

***Bubblegum Dream Machine: A Swinging 60s Story***

March 2023

Written, Composed, Directed - Matt Kramer

Assistant Director - Catelyn Lawrence

CAST:

Flower Moon. . . .**Ashley Tone**

Judy Go-Go. . . .**Catelyn Lawrence**

Joey Swing. . . .**Caiden Garcia**

Jimmy "Boomerang" James. . . .**Owen Garcia**

Al Deuce. . . .**Matt Kramer**

Janna Copeland. . . .**Mitzi Holdren**

Cherry. . . .**Sasha Saynor**

Tork. . . .**Jonathan Rizzo**

Betty Forsythe. . . .**Monique Amado**

Veronica Forsythe. . . .**Ryn Unterbug**

Psychedelia/Captain Rumblepuff. . . .**Natalie Kramer**

## SYNOPSIS:

Set in the turbulent year of 1968- a year of riots, Vietnam War protests, hippies and psychedelia, the assassination of Martin Luther King and Robert Kennedy, and the delusion of "peace and happiness" through the Summer of Love movement- our story revolves around an up-and-coming band called The Windies (similar to *The Archies* and *The Monkees* TV shows of the time).

The band has a change of tune and a change of faith when they get caught up in the radical "Jesus movement" going on at the same time, and they are soon faced with incredible opposition as they learn to stand for their faith in a wild, unbelieving world.

*If My people who are called by My name will humble themselves, and pray and seek My face, and turn from their wicked ways, then I will hear from heaven, and will forgive their sin and heal their land. - II Chronicles 7:14*

## CHARACTER BREAKDOWNS:

**FLOWER MOON (ASHLEY TONE)** - the stereotypical "flower child", the hippie girl with the hippie clothes and attitudes of peace, no war, freedom, etc; she is the lead singer for The Windies and clearly the leader of the pack, and the one who is most desperately seeking truth, being the one to find Jesus first and causing the rest of the band to follow; a rebel at heart who turns that rebellion to passion after her conversion.

**JUDY GO-GO (CATELYN LAWRENCE)** - the opposite stereotype from Flower, the classic 1960s girl with the mod miniskirt and the go-go boots (like keyboardist Veronica Lodge in *The Archies* animated series); perky, outgoing, rich, spoiled, and scatterbrained, her materialistic dreams of fame are dashed at the idea of becoming a "Jesus band", and she struggles the most with the idea of giving up her original dreams for the sake of her newfound faith. *\*talks in a perky, higher-pitched voice \**

**JOEY SWING (CAIDEN GARCIA)** - the stereotypical hippie, the male counterpart to Flower, with the usual hippie appearance, the tinted glasses, the beads, the baggy hippie shirt, etc; at times cool and chill, at other times angry and volatile; like Flower, because he is so far *this* way, when he converts to Christ he becomes fully passionate the *other* way.

**JIMMY "BOOMERANG" JAMES (OWEN GARCIA)** - like Judy, he is more traditionally 1960s (and is similar to "Jughead" the drummer in *The Archies* animated series); good-natured, easily laughs at things, the cut-up and the goof of the group; Boomerang is the youngest member of the band and is less concerned with (and maybe less aware of) the affairs of the world. (If anyone catches it, his real name is actually James James.)

**AL DEUCE (MATT KRAMER)** - manager for The Windies, the cynical, seasoned record producer who specializes in up-and-coming bands; a typical cool, chill, far out producer who advocates drug use and keeps some in his desk drawer; he can be extremely volatile when questioned or opposed, and he becomes the band's chief antagonist when they decide to become a "Jesus band".

**JANNA COPELAND (MITZI HOLDREN)** - her name is a play on Janis Joplin; Janna is a new chart-topping music sensation with a recent platinum record; she belongs to the same record label as the up-and-coming Windies, and takes a liking to them; she is hippie, cool, chilled out, a closet drug user; she is the inbetweener, caught between fame and fortune and her genuine respect for The Windies and their conversion to Christianity.

**CHERRY (SASHA SAYNOR)** - the perky, clever, youthful host of the fictional *Captain Rumblepuff* Saturday morning show (a parody of *H.R. Pufnstuf*, one of many children's shows, also like *The Bugaloos*, that captured the odd, surreal, psychedelic tone of the era); she wears butterfly wings (like Joy on *The Bugaloos*), and turns out to be a sort of narrator of the tale, since her story parallels what's going on with the other characters.

**TORK (JONATHAN RIZZO)** - a funky, hip '68 teen with hippie undertones in appearance and behavior; he is one of many who got saved at a Christian coffee house called Power House and is responsible for getting Flower and The Windies to come; cool, hip, and up on all the latest music and trends, unlike the "out-of-touch Christian" stereotype that The Windies are

expecting. (He is named after Peter Tork from *The Monkees* band and TV show.)

**BETTY FORSYTHE (MONIQUE AMADO)** - proprietress of the Power House coffee house, an evangelistic Christian coffee shop like the many real-life ones that sprung up during the "Jesus Movement"; an ex-hippie herself, Betty is chill and no-nonsense, with a dry wit and a world-weary frankness; she has a daughter Veronica (Betty and Veronica are named after the female leads in *The Archies* animated series, and Forsythe is also a reference to *The Archies* drummer).

**VERONICA FORSYTHE (RYN UNDERBUG)** - her mom Betty is a chill, no-nonsense ex-hippie, but Veronica is the exact opposite, easily excitable, hugely obsessed with popular music, and completely enthralled by celebrities like The Windies (as popular music was still a brand new thing for young people in the 50s and 60s); she helps her mom run a Christian coffee shop called Power House (Betty and Veronica are named after the female leads in *The Archies* animated series, and Forsythe is also a reference to *The Archies* drummer).

**PSYCHEDELIA/CAPTAIN RUMBLEPUFF (NATALIE KRAMER)** - Psychedelia literally personifies the culture of the era, a colorful wisp of temptations and desires, a temptress of secular norms and values (also needed for one or two bits only is being in a full-body animal suit for some of the Captain Rumblepuff scenes, like the full-body puppets on *H.R. Pufnstuf*).

## MUSICAL NUMBERS:

"Bubblegum Dream Machine". . . .**Flower Moon (Ashley Tone)**  
**Judy Go-Go (Catelyn Lawrence)**  
**Joey Swing (Caiden Garcia)**  
**Boomerang James (Owen Garcia)**

"Captain Rumblepuff Theme Song". . . .**Theme Song Voices**

"A Dangerous Way". . . .**Cherry (Sasha Saynor)**

"What I Wanted to Do". . . .**Flower Moon (Ashley Tone)**  
**Judy Go-Go (Catelyn Lawrence)**  
**Joey Swing (Caiden Garcia)**  
**Boomerang James (Owen Garcia)**

"Green Balloon". . . .**Flower Moon (Ashley Tone)**  
**Judy Go-Go (Catelyn Lawrence)**  
**Joey Swing (Caiden Garcia)**  
**Boomerang James (Owen Garcia)**  
**Betty (Monique Amado)**  
**Tork (Jonathan Rizzo)**  
**Veronica (Ryn Unterbug)**

"I'll Follow You". . . .**Flower Moon (Ashley Tone)**

"Who Says". . . .**Cherry (Sasha Saynor)**

"We Are the Norm". . . .**Al Deuce (Matt Kramer)**  
**Janna Copeland (Mitzi Holdren)**

"Believer Indeed". . . .**Joey Swing (Caiden Garcia)**  
**Boomerang James (Owen Garcia)**

"Judy on the Moon". . . .**Judy (Catelyn Lawrence)**

"Turned Me All Around". . . .**Flower Moon (Ashley Tone)**  
**Judy Go-Go (Catelyn Lawrence)**  
**Joey Swing (Caiden Garcia)**  
**Boomerang James (Owen Garcia)**

**"Bubblegum Dream Machine"**

*Flower, Judy, Joey, Boomerang*

FLOWER:

Baby, when you're close to me  
I feel like I'm all right  
Maybe when you're by my side  
You make the sun shine bright  
And life is like a

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine  
We're floatin' on air  
We haven't a care

FLOWER:

Yeah

JUDY:

Yeah

FLOWER:

Yeah

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine  
It's always okay  
No matter the day

JUDY:

Baby, when you hold my hand  
I'm feelin' groovy, yeah  
Livin' out a perfect life  
Like in a movie, yeah  
And life is like a

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine  
We're floatin' on air  
We haven't a care

FLOWER:

Yeah

JUDY:

Yeah

FLOWER:

Yeah

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine

It's always okay

No matter the day

La la la la la la la la la

La la la la la la la la la

FLOWER:

Wish that I could say it's real

But, yeah, it's all pretend

FLOWER:

We're twisted round and upside down

Like it's about to end

Psychedelic happiness

Is nothing but a lie

Everything they've said is wrong

We're gonna choke and die

But life is like a

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine

We're floatin' on air

We haven't a care

FLOWER:

Yeah

JUDY:

Yeah

FLOWER:

Yeah

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine

It's always okay

No matter the day

FLOWER: Sing along with us!

FLOWER, JUDY, JOEY, BOOMERANG:

La la la la la la la la la

La la la la la la la la la

La la la la la la la la la

La la la la la la la la la



## **"Captain Rumblepuff"**

THEME SONG VOICES:

Captain Rumblepuff

Always there through all the stuff  
Never says a word but that's enough  
He's Captain Rumblepuff

Captain Rumblepuff

Always there through all the stuff  
Never says a word but that's enough  
He's Captain Rumblepuff

## **"A Dangerous Way"**

*Cherry*

CHERRY:

It's always the same no matter the time  
Let the punishment fit the crime  
If we redefine what the crime really is  
Then punishment's gone and life's a whiz

And they all say, this is a probable  
Way they can do the unstoppable  
They never see it's a dangerous way

It's always the same no matter the day  
We take what's wrong and make it okay  
If we compromise what we know is true  
Then anything's good if it works for you

And they all say, this is a probable  
Way they can do the unstoppable  
They never see it's a dangerous way

**"What I Wanted to Do"***Flower, Judy, Joey, Boomerang*

JUDY:

I used to know what I wanted to do  
I wanted to fly  
Higher and higher  
And soaring away with a wish on a star  
Me, you, and everyone  
We'd be going so far

JOEY, BOOMERANG:

I used to know what I wanted to be  
I wanted to sail  
Further and further  
And swimming away to the depths of the sea  
Drowning and sinking  
But hey, I'm just being me

FLOWER:

I used to know what I wanted to do  
I wanted to fly  
Higher and higher  
And soaring away with a wish on a star  
Me, you, and everyone  
We'd be going so far

**"Green Balloon"**

*Flower, Judy, Joey, Boomerang, Betty, Tork, Veronica*

*\* in the style of The Beatles' "Yellow Submarine" with its oversimplified lyrics \**

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, VERONICA:

We live life in a green balloon  
A green balloon, a green balloon  
We live life in a green balloon  
'Cause we're blowin' all over town

TORK:

Sail away on a great idea  
You thought that you had for you  
You find out soon that you're flippin' around  
And you're swirlin' down right down to the ground  
Why did I get in a green balloon  
Tumblin' all around

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, VERONICA:

We live life in a green balloon  
A green balloon, a green balloon  
We live life in a green balloon  
'Cause we're blowin' all over town

JOEY:

Fly away on a vain belief  
Created by human hands

BOOMERANG:

It falls apart even more and more  
Like LBJ and his Vietnam War

JOEY, BOOMERANG:

All gonna pop like a green balloon  
Tumblin' all around

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, VERONICA:

We live life in a green balloon  
A green balloon, a green balloon  
We live life in a green balloon  
'Cause we're blowin' all over town

BETTY:

You can try to reach the sky  
With plans that are made by men

VERONICA:

At the Tower of Babel, they tried that, too  
Didn't work back then, wouldn't work for you

BETTY, VERONICA:

That's what you get in a green balloon  
Tumblin' all around

JUDY, JOEY, BOOMERANG, BETTY, TORK, VERONICA:

We live life in a green balloon  
A green balloon, a green balloon  
We live life in a green balloon  
'Cause we're blowin' all over town

**"I'll Follow You"***Flower*

FLOWER:

I just want to take some time  
To say what I can say  
I found a Man called Jesus  
And He took my sin away

And His Holy Spirit came  
And I'll never be the same

And I'll follow You  
I will go where You say go  
And I'll always try  
To magnify  
The Savior of my soul  
And I'll follow You

I just want to take some time  
To say what I can say  
I found a Man called Jesus  
And He made me like the day

And I'm shining like the sun  
'Cause of what my Friend has done

And I'll follow You  
I will go where You say go  
And I'll always try  
To magnify  
The Savior of my soul  
And I'll follow You

Amazing grace, how sweet the sound  
Amazing grace, how sweet the sound

**"Who Says"***Cherry*

CHERRY:

You say "I believe this"

They say "We believe that"

Who says "Is it really true"

Everybody's got an idea for something

Always trying everything out for size

Everybody wants it to be okay

To believe a pack of lies

You say "I believe this"

They say "We believe that"

Who says "Is it really true"

**"We Are the Norm"**

*Al, Janna*

AL:

Come and smell the roses, man  
Join the movement if you can  
It was wrong but now it's right  
No time to be polite

AL, JANNA:

It was taboo  
It was not the thing to do  
Beware, be warned  
Just start kickin' up a storm  
Now it's called a social norm

We are the norm  
We are the norm  
And we're takin' the world by storm

AL:

Makin' love instead of war  
This is what we're fightin' for  
We're headlines now so we just can't lose  
Nothing's wrong if it makes the news

AL, JANNA:

It was taboo  
It was not the thing to do  
Beware, be warned  
Just start kickin' up a storm  
Now it's called a social norm

We are the norm  
We are the norm  
And we're takin' the world by storm

AL:

Call it sin or call it sick  
But I know a little trick  
Nowadays the ladies faint  
But twenty-five years, it'll all be quaint

AL, JANNA:

It was taboo  
It was not the thing to do

Beware, be warned  
Just start kickin' up a storm  
Now it's called a social norm

We are the norm  
We are the norm  
And we're takin' the world by storm  
We are the norm  
We are the norm  
And we're takin' the world by storm



**"Believer Indeed"***Joey, Boomerang*

JOEY:

You see I'm not everything  
That I want to be

BOOMERANG:

So choose, choose today  
Whom you'll serve  
I was up a tree

JOEY, BOOMERANG:

But now I am a believer  
Come into my heart and open my eyes  
When you believe  
Oh, the colors you see  
Whom the Son sets free is free  
And a believer indeed

Now I am a believer  
Come into my heart and open my eyes  
When you believe  
Oh, the colors you see  
Whom the Son sets free is free  
And a believer indeed

**"Judy on the Moon"***Judy*

*\* in the style of The Beatles' "Lucy in the Sky with Diamonds" \**

JUDY:

Daddy said "Darling  
You'll never need anything  
I'll give you everything you need"

Daddy said "Darling  
The world is your oyster  
And you'll have everything you need"

And I'll be Judy on the moon  
And I'll be Judy in the clouds  
And I'll be Judy in the stars  
And I'll have everything  
And I'll be Judy on the moon  
And I'll be Judy in the clouds  
And I'll be Judy in the stars

Daddy, your darling  
She thought she had anything  
Thought I had everything I need

Looks like your darling  
Is falling to pieces  
Till life releases what I need

And I'll be Judy on the moon  
And I'll be Judy in the clouds  
And I'll be Judy in the stars  
And I'll have everything  
And I'll be Judy on the moon  
And I'll be Judy in the clouds  
And I'll be Judy in the stars

Looks like your darling  
Is falling to pieces  
The one they call Jesus won't leave me alone

**"Turned Me All Around"**

*Flower, Judy, Joey, Boomerang*

FLOWER:

Their love is psychedelic  
Your love is pure angelic  
You wash my sin and set my spirit free

FLOWER, JUDY, JOEY, BOOMERANG:

Lost but now I'm found  
You turned me all around  
And round and round  
You turned me all around  
And round and round  
You turned me all around

JUDY:

Their love is weak and shallowed  
Your love is deep and hallowed  
And holy is Your name in all the earth

FLOWER, JUDY, JOEY, BOOMERANG:

Lost but now I'm found  
You turned me all around  
And round and round  
You turned me all around  
And round and round  
You turned me all around

FLOWER:

So many years of tryin'  
Now I'm on the road to Zion  
And all because the Son has set me free

FLOWER, JUDY, JOEY, BOOMERANG:

Lost but now I'm found  
You turned me all around  
And round and round  
You turned me all around  
And round and round  
You turned me all around

ACT I**CUE MUSIC: "ANNOUNCE"**

ANNOUNCER: (VERY CHILL, HIPPY) Hey, yeah, all right, everyone quiet down and everything. Welcome to Bubblegum Dream Machine. Yeah, man, we're all jazzed up and ready to go. You need to silence the ringer on your telephone, and keep your legs and belongings out of the performance areas which are marked in white on the floor. If you got, you know, real little kids with you, please make sure they remain quiet for the duration of the show for the courtesy of the performers and the attendees. There will be a 10-minute intermission during the show. Yeah, welcome to 1968, brother, we're way out and free here, know what I mean? Yeah, make love, not war, here we go.

AT THE MENTION OF "INTERMISSION", **THE WINDIES BAND** BEGINS TO ENTER AND GET READY WITH THEIR INSTRUMENTS. THIS INCLUDES LEAD VOCALIST **FLOWER MOON (ASHLEY TONE)**, VOCALIST AND HAMMOND ORGAN-STYLE KEYBOARDIST **JUDY GO-GO (CATELYN LAWRENCE)**; DRUMMER **JIMMY "BOOMERANG" JAMES (OWEN GARCIA)**, AND GUITARIST **JOEY SWING (CAIDEN GARCIA)**.

FLOWER: Hey, there, I'm Flower Moon!

JUDY: I'm Judy Go-Go!

JOEY: I'm Joey Swing!

BOOMERANG: I'm Boomerang James!

FLOWER: We're The Windies, and let's get groovin'!

**CUE MUSIC: "BUBBLEGUM DREAM MACHINE/CAPTAIN RUMBLEPUFF"**

THE BAND PERFORMS THEIR LATEST SONG. AS THEY BEGIN, THEIR WHOLLY 1960S VETERAN MUSIC PRODUCER **AL DEUCE (MATT KRAMER)** ENTERS, STANDING TO THE SIDE OBSERVING THE BAND AND THE AUDIENCE.

ALSO ENTERING AND OBSERVING THE BAND IS **JANNA COPELAND (MITZI HOLDREN)**, AN ESTABLISHED RECORDING ARTIST WITH THE SAME LABEL WHO IS INTERESTED IN THIS NEW BAND.

FLOWER:

Baby, when you're close to me  
I feel like I'm all right  
Maybe when you're by my side  
You make the sun shine bright  
And life is like a

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine  
We're floatin' on air  
We haven't a care

FLOWER:

Yeah

JUDY:

Yeah

FLOWER:

Yeah

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine  
It's always okay  
No matter the day

JUDY:

Baby, when you hold my hand  
I'm feelin' groovy, yeah  
Livin' out a perfect life  
Like in a movie, yeah  
And life is like a

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine  
We're floatin' on air  
We haven't a care

FLOWER:

Yeah

JUDY:

Yeah

FLOWER:

Yeah

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine

It's always okay

No matter the day

La la la la la la la la la

La la la la la la la la la

FLOWER:

Wish that I could say it's real

But, yeah, it's all pretend

THE MUSIC GOES AWKWARDLY SERIOUS, AND THE BAND DROPS  
THEIR ONSTAGE PERKINESS, EVERYONE STILL, LOOKING OFF,  
THINKING HARD, AS FLOWER SHAKILY SINGS:

FLOWER:

We're twisted round and upside down

Like it's about to end

Psychedelic happiness

Is nothing but a lie

Everything they've said is wrong

We're gonna choke and die

But life is like a

AND BACK TO ONSTAGE PERKINESS!

FLOWER, JUDY, JOEY, BOOMERANG:

Bubblegum Dream Machine

We're floatin' on air

We haven't a care

FLOWER:

Yeah

JUDY:

Yeah

FLOWER:

Yeah

FLOWER, JUDY, JOEY, BOOMERANG:  
 Bubblegum Dream Machine  
 It's always okay  
 No matter the day

FLOWER: Sing along with us!

FLOWER, JUDY, JOEY, BOOMERANG:  
 La la la la la la la la  
 La la la la la la la la  
 La la la la la la la la  
 La la la la la la la la

PRODUCER AL DEUCE CLAPS VERY LOUD TO INDUCE THE AUDIENCE TO CLAP. FLOWER DOES NOT LOOK HAPPY, GLANCING AT JUDY BEFORE HURRYING OFF STAGE. THERE'S OBVIOUSLY SOMETHING GOING ON WITH THE BAND BEHIND THE SCENES.

THE BAND, AL DEUCE, AND JANNA COPELAND EXIT AS THE MUSIC TRANSITIONS TO A SATURDAY MORNING SHOW CALLED "CAPTAIN RUMBLEPUFF" (A PARODY OF THE POPULAR "H.R. PUFNSTUF" TV SHOW AND OTHER HIGHLY WEIRD AND PSYCHEDELIC-STYLE CHILDREN'S SHOWS OF THE ERA; CHERRY ALSO RESEMBLES JOY FROM *THE BUGALOOS*).

COMMERCIAL VOICE: And now back to the number one Saturday morning show from Ned and Barney Klockk, "Captain Rumblepuff"!

ENTERING IS **CHERRY (SASHA SAYNOR)**, THE PERKY, RESOURCEFUL, SINGING-AND-DANCING HUMAN LEAD CHARACTER ON THE SHOW, WHO WEARS BUTTERFLY WINGS, AND **CAPTAIN RUMBLEPUFF (NATALIE KRAMER)**, A COSTUMED CAPTAIN WITH A PUPPET-LIKE HEAD; HE REMAINS A SILENT CHARACTER AND ONLY PANTOMIMES EVERYTHING.

THEME SONG VOICES:  
 Captain Rumblepuff  
 Always there through all the stuff  
 Never says a word but that's enough  
 He's Captain Rumblepuff

Captain Rumblepuff  
 Always there through all the stuff  
 Never says a word but that's enough  
 He's Captain Rumblepuff

CHERRY'S ACTING HERE IS QUITE THEATRICAL, LIKE MOST YOUTH-ORIENTED SHOWS OF THE TIME.

BACKGROUND MUSIC CONTINUES, TRACKING WITH THEIR ACTIONS, AS THEY APPEAR TO BE ON A TREASURE HUNT.

CHERRY: (LOOKING AT MAP) This is it, Captain Rumblepuff! The magic mushrooms are buried somewhere around here.

THE MUSIC TRACKS WITH THE CAPTAIN AS HE AND CHERRY LOOKS FOR MUSHROOMS.

THEN THERE IS A CRUNCH AFTER THE CAPTAIN TAKES A STEP, AND THE MUSIC HALTS.

CHERRY: Look out, Captain!

SHE LOOKS IN DISMAY AT WHERE THE CAPTAIN JUST STEPPED.

CHERRY: You stepped on all the magic mushrooms! You've just got to be more careful, Captain. Those magic mushrooms would have taken us away from Big Bad Island!

SHE THINKS.

CHERRY: Do you think they have boat rentals on a make-believe island like this?

THE CAPTAIN SHRUGS.

CHERRY: You go and find out, and I'll see if I can find more mushrooms.

THE CAPTAIN NODS, AND EXITS. CHERRY CONTINUES SEARCHING, AND THEN LOOKS AROUND.

CHERRY: I sure do wish I could get off of Big Bad Island. Nothing but monsters and wild animals ready to eat you up.

SHE THINKS AGAIN.



CHERRY: How are magic mushrooms  
supposed to get you off an island,  
anyway? Boy, what a weird children's  
show. Makes *A Hard Day's Night* look  
like *War and Peace*.

THEN SHE SPECIFICALLY ADDRESSES THE AUDIENCE. SHE  
SEEMS TO BE MAKING A PARALLEL BEYOND JUST THE SCENARIO  
IN THE CHILDREN'S SHOW.

CHERRY: Life's gone completely sour  
on Big Bad Island, hasn't it? I  
think we should all just get out of  
here while we have the chance, and  
leave the monsters to deal with all  
the problems. I mean, they're the ones  
who started the problems, right?  
Turning truth into lies, and lollipops  
into poison.

**CUE MUSIC: "A DANGEROUS WAY"**

CHERRY:  
It's always the same no matter the time  
Let the punishment fit the crime  
If we redefine what the crime really is  
Then punishment's gone and life's a whiz

And they all say, this is a probable  
Way they can do the unstoppable  
They never see it's a dangerous way

It's always the same no matter the day  
We take what's wrong and make it okay  
If we compromise what we know is true  
Then anything's good if it works for you

And they all say, this is a probable  
Way they can do the unstoppable  
They never see it's a dangerous way  
It's a dangerous way  
It's a dangerous way

AND SHE EXITS AS THE COMMERCIAL VOICE COMES ON:

COMMERCIAL VOICE: "Captain Rumblepuff"  
will return right after these messages!

AS THE MUSIC ENDS, FLOWER IMMEDIATELY COMES THUNDERING  
IN, FOLLOWED BY JUDY, IN THE MIDDLE OF A HEATED  
DISCUSSION.

**TORK (JONATHAN RIZZO)**, A FUNKY TEEN, ALSO ENTERS  
DURING THE SCENE, HOLDING SOME PAMPHLETS.

FLOWER: I just have a headache, that's  
all! I had too many brownies last  
night.

JUDY: Look, skuzz bucket, you don't  
get a headache from eating brownies.

FLOWER: Brownies, Judy. Brownies.

OBVIOUSLY REFERRING TO THE ONES THAT HAD SOMETHING  
ELSE IN THEM.

JUDY: Oh. . .Those brownies.

FLOWER: Anyway, I just thought last  
night's performance was a little  
off, that's all.

JUDY: (EXCITED) I thought it was  
way out! Flower, national fame is  
within our fingertips like grains  
of sand!

FLOWER: Judy, when you use "grains  
of sand" as a metaphor, it's usually  
"slipping through your fingers like  
grains of sand". Sand doesn't stay in  
between your fingers, so it-

JUDY: Well, you don't have to talk  
to me like I'm some sort of ditz!  
(THINKS) It stays in your fingers  
if it's inside an hourglass. Didn't  
think of that one, did you?

FLOWER: The point is, I just think  
something's off with the band.

JUDY: But why, Flower? Our first album is selling all right, and Al says the next one's going to sell like bread rolls!

FLOWER: Hotcakes.

AL DEUCE ENTERS, CARRYING TWO ENVELOPES. JANNA COPELAND ALSO COMES WANDERING IN, COMING SLOWLY DOWN THE CENTER AISLE.

AL: Hey, there you are. I got your royalty checks.

JUDY: Oh! Oh! Oh!

JUDY EAGERLY SNATCHES HERS UP.

JUDY: I'm going to get me one of those miniskirts, three inches above the knee, just like in all those Carnaby Street photos!

FLOWER CASUALLY TAKES HER ENVELOPE.

FLOWER: We need to talk about the band, Al. It's just not working like it used to.

AL: Hey, Flower, I've been in this business twenty-two years. I've seen it with countless bands. You're just making the transition from small-time to big-time and it feels kinda funky. Just ride the waves, flower child. You're doing a good job up there. One more album and a few more high profile television spots, and you'll be going national.

JUDY: Woo-hoo!

BY NOW JANNA HAS MADE HER WAY TO THEM. SHE'S VERY COOL AND CALM.

JANNA: Hey, great performance this afternoon.

FLOWER AND JUDY BOTH SAY "THANK YOU" IN A MANNER SUGGESTING THEY'RE A LITTLE NERVOUS AROUND JANNA, A MUCH BIGGER STAR.

JANNA: I'll be at the Pop and Underground Festival in May, I'd love to see you all there. I've got some friends coming, we could hang a little bit, kick the gong around, if you know what I mean. . .

FLOWER AND JUDY ARE FLATTERED THAT A CELEBRITY IS INVITING THEM, AND REACT WITH SOME HUMBLE "YEAH, SURE, OF COURSE".

AL: (TO FLOWER, POINTING AT JANNA)  
You see that, flower child? Janna Copeland started out just like you. And last year her album sold over a million copies.

AL EXITS. JANNA SMILES AT THE GIRLS AND THEN EXITS, TOO.

FLOWER GOES BACK TO HER DEPRESSION.

JUDY: Come on, Flower, what's the matter with you?

FLOWER: It's hopeless.

JUDY: The band is a smash-

FLOWER: I don't mean the band, I mean. . .everything! What's the point? Peace, love, happiness. . . We've talked about it, protested about it. . .And now we're about to have everything and. . .I'm depressed, Judy. Miserable, hopeless depression.

JUDY DOESN'T UNDERSTAND, BUT SHE'S VERY CONCERNED.

JUDY: But. . .we have everything!

FLOWER: (QUITE SURE) No. . .We don't.  
We have nothing. Royalty checks and  
a popular album and still. . .nothing.

QUIETLY, WITH NOTHING MORE TO SAY, JUDY EXITS.

AS FLOWER PASSES BY TORK, HE HOLDS OUT A PAMPHLET  
TOWARD FLOWER.

TORK: Excuse me?

FLOWER: (SIGHS) Oh, all right.

THINKING HE WANTS AN AUTOGRAPH, SHE GRABS THE PAMPHLET  
AND PULLS OUT A PEN AND STARTS TO WRITE.

TORK: What are you doing?

FLOWER: Giving you my autograph.

TORK: No, I was actually handing that  
to you. It's a flyer for our Thursday  
night meeting, I wondered if you  
might like to come.

FLOWER: Oh. . .

TORK: Wait, autograph? Should I know  
you or something?

FLOWER: Oh, probably not. I'm in a  
band called The Windies. (LOOKING AT  
FLYER) "Jesus Christ Power House -  
Come to an evening of free coffee  
and live music." Sorry, I don't go  
to church.

TORK: It's not a church, it's a  
coffee house.

FLOWER: But it's a Christian thing.

TORK: Yeah.

FLOWER: I don't do that.

TORK: So what do you do?

FLOWER: I don't know, transcendentalism, I guess.

TORK: Oh, like The Beatles?

FLOWER: You know about The Beatles?

TORK: Yeah, why?

FLOWER: Well, I mean, I thought. . .  
Christians don't. . .

TORK: I listen to ordinary records,  
too, not just Gospel albums.

FLOWER: Well, thanks, but I think  
I've got to be somewhere else on  
Thursday night.

SHE TRIES HURRYING AWAY, BUT. . .

TORK: Okay, but if you're ever feeling  
hopeless or discouraged, be sure to  
stop by. We're always there to  
help.

THIS PRICKS FLOWER'S INTEREST. YES, SHE IS FEELING  
HOPELESS.

SHE TURNS AND LOOKS AT TORK HALF-SUSPICIOUSLY.

FLOWER: How did you know about that?

TORK: (SHRUGS) A lot of people are  
hopeless nowadays. Hawks and  
freedom riders, Vietnam, riots in  
the streets. America's going down the  
tubes and taking a lot of people with  
it.

FLOWER: (PASSIONATE) Our voices will be heard! They'll bring our boys home from Vietnam and there will be social justice! It's the Age of Aquarius! "Peace will guide the planets and love will steer the stars"!

TORK: (AFTER A MOMENT) Then what? What do you do after you've achieved all those victories?

FLOWER SEES HIS POINT AND BECOMES QUIET.

TORK BEGINS TO EXIT, BUT. . .

FLOWER: You seem to know all the answers. . . .Do you know the answer to my hopelessness?

TORK: Yeah.

FLOWER: Do you talk about it at your Thursday night meetings?

TORK: Yeah. Come if you want. It's pretty groovy.

TORK EXITS, LEAVING FLOWER TO PONDER.

**CUE MUSIC: "THOUGHTS"**

THE REST OF THE BAND- JUDY, BOOMERANG, JOEY- ENTER, AND WITH FLOWER THEY ALL STAND IN PERFECTLY POSED POSITIONS, AS THE MUSIC PLAYS AND THE TEMPTRESS **PSYCHEDELIA (NATALIE KRAMER)** ENTERS, A WISP OF COLORS AND MOVEMENTS, FLUTTERING ALL AROUND THEM.

PSYCHEDELIA PERSONIFIES THE MOOD OF THE ERA- THE PRETTY BUT DANGEROUS TEMPTATIONS THAT SURROUND EVERYONE.

AS THE MUSIC FADES AND PSYCHEDELIA EXITS, THEY BEGIN A RECITATION, STILL POSED AND STARING STRAIGHT AHEAD, AS IF WE ARE HEARING THEIR OWN THOUGHTS:

JUDY: They said I was a post-war child, that hardship was over and I could have anything I want. Daddy fought in World War II so that I could have a house with a white picket fence, a car and a television set. . . So why is my generation so dissatisfied?

JOEY: They lied to us! They said the world is perfect now, but it isn't. Violence, hatred, racism, and war! It was all an illusion! They lied about everything!

BOOMERANG: (LIGHT-HEARTEDLY) Hey, man, all these protests and riots. . . Ever notice how they're using violence to protest violence? It's self-canceling, man, don't you get it?

FLOWER: It's easy to be peaceful when you've smoked a little grass. You don't even know the difference. Try being peaceful without it and you realize it's absolutely impossible.

JUDY: Daddy gave me everything, why can't I be happier than this?

FLOWER: Happiness. . . What is happy?

**CUE MUSIC: "WHAT I WANTED TO DO"**

JUDY:  
I used to know what I wanted to do  
I wanted to fly  
Higher and higher  
And soaring away with a wish on a star  
Me, you, and everyone  
We'd be going so far

JOEY, BOOMERANG:  
I used to know what I wanted to be  
I wanted to sail  
Further and further  
And swimming away to the depths of the sea



Drowning and sinking  
But hey, I'm just being me

FLOWER:

I used to know what I wanted to do  
I wanted to fly  
Higher and higher  
And soaring away with a wish on a star  
Me, you, and everyone  
We'd be going so far

FLOWER STARTS HEADING OFF.

JUDY: Where are you going?

FLOWER: To get some coffee.

JUDY: Well, wait for us!

JUDY, JOEY, AND BOOMERANG HURRY BEHIND FLOWER AND THEY  
EXIT.

THE MUSIC CHANGES TO THE "CAPTAIN RUMBLEPUFF" THEME,  
AND CHERRY ENTERS, HOLDING A BUTTERFLY AND ADMIRING  
IT.

CHERRY: It's a funny thing about  
butterflies. They start out as  
caterpillars, you know. Then they  
build a cocoon. . .And transform into  
a butterfly.

SHE WALKS AROUND, OBSERVING THE BUTTERFLY IN HER  
HANDS.

CHERRY: It's born. . .But then born  
again. And the second time around,  
it becomes something beautiful.

THEN SHE LOOKS AT THE AUDIENCE.

CHERRY: The trick is to get the  
caterpillar to understand. (LOOKS AT  
BUTTERFLY) The slimy part has to die,  
so the beautiful part can live.

A THOUGHT THEN OCCURS TO HER!

CHERRY: Oh, Captain, why didn't I think of it before? My wings! I can just fly away from Big Bad Island!

SHE GOES HURRYING OFF.

CHERRY: Captain! I know how to do it! I can fly us all away!

SHE EXITS.

**CUE MUSIC: "TO THE COFFEE HOUSE"**

**BETTY FORSYTHE (MONIQUE AMADO)**, A FUNKY, CHILL EX-HIPPIE WHO NOW RUNS A CHRISTIAN COFFEE HOUSE, ENTERS, CLEANING OR CLEARING TABLES AT THE SHOP.

AS THE TRANSITION MUSIC ENDS, HER YOUNG DAUGHTER, **VERONICA (RYN UNTERBUG)** HURRIES IN- THE TYPICAL 60s CHILD OBSESSED WITH POPULAR MUSIC.

MOM AND DAUGHTER ARE OPPOSITES, WITH MOM BEING CHILL AND NO-NONSENSE AND DAUGHTER VERY EXCITABLE AND ENTHRALLED BY THE CULTURE AROUND HER; IN A WAY THEY PERSONIFY THE REALITY AND THE FANTASY OF THE LATE 60s.

VERONICA: Mom! It's only two more weeks before Simon and Garfunkel come to town!

SHE THEATRICALY BEGINS SINGING THEIR CURRENT HIT SONG "SCARBOROUGH FAIR. *\*First part of their song is included in the song demos \**

VERONICA:  
Are you going to Scarborough Fair  
Parsley, sage, rosemary, and thyme

BETTY: (STOPPING HER) Which one are you? Simon or Garfunkel? You can sing the rest after you bring me that box of coffee cups.

VERONICA: (GETTING BOX) Ugh, this coffee house. There's got to be an easier way of evangelizing the world.

TORK ENTERS IN A DISTRESSED STATE; HE HAS A NEWSPAPER WITH HIM.

TORK: Mrs. Forsythe! Did you hear the news?! Did you hear what happened?!

BETTY: I've been serving coffee all day. What is it?

TORK: Martin Luther King! You know, the guy doing all the civil rights talks! He's dead! Somebody shot him!

BETTY AND VERONICA GET SERIOUS. BETTY TAKES THE NEWSPAPER FROM TORK AND LOOKS AT IT.

TORK: Hot off the press. . .Just happened a few hours ago. . . .

BETTY: (READING) The Lorraine Motel. . .

VERONICA PEEKS AT THE PAPER SERIOUSLY- SCARY NEWS FOR A YOUNG GIRL.

VERONICA: But. . .he was a minister, wasn't he?. . . .I thought he was doing good things. . .

BETTY: He was, hon. He was.

TORK: (ANGRY) Has the whole country gone crazy?! Are we just going to assassinate everybody, one by one?

BETTY: It's why we're here, Tork. It's why we have this coffee house.

TORK: One little shop where people can listen to Christian bands, have a Bible study, or get prayer. How does that help?

BETTY: Well, it helped you, didn't it?

TORK: Okay, fine, I know I used to be real gone, but. . .There aren't enough Jesus Freaks to go around. We can't evangelize the whole world from a coffee house.

BETTY: No, but we can reach any person who walks through that door, and I see four of them coming in right now.

FLOWER, JUDY, JOEY, AND BOOMERANG ENTER.

TORK: Hey, look who's here.

VERONICA'S EYES WIDEN IN ALARM. SHE RECOGNIZES THEM.

VERONICA: What are you doing here?!  
(TO TORK) What are they doing here?!

TORK: I invited them.

VERONICA: But it's The Windies!  
Don't you know anything?! I've got their record in my room!

VERONICA IS IN AN ALMOST FRANTIC STATE, MUCH TO THE BAND'S AMUSEMENT. THEY'VE STARTED SEEING THIS MORE AND MORE AS THEIR POPULARITY HAS INCREASED.

VERONICA: (TO BAND) Don't move!  
Don't move! I want to get your autographs!

VERONICA RUSHES OFF.

BETTY: Well, I see you met my daughter Veronica. Funny thing is, she doesn't even drink coffee. Come on and sit down.

FLOWER: Thanks. What's your name?

BETTY: Betty. Betty Forsythe.

JUDY: Hey, listen, Betty, we're getting used to meeting people like your daughter. All that squealing and jumping and screaming. Ah, well, it's a hard job, but somebody's got to do it, right?

VERONICA RUSHES BACK IN WITH A PAD AND PENCIL. SHE APPROACHES FLOWER AND JUDY FIRST.

VERONICA: (ANXIOUSLY) Can I have your autograph, please? Please can I have your autograph?

FLOWER AND JUDY WRITE THEIR NAMES DOWN; JUDY ENJOYS IT MUCH MORE THAN FLOWER.

JUDY: There you go.

VERONICA THEN TURNS TO JOEY AND BOOMERANG, AND GETS VERY FLIRTY AND GIGGLY AS THEY WRITE THEIR NAMES DOWN; SHE OBVIOUSLY HAS A CRUSH ON THEM.

JOEY: (HANDING PAD BACK) There you go, kid.

VERONICA REMAINS STARING AT THEM EVEN AFTER THEY ARE THROUGH SIGNING THEIR NAMES.

BETTY: Sweetie, if the exhibition's over, we might want to let the boys sit down.

VERONICA MOVES ASIDE, BUT STAYS VERY FOCUSED ON THE BAND AS THEY SIT DOWN AT THE SHOP.

FLOWER: (TO TORK) We decided to give your Thursday night meeting a try. Are we the only ones here?

TORK: Yeah, it's one of those days. I guess you've seen the headlines?

THE BAND NODS. BETTY AND VERONICA ARE SERVING THEM COFFEE.

FLOWER: Doesn't do a lot for my hopelessness, does it?

BOOMERANG: Hey, Flower, I thought you said this place was a church. It looks more like a coffee house.

JOEY: It is a coffee house, Boomerang.

BOOMERANG: So, we're not going to the church?

JOEY: (ANGRY) It's a Christian coffee house, Boomerang!

BOOMERANG THINKS ABOUT THAT.

BOOMERANG: So is that the same thing as a church?

JOEY: (POINTING TO HIS HEAD) Air, James! You got nothing but air in here!

FLOWER: Look, I said it was kind of like a church.

TORK: Or church outside of church, that's how we like to look at it.

JUDY NOTICES INSTRUMENTS.

JUDY: Do you have bands that play here?

BETTY: Every Friday and Saturday night.

JUDY: Like choirs or something?

BETTY: No, just bands. . .Christian bands.

JUDY: Hey, come on, I wasn't born today, there aren't any Christian bands.

FLOWER: Yesterday. I wasn't born yesterday, Judy.

JUDY: (NOT UNDERSTANDING THE CORRECTION)  
Well, okay, fine, that makes two  
of us.

JOEY: So you mean they use drums and  
electric guitars and all?

BETTY: And a Hammond X-66 Organ.

JUDY: That's what I play!

BETTY: Look, a lot of folks like  
me have gotten out of the hippie  
movement, but we still like that  
style of music. And we don't see  
anything wrong with using an  
electric guitar to glorify Jesus.

VERONICA: Our pastor didn't think  
so. Boy, was he mad, he kicked us  
out of the whole church and said  
if we ever come back-

BETTY: Thank you, sweetie, I think  
we get the point.

TORK HANDS FLOWER SOME SONG SHEETS.

TORK: We actually write our own  
music here. Nothing professional or  
anything. But you're a professional  
band, see what you think.

**CUE MUSIC: "GREEN BALLOON"**

LOOKING AT THE SONG SHEETS, THE BAND SINGS ALONG IN A  
SONG THAT IS SIMILAR TO THE BEATLES' "YELLOW  
SUBMARINE". BECAUSE OF THIS, THE BAND IS QUITE  
IMPRESSED BY IT.

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, VERONICA:  
We live life in a green balloon  
A green balloon, a green balloon  
We live life in a green balloon  
'Cause we're blowin' all over town

TORK:

Sail away on a great idea  
 You thought that you had for you  
 You find out soon that you're flippin' around  
 And you're swirlin' down right down to the ground  
 Why did I get in a green balloon  
 Tumblin' all around

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, VERONICA:

We live life in a green balloon  
 A green balloon, a green balloon  
 We live life in a green balloon  
 'Cause we're blowin' all over town

JOEY:

Fly away on a vain belief  
 Created by human hands

BOOMERANG:

It falls apart even more and more  
 Like LBJ and his Vietnam War

JOEY, BOOMERANG:

All gonna pop like a green balloon  
 Tumblin' all around

FLOWER, JUDY, JOEY, BOOMERANG, BETTY, TORK, VERONICA:

We live life in a green balloon  
 A green balloon, a green balloon  
 We live life in a green balloon  
 'Cause we're blowin' all over town

BETTY:

You can try to reach the sky  
 With plans that are made by men

VERONICA:

At the Tower of Babel, they tried that, too  
 Didn't work back then, wouldn't work for you

BETTY, VERONICA:

That's what you get in a green balloon  
 Tumblin' all around

FLOWER STOPS SINGING THE CHORUS, FINDING THE LYRICS  
 FAR TOO CLOSE TO HOME NOW AND GETTING THE MESSAGE OF  
 THE SONG.



JUDY, JOEY, BOOMERANG, BETTY, TORK, VERONICA:  
We live life in a green balloon  
A green balloon, a green balloon  
We live life in a green balloon  
'Cause we're blowin' all over town

FLOWER IMMEDIATELY GETS UP AT THE END OF THE SONG,  
WALKING DOWN THE AISLE, HER BACK TO THE REST OF THEM,  
IN A PASSION.

FLOWER: Yeah, tell me about it!  
The story of my life. Blowing all  
over the place. . .lost in a world  
of. . . .You're radicals, aren't  
you? Jesus Freaks.

BETTY: That's what they're starting to  
call us nowadays. I don't mind the  
sound of it.

FLOWER: So you're going to tell us  
all about Jesus! What has Jesus ever  
done for me?

BETTY: Well, He died for you. And now He's  
alive, and He can give you eternal  
salvation if you accept Him into your  
heart. He can turn your hopelessness  
into hope.

FLOWER BEGINS TO CRY, AT ONCE AGAIN THE MENTION OF  
HOPELESSNESS.

FLOWER: (BREAKING DOWN) How do you  
people know about that?!

JUDY, JOEY, AND BOOMERANG ARE WATCHING FLOWER WITH  
GREAT CURIOSITY; SHE'S NEVER BROKEN DOWN LIKE THIS.

TORK: We were all just like you,  
Flower. Lost in a hopeless world.

FLOWER: You don't know what we've done!  
What I've done! "Giggle Smoke" and  
everything!. . .Jesus is for grandmothers. .  
for people in plain gray suits. . . .  
I don't belong in a world of plain  
gray suits. . .

BETTY: Jesus is for the lost. . .  
the dying. . .and the hopeless, Flower.  
He's the greatest friend you'll  
ever have.

FLOWER STARTS SOBBING EVEN MORE; ALL THE EMOTIONS FROM  
YEARS OF PENT-UP FEELINGS AND HOSTILITIES ARE SUDDENLY  
MELTING AWAY.

FLOWER: (CRYING OUT) I don't want to  
be hopeless!! Tell Him to take away  
my hopelessness!

BETTY: You can tell Him yourself. Do  
you want to accept Him into your heart?

FLOWER NODS.

THEN JOEY STEPS FORWARD.

JOEY: Hey. . .If she's going in, I'm  
going in with her. We've gone on  
plenty of trips together but. . .  
this one sounds like it might be  
worth it.

THEN BOOMERANG STEPS FORWARD.

BOOMERANG: Hey, me, too, man! I  
don't like being hopeless, either.

THAT LEAVES JUDY. DOES SHE REALLY WANT TO JOIN IN AT  
ALL? SHE SEEMS HESITANT, LIKE SHE IS ONLY DOING THIS  
TO GO ALONG WITH THE GROUP.

JUDY: Um. . .Me, too. . . .

**CUE MUSIC: "AMAZING GRACE"**

AS THE MUSIC BEGINS, WE SEE IN PANTOMIME THE BAND RECEIVING SALVATION, AS BETTY, TORK, AND VERONICA PRAY FOR THEM.

THOUGH JUDY IS MORE PROPER AND POLITE, FOR FLOWER, JOEY, AND BOOMERANG THIS IS A RADICAL ENCOUNTER! THIS IS A RELEASE OF ALL THE TENSION AND ANGER AND HOPELESSNESS AND A REAL ENCOUNTER WITH A REAL SAVIOR, AND WE SEE IT IN THEIR EMOTIONS AND REACTIONS.

AS THE MUSIC BEGINS TO CHANGE, EVERYONE EXITS.

"CAPTAIN RUMBLEPUFF" MUSIC CHIMES IN AGAIN, AND CHERRY ENTERS WITH CAPTAIN RUMBLEPUFF.

CHERRY IS UPSET AND DISAPPOINTED. HER NEXT STATEMENT REVEALS WHY.

CHERRY: What's the point of having wings if you can't fly, that's what I'd like to know. . . .We've got to get off Big Bad Island, Captain! I've already changed into a beautiful creature! I don't belong in a world of evil monsters.

SHE STEPS FORWARD, ONCE AGAIN PARTIALLY ADDRESSING THE AUDIENCE AND MORE SERIOUS.

CHERRY: The evil monsters don't understand. . . .They're still caterpillars! They don't know the reality that I know! . . .I can't get the monsters to understand. They never understand!

AL AND FLOWER ENTER, GOING TO AL'S DESK.

CHERRY AND THE CAPTAIN EXIT.

AL: All right, flower child, we've whittled down a pretty good song selection for the upcoming album.

HE HANDS HER A LARGE FOLDER.

AL: Here, look these over with the rest of the band and see what you

think. I think we got some potential winners in there.

OBVIOUSLY, FLOWER IS JUST WAITING FOR A MOMENT TO TELL HER MANAGER ABOUT THE OTHER NIGHT.

FLOWER: Great. . .Um, Al? You'll never believe what happened to us last Thursday night. It was pretty far out.

AL: (LOOKING AT PAPERS) Oh, yeah?

FLOWER: Yeah. . . .We went to a place called Jesus Christ Power House.

AL: (JOKINGLY) Oh, yeah, I heard of places like that. Would you like your coffee with cream and Jesus?

HE SHAKES HIS HEAD AT SUCH RIDICULOUSNESS.

FLOWER: Yeah, it was definitely one of those places.

AL: I don't know why church folk can't just keep their sermonizing inside the chapel and leave the rest of us alone.

A PAUSE.

FLOWER: Well. . .actually, I. . . .I ended up taking my coffee with cream and Jesus, Al.

AL LOOKS AT HER, SURPRISED (BUT STILL NOT TAKING IT TOO SERIOUSLY).

AL: Now what's a flower child like you wanting to get mixed up in old-time religiosity for? Little out of character for you, Flower, I'm surprised.

FLOWER: Yeah, well, the entire band converted. (TRYING TO SOUND CHEERFUL) Surprise.

AL REALLY DOESN'T KNOW WHETHER THIS IS SERIOUS OR NOT.

AL: All right, what's going on?  
If this is Boomerang's idea, tell him I'm going to hit him over the head with his kick drum.

FLOWER: No, really, Al, I'm serious.  
We converted to Christianity last Thursday.

AL: I thought you were a hippie.

FLOWER: I. . .I was. But I. . .  
wanted something better.

AL: All right, so, this means what?

FLOWER: Well, nothing, I guess.  
I just. . .thought you needed to know. We might be changing a few things here and there. There may be a few parties we stop attending.

AL, REALIZING SHE IS BEING SERIOUS, SEEMS UNEASY.  
FLOWER OPENS THE SONG FOLDER HE GAVE HER AND LOOKS THROUGH IT. THE SILENCE IS A LITTLE AWKWARD.

FLOWER: "Little Soldier Dreams"?

AL: Yeah, that one's pretty good.  
In your style and everything.

FLOWER: That's an acronym for LSD.

AL: (WINKS AT HER) Always said you were a clever little flower child. Not really what it's about. I don't know what it's about, actually. Don upstairs wrote the lyrics. You know Don, halfway into outer space most of the time.

FLOWER DOESN'T LOOK TOO PLEASED ABOUT THE SONG SELECTIONS, AND SHE WALKS OFF LOOKING AT THE FOLDER.

AL MAKES A PHONE CALL.

AL: Micky? Al Deuce here. . .Yeah, listen, man, I really want your boys paying attention to that band I was telling you about, The Windies. They're hot property, man. We get them on Ed Sullivan and we could have Beatlemania all over again. . . . Pretty good, uh. . .There's a couple of roadblocks we're going to have to maneuver around, but. . .I don't see any reason to worry. Everything's a fad for young people nowadays. Just got to let the old fads die out. . .

JANNA ENTERS.

AL: Janna girl, get yourself in here. How does it feel to be platinum?

JANNA: Pretty far out, I guess.

AL: I told you, didn't I? This time last year I said, this album's going platinum. And here we are.

AL HANDS JANNA SOME PAPERS.

AL: Here's a copy of all the new contract terms. You know the drill. Anything you want, let us know.

JANNA GLANCES AT THE PAPERS BUT ISN'T INTERESTED.

JANNA: So what's going on with that new band of yours, The Windies? They seem really nice to me. Not like some of the other young bands, all snotty and immature.

AL: Well, we got our hopes. One more album and a few more television spots and we'll see what happens. (THINKS A MOMENT) You know, Janna, you do owe me a favor.

JANNA: Oh, really?

AL: Well, you've been with our label for the past five years and it certainly hasn't done you any harm. And you seem to like The Windies, I'm wondering if maybe you could take 'em under your wing, show 'em the ropes. Let 'em see how things work in the music industry.

JANNA: I'm sure they've got plenty of people doing that, Al. Why do you want me?

AL IS MORE SERIOUS NOW.

AL: I don't want to lose them, Janna. That's why. They could be worth a whole lot of money real soon, and I'm worried they're getting off-track a little bit. Some crazy talk about religion. No room for that kind of stuff out here in the big wide world. Sunday school don't mix with dollar signs, if you get my drift.

JANNA DOESN'T SEE ANYTHING TOO WRONG WITH THIS PROPOSAL.

JANNA: I might just need a little more persuasion, Al. . .if you get my drift.

HE DOES.

AL: Only because you're platinum.

HE REACHES INTO HIS HEAD AND HANDS JANNA A SMALL PACKAGE. WE CAN ONLY ASSUME IT'S DRUGS.

JANNA: I'll keep an eye on them.

AL ACKNOWLEDGES THIS AND EXITS. JANNA REMAINS ON STAGE.

**CUE MUSIC: "THOUGHTS PART 2"**

BETTY ENTERS, AND LIKE THE BAND DID EARLIER, SHE AND JANNA POSITION THEMSELVES AND STAND STILL, STARING STRAIGHT AHEAD, AND WHEN THE MUSIC STOPS THEY DELIVER THESE THOUGHTS:

JANNA: I'm not really into it all, you know. Sure, I'll take some if you offer it. Trouble is, I have to do it. Agents and producers, they're all alike. If you want to have fame, you got to play the game.

BETTY: The whole time I was miserable. Trying to find peace and love in some of the darkest places imaginable. After my final trip to the clinic, I decided it was time to find the way, the truth, the life.

JANNA: I'm sure there's something better out there. Maybe if my albums weren't selling so well, I'd look into it a little more. After all the work I've done to be a success. . .

BETTY: It's all about how desperate you are. When you get to that place when you're too desperate to try anything else. . .that's when you surrender to Christ. . .When He's the only hope you've got left.

**CUE MUSIC: "EXITING THOUGHTS"**

JANNA AND BETTY EXIT.

FLOWER, JUDY, JOEY, AND BOOMERANG ENTER. FLOWER HAS THE FILE OF SONGS AND SOME OF THE OTHERS ARE LOOKING AT THEM. SHE HAS BROUGHT THE SONGS, AND OTHER THINGS, INSIDE A SMALL BAG.



FLOWER: These songs are all so. . . empty. It's all just fake love and fake happiness and. . .

BOOMERANG: Yeah, but on this song here, "Gettin' Things Movin'", there's a drum solo, so it'd probably be okay to do that one, right?

JOEY: Can you ever be serious for one conversation?

BOOMERANG: I am, Joey! What's more serious than a drum solo?

JOEY: Look, I agree with Flower. Things are different now. We're going to need to change the flavor of the band.

JOEY GETS UP, IN AN EXCITED PASSION.

JOEY: I mean, the past week has been the best seven days of my life! Nobody told me Jesus is real! He's real! He's like a trip that doesn't end, man! He's real!

BOOMERANG: Is that sacrilegious, comparing Jesus to a-

JOEY: I made a commitment for the rest of my life, and I'm not talking about or singing about anything else! I'm done with psychedelics! We tell others about Christ or we just stop breathing, man!

FLOWER IS ALREADY EAGERLY FLIPPING THROUGH A BIBLE SHE NOW OWNS. FLOWER AND JOEY ARE PASSIONATE. BOOMERANG IS CURIOUS TO KNOW. ONLY JUDY SEEMS UNEASY.

FLOWER: I was reading some of this the other night, and He says here. . . (FINDS MARK 16) "Jesus said to them, go into all the world and preach the

Gospel. He who believes and is baptized will be saved." Like Mrs. Forsythe told us, that's not just for the early Christians, that's for us today! Jesus commissions us to tell everyone about Him!

JUDY: Don't you think that's. . .I mean. . .Isn't that a little pushy? . . .Well, don't you think it's more loving to just let people believe what they want?

JOEY: Yeah, Judy, it's real loving to just let half the world go to hell for all eternity. That's real thoughtful. We're not pushing a religion! We're telling them how they can be eternally saved!

JUDY: Okay! You don't have to give me the fifth degree!

FLOWER: Third degree. You don't have to give me the third degree.

JUDY: Listen, you guys, I don't see why our faith has to change anything. These songs aren't bad, they're just ordinary pop songs! We've come this far, let's not throw everything away!

JOEY: All in favor of changing The Windies to a Christian band. . .

FLOWER, JOEY, AND BOOMERANG RAISE THEIR HANDS.

BOOMERANG: And it's Christian to have a drum solo, right?

JOEY: We already know they have Christian bands, they're springing up all over the place. We could be a part of something new.

JUDY RAISES HER HAND, THOUGH SEEMINGLY IN DESPERATION.

JUDY: Well, all right, me, too,  
I still want to be in the band,  
you know.

FLOWER: Let's just give it a try,  
Judy. I know it's a big change,  
but. . .we serve a new Master now.

JUDY NODS AND SMILES, BUT STILL SEEMS UNCERTAIN.

JUDY, JOEY, AND BOOMERANG EXIT. FLOWER SITS DOWN, AND  
BEGINS TO WRITE OUT A NEW SONG.

**CUE MUSIC: "I'LL FOLLOW YOU"**

FLOWER:  
I just want to take some time  
To say what I can say  
I found a Man called Jesus  
And He took my sin away

And His Holy Spirit came  
And I'll never be the same

And I'll follow You  
I will go where You say go  
And I'll always try  
To magnify  
The Savior of my soul  
And I'll follow You

I just want to take some time  
To say what I can say  
I found a Man called Jesus  
And He made me like the day

And I'm shining like the sun  
'Cause of what my Friend has done

And I'll follow You  
I will go where You say go  
And I'll always try  
To magnify  
The Savior of my soul  
And I'll follow You

Amazing grace, how sweet the sound  
Amazing grace, how sweet the sound

JANNA ENTERS.

AT THE SAME TIME, SO DOES CHERRY, HURRYING UP, AS MORE  
OMINOUS MUSIC IS STILL PLAYING.

CHERRY: Captain! They're sending in  
spies! They're trying to destroy us!

SHE RUNS OFF.

CHERRY: We've got to warn everyone!

SHE EXITS, AS JANNA APPROACHES FLOWER, WHO IS  
FINISHING WRITING THE SONG.

JANNA: That's boss, Flower. I didn't  
know you could write like that.

FLOWER: (STARTLED) Oh. .Miss Copeland. .

JANNA: Oh, please. Janna. I'm nobody  
formal.

FLOWER: Yeah, you're only one of the  
hottest new music stars of 1968.  
Nobody formal.

JANNA: Look, we're kind of from the  
same tribe, if you know what I mean.  
Same ideals and everything.

FLOWER: Well, I'm. . .I'm not sure  
about that anymore. My ideals are  
. . .changing.

JANNA: Yeah, I heard you were a  
Christian now.

FLOWER: That's right. . .

FLOWER IS CAUTIOUS ABOUT TALKING ON THE SUBJECT WITH  
JANNA.

JANNA: Yeah, Jesus is okay. He's into peace and love and everything. Like Krishna. It's all the same thing, really.

FLOWER: Well. . .I don't really think that's right, but I'm not going to argue theology with a platinum recording star.

JANNA: Come on, Flower, we're all recording stars. I'd love to stand alongside you guys and help you in the journey.

FLOWER PACES, THINKING. AS SHE DOES THIS, JANNA TAKES THE LITTLE PACKET SHE RECEIVED FROM AL'S OFFICE AND PUTS IT IN FLOWER'S BAG. FLOWER DOESN'T SEE.

FLOWER: We're kind of at a crossroads, Janna. What happened to me last week was real. It wasn't like anything I've ever experienced before. Everything's different now. . . .

JANNA: Self-exploration is really-

FLOWER: Look, I'm sorry, Janna, I understand all the hippie stuff because I've been one for the last two years. But I'm not talking about self-exploration. I'm talking about an encounter.

JANNA: You make it sound like a UFO sighting. Remember Shag Harbor?

FLOWER: (A LITTLE OFFENDED) Yeah. . . . It always sounds made up until you actually experience it.

JANNA: Hey, I didn't mean it that way. That's cool, Flower, I'm glad you found what you were looking for. Maybe someday I can say the same. Well, I'll be around if you ever need to talk.

JANNA SMILES AND WANDERS OFF. FLOWER IS NOT SURE WHAT TO MAKE OF THE SUDDEN ATTENTION FROM JANNA.

SHE TAKES HER BAG AND EXITS.

**CUE MUSIC: "THOUGHTS PART 3"**

SURREAL MUSIC PLAYS, AND TORK AND VERONICA ENTER. LIKE THE OTHER "THOUGHTS" SEQUENCES, THEY REMAIN STILL, STARING STRAIGHT AHEAD, AND REVEAL TO THE AUDIENCE THEIR THOUGHTS.

(THEY ARE REFERRING TO PRESIDENT JOHNSON'S FAMOUS "DAISY" AD FOR THE 1964 PRESIDENTIAL CAMPAIGN, WHICH DEPICTS A YOUNG GIRL PICKING DAISIES AND COUNTING, AND THEN IT REVEALS A COUNTDOWN TO NUCLEAR WAR, PROTESTING OPPONENT GOLDWATER'S ANTI-NUCLEAR CAMPAIGN.)

TORK: Remember the "Daisy" ad a few years ago?

VERONICA COUNTS WRONG LIKE THE GIRL DID IN THE COMMERCIAL. COUNTING SLOWLY, LIKE A COUNTDOWN, AND ALSO LIKE SHE INTENTIONALLY MIMICKING THE GIRL FROM THE AD.

VERONICA: One, two, three, four, five, seven, six, six. . .

TORK: (QUOTING THE COMMERCIAL) "These are the stakes, to make a world in which all God's children can live. Or to go into the dark. We must either love each other, or we must die."

VERONICA: I'm not worried about the Bomb. My mom always says it's God's world and He knows what to do.

TORK: Preaching to all the world is love! It is loving to tell others the Good News! Man, when I realized that, it turned my whole life around!

VERONICA: (SHRUGS) Maybe it's not about the end of the world at all. Maybe it's about saving the world.

TORK: We talk about it on Thursday nights. Come if you can.

**CUE MUSIC: "PSYCHEDELIA"**

PSYCHEDELIA COMES FLUTTERING IN AGAIN AS SURREAL MUSIC PLAYS. TORK AND VERONICA IGNORE HER PRESENCE AND EXIT, MUCH TO PSYCHEDELIA'S DISPLEASURE.

FLOWER ENTERS, SETTING HER BAG DOWN, AND THEN EXITING AGAIN.

JOEY ENTERS, HOLDING PAPERS AND LOOKING FOR A PENCIL. SEEING THE BAG, HE GOES AND REACHES INTO IT FOR A PENCIL. . .AND DISCOVERS THE LITTLE BAGGY THAT JANNA DROPPED INTO IT.

JOEY ISN'T SURE WHAT TO THINK. IS FLOWER STILL ON THIS STUFF? HE WALKS OFF, THINKING.

PSYCHEDELIA SWIRLS AROUND.

ANNOUNCE: There will now be a 10-minute intermission.

PSYCHEDELIA MAKES HER EXIT.

END OF ACT I

ACT II**CUE MUSIC: "ACT II OPENING"**

MUSIC BEGINS, AND PSYCHEDELIA RETURNS, FLUTTERING AROUND.

THEN SHE BRINGS IN CHERRY, WHOSE WRISTS ARE TIED TO SHOW THAT SHE HAS BEEN CAPTURED ON BIG BAD ISLAND.

PSYCHEDELIA EXITS AS THE MUSIC ENDS; CHERRY IS CENTER.

CHERRY: (CALLING TO NO ONE IN PARTICULAR) In case the world doesn't know, I hate living on Big Bad Island!

SHE TRIES LOOSENING HER WRISTS. SHE EXPLAINS TO THE AUDIENCE.

CHERRY: All I was doing was telling them about my metamorphosis and they try to lock me away! Monsters never understand anything.

SHE SITS ON THE EDGE OF THE STAGE.

CHERRY: (SIGHS) There's too much noise on Big Bad Island. All talk and nobody knows what's true anymore.

**CUE MUSIC: "WHO SAYS"**

CHERRY:  
You say "I believe this"  
They say "We believe that"  
Who says "Is it really true"

Everybody's got an idea for something  
Always trying everything out for size  
Everybody wants it to be okay  
To believe a pack of lies

You say "I believe this"  
They say "We believe that"  
Who says "Is it really true"



THE BRIEF LITTLE SONG ENDS, AND CHERRY IMMEDIATELY CONTINUES.

CHERRY: If I could just get away  
from Big Bad Island. . .Leave it  
all behind.

SHE NOTICES A CAGE WITH BUTTERFLIES IN IT.

CHERRY: Oh, no, they've captured you,  
too! It's not fair! You should be  
set free! Everyone on Big Bad Island  
should be free!

A THOUGHT OCCURS TO HER.

CHERRY: I guess I could set you free.  
All I have to do is open the cage  
for you. They've got my hands tied  
but I can still do it!

SHE THINKS ABOUT THIS MORE. SHE PICKS UP THE CAGE.

CHERRY: I've spent this entire episode  
trying to get myself off the island,  
and it never occurred to me. . .you  
need to be set free, too. Don't worry,  
I won't let the monsters get you.  
They're getting everyone these days!

SHE HURRIES OFF WITH THE CAGE, EXITING.

**CUE MUSIC: "WE ARE THE NORM"**

AL ENTERS WITH JANNA. BOTH ARE LOOKING AT SONG SHEETS,  
AS AL IS GOING OVER A POSSIBLE NEW SONG FOR JANNA.

AL: They just finished this one.  
See what you think.

Come and smell the roses, man  
Join the movement if you can  
It was wrong but now it's right  
No time to be polite

AL, JANNA:  
It was taboo

It was not the thing to do  
 Beware, be warned  
 Just start kickin' up a storm  
 Now it's called a social norm

We are the norm  
 We are the norm  
 And we're takin' the world by storm

AL:  
 Makin' love instead of war  
 This is what we're fightin' for  
 We're headlines now so we just can't lose  
 Nothing's wrong if it makes the news

AL, JANNA:  
 It was taboo  
 It was not the thing to do  
 Beware, be warned  
 Just start kickin' up a storm  
 Now it's called a social norm

We are the norm  
 We are the norm  
 And we're takin' the world by storm

ON THE MUSIC INTERLUDE, AL CONTINUES DISCUSSING THE  
 SONG WITH JANNA, AND FLOWER QUIETLY ENTERS.

AL:  
 Call it sin or call it sick  
 But I know a little trick  
 Nowadays the ladies faint  
 But twenty-five years, it'll all be quaint

AL, JANNA:  
 It was taboo  
 It was not the thing to do  
 Beware, be warned  
 Just start kickin' up a storm  
 Now it's called a social norm

We are the norm  
 We are the norm  
 And we're takin' the world by storm  
 We are the norm  
 We are the norm

And we're takin' the world by storm

IMMEDIATELY FOLLOWING THE ABRUPT END OF THE SONG:

AL: And we'll probably just have a  
long fade out. Kind of an anthem  
song, you know. Great for big crowds.

JANNA: Great. . . .

AL: We're really pushing it nowadays,  
getting those electric guitars in  
there, real loud, real heavy. . . .

AFTER A MOMENT, JANNA'S THOUGHTS TURN TO RECENT NEWS.

JANNA: They killed Bobby Kennedy,  
I guess you heard that.

AL: Yeah, wild times, I'm tellin' ya.

JANNA IS MORE DISTURBED BY THE NEWS THAN AL.

JANNA: Makes you feel like a failure,  
doesn't it? We talk about peace. . .  
All we ever get is violence and  
war.

AL: You can lead a horse to water  
but you can't make 'em drink.

JANNA NODS, BUT REMAINS QUIET, AND EXITS, NOT NOTICING  
FLOWER, WHO STEPS FORWARD, CARRYING THEIR SONG SHEETS.

FLOWER: Hey, Al. . .

AL: Hey, Flower. You look over the  
songs for the upcoming album?

FLOWER: Yeah.

FLOWER IS NERVOUS TO MAKE THE PRESENTATION.

FLOWER: I, um, wanted to talk about  
some of the problems we have with  
the song selection.

SILENCE. AL IS CLEARLY OFFENDED BY THIS, AN UPSTART PERFORMER TELLING THE EXPERIENCED PRODUCER WHAT TO DO.

AL: Problems?

FLOWER: Um. . .yeah. (CLEARS THROAT NERVOUSLY AND LOOKS AT SONG SHEETS)  
Uh. . .Little Soldier Dreams. I mean, it's obviously an acronym for LSD, and we kind of don't want to give people the wrong impression. . .I mean, maybe we could just. . .change the title, or. . .?

AL DOESN'T RESPOND. HE'S WAITING FOR ALL THE COMPLAINTS.

FLOWER: Um, Lavender Morning is a beautiful song, but this one line, "Every morning I wake up to your face". . .I mean, that kind of suggests that me and the other person are. . . I mean, I'm not married, so it sounds like we're. . . .

AL: (HEAVY SIGH) Flower. . . .

FLOWER: I know you think I'm being a prima donna, and I know I haven't got any right telling an experienced producer what to do, but. . .We want a new image. We'd really like to do music about faith and Jesus and-

AL: Look, Flower, the only thing I can recommend is that you do a Gospel album, which I don't know anything about, but I can send you to somebody who does.

FLOWER: We're not a Gospel band, Al, you know that. Why can't we do our music, our way, with Gospel lyrics?

AL: Two words. No sale. Nobody does that, Flower. Church folk don't listen to rock and psychedelic music, and the people who went to the Pop and

Underground Festival in May, or that other one they're planning in New York next year, they're not going to pay two cents to listen to an album about religion. Young people don't care about that stuff no more. Old people don't care about it, come to think of it.

FLOWER: We're young people and we care about it.

AL: That's great. Everyone's finding themselves nowadays. That's the thing. But the fact is, we got to sell records, and Christianity doesn't sell because hardly anyone believes it anymore. . .

HE GETS UP AND BEGINS TO PACE.

AL: Do you remember what John Lennon said a couple of years ago? "Christianity will go. It will vanish and shrink. I'm right and I'll be proved right," he said. "We're more popular than Jesus now," he said. . . I think he may have been right. He's still on the top of the charts and he's still a young man with his whole life ahead of him. Christianity, on the other hand. . . I think we've progressed a little bit from Jonah and the whale. . . . Look, why don't we try the songs out in the recording session, see how you like it, and go from there, right?

FLOWER IS SILENT FOR A MOMENT AS AL SITS BACK DOWN.

THEN FLOWER MAKES UP HER MIND. SHE WALKS OVER AND DROPS THE SONG SHEETS ON HIS DESK. TENSIONS ARE RISING.

FLOWER: We don't want to sing those songs. They may represent culture, but they don't represent our band. We've written our own songs and we want to perform our songs on our album.

AL: You're not putting the name  
Jesus on this record, Flower, that's final.

FLOWER: (ANGRY) Oh, you people! You  
proclaim love and peace and happiness  
and you're still as unloving, unpeaceful,  
and unhappy as you ever were! If we  
wanted to do a song about transcendental  
meditation, you'd say, go right ahead!  
So why can't we do a song about Jesus?!

AL: (ANGRY BACK) 'Cause my family  
went to church every Sunday and my dad  
was a drunk alcoholic who left us when  
I was five years old! You expect me to  
sing hymns of praise to your friend Jesus  
after all that?

FLOWER: You don't blame God for  
something your father did! That's  
crazy, Al!

AL: Christianity's a thing of the  
past, Flower. Like Lennon said, it's  
gonna go. The world is progressing.  
Morals and values are progressing.

FLOWER: And you think it's moral to  
shove illegal substances into your  
body just so you can experience a  
temporary feeling of pleasure?

AL: I didn't ask you to come in  
here and give me a lecture on cannabis,  
Flower! I'm old enough to be your  
father, for cryin' out loud!

FLOWER: (OVERLAPPING, AT THE SAME  
TIME AS HE'S TALKING) You've got  
them right there in your desk  
drawer, Al! How much have you taken  
today? The whole pack?

TEMPERS HAVE RISEN IN THIS FINAL OVERLAPPED DIALOGUE.  
THERE IS A MOMENT TO COOL DOWN.

AL: Go and talk about it with your bandmates. The Windies are under contract, so we're going to do it this way or we're not going to do it at all. Sound like a plan, flower child?

FLOWER IS SILENT. THEN SHE TURNS, AND EXITS.

BUT IN A MOMENT, SHE COMES THUNDERING BACK IN.

FLOWER: My bandmates can do whatever they want! I quit! Do you hear me? I quit!

SHE TURNS AND EXITS AGAIN.

AND THEN, SHE RETURNS ONCE MORE, EVEN MORE PASSION.

FLOWER: And if you ever call me a flower child again, I'm knocking your pilot light out! I'm a Jesus Freak! Got that, Al?! A Jesus Freak!

FLOWER EXITS. AL EXITS, TOO.

**CUE MUSIC: "BELIEVER INDEED"**

JOEY AND BOOMERANG ENTER, WORKING ON A NEW SONG. THEY ARE AT THE COFFEE HOUSE, AND DURING THE SONG, BETTY AND VERONICA ENTER, AS WELL.

JOEY:  
You see I'm not everything  
That I want to be

BOOMERANG:  
So choose, choose today  
Whom you'll serve  
I was up a tree

JOEY, BOOMERANG:  
But now I am a believer  
Come into my heart and open my eyes  
When you believe  
Oh, the colors you see  
Whom the Son sets free is free  
And a believer indeed

Now I am a believer  
Come into my heart and open my eyes  
When you believe  
Oh, the colors you see  
Whom the Son sets free is free  
And a believer indeed

THE SONG ENDS, AND JOEY SCRIBBLES SOME NOTES ON THE PAGE.

JUDY WANDERS IN, AND SO DOES TORK.

VERONICA: I'm going to be the first person in the whole world to buy your new album!

JOEY: Depends on if we can get the label to change up the songs.

BETTY: And what if they won't?

JOEY: (SHRUGS, NO PROB) We'll find a new label.

BOOMERANG: We will?

JOEY: Yeah, Boomerang, we will.

BOOMERANG: Do you remember how long it took us to get signed on to Sunshine Records?

BETTY: There are Christian record labels. Not many, but they do exist. The Gospel Music Association is even planning on starting a kind of Grammy Awards for Christian music.

VERONICA: Yeah, it's going to be called the Dove Awards.

JUDY HAS SEEMED ANXIOUS FOR FLOWER TO RETURN.

JUDY: What could be keeping Flower? She should be back by now.



BETTY: You've been pacing back and forth so much you must be exhausted. Sure you don't want something to drink?

JUDY: No, thank you, Mrs. Forsythe.

BETTY STOPS JUDY FROM PACING FOR A MOMENT.

BETTY: Hey. . . (QUOTING PSALMS 40)  
"I waited patiently for the Lord,  
and He inclined to me and heard my  
cry. . . He has put a new song in  
my mouth."

JUDY NODS, NOT LOOKING LIKE THIS REALLY HELPED HER MUCH.

THEN FLOWER COMES STORMING IN FROM HER MEETING WITH AL.

FLOWER: (STILL IN A PASSION) I'm sorry, but I had no choice! I just had no choice! . . . I quit the band. I told Al where to get off, so I think it's safe to say our contract is broken and The Windies are finished!

SILENCE ALL AROUND.

VERONICA: But. . . I was going to be the first person in the whole world to buy your new album.

BETTY: Veronica. . .

VERONICA: But I was. . .

BETTY WALKS OFF WITH VERONICA. THEY EXIT.

TORK: Look, I better get going, too. You probably all need to talk alone-

FLOWER: No, stay, this is your coffee house, too.

FLOWER SMILES AT TORK.

FLOWER: And since you got us into all this in the first place with your Thursday night meetings. . . .

BOOMERANG: Well, what are we going to do now?

JOEY: We're going to start a new band, that's what. New name, new label, new producer. . . We'll start over again.

HE THEN LOOKS AT FLOWER MORE SERIOUSLY (REMEMBERING THE LITTLE BAGGY HE FOUND IN HER BAG).

JOEY: If that's what you really want, Flower.

FLOWER: Of course it's what I want.

JOEY: Glad to hear it.

FLOWER CAN TELL JOEY IS ALLUDING TO SOMETHING BUT SHE HAS NO IDEA WHAT.

JOEY STARTS TO WALK OFF.

JOEY: Jesus carried His cross all the way to Calvary, people. If we can't do the same, we might as well do nothing.

HE EXITS.

SILENCE. BOOMERANG WANDERS OVER AND INTERACTS WITH TORK.

JUDY FINALLY COMES OUT WITH IT.

JUDY: What'd you have to go and do that for, Flower?

FLOWER IS GETTING JUST A LITTLE FED UP WITH JUDY (AND MAYBE WITH EVERYONE AT THE MOMENT).

FLOWER: What's that supposed to mean?

JUDY FACES HER ANGRILY. TORK AND BOOMERANG CAN'T HELP BUT WATCH.

JUDY: How selfish can you be?! You ruined everything! Just like that!

FLOWER IS STILL FIRED UP AND READY TO DEFEND HERSELF.

FLOWER: I'm not singing songs about drug trips and free love anymore, Judy! I stood up for my faith, that's what I did!

JUDY: Why can't we just keep our faith to ourselves?! What's the point of telling other people about it?

FLOWER: We're saving them from eternal separation from God! Haven't you been listening at all to Tork and Mrs. Forsythe?

JUDY: Right, okay, so what about me, hm?! What about my dreams? I have worked and slaved to get where I am!

FLOWER: You have a rich father who gave you everything you ever wanted!

JUDY: And we had everything we ever wanted! Fame and celebrity! The whole world at our fingernails!

FLOWER: Fingertips!

SILENCE. DESPITE THE FURY, JUDY'S USUAL MIX-UP OF PHRASES CALMS THEM DOWN A LITTLE AND REMINDS OF. . .JUST BEING FRIENDS.

BUT THERE ARE STILL THINGS TO BE SAID, JUST CALMER.

FLOWER: You don't talk much about Jesus. Where does He fit into your plans? Did you even receive Him or did you just go along with the rest of us?

JUDY TRIES HER BEST TO DEFEND THIS, BUT. . .

JUDY: I did! I mean, I. . .I think I. . .I don't know!. . .I just don't love Him the way you do. . .If I tell others about Jesus, they're going to laugh and sneer and I. . .

THIS SOUNDS SNOOTY TO FLOWER.

FLOWER: Yeah. . .Nobody laughs at Judy Go-Go. . .Because she always gets exactly what she wants.

FLOWER STARTS TO WALK AWAY.

FLOWER: Sorry if Jesus isn't exactly what you wanted. I'm proud to be a Jesus Freak. If people want to laugh at me for it, that's their problem. My dreams are His dreams now. . . .

AND THEN, MORE GENUINELY:

FLOWER: If we don't see each other again, stay groovy, okay?

FLOWER EXITS.

SILENCE IN THE COFFEE HOUSE. BOOMERANG AWKWARDLY RISES.

BOOMERANG: I think I'm just going to. . .Yeah, just gonna. . .

HE MAKES HIS EXIT AS QUICKLY AS POSSIBLE. THAT LEAVES TORK AND JUDY.

TORK: It's not gang initiation,  
Judy. If you don't really ask Him  
into your heart, He won't come in.

TORK STARTS TO EXIT DOWN THE AISLE, THEN STOPS  
HALFWAY.

TORK: The Windies would have been  
just another young band, you know.  
Like The McCoys or Manfred Mann.  
But this. . . this Christian music  
thing. . . You're doing something that's  
never been done before. . . Something  
that can actually save people's lives.

TORK EXITS, LEAVING JUDY ALONE.

**CUE MUSIC: "JUDY ON THE MOON"**

JUDY:  
Daddy said "Darling  
You'll never need anything  
I'll give you everything you need"

Daddy said "Darling  
The world is your oyster  
And you'll have everything you need"

And I'll be Judy on the moon  
And I'll be Judy in the clouds  
And I'll be Judy in the stars  
And I'll have everything  
And I'll be Judy on the moon  
And I'll be Judy in the clouds  
And I'll be Judy in the stars

Daddy, your darling  
She thought she had anything  
Thought I had everything I need

Looks like your darling  
Is falling to pieces  
Till life releases what I need

And I'll be Judy on the moon  
And I'll be Judy in the clouds  
And I'll be Judy in the stars

And I'll have everything  
 And I'll be Judy on the moon  
 And I'll be Judy in the clouds  
 And I'll be Judy in the stars

Looks like your darling  
 Is falling to pieces  
 The one they call Jesus won't leave me alone

MUSIC CONTINUES, AND PSYCHEDELIA ENTERS, APPROACHING  
 JUDY UNAWARES, TRYING TO WOO HER AWAY.

BUT SHE CAN'T SEEM TO LURE JUDY AWAY, AND IN  
 FRUSTRATION, FLUTTERS AWAY TO TEMPT SOMEONE ELSE.

JUDY: (DESPERATE) Jesus! If You  
 really exist! . . .I've lost everything  
 and I'm scared! If You're real,  
 please come in! Please come in!

SHE DROPS TO HER KNEES, AS "AMAZING GRACE" MUSIC  
 RETURNS LIKE DURING THE FIRST CONVERSION OF HER  
 BANDMATES. NOW JUDY IS JUST AS DESPERATE AS THEY WERE,  
 AND NOW THIS IS HER ENCOUNTER.

CHERRY ENTERS, APPROACHING JUDY; THE WORLD OF THE TV  
 CHILDREN'S SHOW AND THE REAL WORLD SUDDENLY MERGE  
 TOGETHER (THOUGH IT COULD ALL BE GOING ON IN JUDY'S  
 MIND) .

CHERRY: Hey, I'm glad to find  
 another friend on Big Bad Island.  
 Uh, listen. . .Could you untie me?  
 I've spent all day freeing butterflies  
 but I've got nobody to free me  
 until Captain Rumblepuff returns.

JUDY: Oh, um, sure.

JUDY UNTIES CHERRY'S WRISTS. CHERRY SEEMS TO BE  
 SUMMING UP THE "MORAL" OF HER ADVENTURE LIKE AT THE  
 END OF A CHILDREN'S SHOW.

CHERRY: Thanks. Only free people  
can free people, if you know what  
I mean. . .I spent so long just  
wishing I could leave Big Bad Island.  
But now I'm glad to be left behind.  
Just look at all the people we can  
rescue!

CHERRY IS ABOUT TO WALK OFF, BUT THEN HAS ANOTHER  
THOUGHT, AND LOOKS BACK AT JUDY.

CHERRY: I guess the moral of today's  
adventure is, as long as there's time,  
there's always one more person to  
reach. . . .That's what it's all about,  
Judy. . .Reaching people.

CHERRY EXITS.

JUDY: (RECALLING FLOWER'S VERSE)  
"Go into all the world. . . ."

JUDY EXITS.

JOEY ENTERS, THINKING. IN A MOMENT, FLOWER ENTERS,  
CARRYING HER BAG WITH HER. (HER FOLLOWING QUOTE IS  
FROM THE *LOST IN SPACE* TV SHOW).

FLOWER: Okay, Joey, why have you  
gone all "Danger, Will Robinson" on  
me? What's wrong?

JOEY IS SILENT FOR A MOMENT.

JOEY: I didn't mean to look in  
your bag, I just needed a pencil.

FLOWER: So? I'm not carrying Communist  
microfilm or anything.

JOEY: We both agreed, no more  
drugs.

FLOWER: Yeah, I know.

JOEY REACHES INTO THE BAG AND PULLS OUT THE LITTLE BAG  
OF POWDER.

JOEY: So what's this doing in your bag?

FLOWER: I don't know. I didn't put it there. I literally flushed all mine down the toilet.

JOEY: Okay.

FLOWER: Look, I already lost one friend today, I'd like to not lose another! I swear to you, Joey, I didn't. . .

A THOUGHT OCCURS TO FLOWER.

FLOWER: Janna. . . Janna Copeland. . . But no, she wouldn't have. . . But she was holding my bag. . .

JOEY: (TURNING TO LEAVE) Okay, no sweat.

FLOWER: Joey! I'm just as committed to my faith as you are! You've got to believe me!

JOEY: Relax, Flower. . . I believe you. We promised to keep an eye on each other, right? Old habits are sometimes hard to break. . . I'll be with you all the way on this. Really.

THEY EXCHANGE SMILES, AND JOEY EXITS.

AFTER A MOMENT, JANNA HERSELF ENTERS.

JANNA: Flower, there you are. Hey, I heard you quit the band-

FLOWER: (ANGRY) All right, listen to me, Janna, I want an honest answer from you. (HOLDS UP THE LITTLE BAGGY) Did you drop this into my bag?

JANNA: Yeah, I-



FLOWER: (HANDING IT BACK) Great, thanks, I'm off the stuff, and if you ever do that again, I'm giving you a black eye! Not so good for your platinum image, huh?

JANNA IS TAKEN ABACK BY THE REACTION.

JANNA: I didn't mean to. .It was just a present, Flower. I thought. . . I mean, we're all doing it-

FLOWER: Yeah, well I'm not! I'm a Jesus Freak now, a follower of Christ, I thought you knew that.

IT FINALLY DAWNS ON JANNA.

JANNA: You're really serious about this conversion thing. Is that why you quit the band?

FLOWER NODS.

JANNA: Okay, look, we all know Al Deuce is a jerk, right? He did tell me to keep an eye on you. I just didn't know . . .this is what Jesus means to you.

FLOWER: Yeah. . .This is what Jesus means to me. If He asks me to go to the ends of the earth, I will. . . I can't do anything less.

SILENCE.

FLOWER: (GENUINE) Thanks for looking out for us.

JANNA: I guess you just. . .reminded me of me a few years back. Trouble is, I. . .only made the decisions people wanted me to make.

FLOWER: You can decide anytime, Janna. Even right now. . .

JANNA: I. . .I don't know. I just don't know. . . .I promise I'll buy your first "Jesus music" album whenever it comes out.

JANNA STARTS TO LEAVE. SHE WANTS TO TALK, BUT AT THE SAME TIME, SHE DOESN'T, TORN BETWEEN FEELINGS.

JANNA: Maybe someday, Flower. . .  
Someday. . . .

JANNA EXITS.

FLOWER REMAINS ALONE, THINKING. THEN SHE LOOKS UP.

FLOWER: (TO HERSELF) Well, God, I always wanted to make an exhibition of myself, I guess You know that by now. . . .If I succeed, it's all for You. (QUOTING ESTHER) And if I perish. . .I perish.

SHE EXITS.

TORK AND BETTY ENTER, AT THE COFFEE HOUSE.

TORK: So is there a light at the end of the tunnel for the upcoming elections, Mrs. Forsythe? My folks are starting to think nuclear war might be a better option.

BETTY: (SIGHS) Well, I don't want Humphrey, and I sure don't want Wallace. He's still into all the Jim Crow stuff, if you can believe that. I don't know, maybe Richard Nixon will make things better.

THEY BOTH GIVE THIS A SECOND THOUGHT (FOR REASONS ONLY THE AUDIENCE KNOWS, OF COURSE). THEN BETTY DECIDES:

BETTY: Keep your eyes on God, Tork.

VERONICA HURRIES IN.

VERONICA: Mom! They said they're ready. And they're really nervous for some reason.

BETTY: Okay.

BETTY TURNS TO UNSEEN PATRONS AT THE COFFEE HOUSE.

AS BETTY TALKS, FLOWER, JOEY, AND BOOMERANG EMERGE AND GET READY ONSTAGE.

BETTY: Can I have everybody's attention, please? We've got something really special here tonight at Power House. They used to be The Windies, now they call themselves The Redeemer Band. It's their first gig under the new name, so let's all give them a hand.

SHE GETS THE AUDIENCE TO ACTUALLY CLAP. FLOWER, JOEY, AND BOOMERANG LOOK A LITTLE NERVOUS. THEY'VE NEVER PERFORMED LIKE THIS BEFORE, FOR THESE REASONS, FOR THIS CONVICTION.

BETTY, VERONICA, AND TORK REMAIN IN THE ROOM, WATCHING.

FLOWER: (ADDRESSING CROWD) Hey there. Sorry, we're a little nervous. We used to be a foursome, but we-

JUDY COMES HURRYING ONSTAGE. A MOMENT AS SHE LOOKS AT THE BAND, AND THEY LOOK AT HER.

FLOWER IS AWARE OF THE AUDIENCE, BUT STILL. . .

FLOWER: (TO JUDY) What are you doing here?

JUDY: You haven't auditioned another keyboardist, have you?

JUDY'S EYES REVEAL WHAT HAS HAPPENED INSIDE HER, AND FLOWER CAN SEE IT.

FLOWER: No, the job's still open.

JUDY: I'm here to stay. . .I mean it.

JUDY TAKES HER PLACE BEHIND HER KEYBOARD. FLOWER LOOKS TO THE CROWD AGAIN.

FLOWER: Like I was saying, we've never performed for a King before. And, um, I know the music might be a little louder than what we all grew up with at church, but. . .well. . .

SHE JUST LOOKS AT THE BAND TO START.

**CUE MUSIC: "TURNED ME ALL AROUND"**

FLOWER:  
Their love is psychedelic  
Your love is pure angelic  
You wash my sin and set my spirit free

FLOWER, JUDY, JOEY, BOOMERANG:  
Lost but now I'm found  
You turned me all around  
And round and round  
You turned me all around  
And round and round  
You turned me all around

JUDY:  
Their love is weak and shallowed  
Your love is deep and hallowed  
And holy is Your name in all the earth

THE BAND IS GETTING IN THE GROOVE. THIS IS WORKING!

FLOWER, JUDY, JOEY, BOOMERANG:  
Lost but now I'm found  
You turned me all around  
And round and round  
You turned me all around  
And round and round  
You turned me all around

FLOWER:  
So many years of tryin'  
Now I'm on the road to Zion  
And all because the Son has set me free

BY THIS POINT, IT'S LIKE OLD TIMES AGAIN, BUT NEW!  
THERE IS A JOY THAT THEY DIDN'T HAVE IN THE OPENING  
NUMBER.

FLOWER, JUDY, JOEY, BOOMERANG:

Lost but now I'm found  
You turned me all around  
And round and round  
You turned me all around  
And round and round  
You turned me all around

THERE IS APPLAUSE FROM THE COFFEE HOUSE CROWD.

AS MUSIC CONTINUES, FLOWER AND JUDY HUG. JOEY LOOKS AT  
THE CLAPPING CROWD AND POINTS UPWARD, A TYPICAL  
GESTURE FOR JESUS BANDS MEANING "GIVING GLORY TO HIM,  
NOT ME". HE AND BOOMERANG HIGH-FIVE AND EXIT, FOLLOWED  
BY FLOWER AND JUDY.

BETTY, VERONICA, AND TORK EXIT.

AS THE MUSIC SHIFTS, CHERRY ENTERS, ONCE AGAIN HOLDING  
A BUTTERFLY IN HER HAND.

CHERRY: He didn't tell us to leave  
the island. He told us to go to all  
the ends of the earth. . . .So  
how far are you willing to go?  
What are you willing to give up  
for the sake of a King?

**CUE MUSIC: "CLOSING MUSIC"**

CHERRY: All that and more, next  
week on "Captain Rumblepuff".

CHERRY SMILES AND WANDERS OFF WITH HER BUTTERFLY, AND  
EXITS.

THIS SEGUES INTO MATT'S CLOSING TALK.