," and it's not something I can just be persuaded about... Believe me, Chase: if I could do it, I would. But I can't. You're just making it harder for both of us.

**CHASE.**  
JUST FOR A MOMENT,

**THERESA.** Chase, please...

**CHASE.**  
FORGET WHAT YOU'VE KNOWN  
ALL YOUR LIFE TO BE TRUE AND ACCEPT WHAT I SAY  
YOU MAY NOT PERCEIVE IT RIGHT NOW  
BUT BELIEVE AND I KNOW  
THAT YOU'LL SOON HEAR THE MELODIES PLAY  
LET YOUR INSPIRATION GET CARRIED AWAY

RHYTHM CITY IS MAGICAL  
THERE'S SOMETHING INCREDIBLE

**THERESA.**  
IT SURE WOULD BE WONDERFUL

**CHASE.** Yes!

**THERESA.**  
TO SING THOUGHTS ALOUD

**CHASE.** Theresa, you did it!

**THERESA.** That was really strange. For a second there, I thought I heard that music you were talking about.

**CHASE.** Well, don't stop now. Keep singin'.

**THERESA.** I...I can't. I'm sorry, Chase. I don't know what came over me before. It was just... an easy rhyme. That's all.

**CHASE.** Theresa,  
DON'T TRY TO HIDE IT  
THERE'S MUSIC INSIDE OF YOU  
WAITING TO TAKE YOU WHERE YOU'VE NEVER BEEN

**THERESA.**  
I DON'T UNDERSTAND IT  
COMPLETELY UNPLANNED, IT JUST  
COMES OUT OF NOWHERE...A SONG FROM WITHIN

**CHASE.**  
LIFT UP YOUR VOICE NOW, AND LET IT BEGIN

**BOTH.**  
WE CAN LET THE NOTES FLOW  
SINGING WORDS THAT WE DON'T KNOW  
CREATING OUR OWN MELODIES AND TONES

**THERESA.**  
THERE'S SO MUCH TO PERCEIVE

**BOTH.**  
IF ONLY WE BELIEVE  
WE CAN SING JUST LIKE WE'VE ALWAYS KNOWN  
A SONG OF OUR OWN

**THERESA.**  
THERE'S A WHOLE NEW WORLD TO EXPLORE

**BOTH.**

THERE IS BEAUTY ALL AROUND US THAT WE'VE NEVER HEARD BEFORE

**THERESA.** *(simultaneously with Chase.)*

OUR MUSIC CAN REACH TO THE SKIES  
NOW THAT YOU'VE OPENED MY EYES

**CHASE.** *(simultaneously with Theresa.)*

THE MUSIC, SO NEW AND SURPRISING  
CAN POUR FROM YOUR SOUL NOW THAT YOU'RE REALIZING THAT

**BOTH.**

WE CAN LET THE NOTES FLOW  
SINGING WORDS THAT WE DON'T KNOW  
CREATING OUR OWN MELODIES AND TONES

**CHASE.**

NOW YOU SEE IT'S TRUE

**THERESA.**

AND ALL BECAUSE OF YOU

**BOTH.**

WE CAN SING JUST LIKE WE'VE ALWAYS KNOWN  
A SONG OF OUR OWN

A SONG OF OUR OWN

*(Theresa and Chase stare adoringly at each other. They kiss softly, then exit hand-in-hand. A very jealous Reyna enters and stares off after them. Blackout.)*

**ACT II**  
**Scene 1—Town Square**

=====MUSIC CUE #22: "LOOK! THEY'RE AT IT AGAIN"=====

*(Curtain rises to find the Hawks crowded around Frankie and another member in a fight. After Frankie wins, the Hawks cheer.)*

**HAWKS.**  
LOOK! HE'S DONE IT AGAIN  
OL' FRANKIE IS THE CHAMP

**RUDY.** *(addressing the loser.)*  
SERVES YA RIGHT FOR TRYIN' TO USE  
THE MOVES YA LEARNED AT CHURCH CAMP

**HAWKS.**  
HE ONLY KNOWS HOW TO WIN  
MANY HAVE TRIED TO DEFEAT HIM  
BUT NOBODY EVER CAN BEAT HIM  
AND IF YA COME AROUND  
HE'LL DO IT AGAIN

**GROUNDSKEEPER.**  
LOOK! THEY'RE AT IT AGAIN  
DO THEY HAVE TO HANG AROUND HERE?  
RIGHT IN THE MIDDLE OF TOWN SQUARE

**MAN.**  
THERE IS NO EXCUSE  
FOR THEIR INSOLENT BEHAVIOR

**WOMAN.**  
IT'LL BE MY EARLY GRAVE

**ALL THREE.**  
THE GANG IS RECKLESS AND DEPRAVED

**ALL THREE + MORE TOWNSPEOPLE.**  
WE CAN'T PUT UP WITH THIS ABUSE

**TOWN.**  
THIS IS MORE THAN WE CAN STAND  
SOMETHING MUST BE DONE ABOUT IT  
THIS GANG IS OUT OF HAND  
WE COULD REALLY DO WITHOUT IT

*(Two more Hawks square off for a friendly match and start fighting. Mason enters. Townspeople appeal to him.)*

LOOK! THEY'RE AT IT AGAIN  
IT'S REALLY BECOMING A PROBLEM  
HOW ARE WE GOING TO STOP 'EM?

*(Cheri enters, unseen by Mason.)*

**MASON.**  
WE'VE GOT TO BE EXTREME

**TOWN.** *(hushed.)* Yes!

**MASON.**  
WILL ANYTHING GET IN OUR WAY?

**TOWN.** *(louder.)* No!

**MASON.**  
IS WHAT THEY'RE DOING OKAY?

**TOWN.** *(louder.)* No!

**MASON.**  
ARE WE GONNA DO IT TODAY?

**TOWN.** *(full volume.)* Yes!

**JAZZ.** *(to the Hawks.)*  
WHO'S UP FOR ICE CREAM?

*(The Hawks, including the fighters, ad lib agreement, get up happily, and start heading for the ice cream shop. At the same time, Cheri shakes her head disapprovingly at Mason and exits. Mason, discouraged at her reaction, excuses himself from the group to follow after her. The townspeople move toward the Hawks to take action but stop short seeing that the gang is already leaving.)*

**SHOPKEEPER.** *(seeing the Hawks approach his store.)*  
LOOK! THEY'RE AT IT AGAIN  
BEEN COMIN' HERE EV'RY DAY NOW  
IS MY STORE A HANGOUT  
FOR HOOLIGANS AND THIEVES?

**HAWKS.**

HOWDY, MR. FLYNN!

**FRANKIE.**

I'D LIKE TO BUY SOME ROCKY ROAD

**BETTE.**

I'D LIKE A BROWNIE A LA MODE

**SCRUB.**

I'D LIKE A CHOC'LATE OVERLOAD

**SHOPKEEPER.**

I'D LIKE FOR YOU TO LEAVE!

**FRANKIE.**

WHOA, HOLD ON HERE  
FLYNN, WHAT ARE YA SMOKIN'?  
YA MUST BE JOKIN'  
WE COME HERE EV'RY DAY

**PATRON 1.**

YOU KIDS ARE ALWAYS LOUD

**PATRON 2.**

YOU'RE OBNOXIOUS, ROUGH, AND ROWDY

**SHOPKEEPER.**

I USED TO HAVE A CROWD  
BUT YOU'RE DRIVING THEM AWAY

**PATRON 1.**

LOITERING CANDY AND COFFEE SHOPS

**PATRON 2.**

LEAVING A MESS ON THE TABLE TOPS

**FRANKIE.**

YA DON'T GOTTA SCOLD US

**BETTE.**

YA COULDA JUST TOLD US

**SHOPKEEPER.**

YOU BETTER GET OUT OR I'M CALLING THE COPS!

*(Frankie grabs a loose stack of napkins and tosses them in the air. The patrons and shopkeeper voice their frustration as the Hawks exit quickly. Mr. and Mrs. Bennett enter on opposite side of stage.)*

**MRS. BENNETT.**

I THOUGHT WE RAISED THEM BETTER THAN THIS  
WHERE DID WE GO WRONG?  
IT'S ALL SO CONFUSING

**MR. BENNETT.**

BUT ALSO AMUSING  
HOW LATELY, ALL OF OUR THOUGHTS ARE EXPRESSED IN SONG

**MR. BENNETT & MRS. BENNETT.**

HAVE WE BEEN HERE TOO LONG?

*(Hawks enter, now led by Chase.)*

**HAWKS.**

LOOK! THEY'RE AT IT AGAIN

**CHASE.**

THIS CITY IS OUR HOME  
YET THEY'LL DRIVE US OUT OF PUBLIC SPOTS  
THEN SAY WE CAN'T BE LEFT ALONE

**TOWN.**

LOOK! THEY'RE AT IT AGAIN  
THEY CAN'T BE LEFT ALONE  
IF THIS REBELLION DOESN'T STOP  
IMAGINE WHEN THEY'RE FULLY GROWN

**HAWK.**

GUILTY BY ASSOCIATION

**TOWN.**

THEY SHOULD BE ON MEDICATION

**HAWK.**

THIS DEMANDS AN EXPLANATION

**TOWN & HAWKS.**

IT'S A REGRETTABLE SITUATION

**TOWN.** *(counterpoint with Hawks.)*

LOOK! THEY'RE AT IT AGAIN

THEY'RE LOITERING IN THE PARK  
STAYING OUT AFTER DARK  
AND PLAYING THEIR MUSIC LOUD  
IT'S WORSE THAN IT'S EVER BEEN  
CONSIDERING WHAT THEY JUST DID  
THE RUFFIANS CAN'T BE TRUSTED  
AND WHEN WE TURN AROUND  
THEY'RE AT IT AGAIN

**HAWKS.** (*counterpoint with Town.*)  
LOOK! THEY'RE AT IT AGAIN  
KICKIN' US OFF THE MAIN STREETS  
TREATIN' US LIKE WE'RE DEADBEATS  
RUNNIN' US OUTTA TOWN  
WE ONLY TRY TO FIT IN  
BUT IT'S GETTIN' OUT OF HAND 'CAUSE  
THEY DON'T TRY TO UNDERSTAND US  
TAKE A LOOK AROUND  
THEY'RE AT IT AGAIN

**SOME HAWKS & TOWNSPEOPLE.**  
THEY'RE AT IT AGAIN AND AGAIN AND AGAIN

(*Townspeople ad lib complaints toward the Hawks as the Hawks argue back. Both groups continue ad lib under the following lines.*)

**GROUNDSKEEPER.** You're not welcome here!

**RUDY.** *You're* not welcome!

**PATRON 1.** All ya do is cause trouble!

**PATRON 2.** (*as Theresa enters.*) Get outta here!

**PATRON 1.** Ya hoodlums!

**SCRUB.** You're not the boss of me!

**THERESA.** Chase, please say someth—

**SHOPKEEPER.** Go back to that junkyard, where you belong!

**FRANKIE.** We'll go wherever we want—!

**CHASE.** And right now, the junkyard is exactly where we want to go, right guys?

**FRANKIE.** What?! Chase—

**CHASE.** It ain't worth it, Frankie. Let's go, Hawks!

*(Most of the Hawks begin to exit.)*

**FRANKIE.** Did you hear what they called us?

**CHASE.** Let's go! There's better ways to settle this.

*(As the Hawks exit, the town disperses.)*

**PATRON 2.** Good riddance!

**GROUNDSKEEPER.** Maybe you'll clean up after yourselves next time!

*(Frankie looks frustrated at Chase, then exits.)*

**THERESA.** Is he pretty mad?

**CHASE.** Frankie hates backin' down from a fight. *(shrugs.)* He'll get over it.

**THERESA.** So, what has happened here? Why did this whole town turn against you guys?

*(Reyna enters unnoticed by Chase and Theresa, and watches.)*

**CHASE.** You knew about the mayor's speech three weeks ago, right? Your parents were there.

**THERESA.** Well, sure, but c'mon... one little speech?

**CHASE.** Never underestimate the power of a song and dance.

**THERESA.** *(pause.)* Is that what did it?

**CHASE.** That's *always* what does it. You get a catchy tune in someone's head, and they'll almost believe anything.

**THERESA.** Is that so?

**CHASE.** *(making a move on her.)* Worked on you, didn't it?

**THERESA.** *(chuckles.)* Well, I can't argue with that. *(They kiss briefly. Reyna is visibly hurt by this.)* I'd better get going. I told my parents I'd be home for lunch.

**CHASE.** Will I see you later?

**THERESA.** I'll drop by the hangout.

**CHASE.** I'll be there.

*(Theresa exits. Chase sits and watches her leave. Reyna moves to him.)*

**REYNA.** So, I guess you and her are pretty close, huh?

**CHASE.** Oh. Hi, Reyna. I didn't see you there.

**REYNA.** Yeah, I'm gettin' used to it.

**CHASE.** *(looks at her for explanation; she's looking away.)* What's that supposed to mean?

**REYNA.** You've had your head in the clouds for three weeks, Chase. You ain't got time for your real friends no more.

**CHASE.** The Hawks are fine.

**REYNA.** I'm talkin' about *me*, Chase! I know what you're doin'. You're tryin' to make me jealous. You're tryin' to get back at me for breakin' up with you!

**CHASE.** Reyna, this is none of your business.

**REYNA.** How can you say that? Am I nothin' to you, now? Before Theresa came along, our relationship was really startin' to go someplace. Remember when you told me you loved me? *(Chase rolls his eyes and looks away.)* You sang it over and over again.

**CHASE.** *(frustrated.)* It was the chorus.

*(Mason and Cheri enter, arguing inaudibly.)*

**REYNA.** Well, you meant it, didn't ya?

**CHASE.** We broke up, Reyna. Again. For the fourth time. Doesn't that mean anything to you?

**REYNA.** Of course it does! It means our relationship is strong enough to go through crap like that and still stay together!

*(during the previous dialogue, Cheri motions toward Chase as if presenting Mason with a dare. Mason begins to cross toward Chase.)*

**CHASE.** *(responding to Reyna's assertion.)* I don't believe this. *(notices Mason, sighs.)* Excuse me—*(turns to leave.)*

**REYNA.** Where ya goin'?

*(Chase begins to leave as Reyna turns to see Mason headed for them.)*

**MASON.** Chase! *(Chase turns around.)* I need to talk with you.

**CHASE.** I have nothin' to say to you, Mr. Harper.

**MASON.** I'd like to work something out.

**CHASE.** For the Hawks?

**MASON.** Well, no. More for you.

**CHASE.** Whatever. *(turns to leave.)*

**MASON.** Chase, would you please just listen to me for one minute?

**CHASE.** *(turns, looks at his watch.)* Alright. Go.

**MASON.** I want you to know that I see a lot of leadership potential in you. You really could have a bright, successful future if you would only apply yourself to more substantial endeavors.

**CHASE.** Like what?

**MASON.** Lots of things, Chase. You could get a solid, well-paying job. You could go to college. If you're interested, we could always use more confident, charismatic leaders working at City Hall. There are all sorts of opportunities for young men of your talent. I just don't like to see that kind of potential wasted on keeping a gang together.

**CHASE.** *(looking at his watch.)* Thirty seconds.

**MASON.** Look, I know you have a lot of influence. That could really serve you well in your future—

**CHASE.** Yeah, I think I read that in a fortune cookie.

**MASON.** Chase, I'm being serious. There is no future in this gang.

**CHASE.** You don't know nothin' about the Hawks, Mr. Harper. You just wanna control us. We're the only part of this city that you don't have control over, and you can't handle it. If that's what becomes of men who achieve their "bright, successful future," I want nothin' to do with it. Time's up. *(exits.)*

**MASON.** Just think about it, will you?

*(Reyna shakes her head disapprovingly at Mason and exits as Cheri crosses to him.)*

**CHERI.** (*patronizing.*) So... how did it go?

**MASON.** You saw the whole thing.

**CHERI.** Told ya so. He won't budge, Mason. I know him better than you do.

**MASON.** You were right.

**CHERI.** And...?

**MASON.** And... (*rolls his eyes with a smile.*) I was wrong.

**CHERI.** I love hearing you say that. You should try it more often.

**MASON.** I guess I owe you dinner then, huh?

**CHERI.** (*laughs mildly.*) Nice try.

**MASON.** What? I lost fair and square. Let me take you out tonight.

**CHERI.** Thanks for the offer. But I—

**MASON.** But you can't think of anything you'd rather do? Wonderful! I'll pick you up at six!

**CHERI.** (*smiles.*) Cute. (*starts to walk past him.*)

**MASON.** What's wrong?

**CHERI.** (*pause, then seriously.*) We can't do this, Mason. We're just setting ourselves up to be hurt again.

**MASON.** Why do you keep saying that?

**CHERI.** Because I won't marry you!

**MASON.** (*playfully.*) Marriage?! Whoa, slow down, Juliet! I was just talking about dinner.

**CHERI.** I'm an independent woman, Mason. I'm not going to let myself fall for you again.

**MASON.** Okay, that rules out bungee jumping. How about fettuccine alfredo with a sourdough breadstick. That's your favorite, isn't it?

**CHERI.** Mason—

**MASON.** White tablecloth, bottle of merlot, and a couple of candles... Real casual.

**CHERI.** It will just be a waste of time.

**MASON.** Then it's time well-wasted. (*Cheri hesitates.*) So I'll pick you up at six?

**CHERI.** (*pause, then in spite of herself.*) Seven.

**MASON.** Six-thirty it is! And thank you for the opportu—?

**CHERI.** (*walking offstage.*) Don't mention it.

**MASON.** Of course. Would you like me to walk you—?

**CHERI.** That won't be necessary.

**MASON.** Alright. But if you need anything—

**CHERI.** I'll see you tonight, Mason. (*exits.*)

**MASON.** Yes. Tonight. See you then. (*looks upward, enthusiastically mouths the words "Thank you," and exits. Blackout.*)

## Scene 2—A Park Bench

*(Late at night, Mitzi is sitting alone on a park bench wearing a hat and holding a newspaper to hide her face. Cody, Frankie, Bette, and Jazz, holding rolls of toilet paper, rush onstage and hide in various places.)*

**ANGRY MAN.** *(shouted from offstage.)* Get back here! *(runs onstage wearing pajamas, slippers, and a hat and holding a rolled-up newspaper.)* You little whippersnappers! Where are ya?! Don't think y' can hide from me! *(exits.)*

**BETTE.** *(peaking out from behind the park bench and watching offstage after the man.)* Phew! That was close!

*(Frankie and Jazz come out laughing.)*

**CODY.** That was so fun!

**JAZZ.** Did you see the look on his face?!

**FRANKIE.** All that just 'cuz we help a guy redecorate his trees.

**BETTE.** And they wonder why it's hard to find good help these days!

**FRANKIE.** Jazz, I can't believe I went two months without T-P-in' a house!

**JAZZ.** I *told* ya.

**FRANKIE.** Next week, I promise you can count me in.

**BETTE.** *(to Cody.)* So ya really never done this b'fore, huh?

**CODY.** Never.

**JAZZ.** Poor kid. We're ruining him.

**FRANKIE.** Yeah. We really oughta straighten up.

**BETTE.** *(tossing a roll of toilet paper to Frankie.)* So, where to next?

**JAZZ.** I vote Mitzi's house!

*(Mitzi, unnoticed by the others, lowers the paper and with a shocked look on her face.)*

**FRANKIE.** Perfect!

**BETTE.** She never suspects a thing.

*(Mitzi is upset but remains silent as the others start to exit.)*

**FRANKIE.** Let's go!

**JAZZ.** After this one though, I gotta head home. My mom's gonna wonder—

**BETTE.** Oh no! Here comes that guy! Hide!

*(Bette and Cody hide behind the park bench. Frankie sits next to Mitzi and grabs her newspaper to hide his face. Jazz takes her hat and wears it over his eyes leaning against the bench. Mitzi looks around frantically, then feigns a sleeping position as the Angry Man returns.)*

**ANGRY MAN.** *(breathing heavily.)* Either o' you see some teenagers run by?

**JAZZ.** *(disguising his voice.)* Uh, yeah...I think they were headed for the beach. *(all, except Angry Man, point offstage.)*

**ANGRY MAN.** Thanks. *(turns to go.)*

**JAZZ.** Don't mention it.

*(Just as the Angry Man turns, Mitzi abruptly takes her paper back from Frankie and sits up behind it.)*

**ANGRY MAN.** *(stops short.)* Wait a minute. We don't have a beach! *(turns to see Frankie.)* You! *(lunges to get Frankie who leaps over the back of the bench as Cody and Bette come out of hiding.)*

**JAZZ.** Run!

**BETTE.** *(grabbing the Angry Man's hat.)* Hey, did ya want this?! *(Angry Man moves toward Bette who quickly pulls the hat away.)* Psych! *(passes the hat to Cody.)*

*(Frankie, Bette, Jazz and Cody, laughing and carrying the toilet paper rolls, run off in different directions. Cody tosses the hat back onstage as he exits.)*

**ANGRY MAN.** *(picking up the hat.)* Ya lousy, good-for-nothin' rascals! *(furiously rushing offstage.)* Get back here right now! *(exits.)*

*(Mitzi continues to hide behind her newspaper as Mason and Cheri are heard offstage.)*

**CHERI.** *(offstage, barely audible at first but getting progressively louder.)* ...Remember when we were out on our second date, and I insisted you had to try sushi?

**MASON.** (*entering with Cheri, both in semi-formal attire.*) Of course I remember that! That spicy guacamole just about did me in!

**CHERI.** It was wasabi. (*giggling.*) And you weren't supposed to eat a mouthful of it.

**MASON.** My eyes were watering the rest of the night.

**CHERI.** (*playfully.*) I thought you said that was from allergies!

**MASON.** Oh that's right! (*laughs.*) Yeah... my hay fever really acts up in January.

(*They both laugh.*)

**CHERI.** (*sighs.*) Those are fun memories.

**MASON.** (*pause.*) We had a lot of them, you know. Fun memories.

**CHERI.** We did... Like the time you made lasagna with nacho cheese sauce? (*chuckles.*)

**MASON.** Or when you locked your keys in the car and tried to break in using the antenna? (*both laugh.*) I sometimes wonder if you did stuff like that just to get attention.

**CHERI.** (*playfully.*) I guess you'll never know, will you?

**MASON.** You were such a flirt back then. Every guy in town fell for you.

**CHERI.** I wasn't flirting—not with them anyway. I had my eye on you well before then.

**MASON.** You did?

**CHERI.** Remember when I pretended I couldn't swim, and you jumped fully dressed into the lake to try and save me?

**MASON.** And I lost a shoe, my wallet sank to the bottom, and everyone laughed in my face? Yeah, I think I remember.

**CHERI.** (*somberly.*) Well...I wasn't laughing on the inside.

**MASON.** Are you sure? 'Cause you were laughing pretty hard on the outside.

**CHERI.** Nobody had ever come to my rescue like that before. It was a day I will never forget.

**MASON.** (*pause.*) Kind of like...tonight, huh? (*Cheri looks at him tenderly and smiles.*) I had a wonderful time with you, Cheri.

**CHERI.** I did too.

**MASON.** (*dancing slowly with her.*) The way we danced tonight...it was like nothing had changed.

**CHERI.** I know.

**MASON.** (*pause.*) We should do this again. How does tomorrow evening look for you?

**CHERI.** (*smiling.*) You have a city to run, Mr. Mayor.

**MASON.** Okay. Lunch then.

**CHERI.** Sorry. I've got plans.

**MASON.** ...Really. Plans?

**CHERI.** Yes. Plans.

**MASON.** Plans to sit at home alone playing hard-to-get?

**CHERI.** (*coy smile.*) My spice rack won't alphabetize itself, ya know.

**MASON.** So what do you say? I know this great little cafe on Main—

**CHERI.** Mason...I don't want to discuss this now. This has been a wonderful night. Let's not spoil it, okay?

**MASON.** (*pensively.*) Okay. (*pause.*) Come on, I'll walk you home.

*(Mason kisses Cheri's hand and puts her arm in his as they exit. After a moment, a wide-eyed Mitzi lowers the paper staring offstage after the couple. Reyna enters.)*

**REYNA.** (*whispering.*) Pssst. Mitzi!

**MITZI.** Reyna! You'll *never* believe who I just saw!

**REYNA.** Sssh—Quiet down.

**MITZI.** It was the mayor and—!

**REYNA.** Not now, Mitzi! I got somethin' important.

**MITZI.** Yeah?

**REYNA.** How well do you know yer uncle Louie?

**MITZI.** My uncle Louie?

**REYNA.** Yeah, Louie Pasani, yer uncle. Are you two kinda close?

**MITZI.** Not really. I met him when I was four. He lives like super far away.

**REYNA.** Do ya think ya could get his phone number for me?

**MITZI.** Why do you want that?

**REYNA.** I think he's the guy Cheri was talkin' about from the robbery.

**MITZI.** Do you mean to tell me that *that* Louie Pasani the Police Chief is actually *my* police chief uncle Louie Pasani?!

**REYNA.** Exactly!

**MITZI.** That's impossible!

**REYNA.** Why?

**MITZI.** Because the guy Cheri talked about was bad! My uncle Louie *has* to be good; it's his job.

**REYNA.** Of course he is. (*pause.*) But it sure makes ya wonder about that Bennett family, don't it?

**MITZI.** Huh?

**REYNA.** Think about it. (*coaxing.*) There was a robbery... Then they went to court... Now they're on the run... And the *police* are *lookin'* for 'em...

**MITZI.** You don't mean...?

**REYNA.** What?

**MITZI.** ...that maybe *they* robbed the bank?

**REYNA.** (*gasp.*) Ya think so?

**MITZI.** Well, I don't know.

**REYNA.** Mitzi, I think ya might be on to somethin'!

**MITZI.** Really?

**REYNA.** Why else would they be runnin' from the cops?

**MITZI.** Wait a minute. The Bennetts seem way too nice for that. And we've known Cheri since we were kids.

**REYNA.** Yeah...always who ya least expect, ain't it?

**MITZI.** I guess so.

**REYNA.** If you're right about this, Mitzi, then we can't just stand by and let 'em get away with it. Criminals gotta be brought to justice! If only there was some way we could tell your uncle...

**MITZI.** Well, I think we might have his phone number in an address book at—

**REYNA.** Really? That's a great idea! We should call him!

**MITZI.** Oh, we can't do that. I can't turn against Cheri.

**REYNA.** But what about all that stuff ya said about justice and...women's suffrage!

**MITZI.** I know, Reyna, but Cheri's my friend. I could never do that to her. Not for a million dollars!

**REYNA.** (*sigh.*) You couldn't, huh?

**MITZI.** Well...maybe for a *million* dollars...

**REYNA.** Really?

**MITZI.** Well, yeah, I mean...a *million* dollars?! Think what you could buy with—

**REYNA.** 'Cuz ya know about the reward money for catchin' bank robbers, don'tcha?

**MITZI.** Reward money?

**REYNA.** Yeah! A *million dollars* in reward money!

**MITZI.** (*eyes widening.*) Really?

**REYNA.** This is our chance to finally do somethin' with our lives, Mitzi! As soon as we get that reward, we'll leave town. We can go wherever we want!

**MITZI.** And do all those things you only read about in the movies!

**REYNA.** Now yer gettin' it! So, you in?

**MITZI.** Well...it sounds good and all, but...I just don't know, Reyna. I've never done anything like this before.

=====MUSIC CUE #24: "GONE"=====

**REYNA.** It's now or never, Mitzi. Wha'd'ya say?

*(Mitzi hesitates.)*

**REYNA.**

SOMETIMES LIFE'LL GIVE YA SECOND CHANCES  
OTHER TIMES, YA GOTTA KEEP THE CARDS YOU'VE DRAWN  
YA CAN'T KEEP SITTING OUT A HUNDRED DANCES  
OR SOON YOUR CHANCES WILL BE GONE

MITZI, THIS COULD BE THE TICKET  
THIS COULD BE OUR CHANCE TO FINALLY BE FREE  
WE'LL HAVE CHAMPAGNE AND SKYLIGHTS  
WE'LL BE LIVIN' THE HIGH LIFE  
THERE IS SO MUCH MORE FOR US TO SEE

WE'LL NEVER HAVE ANOTHER CHANCE  
IF WE LET THIS OPPORTUNITY PASS  
WE CAN'T WAIT FOR THE RIGHT TIME  
THIS IS ONCE-IN-A-LIFETIME  
AND WE SIMPLY GOTTA MOVE FAST

BEFORE IT'S GONE!

**MITZI.** Gone?

**REYNA.**

GONE  
LIKE THE STARS AT THE FIRST LIGHT O' DAWN  
WE HAVE ONLY ONE SHOT

**MITZI.**

BUT WE JUST MIGHT GET CAUGHT

**REYNA.**

STILL, WE GOTTA TAKE IT NOW BEFORE IT'S GONE.

**MITZI.**

SO IF WHAT YOU'RE SAYING IS TRUE...

**REYNA.** Yeah?

**MITZI.**  
WE'LL MAKE A FORTUNE IN NO TIME AT ALL

**REYNA.** Yes!

**MITZI.**  
ON MY OWN PRIVATE SHIP  
I CAN GO ON A TRIP  
AROUND THE WORLD AND SHOP AT EV'RY MALL

**REYNA.** That's right!

**MITZI.** Wait!  
THE HAWKS MIGHT NEVER UNDERSTAND

**REYNA.** Mitzi,  
DON'T YA SEE? IT DOESN'T MATTER NOW!  
ONCE WE REVEAL THEIR CRIME  
WE'LL PICK UP EV'RY DIME  
AND BY THE TIME THEY FIGURE OUT HOW

We'll be gone!

**MITZI.** Gone?

**REYNA.** Yes, gone!

**MITZI.** Gone.

**REYNA.**  
BUT ONLY IF WE ARE QUICK TO RESPOND

**MITZI.**  
WE COULD DO SO MUCH MORE  
THAN WE'VE DREAMED OF BEFORE

**REYNA & MITZI.**  
WE'LL EXPLORE THE WORLD AS SOON AS WE ARE GONE!

**MITZI.**  
BUT WE HAVE TO KEEP THIS TO OURSELVES

**REYNA.** Right!  
NO ONE ELSE CAN KNOW WHAT WE'VE PLANNED

**MITZI.**

I CAN KEEP IT A SECRET  
I WILL NOT EVEN SPEAK IT  
'TIL WE'RE LOUNGING ON THE HOT SAND

**REYNA & MITZI.**

AND GOING WHEREVER WE WANT  
DOING WHATEVER WE PLEASE

**REYNA.**

LIKE A LIFE-LONG VACATION

**MITZI.**

WE WILL TRAVEL THE NATION

**REYNA & MITZI.**

WITH OUR HAIR FLYING IN THE BREEZE

AND WE'LL BE GONE

**MITZI.**

WE WILL BE LONG

**REYNA & MITZI.**

GONE  
IT'S A GOLD MINE THAT WE'RE SITTING ON  
THIS ONE SMALL ENDEAVOR  
WILL GIVE US FOREVER  
WHATEVER WE DESIRE WHEN WE'RE GONE  
GONE  
GONE!

*(Blackout.)*

### Scene 3—Town Square

*(Rhythm City Townspeople are in the midst of more routine, everyday activities. Theresa and Chase are walking together. Two Newlyweds enter.)*

=====MUSIC CUE #26: “RHYTHM CITY (2<sup>nd</sup> Reprise)”=====

**NEWLYWED 1.**

PLEASE COME BACK TO ME, MY DARLING

**NEWLYWED 2.**

I MUST GO OR I’LL BE LATE FOR WORK  
IT’S A SACRIFICE, BUT PEOPLE NEED ME  
THAT’S WHY I AM A GROCERY CLERK

*(Newlyweds part ways, dramatically. Theresa watches all of this with delight.)*

**CHASE.** What are you smiling about?

**THERESA.** I love this city.

**CHASE.** *(proudly.)* You do?

=====MUSIC CUE #27: “MUSIC OF LIFE”=====

**THERESA.** I do. It used to drive me nuts. Now, I can’t get enough of it.

**CHASE.** Funny how it works like that, huh?

**THERESA.** And it’s all thanks to you.

ONCE, I THOUGHT THAT ALL I’D SEEN WAS ALL THERE IS TO SEE  
I WAS CONTENT WITH THAT. I COULDN’T ASK FOR MORE  
BELIEVING LIFE WOULD JUST GO ON  
THE SAME ROUTINE, AND WHEN WE’RE GONE,  
EVERYTHING WOULD MOVE ALONG JUST LIKE BEFORE

NOW I’VE HEARD, AND I HAVE SEEN, AND I HAVE FELT SO MANY THINGS  
IN THIS BEAUTIFUL NEW WORLD I NEVER KNEW  
THERE IS MUSIC ALL AROUND US  
THIS WONDER THAT SURROUNDS US  
WITH NEW, ENCHANTING SOUNDS TO LISTEN TO  
BUT MOST OF ALL, IT’S HERE THAT I FOUND YOU

NOW I’VE HEARD, I’VE FELT THE MUSIC OF LIFE  
I WOULD HAVE NEVER BELIEVED IT  
BUT WHEN I’M WITH YOU, THEN I KNOW IT TO BE TRUE

YOU'VE TAUGHT ME HOW TO SING THE MUSIC OF LIFE  
I'LL NEVER BE THE SAME  
NOW THAT I'VE FOUND MY PLACE WITH YOU

**CHASE.**

ALL MY LIFE I HEARD THE SONGS OF COUPLES LIVING ON  
THE WINGS OF LOVE, AND I THOUGHT: "IT CAN'T BE TRUE...  
THEY SING OF NEVER-ENDING HIGHS  
A HUNDRED SPARKLES IN THEIR EYES..."  
THEN ALL AT ONCE, I REALIZED I FEEL IT TOO

EVER SINCE I MET YOU, I'VE BEEN FEELING SO ALIVE  
AND STILL, THERE'S SO MUCH MORE I WANT TO KNOW:  
WHAT IT'S LIKE TO BE IN REAL LOVE  
THE KIND WE ONLY DREAMED OF  
AND SING OF HOW THE FEELING SEEMS TO GROW  
THAT'S WHY I NEVER WANT TO LET YOU GO

NOW I'VE HEARD, I'VE FELT THE MUSIC OF LIFE  
I WOULD HAVE NEVER BELIEVED IT  
BUT WHEN I'M WITH YOU, THEN I KNOW IT'S REALLY TRUE

MY HEART IS FILLED WITH SONG, THE MUSIC OF LIFE  
I'LL NEVER BE THE SAME  
NOW THAT I'VE FOUND MY PLACE WITH YOU

**CHASE & THERESA.**

WITH YOU...

**THERESA.** (*simultaneously with Chase.*)

WITH YOU, I'VE HEARD, I'VE FELT THE MUSIC OF LIFE  
I WOULD HAVE NEVER BELIEVED IT  
BUT WHEN I'M WITH YOU, THEN I KNOW IT'S REALLY TRUE

YOU'VE SHOWN ME HOW TO SING THE MUSIC OF LIFE  
I'LL NEVER BE THE SAME  
NOW THAT I'VE FIN'LLY HEARD THE SOUND  
OF THE MUSIC AROUND US  
I'VE FOUND MY PLACE WITH YOU

**CHASE.** (*simultaneously with Theresa.*)

WITH YOU, I'VE HEARD, I'VE FELT THE MUSIC OF LIFE  
...I BELIEVE  
AND I KNOW IT'S REALLY TRUE

YOU'VE FILLED ME WITH THE MUSIC...LIFE'S MUSIC  
...I'LL NEVER BE THE SAME  
...THERE'S NOTHING LIKE THE SOUND  
OF THE MUSIC AROUND US  
I'VE FINALLY FOUND MY PLACE WITH YOU

*(They kiss.)*

**THERESA.** Can you believe we really just sang that whole song off the top of our heads?

**CHASE.** *(laughs.)* You really gotta get out more.

**THERESA.** It's amazing. Just spending the last three weeks here has completely changed the way I look at life.

**CHASE.** Actually, it's been over a month. But who's counting?

**THERESA.** It has?

**CHASE.** Yeah. Today's the 19<sup>th</sup>; you got here in mid-June...

**THERESA.** Oh no.

**CHASE.** What?

**THERESA.** It's already July 19<sup>th</sup>! Chase, we have to testify in court on the 23<sup>rd</sup>! I'm going home in three days.

**CHASE.** Three days? Are you sure?

**THERESA.** *(very disappointed.)* I can't believe it's almost over.

**CHASE.** Well, wait a minute. Of course it's not *over*...right? I mean, you're comin' back...

**THERESA.** Chase, it's like a thousand miles away.

**CHASE.** So...you're tellin' me... this is it then. Just three more days, and we call it quits.

**THERESA.** Oh, don't say it like that.

**CHASE.** Well, how do you want me to say it? In three days, you're gonna leave, and I'll never see you again. *(Theresa looks away. Pause.)* I better go. I'm gonna be late for work.

**THERESA.** *(turns to him.)* Chase—

**CHASE.** We can talk later.

*(Chase exits. Theresa stares sadly offstage after him. Cheri enters followed by Mason.)*

**MASON.** Cheri, can we please talk about this?

**CHERI.** We've been over it a hundred times, Mason; I have to leave. Why won't you accept that?

**MASON.** Because, if I accept it, I'll never see you again!

*(Theresa exits.)*

**CHERI.** Mason—

**MASON.** Two years ago, after you left, Cheri, I was an absolute mess. I realized I had just lost what was most important to me. I prayed to God that, if He would give me one more chance, I wouldn't make the same mistakes again. And now, you're here. And why? Because of some crazy bank robbery that happened a thousand miles away! Cheri, this is my second chance... Please...I can't lose you again.

**CHERI.** What about the Hawks, Mason? Do you think I can just stand aside and watch you destroy the only thing that those kids have to be proud of?

**MASON.** The only thing to be *proud* of? Cheri, the Hawks are a gang of reprobate teenagers, and you talk about it like it's a community service group!... Do we have to mention the Hawks right now?

**CHERI.** There's just no compromising with you, is there?

**MASON.** Not on this particular issue.

**CHERI.** I'm sorry to hear that. Goodbye, Mason. *(Louie and the Crooks enter with a briefcase.)*

**MASON.** *(as she exits.)* Cheri, please—*(she is gone. Mason lets out a frustrated sigh and exits.)*

**LOUIE.** *(to Crooks.)* Now remember, guys. We've got to move quick and get out. Don't do anything that might attract attention.

*(Man and Woman enter.)*

**CROOK 1.** Sure thing, Louie.

**LOUIE.** *(to Man.)* Excuse me. We're new to this area. Just passing through. Can you tell me where I might find a young lady named Reyna? She was suppos—

**MAN.** *(enthusiastically.)* What's that?

**LOUIE.** Reyna.

**WOMAN.** Did you just say you were new to our town?

**LOUIE.** Uh...yeah. Just passing through.

=====MUSIC CUE #28: "THE WELCOME"=====

**MAN.** That's wonderful!

**WOMAN.** Simply wonderful!

**MAN.** Glad to have you!

**WOMAN.** Pleased to meet you!

**MAN.**  
GENTLEMEN, WE

**WOMAN.**  
WELCOME YOU TO

**MAN.**  
RHYTHM CITY

**WOMAN.**  
I'M MARIANNE

**MAN.**  
AND MY NAME IS JEROME

**CROOK 1.** What thuf—?

**MAN & WOMAN.**  
BOTH OF US ARE ACTIVE ON THE TOWN COMMITTEE  
IN CHARGE OF MAKING VISITORS FEEL AT HOME

**LOUIE.** Thank you, but this is really unnecessary. We—

**MAN.**  
PLEASE STEP OVER THIS WAY

**WOMAN.**  
WE'LL SHOW YOU TOWN SQUARE

**MAN.**  
ALL THE

**WOMAN.**  
CITY MEETINGS

**MAN.**  
HAPPEN HERE

**WOMAN.**  
IF YOU HAVE ANY QUESTIONS

**MAN.**  
DON'T HESITATE TO ASK

**MAN & WOMAN.**  
EV'RYBODY'S HONEST AND SINCERE

**MAN.** Come on, everyone!

**WOMAN.** Visitors!

**TOWN.** (*except Man & Woman*) Visitors?!

**MAN.** Let's tell 'em!

*(Whole town bursts into song and dance. Louie and Crooks are shocked, confused, and scared all at the same time.)*

**TOWN.**  
YOU WILL SEE IT'S GREAT TO BE IN RHYTHM CITY  
IT'S THE FINEST PLACE THAT YOU COULD EVER GO  
OUR TOWN IS ALL INHABITED WITH FUN AND FRIENDLY FOLK  
YOU'LL LIKE US ALL THE MORE, THE MORE YOU KNOW

OH, ANYONE KNOWS EV'RYPONE IN RHYTHM CITY  
AND ALL ENJOY THE KINDNESS THAT WE SHOW

**COFFEE SHOP OWNER.**  
IF YOU EVER NEED A FAVOR, WE WOULD LOVE TO HELP YOU OUT

**REAL ESTATE AGENT.**  
'CAUSE BEING A GOOD NEIGHBOR IS WHAT WE ARE ALL ABOUT

**HOTEL PROPRIETOR.**  
JUST SPEND A DAY OR TWO IN TOWN, YOU'LL KNOW WITHOUT A DOUBT

**TOWN.**

IT'S THE FINEST PLACE THAT YOU COULD EVER GO  
THE FINEST PLACE THAT YOU COULD EVER GO

WE CAN PROVE YOU'LL WANT TO MOVE TO RHYTHM CITY  
THERE'S A WEALTH OF BUS'NESS OPPORTUNITY

**HOME-BASED BUSINESSMAN.**

HELLO THERE, FINE YOUNG GENTLEMEN. IF YOU'D LIKE TO BE RICH,  
YOU OUGHT TO JOIN MY MULTI-LEVEL MARKETING!

**TOWN.**

OH, WHEN YOU TRY AND STOP ON BY IN RHYTHM CITY  
YOU'LL RECEIVE THE KINDEST HOSPITALITY

**BAKER.**

WE HAVE A TOWN CAMARADERIE YOU DON'T SEE EV'RYWHERE

**MAGIC STORE OWNER.**

OUR CITY'S SENSE OF FRIENDLINESS IS REALLY, TRULY RARE

**MASSEUSE.**

IN RHYTHM CITY, YOU CAN COUNT ON PEOPLE WHO CARE

**TOWN.**

IT'S THE NICEST PLACE YOU'D EVER WANT TO BE  
THE NICEST PLACE YOU'D EVER WANT TO BE

*(Dance break. Louie and Crooks are passed from group to group during the music. They don't like it, but are too confused to resist very much.)*

IT'S THE NICEST PLACE YOU'D EVER WANT TO BE  
THE NICEST PLACE YOU'D EVER WANT TO BE

*(Song ends in an exaggerated, presentational pose. After a pause, town resumes normal activities.)*

**WOMAN.** *(to Louie.)* We're glad to have you here.

*(Man and Woman exit.)*

**CROOK 2.** *(accusingly.)* What was *that* about, Louie?!

**LOUIE.** *(snapping back.)* How am I supposed to know?! That was the most ridiculous thing I've ever seen!

*(Reyna enters and crosses to Louie.)*

**CROOK 1.** Let's just grab our witnesses and cut outta here quick.

**REYNA.** Can I help ya with somethin'?

**CROOK 2.** No! No more help! Please!

**LOUIE.** You have a familiar voice. Reyna, I presume?

**REYNA.** That depends.

**LOUIE.** If it depends on what's in this briefcase, I'd say you're our girl.

**REYNA.** Is it all there?

**LOUIE.** Every dime.

**REYNA.** Lemme see.

**LOUIE.** Huh-uh. Not until I know you can deliver.

**REYNA.** A'right. But remember: we made a deal. You're only allowed to hold 'em till after you win that trial.

**LOUIE.** You have nothing to worry about, miss. Just lead the way.

*(Reyna motions for them to follow her offstage. Just as they exit, Mitzi runs on followed by the Hawks.)*

**FRANKIE.** Hey, Mitzi, why are we stoppin'?

**MITZI.** Just wait here.

**SCRUB.** What? Why?

**FRANKIE.** I thought you said this was an emergency.

**MITZI.** I did?

**BETTE.** Ya said this was an emergency, and we had to follow you right away. So, where ya takin' us?

**MITZI.** Um...right here.

**JAZZ.** What?

**RUDY.** Mitzi, ...there's nothin' happening here.

**MITZI.** We just have to stay here. Trust me; I've got it all figured out.

**JAZZ.** *You've* got it figured out?

**BETTE.** You—the girl who wondered what kind of cow gives us peanut butter?

**MITZI.** It's not a dairy product. I understand that now.

**FRANKIE.** Come on, Mitzi. I think you got some explaining to do.

**MITZI.** *(to Bette.)* See? I'm not the only one! *(to Frankie.)* Well, Frankie, they call it peanut "butter," but actually—

**FRANKIE.** Not that! I mean why you brought us here!

**MITZI.** Well, ...I...I can't tell you.

**JAZZ.** I'm goin' back to the junkyard.

**MITZI.** No! Don't! You can't go back there!

**FRANKIE.** *(probing.)* Why not?

**MITZI.** Well, because...well, I mean...because, uh... *(Hawks stare impatiently at Mitzi.)* ...You promise you won't get mad?

**HAWKS.** *Mitzi!*

**MITZI.** Okay! Okay! *(deep breath, then quickly.)* Reyna called my Police Chief uncle Louie who's coming to take Cheri and the Bennetts back for sneaking out of town when they were supposed to stay put until after the trial. There! I said it, alright? No big deal. Now, who's up for ice cre—?

**SCRUB.** We gotta do somethin'!

**FRANKIE.** Let's go, Hawks! We hafta get to the junkyard!

**RUDY.** Hold up, Frank! Those guys might have guns! We could get killed!

**FRANKIE.** *(stopping short.)* Oh, you're right.

**BETTE.** We can't just leave 'em there!

**FRANKIE.** We ain't leavin' nobody!

**JAZZ.** So what are we doin'?

**FRANKIE.** *(thinking intensely.)* Uh...

**BETTE.** What's the plan, Frankie?

**FRANKIE.** Gimme a sec. I'm thinkin'.

**SCRUB.** Let's get Chase! He'll know what to do!

**FRANKIE.** I a'ready know what to do!

**RUDY.** What's that, Frank?

**FRANKIE.** Well...first we gotta bust Chase outta work, then I'll tell ya the rest. Let's go!

*(Hawks, except Mitzi, sprint offstage.)*

**MITZI.** *(moment of hesitation.)* Wait! I'm coming too!

*(Mitzi rushes offstage. Blackout.)*

#### Scene 4—Junkyard

*(Lights up on Hawks' hangout. Mr. and Mrs. Bennett enter.)*

**MR. BENNETT.** *(frustrated.)* Cody? Cody! I don't see him.

**MRS. BENNETT.** Cody? Are you sure Reyna said the junkyard?

**MR. BENNETT.** Of course I'm sure. And you know as well as I do this is where Cody's been spending his time.

**MRS. BENNETT.** I still can't believe he sneaked out on us. The Mayor was right.

**MR. BENNETT.** Well I'm going to put a stop to it, once and for all.

**THERESA.** *(entering with Cheri.)* Mom! Dad!

**MR. BENNETT.** Theresa?

**CHERI.** Just after you left, Reyna called back. She said Cody went to the other side of the junkyard—over the second fence.

**MR. BENNETT.** The “second fence”?

**MRS. BENNETT.** Where's that?

**THERESA.** We don't know. She said you'd know where it was.

**CODY.** *(entering.)* Hey, guys. What are you doing here?

**MR. BENNETT.** Maybe you'd like to explain what *you're* doing here.

**CODY.** I was with Reyna, just like she told you.

**MR. BENNETT.** That's *not* what she told me.

**MRS. BENNETT.** Cody, what is going on here?

**LOUIE.** *(rising from a hiding place, brandishing a pistol.)* Allow me to answer that.

*(Mrs. Bennett and Theresa gasp in fear. Crook 1 appears with a gun and the briefcase. Crook 2 rises from a hiding place, also with a gun and a length of rope. Cheri and the Bennetts are surrounded.)*

**MR. BENNETT.** Oh no.

**LOUIE.** It's nice to see you again, Mr. Bennett. It was awfully inconsiderate of you all to leave so abruptly back at the courthouse.

**CROOK 2.** Yeah. We didn't even getta say g'bye.

=====MUSIC CUE #30: "THE RESCUE"=====

*(Louie and Crook 1 move to stand by Crook 2—their guns remain steady on the five witnesses.)*

**CHERI.** How did you find us?

**CROOK 1.** Oh, we had a little help. *(He gestures offstage to Reyna who reluctantly appears as if out of hiding. Crook 1 hands her the briefcase.)* Thanks, dollface.

**THERESA.** Reyna?! Why?

**REYNA.** *(sheepishly.)* Don't worry, guys. They ain't gonna hurt ya. All they want is—

**CROOK 2.** Who says we ain't?!

**REYNA.** *(pause.)* That...that was the deal.

**LOUIE.** Ya know...*(points gun at Reyna.)* I don't think I like that deal anymore. Do you like that deal, Charlie?

**CROOK 1.** No...I never did like that deal.

**LOUIE.** Well then, how about we propose a new deal? We keep the money *(Reyna slowly sets down briefcase and steps back from it.)*, you stand over there *(motions Reyna to stand with the hostages. She does.)*, and the three of us get to do whatever we want with you. How's that sound?

**CROOK 1.** Sounds real good, Louie.

**CROOK 2.** *(snickering.)* Yeah. Real good.

**LOUIE.** Tie 'em up!

*(Crook 2 puts his gun away and moves to the six hostages with the rope. The Hawks, led by Chase, spring onstage with various, make-shift junkyard weapons to tackle Louie and the Crooks. After a quick, chaotic fight, the Hawks seize all three of the guns. The chaos ends with the briefcase safely held by Mr. Bennett and Louie and the Crooks tied up by their own rope in the middle of the stage. Rudy, Frankie, and Bette are all pointing guns at them. Theresa wraps her arms around Chase as music ends.)*

**CHASE.** Are you alright? *(Theresa nods, still holding him tightly.)*

**JAZZ.** We did it, Hawks! (*Hawks cheer.*)

**SCRUB.** (*to Mr. Bennett, proudly.*) It's a good thing you got us lookin' out for ya. You mighta been in real trouble.

**FRANKIE.** What should we do with 'em, Chase? (*Chase steps away from Theresa, looking intently toward Reyna.*) Chase?

**CHASE.** Yeah, Frankie, why don't ya take over from here.

**FRANKIE.** Sure thing, boss. Scrub! (*tosses gun to Scrub whose eyes light up in excitement. He quickly assumes a tense, watchful pose pointing the gun at the criminals.*) Rudy, take some of the guys and escort these creeps to jail. And don't let 'em out of your sight.

**RUDY.** You got it!

**SCRUB.** I better go too—in case things get ugly.

(*Rudy, Scrub, Bette, and some other Hawks begin to take Louie and the Crooks away at gunpoint. Reyna moves away from the group feeling terrible about what happened.*)

**FRANKIE.** Jazz, let's you and me go find the mayor and tell him to meet us at Town Square. He needs to know about this.

**JAZZ.** You bet!

**CHASE.** (*to all remaining Hawks.*) Hey, why don't you guys go with 'em. Gimme a minute here.

**HAWKS.** (*ad lib.*) Alright, Chase. Meet ya there. See ya soon. Etc.

(*Hawks lead Cheri and the Bennetts offstage.*)

**THERESA.** Are you coming, Chase?

**CHASE.** Go on ahead. I'll be there soon.

**THERESA.** Alright.

(*Exeunt all but Chase and Reyna. Chase crosses to Reyna.*)

**CHASE.** Well...looks like you came close, huh? (*waits a beat for an answer.*) You would've really made a name for yourself. (*silence.*) I've known ya since we were kids, Reyna. I never thought ya had it in you to do somethin' like this. What makes you so all-important that innocent people can *die* to pay for your shopping spree?

**REYNA.** (*fighting tears.*) I didn't know, Chase.

**CHASE.** Didn't know what? That you'd get found out?

**REYNA.** I didn't know they were gonna kill 'em. Honest, I didn't.

**CHASE.** Who'd ya think you were dealin' with? Boy scouts?... Why did ya do it?

**REYNA.** I don't know. It was lotsa things.

**CHASE.** It's always lotsa things, Reyna.

**REYNA.** It was *her*, alright?! (*pointing offstage.*) I couldn't even look at her, Chase. Every time I saw you together, I just...(pause.) But I really didn't think they were gonna hurt 'em. Chase, you gotta believe m—

**CHASE.** What now, Reyna? What're ya gonna do when the whole town knows who you really are?

**REYNA.** I...I don't know.

**CHASE.** Ya still gonna hang around here?

**REYNA.** I don't know, Chase.

**CHASE.** Try and earn people's trust all over again? It's not easy to do.

**REYNA.** I said I don't know! I never thought about all this b'fore.

**CHASE.** Well, think about it! Another fifteen minutes and ya might be wearin' handcuffs.

**REYNA.** Ya think I oughta leave town?

**CHASE.** Maybe ya should.

**REYNA.** Well,... what do *you* want, Chase? (*pause.*) I could stay here and pay the price for what I did. But if you don't want me around no more, it ain't worth it. Do ya *want* me to go? If you do, just say the word, and I'm gone.

**CHASE.** You really mean that?

**REYNA.** Yeah.

**CHASE.** (*pause.*) I want you to go.

**REYNA.** ...Ya do? Like...for good?

**CHASE.** I do... For good.

**REYNA.** (*hurt.*) Well...a'right then, Chase...G'bye.

*(Reyna exits. Chase watches her leave, then exits opposite side. Blackout.)*

## Scene 5—Town Square

*(The Townspeople are seated around the platform stage where Mason stands at the podium with Chase, Frankie, and Jazz at his side. Cheri and the Bennett family stand together with all of the other Hawks, except Reyna. Lights up on Townspeople applauding.)*

**FRANKIE.** *(leaning in to microphone.)* ...Sure, it was dangerous! Sure, we coulda been killed! But when your friends are in trouble, ya can't think about stuff like that.

**CHASE.** *(downplayed.)* We did what we had to do, and we're just glad nobody got hurt.

**MASON.** Well, that is remarkable. I must say, you Hawks have shown the kind of loyalty, bravery, and overall quality of character that I would like to see in every citizen. Chase, you and your friends are an inspiration to our city. In view of this, there are going to be a few changes around here. Starting today, all efforts to break up the Hawks will cease permanently! *(Town cheers.)*

=====MUSIC CUE #32: "CONGRATULATIONS"=====

**MASON.** As long as I am mayor, this group will have the respect and approval of our government. Finally, on behalf of the town council and the citizens of Rhythm City, we would like to extend our heart-felt congratulations on a job well done.

*(All cheer, applaud, etc.)*

YOU DID IT. YOU SAVED THE DAY  
WE COULDN'T EVER DO IT ANY OTHER WAY  
NOBODY HAS THE BRAVERY THAT YOU HAVE SHOWN US HERE  
WE LOVE IT. YOU'VE PROVED TO US  
THIS GANG IS WORTHY OF THE CITY'S FAITH AND TRUST  
AND ON BEHALF OF EV'RYBODY, LET US MAKE IT CLEAR:  
    You deserve a cheer!

CONGRATULATIONS, WITH EXCLAMATIONS  
THIS GENERATION'S INSPIRATION TO US ALL  
NO MORE PROBATION OR SEGREGATION  
WHICH, IN TRANSLATION, MEANS WE'RE TEARING DOWN THE WALL

*(to the Town.)*

NOW THAT WE HAVE SEEN THE LIGHT, THERE'S NO NEED TO FEUD  
NO, EVEN ON THE CONTRARY, WE MUST EXUDE WITH GRATITUDE

THIS DECLARATION OF ADMIRATION  
FOR HOW BRAVELY THEY'VE BEHAVED IN SAVING THE DAY

**MAN.**

THEY DID IT!

**WOMAN.**

THEY BEAT THE CROOKS!

**MAN & WOMAN.**

YOU CAN NEVER TELL A BOOK BY HOW THE COVER LOOKS

**MASON.**

YES! THAT IS AN IMPORTANT LESSON WE HAVE LEARNED TODAY

**WOMAN.**

WE'RE SORRY TO TREAT YOU WRONG

**MAN.**

WE SEE THAT YOU WERE BENEFICIAL ALL ALONG

**MASON, MAN, & WOMAN.**

SO WE DECLARE OFFICIALLY: THE HAWKS ARE HERE TO STAY!

**MASON.**

And we'd like to say:

**TOWN.**

CONGRATULATIONS, WITH EXCLAMATIONS

**MASON.**

YOUR REPUTATION'S RESTORATION HAS BEGUN

**TOWN.**

A CELEBRATION, A DEMONSTRATION  
JUST CONFIRMATION THAT THE VICTORY IS WON

HAWKS NEVER HAVE TO HIDE OUT OR DIVIDE OUT AGAIN  
THE HARMONY IN TOWN WILL NOW BE GREATER THAN IT'S EVER BEEN

CONGRATULATIONS: OUR OBLIGATION  
WE WANT TO SHOW IT SO YOU KNOW WE OWE IT TO YOU

**MAN.**

ONCE,

**WOMAN.**

THERE WAS A TIME

**MAN.**

WHEN MOTHERS

**WOMAN.**  
AND FATHERS

**MAN.**  
THOUGHT THEIR SONS

**WOMAN.**  
AND DAUGHTERS

**BOTH.**  
WERE PUNKS,

**MAN.**  
PURSUING CRIME

**BOTH.**  
WHAT A SHAME

**MAN.**  
NOW,

**WOMAN.**  
YOU CAN BE SURE

**MAN.**  
WE ALL SEE MUCH CLEARER

**WOMAN.**  
THAT WE WERE IN ERROR

**BOTH.**  
SOMEHOW,

**WOMAN.**  
AND FURTHERMORE,

**BOTH.**  
WE PROCLAIM:

**MAN.**  
LET'S SHOUT IT ONCE AGAIN!

**TOWN.**  
CONGRATULATIONS, WITH EXCLAMATIONS

THIS GENERATION'S INSPIRATION TO US ALL  
NO MORE PROBATION OR SEGREGATION  
WHICH, IN TRANSLATION, MEANS WE'RE TEARING DOWN THE WALL

*(Dance Break.)*

NOW THAT WE HAVE SEEN THE LIGHT, THERE'S NO NEED TO FEUD  
NO, EVEN ON THE CONTRARY, WE MUST EXUDE WITH GRATITUDE

THIS DECLARATION OF ADMIRATION  
FOR HOW BRAVELY THEY'VE BEHAVED IN SAVING THE DAY

*(The Hawks and the Bennetts are greeted by many Townspeople while others slowly disperse. Bette moves to Chase and Frankie.)*

**BETTE.** Ya looked good up there, captain!

**CHASE.** Thanks, Bette. Think I oughta go into politics?

**BETTE.** Sure, and I oughta go into figure skating! *(laughs.)*

*(Rudy and Mitzi rush to the group.)*

**RUDY.** Man, can you believe it, Frankie? We ain't criminals anymore!

**MITZI.** No more messy junkyard!

**FRANKIE.** Pretty sweet, huh?

*(The Bennett family cross to the group.)*

**MR. BENNETT.** Chase, it took a lot of bravery to do what you all did back there. I must say, I feel I misjudged you. All of you. And I'm sorry.

**CHASE.** *(shaking his hand.)* I appreciate that, sir. All is forgiven. *(Mr. Bennett turns around, and Theresa hugs Chase.)*

*(During the next few lines, all of the Hawks are exiting with the Bennett Family.)*

**CODY.** *(to Jazz.)* You guys were awesome! See, mom?

**MRS. BENNETT.** That was very brave.

**JAZZ.** All in a days work, madam.

**CODY.** *(to Rudy.)* And where'd you learn to slide-tackle like that?!

**RUDY.** Ya liked it, huh? I'll teach ya sometime.

**JAZZ.** You think *that's* cool. You gotta see my famous hammer-hold!

**CODY.** Wow!

*(All have exited, leaving the stage empty except for Cheri and Mason, who is collecting his things. Cheri moves to him.)*

**CHERI.** Well, Mr. Mayor, I think you've outdone yourself.

**MASON.** Thank you, Ms. Hall.

**CHERI.** I never knew you to change your mind about anything. I'm impressed.

**MASON.** I'm finally seeing things clearly now.

**CHERI.** They are good kids aren't they?

**MASON.** The Hawks? No, this had nothing to do with them.

**CHERI.** I don't understand.

**MASON.** Don't you see, Cheri? I did this for you... for us.

**CHERI.** For us?

**MASON.** I love you, Cheri...I'm crazy about you... I love you so much I can't imagine spending my life without you. And if welcoming a bunch of troubled kids is what it takes to keep you here, then so be it!

**CHERI.** Troubled kids?

**MASON.** I realize now that this is what you wanted all along. And if we're going to make this marriage work, something's gotta give.

**CHERI.** Whoa, who said anything about marriage?

**MASON.** I did. Just now. *(gets down on one knee and pulls out a jewelry box.)* I mean it, Cheri. I love you. I will do anything for you... And I want you to be my wife. *(opens the jewelry box to reveal Cheri's engagement ring.)* Will you m—?

**CHERI.** Stop. Please.

**MASON.** Oh no.

**CHERI.** I can't. I'm sorry, Mason.

**MASON.** Wha... what did I do wrong? I thought—

**CHERI.** What did you do wrong?! Mason, you just told me this entire thing was a lie! And now you're asking me to marry you?!

**MASON.** Did I miss something here?

**CHERI.** The whole song and dance—"Congratulations with... incantations"—you didn't mean a word of that! It was all so you could propose to me!

**MASON.** Why can't you just accept the fact that I'll do anything to keep us together?!

**CHERI.** I never doubted that. As usual, you will do and say anything to get what you want. *(Mason struggles for a response.)* Goodbye, Mason. *(starts to exit.)*

**MASON.** *(desperately.)* Please don't go. Cheri, wait! *(Cheri turns to listen. Mason struggles for what to say, then turns away with a frustrated sigh.)*

**CHERI.** If you've got something to sing, then sing it.

=====MUSIC CUE #33: "I LOVED YOU TOO MUCH"=====

**MASON.**

TWO YEARS I'VE WAITED FOR ANOTHER CHANCE  
NOW YOU'RE LEAVING ME AGAIN WITHOUT A SECOND GLANCE  
I DID EVERYTHING YOU WANTED, CHERI. ALL FOR WHAT?  
SO YOU COULD WALK AWAY AND LEAVE ME WITH A DEEPER CUT?

I PRAYED FOR YOU TO FINALLY RETURN TO ME  
I'VE BECOME THE MAN YOU'VE ALWAYS WANTED ME TO BE  
I THOUGHT IF ONLY I COULD FIND YOU, YOU WOULD SOON AGREE,  
BUT NOW I CLEARLY SEE...

I LOVED YOU TOO MUCH  
I HELD YOU TOO CLOSE  
I LET YOU IN ON THINGS ABOUT ME NO ONE ELSE KNOWS

I'VE WASTED MY DAYS  
SHOULD'VE GONE MY OWN WAYS  
LOOKED AWAY FROM YOUR GAZE AND KEPT MY HANDS FROM YOUR TOUCH  
I LOVED YOU TOO MUCH

**CHERI.**

SO YOU THINK THAT YOU'RE THE ONLY ONE WHO'S FELT THIS WAY?  
LIKE I DON'T KNOW WHAT IT IS TO BE SWEEPED AWAY?  
THAT WAS MY PROBLEM ALL ALONG  
I GOT SO CAUGHT UP IN YOUR SONG!

I IMAGINED HOW THE GOLDEN YEARS WOULD UNFOLD  
YOU HAD ME SMILING AT THE THOUGHT OF GROWING OLD  
AT ALL THOSE EMPTY DREAMS THAT I WAS SOLD  
AND THE TRUTH BE TOLD:

I LOVED YOU TOO MUCH  
I HELD YOU TOO CLOSE  
I BELIEVED EVERY WORD EVEN WHEN YOUR LIES WERE EXPOSED

I FOLLOWED YOU BLIND  
LEFT MY WHOLE LIFE BEHIND  
I SURRENDERED MY MIND AND LEANED ON YOU LIKE A CRUTCH  
I LOVED YOU TOO MUCH

**MASON.**  
YOU COULDN'T EVEN TELL ME WHY YOU WENT AWAY  
YOU JUST LEFT ME HERE TO WONDER  
WHAT DID I DO WRONG?  
WHAT DID I NOT SAY?  
WHAT COULD I HAVE DONE TO MAKE YOU STAY?

**CHERI.** *(simultaneously with Mason.)*  
THAT'S THE PRICE YOU PAY  
WHEN YOU TAKE SOMEONE FOR GRANTED LIKE YOU DID THAT WAY  
YES YOU DID! YOU ALWAYS DID!  
YOU NEVER SEE IT IN YOURSELF!  
I LOVED YOU MORE THAN YOU DESERVED  
YOU LEFT ME WAITING ON THE SHELF  
WHY MUST WE ALWAYS ARGUE?  
WHY CAN'T YOU HEAR ME OUT?  
DON'T TALK TO ME ABOUT MY ATTITUDE  
YOU ONLY LISTEN WHEN I SHOUT  
DON'T CHANGE THE SUBJECT!  
NO! YOU'RE THE ONE WHO STARTED THIS LIKE YOU OFTEN DO  
NO MATTER WHERE YOU GO, YOU'RE ALWAYS STIRRING UP A FEUD  
OH REALLY? YOU'RE A ONE TO TALK  
YOU HAVEN'T GOT A CLUE!

**MASON.** *(simultaneously with Cheri.)*  
I NEVER TOOK YOU FOR GRANTED  
WHAT MAKES YOU THINK YOU KNOW ME BETTER THAN I KNOW MYSELF?

I LOVED YOU MORE THAN YOU DESERVED  
YOU LEFT WITHOUT A WORD  
AND THERE YOU GO AGAIN  
THAT SAME SELF-RIGHTEOUS ATTITUDE  
I'M HEARING EV'RY WORD  
YOUR SHOUTING CAN BE HEARD FOR MILES AROUND  
DON'T CHANGE THE SUBJECT!  
I THINK IT'S TAKEN TWO OF US  
TO GET THIS FAR. YOU ONLY SEE IT FROM YOUR POINT OF VIEW  
CHERI, YOU HAVE NO IDEA WHAT YOU PUT ME THROUGH

**BOTH.**

AND IT'S ALL TOO TRUE:

I LOVED YOU TOO MUCH  
YOU HURT ME TOO DEEP

**CHERI.**

BUT I'M OVER YOU NOW

**MASON.**

I WON'T LOSE ANY SLEEP

**BOTH.**

SO THIS IS GOODBYE  
NO NEED TO ASK WHY  
AND I'M NOT GONNA CRY FOR YOU OR LONG FOR YOUR TOUCH  
'CAUSE I LOVE YOU...

*(Mason and Cheri pause for a moment as they realize their Freudian slips. Mason kisses Cheri. She slaps him. After a beat, Cheri kisses Mason, then holds him tightly. Mason offers the ring one last time.)*

**CHERI.** *(in spite of herself.)* Yes.

*(Cheri and Mason sigh and share an exhausted laugh. Blackout.)*

## Scene 6—Courtroom

*(Lights up on the courtroom. Louie and the Crooks are wearing prison garb. The Bennetts, Cheri, the Judge, two Attorneys, and policemen are present. The Crooks' briefcase is on the Judge's bench.)*

**JUDGE.** Will the defendants please rise? *(Louie and Crooks stand up.)* As stated in the jury's verdict, the defendants have been found guilty of all counts of armed robbery and attempted murder. You will each be sentenced to twenty years without parole in the state penitentiary. Court is adjourned.

*(Judge bangs a gavel. Policemen put handcuffs on Louie and the Crooks and escort them out. Others engage in conversation as the crowd slowly disperses.)*

**CHERI.** *(to the Prosecuting Attorney.)* Thank you so much. You've been a big help.

**PROSECUTING ATTORNEY.** We had a very strong case, Ms. Hall. I'm glad I could help see that justice was done.

**CHERI.** Me too.

**PROSECUTING ATTORNEY.** You have a nice afternoon. And congratulations again on your engagement.

**CHERI.** Thanks.

*(Prosecuting Attorney exits. Cheri and the Bennetts convene.)*

**MRS. BENNETT.** I am so glad this is finally over. What a relief to know those men are locked away!

**MR. BENNETT.** We need to celebrate! What'd'ya say we go to that Japanese place where they chop up the food in front of you!

**CODY.** Cool!

**MR. BENNETT.** Can you come with us, Cheri?

**CHERI.** Oh, I don't think so. I have a lot of packing to do.

**CODY.** Going back to Rhythm City?

**CHERI.** Yep. After two years of running, I'm ready to go back home.

**MRS. BENNETT.** We wish you and Mason the best of luck.

**CHERI.** Thank you.

**THERESA.** (*downhearted, giving Cheri a hug.*) Goodbye, Cheri. I wish I could come with you.

**MRS. BENNETT.** Theresa, is something wrong?

**THERESA.** You know what's wrong, mom.

**MR. BENNETT.** Honey, I know he was special—

**THERESA.** It's not just about Chase, Dad. It's everything—the people, the music, the dancing,...It was the most...*unbelievable* place...!

**MRS. BENNETT.** I'm going to miss it too, sweetheart. It sure was a nice vacation, wasn't it?

**CODY.** Yeah, just like that song they sang, ya know? (*Cody attempts to sing the chorus of "The Welcome" but has considerable difficulty producing the correct notes or words.*) YOU WILL SEE IT'S GREAT—no, I mean: IT'S GREAT TO BE IN RHYTHM...no, that's not right. Gosh, why can't I sing it? You know what song I mean?

**MRS. BENNETT.** I know, dear. It goes... (*squinting, trying to hear the tune in her head.*) YOU'LL SEE... RHYTHM CI—(*she stops herself, embarrassed by her lack of musicality.*) Oh, my! I don't know what's wrong with me.

**MR. BENNETT.** I believe it goes more like—

**CHERI.** You won't get it.

**MR. BENNETT.** Huh?

**CHERI.** The same thing happened when I left Rhythm City. Those songs...they don't come back.

**CODY.** (*visibly troubled by this.*) What do you mean?

**THERESA.** Don't you see, Cody? There's no magic here. Everything that was natural in Rhythm City is now impossible. All the music, the singing, the harmony, everything—

**CODY.** (*almost pleading with Cheri.*) What about dancing? Can I still do that?

**CHERI.** You can try to learn again, but it'll take years. And it's definitely not the same.

**CODY.** Oh, no...

**MRS. BENNETT.** I'm sorry, honey. But there's really nothing we can do about it now.

**MR. BENNETT.** Maybe there is. *(all turn to look at him.)* I am a builder after all.

**THERESA.** *(hopefully.)* Dad?

**MR. BENNETT.** I run my own business. I can set up shop wherever we like.

**CODY.** So,...ya mean—?

**MR. BENNETT.** Honestly, the musical life... it was starting to grow on me. *(turns to Mrs. Bennett for approval.)*

**MRS. BENNETT.** Let's do it.

**MR. BENNETT.** Better start packing, kids. We're moving back!

**THERESA.** Oh, Dad! *(hugs him.)*

**CODY.** Yessss!

**THERESA.** You're the greatest!

**MRS. BENNETT.** Thank you, Greg.

**MR. BENNETT.** Well, what are we waiting for? Let's call Marv's and rent a moving truck!

*(Cheers from everyone. Fade to blackout as Cheri and the Bennetts exit.)*

## Scene 7—Town Square

*(Townspeople are milling about. Most of the Hawks are with their families now. Bette, Jazz, and Scrub are playing catch with a Frisbee.)*

**CHASE.** *(entering with Mason.)* ...so do ya see what I'm saying? That would give the kids a chance to hang out together and contribute to the town's development at the same time. We'll hire a commercial builder to oversee the project and we could get started first thing next week.

*(Jazz tosses the Frisbee toward Bette. It flies over her head and offstage.)*

**MASON.** This is an excellent plan, Chase. I like the way you think. So all we need is that builder. Who do you think we should get to do it?

**CODY.** *(rushing onstage, holding the Frisbee.)* Ya gotta watch him, Bette. Jazz throws like a girl!

**BETTE.** Cody?! *(Mason and Chase quickly turn to see Cody.)* What're ya doin' here?!

**SCRUB.** Hey, Cody!

**JAZZ.** You're back!

**SOME HAWKS.** *(running to greet him, ad lib.)* Hey, Cody's back! What's goin' on, Cody? I thought you went home. Great to see ya! etc.

*(Chase rushes to the group. Theresa enters and moves behind them.)*

**CHASE.** Cody, is your sister—? *(Theresa taps Chase on the back. He turns to see her.)*  
Theresa!

**THERESA.** Did ya miss me?

**CHASE.** I couldn't stop thinkin' about you! How long are you visiting?

**THERESA.** We're not visiting, Chase. *This* is our home.

*(Chase gives Theresa a hug, then a kiss. Mr. Bennett, Mrs. Bennett, and Cheri enter. Cheri rushes to meet Mason)*

**CHERI.** Mason!

**MASON.** Darling! How did it go? Did you win?

**CHERI.** We won!

**MASON.** That's my girl! (*they kiss.*)

**MR. BENNETT.** (*standing with Mrs. Bennett and the Hawks.*) Well, Cody, I'm glad to see you're so happy.

**CODY.** Thanks, Dad.

**SCRUB.** So does this mean you're gonna stay—like, all the time?

**MR. BENNETT.** I think so, Scrub.

(*Hawks ad lib general glee.*)

**CHERI.** (*with Mason.*) This is it, Mason. I have everything with me, and I'm not going back.

**MASON.** You'll never want to, Cheri. Things are going to be different around here. This is the start of a brand new life.

=====MUSIC CUE #36: "A BRAND NEW LIFE"=====

**CHASE.**  
THERESA, I WAS SO AFRAID I'D LOST YOU

**THERESA.**  
HERE BESIDE YOU IS RIGHT WHERE I WANT TO BE

**CHASE & THERESA.**  
LIKE IT OUGHT TO BE

**CHERI.**  
MASON, WHY DON'T WE START WHERE WE LEFT OFF?

**MASON.**  
AND THIS TIME, LET'S STAY TOGETHER, YOU AND ME

**MASON & CHERI.**  
FOREVER YOU AND ME

**MR. BENNETT.**  
WE'LL START A BRAND NEW LIFE HERE ON THIS SOLID GROUND  
BEGIN A BUSINESS AND GET RIGHT ON TRACK

**MRS. BENNETT.**  
ISN'T IT FUNNY HOW THINGS SEEM TO TURN AROUND?  
FIRST, CROOKS WERE CHASING US; DEATH WAS FACING US;  
NOW, WE'RE RACING RIGHT BACK

**MR. BENNETT & MASON.**

THIS IS A BRAND NEW LIFE; I'M SURE WE'LL SETTLE IN

**MRS. BENNETT & CHERI.**

IT TAKES SOME WORK JUST GETTING REALIGNED

**MR. BENNETT, MRS. BENNETT, MASON, & CHERI.**

WE'RE TURNING OVER A FOUR-LEAF CLOVER

NOT KNOWING WHAT WE WILL FIND

IT'S A BRAND NEW LIFE; LET'S LEAVE THE PAST BEHIND

**THERESA.**

CAN YOU BELIEVE IT? WE CAN BE TOGETHER NOW

NO GOING BACK TO WHERE WE STARTED FROM

**CHASE.**

IN THE CONFUSION, EV'RYTHING WORKED OUT SOMEHOW

**CHASE & THERESA.**

LIKE BIRDS OF FEATHER, WE'LL STICK TOGETHER

WHATEVER WEATHER MAY COME

**MASON.**

THIS IS A BRAND NEW LIFE, AND WE CAN MAKE IT WORK

**CHERI.**

WE'LL START A FAM'LY NEVER KNOWING STRIFE

**MASON.**

LIKE COMMON MEN, I AM NOW BEGINNING AGAIN

WITH YOU AS MY WIFE

**MR. BENNETT, MRS. BENNETT, CHASE, THERESA, MASON, & CHERI.**

NOT A THING WE CAN'T DO IN THIS BRAND NEW LIFE

**ALL (TOWN, HAWKS, & LEADS).**

THERE IS A BRAND NEW UNITY WITHIN OUR TOWN

IT'S MORE THAN WE HAVE EVER SEEN BEFORE

THE WALLS THAT SEPARATED US HAVE FALLEN DOWN

WITH NEW INSIGHT, WE HAVE SEEN THE LIGHT

WE DON'T FUSS OR FIGHT ANYMORE

FROM NOW ON, RHYTHM CITY WILL BE MODIFIED

REFLECTING CHANGES MADE WE'VE YET TO SEE

AND SOON WE CAN TURN OUT BETTER THAN

EVER PLANNED AND WE GUARANTEE:

RHYTHM CITY IS...  
YES, OUR CITY IS...  
RHYTHM CITY IS THE GREATEST PLACE TO BE!

*(Blackout.)*

=====MUSIC CUE #37: "CURTAIN CALL"=====

*(Cast bows, followed by final curtain.)*