

Heavenly Bandstand Cast

Chorus

Johnny Angel

Annette

Teachers 1-5

Susie

Laura

Darlene

Four Angels

Dick Clark

Simon

Paula

Vanilla Ice

Various Singing Groups and Solo Vocalists

Elvis

HEAVENLY BANDSTAND

OPENING NUMBER: (ROCK AROUND THE CLOCK)

(Curtain Up)

CHORUS:

ONE, TWO, THREE O'CLOCK, FOUR O'CLOCK ROCK
FIVE, SIX, SEVEN O'CLOCK, EIGHT O'CLOCK ROCK
NINE, TEN, ELEVEN O'CLOCK, TWELVE O'CLOCK ROCK
WE'RE GONNA ROCK AROUND THE CLOCK TONIGHT

PUT YOUR GLAD RAGS ON AND JOIN ME HON'
WE'LL HAVE SOME FUN WHEN THE CLOCK STRIKES ONE
WE'RE GONNA ROCK AROUND THE CLOCK TONIGHT
WE'RE GONNA ROCK, ROCK, ROCK, 'TILL BROAD DAYLIGHT
WE'RE GONNA ROCK, GONNA ROCK AROUND THE CLOCK TONIGHT

WHEN THE CLOCK STRIKES TWO, THREE AND FOUR
IF THE BAND SLOWS DOWN WE'LL YELL FOR MORE
WE'RE GONNA ROCK AROUND THE CLOCK TONIGHT
WE'RE GONNA ROCK, ROCK, ROCK, 'TILL BROAD DAYLIGHT
WE'RE GONNA ROCK, GONNA ROCK AROUND THE CLOCK TONIGHT

WHEN THE CHIMES RING FIVE, SIX, AND SEVEN
WE'LL BE RIGHT IN SEVENTH HEAVEN
WE'RE GONNA ROCK AROUND THE CLOCK TONIGHT
WE'RE GONNA ROCK, ROCK, ROCK, 'TILL BROAD DAYLIGHT
WE'RE GONNA ROCK, GONNA ROCK AROUND THE CLOCK TONIGHT

WHEN IT'S EIGHT, NINE, TEN, ELEVEN TOO
I'LL BE GOIN' STRONG AND SO WILL YOU
WE'RE GONNA ROCK AROUND THE CLOCK TONIGHT
WE'RE GONNA ROCK, ROCK, ROCK, 'TILL BROAD DAYLIGHT
WE'RE GONNA ROCK, GONNA ROCK AROUND THE CLOCK TONIGHT

WHEN THE CLOCK STRIKES TWELVE WE'LL COOL OFF THEN
START ROCKIN' 'ROUND THE CLOCK AGAIN
WE'RE GONNA ROCK AROUND THE CLOCK TONIGHT
WE'RE GONNA ROCK, ROCK, ROCK, 'TILL BROAD DAYLIGHT
WE'RE GONNA ROCK, GONNA ROCK AROUND THE CLOCK TONIGHT

(Chorus exists. Curtain down. Lights to black.)

(A single spot rises on Annette, a high school student seated at a desk with her head down as if she's sleeping.)

JOHNNY VO: Annette? Is that you, Annette?

ANNETTE: (slowly, groggy, she lifts her head up, looks for the source of the voice, confused) Me?

JOHNNY VO: Where are you?

ANNETTE: In English class.

JOHNNY VO: I think you're dreaming, Annette.

ANNETTE: Oh. Okay. Who are you?

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JOHNNY VO: I'm Destiny. Do you believe in Destiny?

ANNETTE: I'm not sure.

JOHNNY: Do you believe in English class?

ANNETTE: I don't think so.

JOHNNY VO: Good, because this is more important.

ANNETTE: It is?

JOHNNY VO: Do you know what day this is, Annette?

ANNETTE: Tuesday? February 14th?

JOHNNY VO: What year?

ANNETTE: 1995.

JOHNNY VO: Valentine's Day. Do you know what that means, Annette?
(whispering) It's the day you're destined to meet me.

ANNETTE: I am?

JOHNNY VO: The day we're supposed to fall in---

(FADE MUSIC) (Teachers voices are loud.)

(Spotlights rise on teachers one by one who are seated on stools down stage, surrounding Annette, who seem to be bearing down on her.)

TEACH 1: *Love* is a complex and difficult concept whose true meaning is expressed only by poets.

TEACH 2: Great poets. Passionate poets.

TEACH 3: Classic poets who write of love's pain and love's power. Poets like William Blake, who wrote--

TEACH 4: "Love to faults is always blind,
Always is to joy inclin'd
(Lawless, wing'd and unconfid
And breaks all chains from every mind.)

JOHNNY VO: Don't listen to them, Annette. They're teachers, what do they know? You want to learn about real love? Listen to the Everly Brothers.

ANNETTE: The Everly Brothers?

TEACH 5: *Listen to Lord Byron !*
She walks in beauty, like the night,
Of cloudless climes and starry skies
FADE UNDER
(And all that's best of dark and bright
Meet in her aspect and her eyes)

JOHNNY VO: That's not about real love, Annette. Listen to Neil Sedaka.

ANNETTE: Neil Sedaka?

TEACH 1: *Listen to Shelley!*
Rose leaves when their rose is dead,
are heaped for the beloved's bed;
FADE UNDER
(And so thy thought, when thou art gone,
Love itself shall slumber on.)

JOHNNY VO: Forget the poets, Annette. Listen to the King.

ANNETTE: The King?

JOHNNY The King of Love!

TEACH ALL: Shakespeare!

JOHNNY VO: E-I-I-I-vis! (Voice fades out.)

(Annette stands up. Looks desperately around.)

ANNETTE: Don't leave! Who are you?

JOHNNY VO: I'm in the music, Annette.

ANNETTE: What music?

JOHNNY VO: The best music ever written--the music of love. You have to find me, Annette. Before it's too late!

ANNETTE: No, wait! Don't go!

JOHNNY VO: Believe in the music, Annette. It's the only way to bring me ba-a-a-ck.(Voice fades out.)

ANNETTE: Wait!

(Annette stops, looks at the teachers who are staring at her.)

TEACH 1: You're dreaming again, Annette.

TEACH 2: Sleeping in class.

ANNETTE: I'm sorry. But this is more important.

ALL TEACH: Nothing is more important!

ANNETTE: Didn't you hear? It's my Destiny---I'm supposed to fall in love today. He's in the music.

ALL TEACH: What music?

ANNETTE: The music of love!

TEACH 3: Sorry, Annette. Haven't you heard?

TEACH 4: All that rotten---

TEACH 5: Trite--

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TEACH 1: Melodramatic--

TEACH 2: Facile music---is--

ALL TEACH: DEAD! (Wicked laughter from the teachers who exit. Annette exits. BLACKOUT.)

(Johnny Angel, dressed in a leather jacket, blue jeans and angel wings, enters through the audience.)

JOHNNY: (AMERICAN PIE)

A LONG LONG TIME AGO
I CAN STILL REMEMBER HOW
THAT MUSIC USED TO MAKE ME SMILE
AND I KNEW IF I HAD MY CHANCE
THAT I COULD MAKE THOSE PEOPLE DANCE
AND MAYBE THEY'D BE HAPPY FOR A WHILE

BUT FEBRUARY MADE ME SHIVER
WITH EVERY PAPER I'D DELIVER
BAD NEWS ON THE DOORSTEP
I COULDN'T TAKE ONE MORE STEP

I DO REMEMBER THAT I CRIED
I COULDN'T STOP IT, IF I TIRED
BUT SOMETHING TOUCHED ME DEEP INSIDE
THE DAY THE MUSIC DIED ...

Curtain Up.

JOHNNY AND CHORUS

WHAT'S THAT PLAYING ON THE RADIO, WHY DO I START SWAYING TO
AND FRO
I HAVE NEVER HEARD THAT SONG BEFORE, BUT IF I DON'T HEAR IT
ANYMORE
IT'S STILL FAMILIAR TO ME, SENDS A THRILL RIGHT THROUGH ME
'CAUSE THOSE CHORDS REMIND ME OF THE NIGHT THAT I FIRST FELL IN
LOVE TO
THOSE MAGIC CHANGES MY HEART ARRANGES
A MELODY THAT'S NEVER THE SAME, A MELODY THAT'S CALLING YOUR
NAME
IT BEGS YOU PLEASE, COME BACK TO ME
PLEASE, RETURN TO ME, DON'T GO AWAY AGAIN, OH MAKE THEM PLAY
AGAIN
THE MUSIC I WANNA HEAR IS ONCE AGAIN, YOU WHISPER IN MY EAR
OH MY DARLING, OH OH
CCCCCC AAAA MINOR FFFFFFFF GGGG SEVEN
I'LL BE WAITING BY THE RADIO, (OOO WEE OOH OOH)
YOU'LL COME BACK TO ME SOMEDAY, I KNOW (YI YI YI YI)
BEEN SO LONG SINCE OUR LAST GOODBYE, AH OOH)
BUT I'M SINGIN' AS I CRY-IY-IY (AHHH)
WHILE THE BASS IS SOUNDING, WHILE THE DRUMS ARE POUNDING
BEATINGS OF MY BROKEN HEART WILL RISE THE FIRST PLACE OF THE
CHARTS

CC AA OH YEAR
CCCCCC AAAA MINOR FFFFFFFF GGGG SEVEN

CCCCCCC AAAA MINOR FFFFFFFF GGGG SEVEN
CCC HOW MUCH I LOVE YOU AAA A MILLION WAYS
FF EFFORTLESSLY LOVE GGG I'M IN A HAZE
I'LL BE WAITING BY THE RADIO, (OO AAH)
YOU'LL COME BACK TO ME SOMEDAY, I KNOW
BEEN SO LONG SINCE OUR LAST GOODBYE,
BUT I'M SINGIN' AS I CRY-IY-IY
WHILE THE BASS IS SOUNDING, WHILE THE DRUMS ARE POUNDING
BEATINGS OF MY BROKEN HEART WILL RISE THE FIRST PLACE OF THE
CHARTS

CCCCCCC AAAA MINOR FFFFFFFF GGGG SEVEN
CCCCCCC AAAA MINOR FFFFFFFF GGGG SEVEN

I WANT YOU, I NEED YOU, I LOVE YOU, FOREVER AND EVER AND EVER AND
EVER AND EVER MORE!
FOREVER AND EVER MORE!

(Out to black with a single, large spot upstage right where Annette sits, distressed. Three of her friends approach: Darlene, street smart and cynical; Susie, sweet and naive; Laura, intellectual and preppy)

SUSIE: Don't look so sad.

ANNETTE: But if the music's dead, how will I ever find my --- him?

LAURA: There'll be other boys, Annette. Remember, it's only B lane English class and you're just dreaming.

DARLENE: Yeah, wake up and smell the gym shoes, will you? We don't have to rush into this.

DARLENE: (FOOLS FALL IN LOVE)

WELL, FOOLS FALL IN LOVE IN A HURRY
FOOLS GIVE THEIR HEARTS MUCH TOO SOON
JUST PLAY THEM TWO BARS OF STARDUST
JUST HANG OUT ONE SILLY MOON, OH, OH

THEY'VE GOT THEIR LOVE TORCHES BURNING
WHEN THEY SHOULD BE PLAYING IT COOL
I USED TO LAUGH BUT NOW I UNDERSTAND
SHAKE THE HAND OF A BRAND NEW FOOL

SUSIE:
WELL, FOOLS FALL IN LOVE
JUST LIKE SCHOOLGIRLS
BLINDED BY ROSE COLORED DREAMS
THEY BUILD THEIR CASTLES ON WISHES

SUSIE/LAURA:
WITH ONLY RAINBOWS FOR BEAMS, OH, OH
LAURA:
THEY'RE MAKING PLANS FOR THE FUTURE
WHEN THEY SHOULD BE RIGHT BACK IN SCHOOL

ALL THREE:
I USED TO LAUGH BUT NOW I UNDERSTAND
SHAKE THE HAND OF A BRAND NEW FOOL
SHAKE THE HAND OF A BRAND NEW FOOL
SHAKE THE HAND OF A BRAND NEW FOOL

ANNETTE: I don't care what you think! I have to find *this* boy, Darlene. It's Valentine's Day and he's--he's my Destiny.

LAURA: That's so profound for you, Annette. Maybe you should ask about transferring to AP with me.

DARLENE: Go gag yourself with a great book, Laura. Come on, Annette, wake up.

ANNETTE: Wait a minute. (she gets up, wanders, thinks) What happened to the music after it died?
(The other three look at one another, confused)

LAURA: Do you know, I think this is first time I've ever heard Annette take a metaphor seriously. Does anybody know what she got on the SATs?

DARLENE: Listen, you guys, it's almost noon. Could we please blow this illusion and at least grab something at the Starbucks?

SUSIE: (curious, sympathetic, going to Annette) I don't know where the music went, Annette. Was the music good?

ANNETTE: He said it was the best, Susie.

SUSIE: Do you believe that?

ANNETTE: I don't know. It was such a long time ago. Yes, yes, Susie,--I really believe it was the best.

SUSIE: Well, then, maybe it went to Heaven.

DARLENE: Give me a break! Wake up, Annette, will you. And you, too. Wake up, Little Susie. Wake up.

LAURA: Really, Susie, saying the music died is one thing, but saying it went to Heaven is really pushing the metaphoric envelope a bit, don't you think?

ANNETTE WITH GIRLS AS BACK UP: JOHNNY ANGEL

ANNETTE: (SINGING) JOHNNY ANGEL.

JOHNNY ANGEL, HOW I LOVE HIM
HE'S GOT SOMETHING THAT I ...

Look, you three, aren't you going to sing with me. It's my dream, remember.

ALL FOUR:

JOHNNY ANGEL,
JOHNNY ANGEL,
JOHNNY ANGEL,
JOHNNY ANGEL,
YOU'RE AN ANGEL TO ME.

JOHNNY ANGEL, HOW I LOVE HIM
HE'S GOT SOMETHING THAT I CAN'T RESIST
AND HE DOESN'T EVEN KNOW THAT I EXIT.

JOHNNY ANGEL, HOW I WANT HIM
HOW I TINGLE WHEN HE PASSES BY
EVERY TIME HE SAYS "HELLO" MY HEART BEGINS TO FLY

(I'M IN HEAVEN) I GET CARRIED AWAY
I DREAM OF HIM AND ME AND HOW IT'S GONNA BE
(OTHER FELLAS) CALL ME UP FOR A DATE
BUT I JUST SIT AND WAIT, I'D RATHER CONCENTRATE

ON JOHNNY ANGEL (JOHNNY ANGEL)
'CAUSE I LOVE HIM ('CAUSE I LOVE HIM)
AND I PRAY THAT SOMEDAY HE'LL LOVE ME
AND TOGETHER WE WILL SEE HOW LOVELY HEAVEN WILL BE

ON JOHNNY ANGEL (JOHNNY ANGEL)
'CAUSE I LOVE HIM ('CAUSE I LOVE HIM)
AND I PRAY THAT SOMEDAY HE'LL LOVE ME
AND TOGETHER WE WILL SEE HOW LOVELY HEAVEN WILL BE

(JOHNNY ANGEL, JOHNNY ANGEL)
JOHNNY ANGEL (JOHNNY ANGEL) YOU'RE AN ANGEL TO ME

(JOHNNY ANGEL, JOHNNY ANGEL)
JOHNNY ANGEL (JOHNNY ANGEL) YOU'RE AN ANGEL TO ME

(Curtain rises on Johnny on a ladder with a heaven backdrop. He has four Angel back up singers dressed just like he is.)

ANNETTE: Oh, my god. It's him!

JOHNNY: (EARTH ANGEL)
EARTH ANGEL, EARTH ANGEL
WILL YOU BE MINE? MY DARLING DEAR
LOVE YOU ALL THE TIME
I'M JUST A FOOL, A FOOL IN LOVE WITH YOU.

(Curtain flies in again.)

JOHNNY: Is it really you, Annette?

ANNETTE: Destiny! I found you. (She goes to his arms, but he stops her)

JOHNNY: Not quite.

ANNETTE: What do you mean 'not quite', Johnny?

JOHNNY: Can't you see? We live in two different worlds.

SUSIE: Just like Romeo and Juliet!

JOHNNY: That's right. I live up there among all those chariots in Heaven. And you live down here among all those Beamers in Palo Alto. It's hopeless.

DARLENE: (noticing the Four Angels) Say, who are they?

FOUR ANGELS: CCCCCCAAAAAAFFFFFFGGGGG7

(The Four Angels give the girls flirtatious smiles and the girls smile back.)

ANNETTE: You mean our love is, ah, what is that word--

LAURA: Unrequited.

SUSIE: Unrequited. I know, like Price Charles and Camilla Parker Bowels.

LAURA: That's UNIGNITED, you idiot, not unrequited.

SUSIE: Okay, so you mean like Roman Polanski.

DARLENE: That's UNINDICTED, Susie. What are you doing, trying to turn this dream into a nightmare?

LAURA: I said, unrequited --- never to be.

JOHNNY: Thank you. Never-to-be, Annette. But there is one, small, desperate, last minute possibility.

ANNETTE: What? I'll do anything.

JOHNNY: You know what day this is?

FOUR: Valentine's Day.

JOHNNY: On earth, yes. And in Heaven that means it's judgment day.

FOUR ANGELS: CCCCCCAAAAAAFFFFFFGGGGG7

LAURA: This dream is beginning to mix its metaphors.

JOHNNY: Every year the powers in Heaven agree to let one dead love song return to the top forty.

ANNETTE: You mean, they might let you come back earth?

JOHNNY: Well, it's not really that simple. But we could try. You'd have to come up with me, though.

ANNETTE: To Heaven?

(He shakes his head yes.)

ANNETTE: Can I bring my friends?

JOHNNY: It's your dream, Annette.

(Annette looks at her three friends.)

DARLENE: Don't drag us all to Heaven. Wake up, Annette, now--please. Can't you see you're slipping into a coma here?

ANNETTE: I can't turn back now, Darlene. It's my Destiny. Okay, Johnny. How do we get there?

JOHNNY: Well, first you're going to have to learn to sing like angels.
(SH-BOOM)

HEY NONNY DING DONG, ALANG ALANG ALANG

GIRLS: HEY NONNY DING DONG, ALANG ALANG ALANG

JOHNNY: BOOM BA-DOH, BA-DOO BE DOO DOO

GIRLS: BOOM BA-DOH, BA-DOO BE DOO DOO

JOHNNY: LIFE COULD BE A DREAM, SH-BOOM
IF I COULD TAKE YOU UP IN PARADISE UP ABOVE, SH-BOOM
IF YOU WOULD TELL ME I'M THE ONLY ONE THAT YOU LOVE
LIFE COULD BE A DREAM SWEETHEART

GIRLS AND FOUR ANGELS:

HELLO AGAIN, IT'S OFF TO HEAVEN WE GO-O-O

JOHNNY:

OH, LIFE COULD BE A DREAM, SH-BOOM
IF ONLY ALL MY PRECIOUS PLANS WOULD COME TRUE, SH-BOOM
IF YOU WOULD LET ME SPEND MY WHOLE LIFE LOVIN' YOU
LIFE COULD BE A DREAM SWEETHEART, SH-BOOM

(Johnny turns upstage and gestures for the curtain to rise. The chorus is on stage, dressed in fifties clothes.)

CHORUS:

SH-BOOM SH-BOOM DA DA DA DA DA DA DA DA DA DA DA DA DA
SH-BOOM SH-BOOM DA DA DA DA DA DA DA DA DA DA DA DA DA
SH-BOOM SH-BOOM DA DA DA DA DA DA DA DA DA DA DA DA DA
SH-BOOM

ANNETTE: The music of love. Isn't it wonderful!

SUSIE: Look at all these dancing angels.

(Laura is wondering among the dancers, furiously counting)

DARLENE: What in the hell--(the dancers and music suddenly stop)--All right, all right. I'm sorry. What in heaven's name do you think you're doing? (The dancing resumes)

LAURA: Counting. Do you realize that if I can figure out how many of these dancing angels can fit on the head of a pin, I could get early admission at Harvard?

(The dancing and music come to an end. The angels exit.)

ANNETTE: What's happening?

JOHNNY: The moment of truth.

(Drum roll as Dick Clark runs on, mike in hand.)

DICK: Now it's time for H-e-a-v-e-n-l-y Bandstand!

SUSIE: Isn't that Dick Clark?

DARLENE: Come on, Annette. What's he doing in this dream?

LAURA: Looks like he's brought his show with him to the afterlife.

DICK: (BANDSTAND BOOGIE LYRICS)
WE'RE GOIN' HOPPIN', WE'RE GOIN' HOPPIN' TODAY
WHERE THINGS ARE POPPIN' THE PHILADELPHIA WAY
WE'RE GONNA DROP IN ON ALL THE MUSIC THEY PLAY
ON THE BANDSTAND

CHORUS: THE HEAVENLY BANDSTAND

DICK: WE'RE GOIN' SWINGIN', WE'RE GONNA SWING IN THE CROWD
AND WE'LL BE CLINGIN' AND FLOATIN' HIGH AS A CLOUD
THE PHONES ARE RINGIN', MY MOM AND DAD ARE SO PROUD
I'M ON BANDSTAND

CHORUS: THE HEAVENLY BANDSTAND

DICK: AND I'LL JUMP AND HEY, I MAY EVEN SHOW 'EM MY HANDSTAND
BECAUSE I'M ON, BECAUSE I'M ON THE AMERICAN BANDSTAND
WHEN WE DANCE REAL SLOW I'LL SHOW ALL THE GUYS IN THE
GRANDSTAND
WHAT A SWINGER I AM, I'M ON THE HEAVENLY BANDSTAND

CHORUS: THE HEAVENLY BANDSTAND!

DICK: Hello, everybody. I'm Dick Clark and once again, it's Judgment Day here in Heaven. So let's bring on the judges. Simon!
(A Simon Cowell type character enters.)

SIMON: (Bandstand music continues)
I'M GOIN' JUDGING, I'M GOING JUDGING TODAY
I'LL HEAR YOUR SINGING AND THE WAY THAT YOU PLAY
I'M GOING TO DIS YOU AND SEND YOU AWAY
ON THE BANDSTAND

CHORUS: THE HEAVELY BANDSTAND.

DICK: Paula!

(A Paul Abdul type character enters.)

PAULA: I'M SO EXCITED, THIS IS ALL SO INTENSE
I THINK YOU'RE ALL GREAT AND I LOVE THE SUSPENSE
I'LL MAKE SOME COMMENTS BUT THEY WON'T MAKE SENSE
ON THE BANDSTAND

CHORUS: THE HEAVENLY BANDSTAND.

DICK: VANILLA ICE!

ICE: HEY, WHUZ UP, DOG? ICE, ICE BABY'S IN
I KEEP TRYIN' FOR A COME BACK, SO HERE I AM AGAIN
LET'S GET THINGS STARTED, WHO'S GONNA WIN?
ON THE BANDSTAND.

CHORUS: THE HEAVENLY BANDSTAND

DICK: ON THE BANDSTAND

CHORUS: THE HEAVENLY BANDSTAND

ALL: AND WE'LL ROCK AND ROLL AND STROLL ON THE HEAVENLY
LINDY HOP AND LSOP ON THE HEAVENLY
TUNE IN, I'M ON, TURN ON, I'M IN, I'M ON
TODAY! THE HEAVENALY BANDSTAND!

DICK: So, remember, each of today's songs will be competing for that once -a-year chance to
return to earth and experience the thrill of a top forty revival. Are we ready angels?

ANGELS: (offstage) Ready!

DICK: Ready judges?

JUDGES: Ready.

(NOTE: What follows is a sequence of performances by various groups of differing sizes.
You can put in additional numbers, switch the songs around, cut some of the numbers
and alter these any way you like to suit your needs. We change this section each time we
do the show.)

DICK: Then let's have our first contestant with a little tune from 1953!

(A group in period outfits comes out and performs.)

STAY

SUSIE: Wasn't that great! Don't you just want it back in the top forty?

DICK: There it is, Stay, by made popular by Maurice Williams and the Zodiacs. Well, Judges,
tell us what you think?

(The Judges flash score cards to indicate how they feel as the performers wait eagerly to
see their score, jump up and down excitedly when they get the score and then run off.)

All right. contestant number two. What song would *you* like us to
bring back, angels?

(A group comes out to perform.)

MR. POSTMAN

DARLENE: That's it! There's the winner!

DICK: Judges?

(The judges show their scores, as the group waits excitedly, jumps up and down with excitement when they get the score and exists.)

DICK: Entry number three. What song will it be?

(This is the FOUL GROUP of performers. They enter several different times, each time with a song from another era of music. Again, use your imagination. We sometimes use Broadway Musical numbers, rap songs ... The numbers here are from the most recent production. But feel free to use your own.)

The Foul Group sings:
HOEDOWN THROWDOWN

(A GONG sounds.)

SIMON: This is a disqualification. That's a Hanna Montana song. We shoot people for crimes like that on this show. You make me ill.

PAULA: But you're outfits are adorable, really.

ICE: You gotta keep it real, girls, by takin' it to the extreme!

SIMON: That makes no sense, Vanilla.

ICE: Thanks, Dude.

(The judges hold up terrible scores, and the Foul Group runs off.)

DICK: And here's a favorite by the Chordettes from 1958.
(A group comes out to perform.)

LOLLIPOP
(Follow the same pattern with judges scoring and groups exiting.)

SUSIE: I think that's gotta be it. Don't you, Annette?

ANNETTE: Will you stop saying that?! We're here for Johnny Angel, remember? If he doesn't win, he'll never get back to earth, and we'll never fall in love.

DICK: Judges?

(Follow the same pattern with judges scoring and groups exiting.)

DICK: Contestant number 5.

RUNAROUND SUE

Dick: Judges?

(Follow the same pattern with judges scoring and groups exiting.)

DICK: Contestant number 6.

(The Foul Group reappears.)

LADY GAGA - APPLAUSE

(A GONG sounds.)

SIMON: Another foul! And I do mean foul!

PAULA: Are those press-on nails? Lovely. Couldn't take my eyes off them.

ICE: You gotta keep it real, girls, by takin' it to the extreme.

SIMON: Oh, my god, who hired this guy? (to the performers) Look, ladies, we have only two commandments on this show. And you just roke the second one. No Lady Gaga!

DARLENE: Wait a minute, if that's the second commandment, what's the first?

SIMON: No Barry Manilow.

ICE: Whoa, Dude. Heavy. Heavy.

(The judges hold up terrible scores, and the Foul Group exits.)

DICK: Now, let's have some real rock 'n roll this time. A lovely medley from 1957 ...

STUPID CUPID/LITTLE BITTY PRETTY ONE/BOOK OF LOVE/WHY DO FOOLS FALL IN LOVE

DARLENE: I've changed my mind. I want that one to win, don't you?!

ANNETTE: NO! Now stay focused Darlene.

DICK: Judges, do your thing.

(Follow the same pattern with judges scoring and groups exiting.)

Contestant number 8.

(Next group enters.)

SPLISH SPLASH

(Follow the same pattern with judges scoring and groups exiting.)

DICK: Contestant number 9.

(Group enters.) LOCOMOTION

(Follow the same pattern with judges scoring and groups exiting.)

DICK: And now a song made famous by the Diamonds from 1957.

(Group comes on.) LITTLE DARLIN'

LAURA: That's it. Definitely. Bring that one back to earth!

DICK: Judges?

(Follow the same pattern with judges scoring and groups exiting.)

DICK: And now, contestant number 11.

(The Foul Group enters again.) ALL ABOUT THAT BASS

(A GONG sounds.)

SIMON: Enough! That song is simply too asinine for anyone's taste.

PAULA: Simon, I'm thinking we should talk to St. Peter before making this decision. What do you think, Ice?

ICE: Look, let me give you my best professional advice, and I mean this from the bottom of my heart. You gotta keep it real, girls, by takin' it to the extreme.

SIMON: We don't need to consult anybody. I'm in charge here. (He signals and someone in devil horns, a tail etc. appears and runs the group off.) This group is going straight to hell!

DICK: Our next contestant, please, from 1962.

(Next group enters.) SHOO SHOO SONG

DICK: Judges?
(Follow the same pattern with judges scoring and groups exiting.)

Well, there we have it. Now let's see just who our winner is---

ANNETTE" Wait a minute, what about Johnny?

SUSIE: What do you mean, Johnny? What about the King?

LAURA: Is that an ecclesiastical question, Susie? (looks at her) No, it couldn't be. You must mean Elvis.

SUSIE: Of course, I mean Elvis!

DARLENE: She has a point, Dick. Where's Elvis?

ANNETTE: Now wait a minute. If Elvis auditions, Johnny Angel doesn't have a chance.

SUSIE: I don't care about Johnny. (to the audience) We want Elvis, don't we. (coaching the audience, Darlene joins in. Annette is torn)
WE WANT ELVIS. WE WANT ELVIS.

DICK: All right. All right. But he's kind of a recluse. In fact, he's built his own private mansion here. It's called Amazing Graceland. If you want him--you have to conjure up his spirit. Sing something he knows.

ALL except Annette: WE WANT ELVIS, WE WANT ELVIS, WE WANT EL-L-LVIS!

GROUP 1: ELVIS, ELVIS, ELVIS, ELVIS, OOH, ELVIS

GROUP 2: BOP BAH BOP BOP SHOO WADDY WADDY (4X) E-L-FIS
BOP BAH BOP BOP SHOO WADDY WADDY

CHORUS: (BLUE SUEDE SHOES)

WELL, IT'S ONE FOR THE MONEY
TWO FOR THE SHOW
THREE TO GET READY
NOW GO, CAT, GO

BUT DON'T YOU
STEP ON MY BLUE SUEDE SHOES
YOU CAN DO ANYTHING
BUT STAY OFF OF MY BLUE SUEDE SHOES

WELL, YOU CAN KNOCK ME DOWN
STEP IN MY FACE
SLANDER MY NAME
ALL OVER THE PLACE

DO ANYTHING THAT YOU WANT TO DO
BUT UH-UH, HONEY
LAY OFF OF MY SHOES
DON'T YOU STEP ON MY BLUE SUEDE SHOES
WELL, YOU CAN DO ANYTHING
BUT STAY OFF OF MY BLUE SUEDE SHOES

LET'S GO, CAT!
AH, WALK THE DOG

YOU CAN BURN MY HOUSE
STEAL MY CAR
DRINK MY LIQUOR
FROM AN OLD FRUIT JAR

DO ANYTHING THAT YOU WANT TO DO
BUT UH-UH, HONEY
LAY OFF OF MY SHOES
AND DON'T YOU
STEP ON MY BLUE SUEDE SHOES
WELL, YOU CAN DO ANYTHING
BUT STAY OFF OF MY BLUE SUEDE SHOES

AH, GET
YEAH

WELL, IT'S ONE FOR THE MONEY
TWO FOR THE SHOW
THREE TO GET READY
NOW GO, GO, GO!

BUT DON'T YOU
STEP ON MY BLUE SUEDE SHOES
WELL, YOU CAN DO ANYTHING
BUT STAY OFF OF MY BLUE SUEDE SHOES

WELL, IT'S
BLUE, BLUE
BLUE SUEDE SHOES
BLUE, BLUE
BLUE SUEDE SHOES, YEAH!
BLUE, BLUE
BLUE, SUEDE SHOES, BABY
BLUE, BLUE
BLUE SUEDE SHOES
WELL, YOU CAN DO ANYTHING
BUT STAY OFF OF MY BLUE SUEDE SHOES!

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SUSIE: Come on, Annette. Don't you want to see the King?

ANNETTE: Ya, but--Johnny. What about--

DARLENE: Forget Johnny, Annette. This is the King!

(Laura, Darlene and Susie go center stage, but Laura has stage fright and runs back to her seat.)

SUSIE: TEDDY BEAR
BABY LET ME BE YOUR LOVIN' TEDDY BEAR
PUT A CHAIR AROUND MYNECK AND LEAD ME ANYWHERE
OH LET ME BE (OH LET ME BE)
YOUR TEDDY BEAR.

DARLENE: BABY LET ME BE, AROUND YOU EVERY NIGHT
RUN YOUR GINERS THROUGH MY HAIR AND CUDDLE ME REAL TIGHT
OH LET ME BE (OH LET HIM BE)]
YOUR TEDDY BEAR

CHORUS GROUP: HOUND DOG

YOU AIN'T NOTHIN' BUT A HOUND DOG
BEEN CRYIN' ALL THE TIME
YOU AIN'T NOTHIN' BUT A HOUND DOG
BEEN CRYIN' ALL THE TIME

WELL, YOU AIN'T NEVER CAUGHT A RABBIT
AND YOU AIN'T NO FRIEND OF MINE

YOU KNOW THEY SAID YOU WAS HIGH CLASSED
THAT WAS JUST A LIE
YOU KNOW THEY SAID YOU WAS HIGH CLASSED
THAT WAS JUST A LIE

WELL, YOU AIN'T NEVER CAUGHT A RABBIT
AND YOU AIN'T NO FRIEND OF MINE

YOU AIN'T NOTHIN' BUT A HOUND DOG
BEEN CRYIN' ALL THE TIME
YOU AIN'T NOTHIN' BUT A HOUND DOG
BEEN CRYIN' ALL THE TIME

WELL, YOU AIN'T NEVER CAUGHT A RABBIT
AND YOU AIN'T NO FRIEND OF MINE

WELL, YOU AIN'T NEVER CAUGHT A RABBIT
AND YOU AIN'T NO FRIEND OF MINE

DICK: Look, people, you need to try harder to conjure the King. Harder!
(A Solo Vocalist from the Chorus steps forward.)

SOLO VOCALIST: HEARTBREAK HOTEL

WELL, SINCE MY BABY LEFT ME
WELL, I FOUND A NEW PLACE TO DWELL
WELL, IT'S DOWN AT THE END OF LONELY STREET

AT HEARTBREAK HOTEL
WHERE I'LL BE, I'LL BE SO LONELY, BABY
WELL, I'M SO LONELY
I'LL BE SO LONELY, I COULD DIE

ADD SUSIE/DARLENE:

ALTHOUGH IT'S ALWAYS CROWDED
YOU STILL CAN FIND SOME ROOM
FOR BROKEN-HEARTED LOVERS
TO CRY THERE IN THE GLOOM
I BEEN SO LONELY, BABY
I BEEN SO LONELY
I BEEN SO LONELY I COULD CRY

LAURA: (she gets up, throws off her glasses, let's her hair down, totally swept up in the moment)

NOW, THE BELL HOPS TEARS KEEP FLOWIN'
AND THE DESK CLERK'S DRESSED IN BLACK
WELL, THEY'VE BEEN SO LONG ON LONELY STREET
WELL, THEY'LL NEVER, THEY'LL NEVER LOOK BACK
I BEEN SO LONELY, BABY
I BEEN SO LONELY
I BEEN SO LONELY I COULD CRY!

FOUR ANGELS AND MEN FROM CHORUS:

JAILHOUSE ROCK

THE WARDEN THREW A PARTY IN THE COUNTY JAIL
THE PRISON BAND WAS THERE AND THEY BEGAN TO WAIL
THE BAND WAS JUMPIN' AND THE JOINT BEGAN TO SWING
YOU SHOULD'VE HEARD THEM KNOCKED OUT JAILBIRDS SING
LET'S ROCK, EVERYBODY, LET'S ROCK
EVERYBODY IN THE WHOLE CELL BLOCK
WAS DANCIN' TO THE JAILHOUSE ROCK

SPIDER MURPHY PLAYED THE TENOR SAXOPHONE
LITTLE JOE WAS BLOWIN' ON THE SLIDE TROMBONE
THE DRUMMER BOY FROM ILLINOIS WENT CRASH, BOOM, BANG
THE WHOLE RHYTHM SECTION WAS THE PURPLE GANG
LET'S ROCK, EVERYBODY, LET'S ROCK
EVERYBODY IN THE WHOLE CELL BLOCK
WAS DANCIN' TO THE JAILHOUSE ROCK

NUMBER FORTY-SEVEN SAID TO NUMBER THREE
YOU'RE THE CUTEST JAILBIRD I EVER DID SEE
I SURE WOULD BE DELIGHTED WITH YOUR COMPANY
COME ON AND DO THE JAILHOUSE ROCK WITH ME
LET'S ROCK, EVERYBODY, LET'S ROCK
EVERYBODY IN THE WHOLE CELL BLOCK
WAS DANCIN' TO THE JAILHOUSE ROCK (3X)

WE'RE DANCIN' TO THE JAILHOUSE ROCK. OH, YEAH!!!

PAULA: Wait a minute, I think we should help them out.

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SIMON: What are you talking about?

PAULA: You, know, use our talent for the common good. Help the cause and sing, Simon.

SIMON: Me?

PAULA: Show them how it's done. Use your god-given talent, Simon.\

SIMON: (Reluctantly, he sings All SHOOK UP a la Rex Harrison.)

A WELL'A BLESS MY SOUL
WHAT'SA WRONG WITH ME?
I'M ITCHIN' LIKE A MAN IN A FUZZY TREE
MY FRIENDS SAY I'M ACTIN' WILD AS A BUG
I'M IN LOVE
I'M ALL SHOOK UP
MM MM MM, MM, YAY, YAY, YAY

WELL, MY HANDS ARE SHAKY AND MY KNEES ARE WEAK
I CAN'T SEEM TO STAND ON MY OWN TWO FEET
WHO DO YOU THINK OF WHEN YOU HAVE SUCH LUCK?
I'M IN LOVE
I'M ALL SHOOK UP

(The dancing hurts his back and Paula and Ice have to help him back to his chair.)

ICE: Dude, that was awesome. And really, really embarrassing. Personally, if I were that bad, I'd put myself in a dog house and lock the door.

PAULA: It may be your show, Simon, but I'm the one with the talent. Let me show you how to conjure up the King. (She sings, A LITTLE LESS CONVERSATION.)

A LITTLE LESS CONVERSATION, A LITTLE MORE ACTION PLEASE
ALL THIS AGGRAVATION AIN'T SATISFACTIONIN' ME
A LITTLE MORE BITE AND A LITTLE LESS BARK
A LITTLE LESS FIGHT AND A LITTLE MORE SPARK
SHUT YOUR MOUTH AND OPEN UP YOUR HEART AND BABY SATISFY ME
SATISFY ME BABY

CHORUS: SATISFY ME, SATISFY ME

PAULA: COME ON, ELVIS, I'M TIRED OF TALKIN'
GRAB YOUR COAT AND LET'S START WALKIN'
COME ON (CHORUS: COME ON, COME ON)
COME ON (CHORUS: COME ON, COME ON)
COME ON (CHORUS: COME ON, COME ON)
DON'T PROCRASTINATE, DON'T ARTICULATE
GIRLS IT'S GETTING' LATE, YOU JUST SIT AND WAIT AROUND ...

(Everybody is waiting expectantly, but there is still no Elvis. Vanilla Ice suddenly takes the microphone.)

ICE: (TUTTI FRUTTI)
A WHOP BOPA-A-LU A WHOP BAM BAM
TUTTI FRUTTI, OH RUDY, TUTTI FRUTTI, OH RUDY
TUTTI FRUTTI, OH RUDY, TUTTI FRUTTI, OH RUDY
TUTTI FRUTTI, OH RUDY

A WHOP BOP-A-LU A WHOP BAM BAM

GOT A GIRL NAMED SUE, SHE KNOWS JUST WHAT TO DO
GOT A GIRL NAMED SUE, SHE KNOWS JUST WHAT TO DO
SHE ROCK TO THE EAST, SHE ROCKS TO THE WEST
BUT SHE'S THE GIRL THAT I KNOW BEST

TUTTI FRUTTI, OH RUDY, TUTTI FRUTTI, OH RUDY
TUTTI FRUTTI, OH RUDY, TUTTI FRUTTI, OH RUDY
TUTTI FRUTTI, OH RUDY
A WHOP BOP-A-LU A WHOP BAM BAM

GOT A GIRL NAMED DAISY, SHE ALMOST DRIVES ME CRAZY
GOT A GIRL NAMED DAISY, SHE ALMOST DRIVES ME CRAZY
SHE KNOWS HOW TO LOVE ME, YES INDEED
BOY, YOU DON'T KNOW WHAT YOU'RE DOIN' TO ME

TUTTI FRUTTI, OH RUDY, TUTTI FRUTTI, OH RUDY
TUTTI FRUTTI, OH RUDY, TUTTI FRUTTI, OH RUDY
TUTTI FRUTTI, OH RUDY
A WHOP BOP-A-LU A

TUTTI FRUTTI, OH RUDY, TUTTI FRUTTI, OH RUDY
TUTTI FRUTTI, OH RUDY, TUTTI FRUTTI, OH RUDY
TUTTI FRUTTI, OH RUDY
A WHOP BOP-A-LU A WHOP BAM BAM

GOT A GIRL NAMED DAISY, SHE ALMOST DRIVES ME CRAZY
GOT A GIRL NAMED DAISY, SHE ALMOST DRIVES ME CRAZY
SHE KNOWS HOW TO LOVE ME, YES INDEED
BOY I DON'T KNOW WHAT YOU'RE DOIN' TO ME

(As the final chorus of the song begins, various people on stage begin to chant for Elvis again.)

TUTTI FRUTTI, OH RUDY, TUTTI FRUTTI, OH RUDY
TUTTI FRUTTI, OH RUDY, TUTTI FRUTTI, OH RUDY
TUTTI FRUTTI, OH RUDY
A WHOP BOP-A-LU A WHOP BAM BOOM
(On the final line of the song, Elvis enters and stands center stage.)

ELVIS: (LOVE ME TENDER)
LOVE ME TENDER, LOVE ME SWEET
NEVER LET ME GO
YOU HAVE MADE MY LIFE COMPLETE
AND I LOVE YOU SO

LOVE ME TENDER, LOVE ME TRUE
ALL MY DREAMS FULFILL
FOR MY DARLING', I LOVE YOU
AND I ALWAYS WILL

LOVE ME TENDER, LOVE ME LONG
TAKE ME TO YOUR HEART
FOR IT'S THERE THAT I BELONG

AND WE'LL NEVER PART

LOVE ME TENDER, LOVE ME TRUE
ALL MY DREAMS FULFILL
FOR MY DARLING', I LOVE YOU
AND I ALWAYS WILL

LOVE ME TENDER, LOVE ME DEAR
TELL ME YOU ARE MINE
I'LL BE YOURS THROUGH ALL THE YEARS
TILL THE END OF TIME

LOVE ME TENDER, LOVE ME TRUE
ALL MY DREAMS FULFILL
FOR MY DARLING', I LOVE YOU
AND I ALWAYS WILL

(By the time Elvis finishes, everyone on stage has fainted but Dick and the judges. Annette and her three friends have fainted at his feet. The judges are back in their seats and give Elvis strait 10s)

DICK: Well, he's done it again. The King is going back to earth!!

(JOHNNY ENTERS. SEES ANNETTE, IS STUNNED. DARLENE SEES HIM, SINGS)

DARLENE: (from YOUR BOYFRIEND'S BACK)
YOUR BOYFRIEND'S BACK AND THERE'S GONNA BE TROUBLE. HEY LA,
YOUR BOYFRIEND'S BACK.

JOHNNY: (knowing he lost his chance for love, grieving, he sings FROM TEARS ON MY
PILLOW)

TEARS ON MY PILLOW
(Johnny exits.)

(Annette is stunned, embarrassed, devastated. She realizes she's lost everything by betraying Johnny for Elvis.)

ELVIS: You'll get over him sweetheart. Give it time.

ANNETTE: No. He was supposed to be my first love. And now it's too late.
(Reprise of JOHNNY ANGEL)

JOHNNY ANGEL
HOW I LOVE HIM
HE'S GOT SOMETHING THAT I CAN'T RESIST
BUT HE DOESN'T EVEN KNOW THAT I EXIST

JOHNNY ANGEL
HOW I WANT HIM
HOW I TINGLE WHEN HE PASSES BY
EVERY TIME HE SAYS HELLO
MY HEART BEGINS TO FLY

(M IN HEAVEN)

I GET CARRIED AWAY
I DREAM OF HIM AND ME
AND HOW IT'S GONNA BE
(OTHER FELLAS)
CALL ME OUT FOR A DATE
BUT I JUST SIT AND WAIT, I'D RATHER CONCENTRATE

ON JOHNNY ANGEL (JOHNNY ANGEL)
'CAUSE I LOVE HIM (CAUSE I LOVE HIM)
AND I PRAY THAT SOMEDAY HE'LL LOVE ME
AND TOGETHER WE WILL SEE HOW LOVELY HEAVEN WILL BE

(I'M IN HEAVEN)
I GET CARRIED AWAY
I DREAM OF HIM AND ME
AND HOW IT'S GONNA BE
(OTHER FELLAS)
CALL ME OUT FOR A DATE
BUT I JUST SIT AND WAIT, I'D RATHER CONCENTRATE

ON JOHNNY ANGEL (JOHNNY ANGEL)
'CAUSE I LOVE HIM (CAUSE I LOVE HIM)
AND I PRAY THAT SOMEDAY HE'LL LOVE ME
AND TOGETHER WE WILL SEE HOW LOVELY HEAVEN WILL BE

(JOHNNY ANGEL)
(JOHNNY ANGEL)
JOHNNY ANGEL
(JOHNNY ANGEL)
YOU'RE AN ANGEL TO ME

(JOHNNY ANGEL)
(JOHNNY ANGEL)
JOHNNY ANGEL
(JOHNNY ANGEL)
YOU'RE AN ANGEL TO ME

(When Annette finishes, she runs off in tears.)

DICK: Wait, Annette!! That was a great number. Don't you want to hear from our judges? (But she's gone) Well, what's her score, ladies and gentlemen?

(Judges hold up cards giving her straight 10.1s!)
(The Angels CHEER. Elvis steps center stage and speaks to the Audience)

ELVIS: Whoa! You see that? She beat me. The King. It just goes to show (looking at his watch) it's almost Valentine's Day and that's the power of love.

(Lights out to black. All exit.)

(A spot light comes up on Annette, head down on her books on her desk, asleep.)

(A school bell rings.) (Annette wakes up.)

ANNETTE: Oh my god. I must have fallen asleep. It was all just a dream.

(She stands, clearly unhappy and, as she does, she drops one of the books on her desk.)

(Johnny appears, now dressed like a student. He picks up the book. Annette is captivated and so is he. Their eyes lock.)

ANNETTE: Hi, you must be new. I'm Annette.

JOHNNY: My name's Johnny.

ANNETTE: Do you think this might be---

JOHNNY: (shaking his head yes) destiny!

ANNETTE/JOHNNY AND CHORUS: (WE GO TOGETHER)

WE GO TOGETHER,
LIKE RAMA LAMMA LAMMA KA DINGA DA DINGA DONG
REMEMBERED FOREVER
AS SHOOBOP SHA WADDA WADDA YIPPITY BOOM DE BOOM
CHANG CHANG CHANGITTY CHANG SHOOBOP
THAT'S THE WAY IT SHOULD BE, WHA OOOHHH
H, YEAH

WE'RE ONE OF A KIND
LIKE DIP DA DIP DA DIP DOOWOP DA DOOBEE DOO
OUR NAMES ARE SIGNED
BOOGEDY BOOGEDY BOOGEDY BOOGEDY SHOOBEE DOOWOP SHEBOP
CHANG CHANG CHANGITTY CHANG SHOOBOP
WE'LL ALWAYS BE LIKE ONE, WA WA WA ONE

WHEN WE GO OUT AT NIGHT AND STARS ARE SHININ' BRIGHT
UP IN THE SKIES ABOVE
OR AT THE HIGH SCHOOL DANCE WHERE YOU CAN FIND ROMANCE
MAYBE IT MIGHT BE LOVE

RAMA LAMA LAMA KA DINGA DA DINGA DONG
SHOOBOP SHA WADDA WADDA YIPPITY BOOM DE BOOM
CHANG CHANG CHANGITTY CHANG SHOOBOP
DIP DA DIP DA DIP DOOWOP DA DOOBEE DOO
BOOGEDY BOOGEDY BOOGEDY BOOGEDY SHOOBY DOOWOP SHEBOP
SHA NA NA NA NA NA NA NA YIPPITY DIP DE DOOM

RAMA LAMA LAMA KA DINGA DA DINGA DONG
SHOOBOP SHA WADDA WADDA YIPPITY BOOM DE BOOM
CHANG CHANG CHANGITTY CHANG SHOOBOP
DIP DA DIP DA DIP DOOWOP DA DOOBEE DOO
BOOGEDY BOOGEDY BOOGEDY BOOGEDY SHOOBY DOOWOP SHEBOP
SHA NA NA NA NA NA NA NA YIPPITY DIP DE DOOM
WOP BABA LUMOP A WAP BAM BOOM

WE'RE FOR EACH OTHER
LIKE WOP BABA LUMOP A WAP BAM BOOM
JUST LIKE MY BROTHER
IS SHA NA NA NA NA NA NA NA YIPPITY DIP DE DOOM

CHANG CHANG CHANGITTY CHANG SHOOBOP
WE'LL ALWAYS BE TOGETHER, FOREVER, YEAH

WE'LL ALWAYS BE TOGETHER
(CHANG CHANG CHANGITTY CHANG SHOOBOP)
WE'LL ALWAYS BE TOGETHER
(CHANG CHANG CHANGITTY CHANG SHOOBOP)
WE'LL ALWAYS BE TOGETHER
(CHANG CHANG CHANGITTY CHANG SHOOBOP)
WE'LL ALWAYS BE TOGETHER
(CHANG CHANG CHANGITTY CHANG SHOOBOP)
WE'LL ALWAYS BE TOGETHER

The End