

LIBRETTO-VOCAL BOOK

Footloose

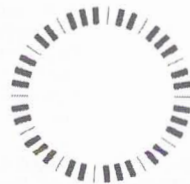
the
musical

Stage Adaptation by Dean Pitchford and Walter Bobbie
Based on the Original Screenplay by Dean Pitchford

Music by Tom Snow

Lyrics by Dean Pitchford

Additional Music by
Eric Carmen, Sammy Hagar, Kenny Loggins and Jim Steinman



CONCORD
THEATRICALS

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VOCAL

Footloose

No. 1

**Footloose /
On Any Sunday**

(COMPANY)

(YOUNG PEOPLE enter, getting ready for a night out. Except for REN and ETHEL, all persons appearing in this opening number should be thought of as "Chicago Ensemble;" the character names used refer to their eventual "Bomont" identities.)

Hard "Rock-n-Roll"

15 **RUSTY:**

16 17 18

Been work - ing so hard I'm punch - ing my card

19 20 21 22 23

Eight ho - urs, for what? Oh, tell me what I got

24 **WENDY JO:**

25 26 27

Been work - ing so hard I'm punch - ing my card

OTHERS:

28 29 30 31

For what? For what? For

WENDY JO: **OTHERS:**

32 33 34 35

Eight ho - urs, for what? For what? For what? For

32 **URLEEN:**

33 34 35

what? Been work - ing too damn hard I'm punch - ing that same card

what?

36 **URLEEN:**

37 38 39

Eight hours I'm bust - in' my butt Oh, tell me what I got

Vocal

- 2 -

Footloose/On Any Sunday

40 **KIDS: (BOYS loco)**

I got this feel - ing _____ that time's just hold - ing me down _____

44 **KIDS: (BOYS loco)**

RUSTY/URLEEN/WENDY JO:

I hate this feel - ing time is hold - ing me down! _____

48 **KIDS: (BOYS loco)**

I'll hit the ceil - ing _____ or else I'll tear up this town _____

53-54 **KIDS (GIRLS):**

To - night I got - ta cut

55 **KIDS (BOYS):**

To - night I got - ta cut

56 **KIDS (GIRLS):**

loose! Foot - loose! Kick _____ off your Sun - day shoes.

57 58 59

KIDS (BOYS):

loose! Foot - loose! Kick _____ off your Sun - day shoes.

60 61 62 63

Please, Lou - ise, pull me off - a my knees.

Please, Lou - ise, pull me off - a my knees.

Vocal

- 3 -

Footloose/On Any Sunday

64 ALL (GIRLS):

Jack! Get back! C' - mon - - - - - be -

ALL (BOYS):

Jack! Get back! C' - mon - - - - - be -

67 - fore we crack. 68 Lose your blues. 69

- fore we crack. Lose your blues.

(REN, a charismatic teen, breaks from the pack. FRIENDS surround him, pat his back, shake his hand, etc; they are in a dance club, shouting to be heard.)

BOY 1: Ren! Ren! Hey, Ren!
I heard you're moving away.

70 Ev' - ry - bod - y cut foot - loose 71 72

Ev' - ry - bod - y cut foot - loose

BOY 2: *(to BOYS 1 & 3)* Ren's leaving Chicago?
(to REN) You're leaving Chicago?

REN: *(playful)* That's right! I'm leavin' you clowns for the wide open spaces.

BOY 3: *(to BOY 2)* What he means is that he's moving to some little hick town that nobody's ever heard of.

REN: *(defensive, good-humored)* Hey! People have heard of it!

BOY 1: Oh, yeah? What's the name of it?

REN: You can find it on any map.

BOY 3: What's the name of it?

REN: Folks are flocking there from all over.

BOYS 1, 2 & 3: WHAT'S THE NAME OF IT?

REN: BOMONT! [MUSIC OUT]

ALL: *(turn and shout)* Bomont?!
Where the hell is Bomont? [GO ON]

73 Vamp

2 75

Vocal

- 4 -

Footloose/On Any Sunday

76 RUSTY/URLEEN/WENDY JO:
(to REN)

77 78 79

You're play - in' so cool. O - bey - in' ev - e - ry rule.

80 81 82 83

Dig way down in your heart. You're burn - in', yearn - in' for some...

84 ALL (GIRLS):

85 86 87

...some - bo - dy to tell you that life ain't pass - in' you by.

ALL (BOYS):

85 86 87

...some - bo - dy to tell you that life ain't pass - in' you by.

REN: (Svb)
RUSTY/URLEEN/WENDY JO:

88 89 90 91

Life ain't pass - in' me by

GIRLS:

I'm tryin' to tell you

BOYS:

I'm tryin' to tell you

RUSTY/URLEEN/WENDY JO:

92 93 94

You can fly!

GIRLS:

it will if you don't ev - en try

BOYS:

it will if you don't ev - en try

RUSTY/URLEEN/WENDY JO:

95 You can fly! 96 If you'd on - ly cut 97

GIRLS:

You can fly!

BOYS:

You can fly!

98

98 loose! 99 100

Cut Foot - loose! Cut Foot - loose!

Cut Foot - loose! Whoah! Cut Foot - loose!

(REN spins out from the club setting to find his mom, ETHEL MCCORMACK, at home, packing. She is nervously troubled right now. Their relationship is playful but respectful.)

**SOPRANOS:
ALTOS:**

102 Aawww 103 Cut Foot - loose!

BOYS:

Cut Foot - loose!

REN: Mom! Where're you gonna put that?
 The back seat of the car is full. I can't close the trunk...
ETHEL: Ren, don't start! I don't want to move any more than you do.
REN: Then let's not go.
ETHEL: Look! I, too, wish your father hadn't left. I, too,
 wish that things could be the way they were...
REN: Okay, okay...
ETHEL: ...and we both wish I could be one of those strong
 single mothers who suddenly becomes self-sufficient! But I'm not. *[MUSIC OUT]*

ETHEL: *(tongue-in-cheek)* Please feel free to disagree.
REN: Mom, we've got a ten-hour drive ahead of us. We've got a lot of time to disagree. *[GO ON]*

104 **Vamp**

104-105 106 107 Drs (solo)

(As REN and ETHEL grabs suitcase, etc., and "leave Chicago," the lights restore.)

108 **GIRLS:**

109 110

First we've got to turn you a-round. Then put your feet

BOYS:

109 110

First we've got to turn you a-round. Then put your feet

SMALL GROUP:

109 110

First... Sec - ond...

111

GIRLS:

112 113

on the ground Now take a hold of your soul!

BOYS:

112 113

on the ground Now take a hold of your soul!

SMALL GROUP:

112 113

Third...

ALL KIDS (GIRLS):

114

Aawww...

ALL KIDS (BOYS):

115

Aawww...

Vocal

- 7 -

Footloose/On Any Sunday

116

Life keeps hold - ing me down

8 Life keeps hold - ing me down

120

8

128

7

135

ALL KIDS (GIRLS):

Ahh...

ALL KIDS (BOYS):

Ahh...

120-127

128-134

136

Ev' - ry - bod - y cut, Ev' - ry - bod - y cut, Ev' - ry - bod - y cut, Ev' - ry -

8 Ev' - ry - bod - y cut, Ev' - ry - bod - y cut, Ev' - ry - bod - y cut, Ev' - ry -

- bod - y cut, Ev' - ry - bod - y cut, Ev' - ry - bod - y cut

8 - bod - y cut, Ev' - ry - bod - y cut, Ev' - ry - bod - y cut

142

143

144

145

Ah...

Ah...

Rall.

Play 2x

Poco meno mosso

CHOIR WOMEN: (offstage)

GIRLS:

148

Ah... Ah... Ah... Ah...

(The DANCERS spin off, revealing REVEREND SHAW MOORE. He listens to a CHOIR in the distance.)

150

CHOIR WOMEN:
(unis.)

On an - y Sun - day here we'll be rais - ing our voic - es in har - mo - ny.
On an - y Sun - day here we'll be rais - ing our voic - es in har - mo - ny.

One day once our trials have ceased we will be re -
One day once our trials have ceased we will be re -

157

SHAW: (heartfelt, conversational)

On an - y Sun - day, Lord, I pray: tell me ex - act - ly the
-leased.
-leased.

Vocal

- 9 -

Footloose/On Any Sunday

SHAW:

160 161 162 163

words to say. Give me strength and may - be then I can reach my

Rall. Freely

164 165 166 167

fel - low men, so we all may rise a - gain. Thank you, Lord. A -

168 A tempo (*PARISHIONERS enter and fill the pews. As REN and ETHEL enter, SHAW greets them.*)

SHAW:

169 170 171

- men.

CHOIR WOMEN: Ah...

Ah...

CHOIR MEN:

Ah...

SHAW: Welcome to Bomont! (*mounts the pulpit*) Good morning! **PARISHIONERS:** Good morning, Reverend!

CHOIR WOMEN: Ah... Ah... Ah...

172 173 174 175

Ah... Ah...

CHOIR MEN:

Ah... Ah...

Vocal

- 10 -

Footloose/On Any Sunday

SHAW: I took the long way to church this morning, down past the old creek. I heard birds chirping and our own choir warming up in the distance. I was reminded of a line from our great poet, Walt Whitman,...

176

Freely

Musical staff for measure 176, marked "8". The staff shows a treble clef, a key signature of one flat (B-flat), and a common time signature. The measure contains a whole note chord consisting of B-flat, D, and F. The number "176-183" is written below the staff.

SHAW (cont.): ... who wrote, "I hear American singing." And I thought, "Aren't we the song that we sing? Don't we lift our voices to tell the world who we are? And what we believe?" So I ask you this morning... what song are you singing? **[GO ON]**

184

Allegro moderato

Musical staff for measures 184-189, marked "6". The staff shows a treble clef, a key signature of two sharps (D major), and a common time signature. Measure 184 contains a whole note chord of D, F#, and A. Measures 185-189 contain a melodic line. Measure 190 is marked "Orch." and contains a whole note chord of D, F#, and A. Measure 191 is marked "REN: (turns to audience)" and contains a whole note chord of D, F#, and A. The number "184-189" is written below the staff. The text "We've" is written below the staff.

192

Musical staff for measures 192-194. The staff shows a treble clef, a key signature of two sharps (D major), and a common time signature. Measure 192 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. Measure 193 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. Measure 194 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. The text "on - ly been here two days and al - read - y" is written below the staff.

195

Musical staff for measures 195-197. The staff shows a treble clef, a key signature of two sharps (D major), and a common time signature. Measure 195 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. Measure 196 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. Measure 197 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. The text "- way. But we were bare - ly hang - ing on there. 'Special - ly with my fa - ther gone, there's" is written below the staff.

198

Musical staff for measures 198-199. The staff shows a treble clef, a key signature of two sharps (D major), and a common time signature. Measure 198 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. Measure 199 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. The text "not too ma - ny pla - ces we could stay. But" is written below the staff.

200

Musical staff for measures 200-202. The staff shows a treble clef, a key signature of two sharps (D major), and a common time signature. Measure 200 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. Measure 201 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. Measure 202 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. The text "may - be Mom can find a job that's stea - dy. And may - be I can stand it for a" is written below the staff.

203

Musical staff for measures 203-205. The staff shows a treble clef, a key signature of two sharps (D major), and a common time signature. Measure 203 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. Measure 204 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. Measure 205 contains a quarter note D, followed by quarter notes E, F#, G, A, B, C, D. The text "year. And may - be things won't be so bad, and may - be I won't miss my dad, and" is written below the staff.

Vocal

- 11 -

Footloose/On Any Sunday

206 **REN:**
 may - be we could start a new life here.

207 208 209

PARISHONER WOMEN:
 Ooh, Ah... start a new life here!

PARISHONER MEN:
 Ooh, Ah... start a new life here!

SHAW: But if Walt Whitman were alive today, what would he hear America singing? When I turn on television, all I hear...

210 **CHOIR: (men 8vb)**
 Ooh... Ooh...

211 212 213

SHAW (cont.): ...is the music of easy sexuality and relaxed morals. I hear rock and roll and the endless chant of pornography.

214 215 216 217
 Ooh...

SHAW (cont.): And I ask myself, "Why does our Lord allow this?" We know God has the power to turn all those records and...

218 219 220 221
 Ooh...

SHAW (cont.): ...books and videos into one big fiery cinder like... (claps his hands before a sleeping BOY)... that!

222 223 224 225

(The BOY startles awake.) **SHAW:** But He doesn't. And why? Because God is testing us. He's watching to see whether we'll choose his path. And that is why every day, we must ask ourselves: "Have I done the right thing?" **[GO ON]**

226 **Play 2x** 2 **Vamp** 228 **Orch.** 229

226-227

Vocal

- 12 -

Footloose/On Any Sunday

230

ETHEL:

Musical notation for Ethel's part, measures 230-233. The melody is in a major key with a flat in the key signature. It consists of eighth and quarter notes.

Have I done the right thing? Pick-ing up my life Pack-ing up the past

REN:

Musical notation for Ren's part, measures 230-233. The melody is in a major key with a flat in the key signature. It consists of quarter and eighth notes.

Have I done the right thing? Pick-ing up my life Pack-ing up the past

234

235

236

237

Musical notation for Ethel's part, measures 234-237. The melody continues with quarter and eighth notes, ending with a double bar line and a key signature change to two sharps.

That's al - ways fright - 'ning Have I done the right thing? _____

ADULT PARISHONERS:
(men 8vb)

Musical notation for Adult Parishoners' part, measures 234-237. The melody is in a major key with two sharps in the key signature. It consists of quarter and eighth notes.

That's al - ways fright - 'ning Have I done the right thing? _____ The

238

ADULT PARISHONERS:

Musical notation for Adult Parishoners' part, measures 238-240. The melody is in a major key with two sharps in the key signature. It consists of quarter and eighth notes.

right thing! The right thing! We strive to do what's right!

241

242

243

Musical notation for Adult Parishoners' part, measures 241-243. The melody is in a major key with two sharps in the key signature. It consists of quarter and eighth notes.

The right thing! The right thing!

ADULT PARISHONERS:
(div)

Musical notation for Adult Parishoners' part, measures 244-246. The melody is in a major key with two sharps in the key signature. It consists of quarter and eighth notes, ending with a double bar line and a key signature change to one sharp.

Sin is a mat - ter of black and white! _____

Vocal

- 13 -

Footloose/On Any Sunday

SHAW: This morning we welcome to our parish two new souls just arrived from Chicago. Ethel McCormack and her son... Ron, is it?

REN: (*mumbles*) Ren.

SHAW: Huh? Speak up! Let the Lord hear your voice!

REN: (*stands; louder*) Ren.

CHUCK: (*snidely mimicking*) "Ren!"
(*Other KIDS laugh.*)

REN: (*ignores the jibe*) Ren McCormack.

SHAW: "Ren." Interesting name.
Is that short for something? [*MUSIC OUT*]

REN: (*cheeky*) Nope! [*GO ON*]

(*He abruptly sits.*)

247 255 **Animato**

KIDS (GIRLS):
There's

KIDS (BOYS):
There's

256 257

ru - mors go - in' 'round a - bout the new kid. And

ru - mors go - in' 'round a - bout the new kid. And

258 259 260

ev' - ry - bod - y's talk - in' 'til they're blue. Cuz you know how a stran - ger is - if

ev' - ry - bod - y's talk - in' 'til they're blue. Cuz you know how a stran - ger is - if

261 262 263

he's not dumb, he's dan - ger - ous - but eith - er way, at least it's some - thing new.

he's not dumb, he's dan - ger - ous - but eith - er way, at least it's some - thing new.

SHAW: Now I invite you to join my wife Vi and our daughter Ariel in this morning's convocation.
(*ARIEL and VI join SHAW and sing from hymnals.*)

264

4
264-267

268

ARIEL:
VI:

269 270 271

God is love. Fol - low him and

SHAW:

8 God is love. Fol - low him and

272 273 274 275

nev - - - er roam. He has made the

nev - - - er roam. He has made the

276 277 278 279

stars a - - - bove just to light your

stars a - - - bove just to light your

SHAW: (to CONGREGATION) Everybody!

REN/ETHEL:

mp

280 281 282 283

We've

ARIEL:
VI:
way back home.

SHAW:
way back home.

PARISHONERS:
mp
The

284

REN/ETHEL:
on - ly been here two days and al - read - y

285 286

Chi - ca - go seems a mil - lion miles a -

SHAW/ARIEL/VI:
mp
God is love.

ADULT PARISHONERS:
right thing! The right thing! We strive to do what's right!

287 288 289

- way. But we were bare - ly hang - ing on there. 'Special - ly with my fath - er gone, there's

REN/ETHEL:
(his)

SHAW/ARIEL/VI:
(SHAW sings top)
Fol - low him and nev - - - - - er

ADULT PARISHONERS:
The right thing! The right thing!

290
 8 not too man - y plac - es we could stay. 291 But
 roam. He has made the
 Sin is a mat - ter of black and white!

292 **REN/ETHEL:**
 8 may-be Mom can find a job that's 293 stead - y. 294 And may-be I can stand it for a
 (I) (Ren)
SHAW/ARIEL/VI:
 stars a - - - - - bove
KIDS:
 There's ru-mors go-in' 'round a-bout the new kid And
ADULT PARISHONERS:
 The right thing! The right thing! We do the

295 year. 296 And may-be things won't be so bad, and 297 may-be I won't miss my dad, and
(Ren) (his)

just to light your way back

ev'-ry-bod-y's talk-in' 'til they're blue. But ei-ther way, it's some-thing new.

right thing! We strive to do the

REN/ETHEL: 298 may - be we can start a new life here. 299

SHAW/ARIEL/VI: home.

KIDS: Ei - ther way at least it's some - thing new.

ADULT PARISHONERS: right thing!

subito f **ALL WOMEN:** On an - y

subito f **ALL MEN:** On an - y

300 **ALL WOMEN:** 301 Sun - day morn - ing, here we'll be 302 rais - ing our voi - ces in har - mo - ny. 303

ALL MEN: Sun - day morn - ing, here we'll be rais - ing our voi - ces in har - mo - ny.

304 305 306 307

Gath - er - ing to join the feast. Ask - ing naught but, Lord, at least we pray that

Gath - er - ing to join the feast. Ask - ing naught but, Lord, at least we pray that

308 309 310 311

one day, once our trials have ceased, we will be re -

one day, once our trials have ceased, we will be re -

312 313 314 315

- leased! SHAW: Go in peace!

No. 1A Churchyard Transition

TACET

VOCAL**Footloose****No. 2 The Girl Gets Around**

(CHUCK, LYLE, TRAVIS, ARIEL)

CUE:**WENDY JO:** Are you asking us to lie for you?**ARIEL:** Yeah! *(The GIRLS look to each other, shrug.)***RUSTY, URLEEN & WENDY JO:** Okay! **[MUSIC]***(All exit, GIRLS one way, ARIEL the other.)**(The twang of electric guitars brings on CHUCK CRANSTON and his buddies, TRAVIS and LYLE, thuggish and grease-stained.)***Moderate rock tempo** (♩ = 146)
[Scene Change]

1 8
2-9

10 4 14 9
10-13 14-22

*(ARIEL struts on in her red boots.)***CHUCK:** Hey, good-lookin'. *(He kisses ARIEL)* Miss me?**ARIEL:** You wish. *(TRAVIS and LYLE approach.)***TRAVIS:** Hey, there, Ariel.**LYLE:** How's it goin'?**ARIEL:** *(regards them)* Hey, Travis. Lyle. *(gasps, turns to CHUCK)*

Omgod! Did I interrupt your weekly poetry club meeting?

CHUCK: Very funny. *(caresses her)* So. Who was that new guy in church?**ARIEL:** Who...? Oh, him. He's our new classmate. *(playful)* A Chicago transplant with all the charm and sophistication that comes from living in a bustling metropolis.**CHUCK:** Should I be jealous?**ARIEL:** *(teasing)* I'm counting on it. *(She and CHUCK grab each other and kiss.)* **[GO ON]**

23 8 31 Vamp 2 33

23-30

LYLE: Hey, Cranston. Jus' what're you doin' with the preacher's daughter?

34 3 37 38 3

CHUCK:

A - ny - thing _____ that I want _____

TRAVIS: Oh, yeah?
What does she get out of it?

39 4 43 44

CHUCK:

Ev' - ry - thing _____ that she needs _____

ARIEL: (to CHUCK; suddenly proper) Like you'd know.
(CHUCK wags a finger at her and sings to his buddies.)

Poco più mosso (♩ = 148)

CHUCK:

8 2 47

45-46 Well, she'd

48

like you to think she was born _____ yes - ter - day with her

50 51

in - no - cent looks and her lit - tle - town _____ ways. When she's

52 53 54 55

smi-lin' at me she's got an - gels in her eyes _____ But I've

56

seen how she moves, and the girl _____ real - ly cooks _____ She

58 59 60

taught me some tricks you can't learn in books, and I'm start-ing to think she's the de -

CHUCK:

61 62 63

- - vil in _____ dis - guise _____ The girl gets a -

TRAVIS / LYLE:

The girl gets a -

64 **CHUCK:**

65 66 67 68

- round _____ She knows _____ what she likes _____ I got what she needs _____

TRAVIS / LYLE:

- round _____ Hunh! Needs _____

69 70 71

Just wait 'til to - night _____ We'll both make our

Just wait! Make our

72

73 74 75

moves _____ Yeah, we'll co - ver some _____ ground _____ The girl _____ gets a -

moves _____ Yeah, we'll co - ver some _____ ground _____

CHUCK:

76 77 78 79

-round a - round a-round a-round a-round _____ Good God, _____ this girl _____ gets a

TRAVIS: Ariel, I swear, God's gonna strike you down with a lightning bolt.
ARIEL: No, she's not!
LYLE: *She's not?*
TRAVIS: Excellent!

ARIEL:
(to TRAVIS and LYLE re: CHUCK)

4 85

round! 81-84 Yeah, he

Vocal

- 4 -

The Girl Gets Around

86 **ARIEL:**

likes to pre-tend he's a man _____ a - mong men, but with his hands _____ in his pock - ets, he

can't count to ten _____ Don't wor - ry, ba - by; your se - cret's safe with

TRAVIS & LYLE: (*razzing CHUCK*) Busted!

me. _____ And he bores _____

94

_____ me to tears with his beers _____ and his bikes, but I keep him a - round cuz when temp - ta-tion strikes

I got the mo - tor, and he's got the key! _____

CHUCK:

The girl gets a -

TRAVIS / LYLE:

The girl gets a -

102 **CHUCK:**

-round _____ She knows _____ what she likes!

TRAVIS / LYLE:

-round _____ Hunh!

105 **ARIEL:** I got what you need! 106 107

8 **CHUCK:** I got what you need! Just

8 **TRAVIS / LYLE:** Knows what she likes!— Yeah Yeah Yeah Yeah

108 May - be to - night— We'll both make our

8 wait 'til to - night— We'll both make our

8 Wait 'til to - night— Make our

110 moves— Yeah, we'll co - ver some— ground—

8 moves— Yeah, we'll co - ver some— ground— The girl— gets a -

8 moves— Yeah, we'll co - ver some— ground—

Vocal

- 6 -

The Girl Gets Around

114 A - round 115 A-round 116 a-round 117 Hunh! The girl_ gets a -

- round a-round a-round a-round Hunh! The girl_ gets a -

Round Round round round May-be to - night

118 - round a - round a-round 119 a-round 120 a-round a-round 121 Good God, this girl_ gets a -

- round a - round a-round a - round a-round a-round Good God, this girl_ gets a -

Round a - round a-round a - round a-round a-round Good, God, this girl_ gets a -

(ARIEL jumps into CHUCK's arms as SHAW enters.)

122 **Dim. e rall.** SHAW: Ariel?!

- round! 2 3 128

- round! 2 3

- round! 2 3

VOCAL**Footloose****No. 2A****After "Girl"**

(CHUCK, LYLE, TRAVIS)

CUE:**TRAVIS & LYLE:** Evening, Reverend!*(ARIEL's good mood evaporates; as she exits, the BOYS tease her with:)* **[MUSIC]****Moderate rock tempo**

CHUCK:

1 The girl gets a - round_ And she knows

TRAVIS / LYLE:

2 The girl gets a - round_ She knows

3

4 what she likes! I got what she needs_

5

6 what she likes! I got what she needs_

7

8 Just wait - 'll to - night_ The girl_ gets a -

9

10 - round, a - round, a-round, a-round Good God, this girl_ gets a - round!

11

12

13 - round, a - round, a-round, a-round Good God, this girl_ gets a - round!

Applause segue

VOCAL

Footloose

No. 2B Hallway Scene Change

TACET

VOCAL**Footloose****No. 3 I Can't Stand Still**

(REN, WILLARD)

CUE:

REN: Willard, what do you do around here for a good time?
 (*WILLARD hesitates, then makes a lewd gesture.*) **[MUSIC]**

REN: Yeah. Besides that. You have any clubs?

WILLARD: Nope.

REN: What about movies?

WILLARD: Nope.

REN: What about malls?

WILLARD: Nope.

REN: What about...

WILLARD: Nope. Nope. And nope. (*pause*)
 We do have the Bowl-A-Rama down by the interstate.

REN: Bowl-A-Rama?! Wow. I really admire you.

I could never do what you guys do around here.

WILLARD: Yeah? What do we do?

REN: (*explodes*) Nothing!! **[GO ON]**

16th note funk

4 **Vamp** Jump on cue from either bar to Bar 6

7 **REN:**

I ne - ver walk when I can run I don't be - lieve I ev - er could

9

Peo - ple try to slow me down Say - in', "Boy, you real - ly should

WILLARD: I can see that.
 (*WILLARD tries to get away;
 REN won't let him leave.*)

11

kick back and chill." But, I can't stand still!

15

I called the doc - tor, he said, "Son, I can - not of - fer you a pill."

17

So I nev - er found re - lief and now I've got to move un - til

Vocal

- 2 -

I Can't Stand Still

WILLARD:

Around here we walk.

19 20 21

I've had my fill I can't stand still!

22 23

Back where I come from life's ne - ver hum - drum

24 25 26

I wish I could take you there Oh,

27 28 29

We had the world at our feet. Life was sweet! Ain't no doubt! Grab a seat! Check it out!

(He does a few dance moves.)

WILLARD: You're gonna last about five minutes in this town.

30 31 32 33

4

34 35

REN: Oh, I thought it ne - ver would end But I

36 37 38

lost it some - how Would you look at me now?

39 40

I'm try - in' hard to tone it down Got - ta watch my P's and Q's

Vocal

- 3 -

I Can't Stand Still

41
8
May-be look be - fore I leap And then I think, "Hey, what's the use?"

43
8
Ain't done it yet, and I can't for -

45 46
8
- get how it feels when you dance 'til you drop, so don't ev - en start to sug - gest that I stop!

48 **Freely** (a la James Brown.)
47 49
8
I ne - ver will. I can't stand No, no, no, no,

REN:
50 51 52
8
No, no, no, no! No, no, no, no, no, no, no, no!

WILLARD:
No, no, no, no...!

REN: **54 Dictated A tempo** **Dictated** *ad-lib* **Orech.**
53 55 56 57
8
Then, some-bo-dy kill me cuz- I can't stand still! No! No! NO!_____

VOCAL

Footloose

No. 4 **Somebody's Eyes**

(RUSTY, WENDY JO, URLEEN, TOWNSPEOPLE)

CUE:

RUSTY: Let me tell you about that family.
(She checks behind to be sure no one's listening.) **[MUSIC]**

Moderato (♩ = 118)

RUSTY: There's
tongues wagging
every time you
make a move.

URLEEN: There's
fingers pointing
every time you
turn around.

WENDY JO: There's
heads shaking the
minute you cross the line.

RUSTY: And there's eyes everywhere.

RUSTY:
(sings)

Care - ful

URLEEN:

what you do — Some-one's on to you — Care-ful what you do —

Care-ful

what you say, — cuz you're on dis-play ev-'ry night and ev-'ry day —

RUSTY:

Some - bo - dy's hid - ing in the great un - known — Uh - huh

URLEEN / WENDY JO:

Uh - huh

RUSTY:

And ev - 'ry time you think that you're a - lone

URLEEN / WENDY JO:

Hah!

Vocal

- 2 -

Somebody's Eyes

23 **RUSTY:** 24 **URLEEN:** 25

Some - bo - dy's eyes are watch - ing. Some - bo - dy's eyes are

WENDY JO: 26 27 28

see - ing you come and go. Some - bo - dy's out there, wait - ing for the show

ALL 3: 29 30 31

— You've got no dis - guise from some - bo - dy's eyes —

32 **REN:** Thanks for the advice. **URLEEN:** Gets to everybody. **RUSTY:** You don't know Bomont.
But it's not going to get to me. **REN:** You don't know me.

3

33-35

(As the number continues, TOWNSPEOPLE fill the stage and frame the following vignettes.)

36 **RUSTY / URLEEN / WENDY JO:** 38 39

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa - oh

TOWNSPEOPLE WOMEN:

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa - oh

TOWNSPEOPLE MEN:

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa - oh

40 41 42 43

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa - oh

TOWNSPEOPLE WOMEN:

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa - oh

TOWNSPEOPLE MEN:

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa - oh

(A COP steps out of the CROWD, writing a ticket for REN.)

COP: You're gonna have to learn that in Bomont, a stop sign means stop.

REN: I thought I did.

COP: And that radio music of yours was blasting pretty loud.

REN: Oh! So you pulled me over because my music's too loud?

COP: Hey! Watch that attitude, boy.

(CHUCK, LYLE and TRAV. enter.)

CHUCK: Book 'im, Jim!

COP: (re: REN) This a friend of yours, Chuck?

CHUCK: The city kid? I wouldn't let him kiss my ass! [MUSIC OUT]

(They howl with laughter and exit)

REN: (to COP, sarcastically cheery)
They seem nice. [GO ON]

44 [Vignette #1] Repeat as needed Last time 49

URLEEN: (to REN)

(Stone-faced, the COP slaps a ticket into REN'S hand.)

50 51 52 3 53 WENDY JO:

how you speak— Turn the oth - er cheek— Be care-ful how you speak— Think a

54 55 56 57

naugh-ty thought, and if you get caught, well, then, boy, you've bought a lot of trou - ble.

58 **RUSTY:** 59 60 ALL 3:

Some - where there's some - one with a per - fect view. Yoo-hoo!

RUSTY: 61 62 63 U / WJ:

And they're just dy - in' for a lit - tle peek - a - boo. Boo!

64 **ALL 3:** 65 66

Some - bo - dy's eyes are watch - ing. Some - bo - dy's eyes will

67 68 69

nev - er close, nev - er sleep. Some-bo - dy's af - ter the se - crets that you keep—

70 71 72

Who's got al - i - bis from some - bo - dy's eyes?—

(The Principal's Office. COACH DUNBAR – trailed by TRAVIS and LYLE in wrestlers' singlets – drags REN before the PRINCIPAL.)

COACH: Principal Clark, this boy turned my wrestling practice into a brawl!

LYLE: Yeah!

TRAVIS: Yeah!

REN: *(to TRAVIS)* Oh, I suppose my nose just slammed into your fist!

LYLE, TRAVIS & REN: That's bull...! You started it...! It was you...! Hey...!

COACH: Hey! That's enough! *(The BOYS hush.)*

(to REN) My boys know the difference between a wrestling match and a street fight.

REN: *(snide)* Oh, really, Coach? A wrestling match is usually one-on-one.

PRINCIPAL: That is enough out of you! This is the third time in as many weeks that you've been dragged into my office. I'm suspending you from the wrestling team. Indefinitely. **[GO ON TO to m.77]**

73 [Vignette #2]

74-76

79 **RUSTY / URLEEN / WENDY JO:**

80 81 82

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa-oh

TOWNSPEOPLE WOMEN:

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa-oh

TOWNSPEOPLE MEN:

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa-oh

83 84 85 86

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa-oh

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa-oh

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes Whoa-oh

(The Warnicker Home. REN stands WES, LULU, and ETHEL.)

WES: Do you know how hard it was for me to get you that job at Dillingham's Hardware Store? It's not even a month and you get fired!

LULU: Every day it's more bad news with you. Every day.

ETHEL: Lulu, don't exaggerate.

WES: Ethel, now hush! You're not helping things.

ETHEL: Ren? What did happen?

REN: Nothing I should be fired for! Willard came by the store, and he wanted change of a dollar, so I popped open the register. And when Mr. Dillingham came out and saw my hand in the drawer, he went crazy. He accused me of stealing!

LULU: That's because everything you do makes people suspicious.

WES: Are you on drugs?

REN: No! But why don't you frisk me? I'm sure you've already poked through everything in my room.

ETHEL: Ren, apologize to your uncle.

WES: Look, young man, I know that I'm not your father...

REN: You can say that again! (WES slaps REN. LULU gasps.) [MUSIC OUT]

ETHEL: Wes!

WES: Don't say anything, Ethel!

ETHEL: I can't not say anything! I don't know how to do that, Wes.

LULU: Pumpkin, hush, please!

ETHEL: Wes, I realize that we are guests in your home...

WES: Ethel! (That stops her.) Right now, just don't say anything! [GO ON]

(ETHEL bites her lip; the ADULTS disperse.)

[Vignette #3]

URLEEN:
(to REN)

4

91

Nev - er

92

93

WENDY JO: 94

laugh too loud___ Nev - er leave a crowd___ Nev - er dress ris - que___ There'll be

95

RUSTY: 96

97

hell to pay___ If you've ev - er had___ an - y-thing to hide___

98

99

100

think twice be - fore you step out - side___

URLEEN / WENDY JO:

101

Step out - side___

101 **RUSTY / URLEEN / WENDY JO:**

102

103

104

Some-bo-dy's eyes are watch-ing. Some-bo-dy's eyes are fol-low-ing ev' - ry move.

Vocal

- 6 -

Somebody's Eyes

105
Some - bo - dy's wait - ing to show they don't ap - prove

108 **URLEEN:** Noth - ing sat - is - fies

109 **URLEEN / RUSTY:** some - bo - dy's eyes

WENDY JO: Ain't no al - i - bis

111 **RUSTY:** You've got no dis - guise

112 **RUSTY / URLEEN / WENDY JO:** in some - bo - dy's eyes

113 **RUSTY / URLEEN / WENDY JO:** from some - bo - dy's eyes

114 **RUSTY / URLEEN / WENDY JO:** whoa - oh

TOWNSPEOPLE WOMEN: Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes. whoa - oh

TOWNSPEOPLE MEN: Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes. whoa - oh

Vocal

- 7 -

Somebody's Eyes

RUSTY / URLEEN / WENDY JO:

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's

TOWNSPEOPLE WOMEN:

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's

TOWNSPEOPLE MEN:

Some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's

(The Moore Home appears. ARIEL runs on with CHUCK. He is all over her, as she pushes him away, laughing.)

ARIEL: Chuck! Stop! I don't want to be late!

CHUCK: What's a few more minutes?

(EVERYONE exits, leaving only:)

eyes.

Whoa - oh

eyes.

eyes.

ARIEL: My Dad is still not crazy about my seeing you.

CHUCK: Well, tell him to get used to it.

ARIEL: You tell him!

CHUCK: *(teasing)* Alright! I will! *(starts toward the house)* Reverend Moore...!

ARIEL: *(pulls him back, giggling)* Maybe not right now.

I'm not in the mood for one of his sermons. *(kisses CHUCK)* 'Bye, now.

RUSTY / URLEEN / WENDY JO:

Whoa - oh

126-128

(ARIEL runs to her front door, looks back to see that CHUCK hasn't moved.)

ARIEL: *(amused; hisses:)* Go! Go home! *(CHUCK struts away.)*

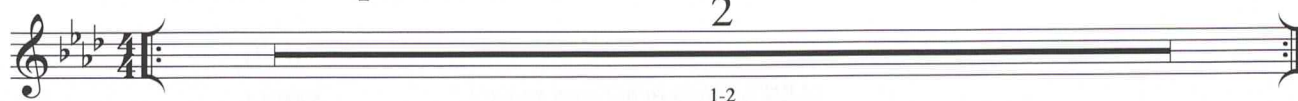
129-130

RUSTY / URLEEN / WENDY JO:

Whoa - oh

VOCAL**Footloose****No. 5 Learning To Be Silent**

(VI, ETHEL, ARIEL)

CUE:**SHAW:** Please! Let's not say anything we might regret.*(HE goes, leaving VI alone.) [MUSIC]***Moderato con spirito (8/8 feel)** (♩ = 78)

3 **VI:**

Swal-low-ing my words— Star-ing at the floor— Count-ing lit-tle cracks in the tile—

(ETHEL enters in her own space and sings.)

Strug-gl-ing to smile with-out chok-ing. Learn-ing to be si-lent—

9 **ETHEL:**

Watch-ing how the dust danc-es out the door.

No-ti-cing my hands start to shake. Con-tem-plat-ing tak-ing up smok-ing. Learn-ing to be

13 **ETHEL:**

si-lent— Al-ways hear-ing, "Hush, Eth-el!"

VI:

Al-ways hear-ing, "Please, Vi!"—

15 "Let's not have this con - ver - sa - tion." _____ 16 And so I stand by

"Let's not have this con - ver - sa - tion." _____

Rall.

(ARIEL enters in her own space.)

17 _____ 18 _____ 19 **ARIEL:** *ten.* La la la la la la la la

ETHEL: *ten.* while my mind takes a small va-ca-tion. La la la la la la la la

VI: *ten.* La la la la la la la la

A tempo

20 **VI:** Mak - ing lit - tle sounds _____ 21 oth - er folks ig - nore _____

ARIEL: 22 Qui - et - ing the beat _____ of my heart _____ 23 Nev - er be - ing part of the mo - ment. Learn - ing to be

ETHEL: Learn - ing to be

VI: Learn - ing to be

Vocal

- 3 -

Learning To Be Silent

24
 si - lent... Learn-ing there are some top - ics that we don't e - ven men - tion,
 25
 si - lent... And
 si - lent...

26
 26
 and
 27
 if they come up, then we try to be vague.
 There are sub-jects from which we di-vert all at - ten - tion,
 and

28
 some we a-void like the plague. I'm be - com - ing a mime!
 29
 I'm be - com - ing a mime! Bit - ing my
 30
 I'm be - com - ing a mime!

Rall.

31 **ARIEL:** 3 32
 bid - ing my time.

ETHEL:
 tongue, Try - ing not to

VI: 3
 bid - ing my time.

33 A tempo

34
 Try - ing not to scream Man - aged it be - fore

scream _____

Man - aged it be - fore

35 3 36
 Know - ing if I'm going to sur - vive, then, dam - mit!

Know - ing if I'm going to sur - vive, then, dam - mit! I've got to

Know - ing if I'm going to sur - vive, then, dam - mit!

Vocal

- 5 -

Learning To Be Silent

37 Dictated

(They "zip" their lips.)

Prac - tice _____ learn - ing... _____ hm... hm...

prac - tice _____ learn - ing... _____ hm... hm...

Prac - tice _____ learn - ing... _____ hm... hm...

A tempo

Poco rall.

hmm... _____

hmm... _____

hmm... _____

Applause segue

No. 5A

Scene Change to Burger Blast Diner

TACET

VOCAL

Footloose

No. 6 Holding Out For A Hero

CUE: (RUSTY, URLEEN, WENDY JO, ARIEL)

REN: That's cuz you make her horny.

WILLARD: (thrilled) Y'think?! [MUSIC]

Freely

RUSTY: If I could only find a guy who'd make the first move.

URLEEN: If only I could find a guy who - when he went to kiss me goodnight - he'd take the toothpick out of his mouth.

WENDY JO: If only I could find a guy.

4 Rubato
ARIEL:

Where have all the good men gone, and where are all the gods?

8 ARIEL:

Where's the street-wise Hercules to fight the rising odds?

WENDY JO / RUSTY / URLEEN:

Yeah!

I'd like to

12

Is - n't there a white knight up - on a fier - y steed?

know

16 ARIEL:

Late at night I toss and I turn

WENDY JO / RUSTY / URLEEN:

I toss and I turn Oooh

Vocal

- 2 -

Holding Out For A Hero

ARIEL:

and I dream of what I need. I need a

Disco appassionato (♩ = 145) *(The GIRLS join ARIEL in her rock-concert fantasy.)*

WENDY JO / RUSTY / URLEEN:

he - ro! Doo doo doo doo

Doo doo doo doo Doo doo doo doo Ahh! Ahh!

ARIEL:

Some-where af - ter mid - night in my wild - est fan - ta - sy,

ARIEL:

some-where just be - yond my reach, there's some - one reach - ing back for me.

WJ / R / U:

Doo doo doo

ARIEL:

Rac - ing on the thun - der and ris - ing with the heat,

doo Doo Doo doo

45 it's gon-na take a su - per - man to sweep me off my feet. I need a
 46
 47
 48
 doo Ahh I need a

49 **ARIEL:**
 he - ro! I'm hold - ing out for a he - ro 'til the end of the night.
WENDY JO / RUSTY / URLEEN:
 he - ro!

52
 53
 54
WENDY JO: **URLEEN:** **RUSTY:**
 He's got - ta be strong, and he's got - ta be fast, and he's got -

55
 56
ARIEL:
 I need a
RUSTY: **WENDY JO / RUSTY / URLEEN:**
 - - ta be fresh from the fight. I need a

57
 58
 59
 he - ro! I'm hold - ing out for a he - ro 'til the morn - ing light.
 he - ro! I'm hold - ing out for a he - ro 'til the morn - ing light.

60 He's got - - - ta be sure, and it's got -

61 He's got - - - ta be sure, and it's got -

62 - - ta be soon, and he's got - ta be lar - ger than life. Lar - ger than

63 - - ta be soon, and he's got - ta be lar - ger than life.

64 - - ta be soon, and he's got - ta be lar - ger than life.

65 life!_

66 Doo doo doo doo

67 Doo doo doo doo

68

WENDY JO / RUSTY / URLEEN:

69 Doo doo doo doo

70 Ahh!

71 Ahh!

72

73 **ARIEL:** Up where the moun-tains meet the hea-vens a-bove,

74

75 **RUSTY:** out where the light-ning splits the sea,

76

ARIEL:

77 I could swear— there is some - one, some - where, watch - ing me. 78 79

WENDY JO / RUSTY / URLEEN:

I could swear— there is some - one, some - where, watch - ing me.

81

80 Through the wind— and the chill— and the rain— 82

Through the wind— and the chill— and the rain—

83 and the storm— and the flood— 84

and the storm— and the flood—

85 I can feel— his ap-proach— like a fire— in my blood. 86 87

I can feel— his ap-proach— like a fire— in my blood.

88

88 Like a fire— in my blood— like a fire— in my blood— like a fire— in my blood 89 90

Like a fire— in my blood— like a fire— in my blood— like a fire— in my blood

91 like a fire in my... Ahh! Ahh! I need a

92

93

94 he - ro! I'm hold - ing out for a he - ro 'til the end of the night.

95

96

97 He's got - - - ta be strong, and he's got -

98

99 - - ta be fast, and he's got - ta be fresh from the fight. I need a

100

101

102 he - ro! I'm hold - ing out for a he - ro 'til the morn - ing light.

103

104

(Vocal slide)

he - ro! Oh Oh

105 He's got - ta be sure, and it's got - ta be soon, and he's

106

107

He's got - ta be sure, and it's got - ta be soon, and he's

108 got - ta be lar - ger than life. Lar - ger than

109

got - ta be lar - ger than life. Lar - ger than...

110 (As the song ends, their fantasy dissolves and they return to The Burger Blast.)

111 life!

112

113

Doo doo doo doo. Doo doo doo doo.

114 WENDY JO / RUSTY / URLEEN:

115 Doo doo doo doo. Ahh!

116

117 ARIEL:

118 I need a he - ro!

119

120 WENDY JO / RUSTY / URLEEN:

Ahh, I need a he - ro!

VOCAL

Footloose

No. 7 The Plains of Bomont

TACET

No. 7A Scene Change (Somebody's Eyes) (RUSTY, WENDY JO, URLEEN)

CUE:

REN: C'mon. I'll walk you home. *[MUSIC]*

*(As they walk, CHUCK enters and spies on them.)
(RUSTY, WENDY JO and URLEEN enter elsewhere.)*

RUSTY/WENDY JO/URLEEN:

Some - bo - dy's eyes — are watch - ing.

Some - bo - dy's eyes — are fol - low - ing ev - 'ry move. Some - bo - dy's wait - ing to show —

(CHUCK and the GIRLS exit.)

— they don't — ap - prove.

No. 7B Somebody's Eyes (Reprise)

(RUSTY, WENDY JO, URLEEN, CHUCK, LYLE, TRAVIS)

CUE:

REN: Well, Reverend!
This was fun, doncha think?

(SHAW stares. After an uncomfortable pause, REN ducks out.) [MUSIC]

Moderato

1 RUSTY / URLEEN / WENDY JO:

Some-bo - dy's eyes__ are see - ing you come and go._____

(REN joins VI outside.)

REN: Boy, I really blew it in there, didn't I?

VI: (amused) Yeah. You did.

REN: I get nervous, I go crazy, and I always end up putting my foot in my mouth.

VI: Your mother said you were good at it, but I had no idea!

(They share a small laugh.)

REN: G'night, Mrs. Moore.

VI: Goodnight, Ren. (She enters the house as REN starts off.)

(TRAVIS, LYLE and CHUCK enter in time to see REN depart.)

4 8 4-7 Faster

9 RUSTY / URLEEN / WENDY JO: RUSTY / URLEEN / WENDY JO:
Some-bo - dy, some-bo - dy, some-bo - dy, some-bo - dy's eyes

CHUCK / LYLE / TRAVIS: (raucously)

Whoa-oh! I'm gon-na punch out

(They pull ski masks over their faces as they race after REN.)

13 14 15 16
some - bo - dy, some - bo - dy, some - bo - dy, some - bo - dy's eyes. Whoa - oh

VOCAL

No. 8 Heaven Help Me

(SHAW)

CUE:

VI: I didn't say anything.
 (SHE exits, leaving SHAW
 frustrated and agitated.) [MUSIC]

2 **Agitato con moto** (♩ = 138)

SHAW:

1 I don't en - joy be - ing her jail - er. I

4 don't re - lish tell - ing her, "No!" But then I think— what if I

7 fail her?— 8 How can I just let her go? 9

10 I strive to be a good preach - er. I try not to go o - ver - board. But

Poco rall.

14 then I think— if I can't reach her, how can I face my Lord? 17

A tempo

18 Heav - en help me shoul - der my— load. Ev - 'ry day's a strug - gle, still,

22 some - one's got to take the high road. If I don't, who will? 25

26 I be - came a man of God 27 to do His work, 28 to spread His word, to 29

30 ease some pain, and 31 dry some tears. 32 That was the 33 plan. But

34 **Poco piu mosso**
I might have thought twice if on - ly I

37 knew that I'd 38 spend all of my time say - ing,

40 "Ainh, ainh, ainh, no, no! 41 Don't do that!" 42 See,

43 **Rhythmically**
ev - 'ry - one prays for sal - va - tion. I'm hap - py to give them the tools. The

47 prob - lem is— here's my frus - tra - tion— 48 no - bod - y wants to have rules. 49 So

51 heav - en help me with my la - bors. 52 How can you ex -

54 -pect one man— 55 to save his fam - 'ly and his neigh - bors? 56

57 Heav - en help me. 58 Oh, heav - en help me—

61 If Heav - en can't, 62 who 63 can? 64 65 66 (He exits.)

VOCAL

Footloose

No. 8A On Any Sunday - March

TACET

No. 9 I'm Free / Heaven Help Me

CUE:

WILLARD: Hey! Maybe we oughta take the Coach dancing.

REN: (*chuckling*) Willard, you are so... [MUSIC]

WILLARD: (*notices REN's distraction*) What? What're you thinking?

REN: That's IT!

WILLARD: What?

REN: We're gonna throw a dance! We're gonna throw a kick-ass party that's gonna knock Bomont right off its tractor!
(*General skeptical reaction.*)

WENDY JO: You're just asking for a fight.

REN: Bring it on!

URLEEN: Are you ready to take on Reverend Moore?

REN: I'll take on anybody!

WILLARD: What about the town council?

REN: I'll fight City Hall! If there's one thing worth fighting for, it's freedom.
[GO ON]

With determination (♩ = 144)

Safety if needed

14 **REN:**
(*to the KIDS*)

Look-ing in - to your eyes I know I'm right_____ If there's

an - y - thing worth a fear, it's worth a fight._____ No_

22

_____ one can tie my hands or make me change my plans_____ I'm cross -

- in' the line, jump - in' the track, tak - in' what's mine and not_____ look-in' back._____

30 **REN:**

8 Hea - ven helps the man who fights his fear.

8 Ev' - ry day I face a new fron - tier.

38

8 I can't wor - ry what the world will say.

8 I may fly or fall, but eith - er way I'm

WILLARD: Ren, You're not free - you're crazy! You know there's a law!

REN: Well, maybe that law needs changing.

RUSTY: Hello? Bomont is never gonna let us forget the Potawney Bridge Accident.

(General agreement.)

REN: How long do you have to live in that shadow? There's gotta be a way out of this.

ARIEL: And the only way out of this is by train!

REN: No! Listen— **[GO ON]**

46

8 free!

9

47-55

56

57

Safety if needed

58 **REN:**

8 Run - ning a - way will nev - er make you free.

8 Does - n't mat - ter where you go, I guar - an - tee. Long

66

8 as we hold our ground, we can - not be bound. We're shak -

8 - in' the past, mak - in' our breaks, tak - in' con - trol if that's what it takes.

74

Hea - ven helps the man who fights his fear.

We can face it down right now, right here.

82

Once you're stand - in' on your own two feet,

you will not re - treat if you re - peat: I'm

(Shouting.)

90

REN: C'mon! Try it!

KIDS (GIRLS): (tentatively)

REN:
(imitates SHAW, booming)
"Let the Lord..."

I'm free.

REN:

KIDS (BOYS): (tentatively)

free! I'm free.

REN (cont.): ...hear your voice!"

KIDS (GIRLS): (loud and proud)

KIDS (GIRLS):

I'm free! We're shak -

KIDS (BOYS): (loud and proud)

REN:

KIDS (BOYS):

I'm free! Yeah! We're shak -

- in' the past, mak - in' our breaks, tak - in' con - trol if that's what it takes. I'm

- in' the past, mak - in' our breaks, tak - in' con - trol if that's what it takes. I'm

100 **Dance**

(The KIDS' workout turns rhythmic and, ultimately, exuberant as REN involves everyone in his campaign.)

15

101-115

15

free!

free!

116 **KIDS (GIRLS):**

117 118 119

Hea - ven helps the man who fights his fear.

REN & KIDS (BOYS):

Hea - ven helps the man who fights his fear.

120

121

122

123

We can face this down right now, right here.

We can face this down right now, right here.

124

125

126

127

May - be we can fin - 'ly right this wrong.

May - be we can fin - 'ly right this wrong.

128 129 130 131

Arm in arm and side by side, we're strong. And

Arm in arm and side by side, we're strong. And

(The KIDS part, revealing SHAW, mid-sermon, and the CHOIR.)

SHAW: And now word comes to me that some young people in our community want to change our law and throw a dance. This morning let's remind ourselves that this law is not about dancing. This law is a tribute — a tribute to four young people who held the promise of Bomont's brightest future,... [GO ON]

132 133-139 140 Orch. 141

free!

free!

142 143 144 145

KIDS (GIRLS): Hea - ven helps the man

KIDS (BOYS): Hea - ven helps the man

CHOIR WOMEN: Oohh

CHOIR MEN: Oohh

KIDS (GIRLS):

146 147 148 149

We can face it down

KIDS (BOYS):

We can face it down

SHAW:

Heaven help me!

CHOIR WOMEN:

You will see us

CHOIR MEN:

You will see us

150

REN:

151 152 153

Right now right here

KIDS (GIRLS):

Right now right here

KIDS (BOYS):

Right now right here

SHAW:

Some one's got to save his neighbors

CHOIR WOMEN:

Raising our voices. All of our voices

CHOIR MEN:

Raising our voices. All of our voices

Vocal

- 7 -

I'm Free / Heaven Help Me

REN:

154

155

156

157

Mak - ing our breaks_

For hea - ven

KIDS (GIRLS):

Mak - ing our breaks_

For hea - ven

KIDS (BOYS):

Mak - ing our breaks_

For hea - ven

SHAW:

Hea - ven help me!

Oh, hea - ven help me!

CHOIR WOMEN:

For hea - ven

CHOIR MEN:

For hea - ven

158

159

160

161

sakes

sakes

sakes

If hea - ven

can't

who

sakes

We will be re -

sakes

We will be re -

162

163 164 165 166

Hea-ven helps the man—

Hea - ven__ helps__ the__ man__ Hea - ven__ helps__ the__ man__ Hea - ven__ helps

Hea - ven__ helps__ the__ man__ Hea - ven__ helps__ the__ man__ Hea - ven__ helps

can? Who can?

- leased!

- leased!

(REN and SHAW defiantly face off.)

[Blackout]

167 168 169 170 171

Hea-ven helps the man. I'm free!

the man I'm free!

the man I'm free!

I'm free!

I'm free!

No. 9A

Entr'acte

TACET

No. 10 Still Rockin'

CUE:
(Segue as one)

Rock tempo

ARIEL: Ren! Where have you brought us?
REN: It's called the Bar-B-Que! The billboards say that it's the finest little dance palace in the tri-county area. Think of it as research.
RUSTY: Then what are we waiting for?
(They start off; RUSTY drags WILLARD.)
WILLARD: *(an aside, with dread)* Oh, my God! **[GO ON]**

(The curtain rises on a sea of cowboy hats. COUPLES two-step to the live BAND, as lead vocalist COWBOY BOB sings.)

COWBOY BOB:

clock _____ But my knees _____ are go - ing one way _____

Who! and my feet _____ won't _____ stop. Gim - me room, _____ cuz I'm...

*(REN, ARIEL, WILLARD and RUSTY enter,
winding their way through the dancing crowd.)*

31

still rock-in' still rock-in' go - in' strong Still got the heat

I'm keep-in' the beat cuz it feels _____ so good _____ Lord, _____ I swear that it

39

beats walk-in' I'm still rock-in' all _____ day long. Shak-in' my shoes

_____ I'm spread-in' the news that I'm feel-in' so good. _____

REN: Look at this! What could Bomont have against dancing? Isn't this worth fighting for?

RUSTY: Wow! Who'd have guessed that a mere hundred miles outside of Bomont you could find this much culture?

ARIEL: And this much fun.

REN: Come on. Let's go break a law. *(He takes ARIEL's hand, and they dance into the crowd.)*

RUSTY: Willard! You wanna dance?

WILLARD: First thing I wanna do is find us a place to sit down! **[GO ON]**

(He crosses away; RUSTY sags, frustrated, which catches COWBOY BOB's eye.)

47

Vamp 3

50

1. (Repeat as needed)

2. (When ready)

50A

Vocal

- 3 -

Still Rockin'

51 COWBOY BOB:

(He starts performing to RUSTY.)

Some-thin' in the o - zone shiv-ers up my back-bone, mak-in' me rock and roll. I shim-

- my up the side-walk fast-er than a tick-tock. Peo-ple think I'm out-ta con-trol Hah! But don't

— wor-ry none, I'm just hav-in' fun. Ain't gon-na lose my mind, and if an -

(As the BAND continues, COWBOY BOB jumps off the bandstand, pulls RUSTY onto the dance floor and spins her around, none of which is lost on WILLARD.)

COWBOY BOB:

- y - bo-dy asks you tell 'em that I'm do - in' fine. Tell them all that I'm

BAND MEMBERS:

Tell them all that I'm

still rock-in' still rock-in' go - in' strong. Still got the heat

still rock-in' still rock-in' go - in' strong. Still got the heat

I'm keep-in' the beat cuz it feels so good. Lord, I swear that it

I'm keep-in' the beat cuz it feels so good. Lord, I swear that it

Vocal

- 4 -

Still Rockin'

75

beats walk-in' I'm still rock-in' all day long. Shak-in' my shoes

beats walk-in' I'm still rock-in' all day long. Shak-in' my shoes

79

I'm spread-in' the news that I'm feel-in' so good!

I'm spread-in' the news that I'm feel-in' so good!

COWBOY BOB: (to RUSTY) Hey, you are good! (looks her up and down) And you are fine!

RUSTY: This is incredible! I haven't been able to dance like this for years.

COWBOY BOB: Where the hell you been living? Bomont?

RUSTY: Yup.

83

8

COWBOY BOB: No shit! Well, darling, no wonder you're so eager to do some tail-shaking. (Grabs his microphone and two-steps with RUSTY as he sings.)

91

6

91-96

BAND MEMBERS:

98

Lord, I swear that it

99

COWBOY BOB:

100

101

Yeah, I'm still rock-in' all day long. All

BAND MEMBERS:

beats walk-in' I'm still rock-in' all day long.

Vocal

- 5 -

Still Rockin'

Musical score for the song "Still Rockin'". It consists of two systems of vocal and piano accompaniment. The first system covers measures 102 to 104. The second system covers measures 105 to 107. The vocal line includes lyrics: "day long I'm spread - in' the news", "Shak - in' my shoes I'm spread - in' the news", and "that I'm feel - in' so good!". Measure 107 includes an optional note marked "(Opt. note)". The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

No. 10A Cowboy Bob Dances

TACET

VOCAL**Footloose****No. 11****Let's Hear It
For The Boy****CUE:****(RUSTY, GIRLS, FEMALE DANCERS)****COWBOY BOB:** Hey, fellas!Whaddya say we push 'im in the pool? **[MUSIC]***(The COWBOYS and REN pull WILLARD into a huddle.)
(Lights down on them, as the focus shifts to the GIRLS.)***COWGIRL:** (to RUSTY) Darlin', darlin', darlin'!

Your boyfriend has two left feet, and you had no idea?

RUSTY: None.**COWGIRL:** Didn't he never take you in his
arms and sweep you off your feet?**RUSTY:** Not yet.**COWGIRL:** Didn't he never whisper
sweet nothings in your ear?**Strong steady 4** (♩ = 126)

RUSTY: No! But that's not how it is with me and Willard. *(The COWGIRLS scoff.)*

No, really! Willard has a lot of hidden talents. I mean, just look at him.

*(They turn to watch as the COWBOY circle opens to reveal REN demonstrating
a rudimentary step for WILLARD; WILLARD tries it and fails miserably.)**REN pulls WILLARD back into the COWBOY huddle and the circle closes.**Lights down on them. The GIRLS turn to RUSTY.)***COWGIRL:** Uhhhh... you were saying?**RUSTY:** *(smiles sheepishly, turns front and belts out:)* **[GO ON]**
12 RUSTY:
*(Again, focus shifts to the COWBOYS; REN demos a step, and WILLARD
crashes to the floor trying to duplicate it. The COWBOYS pull him back
into their huddle. RUSTY tries to cover for WILLARD's failure.)*

Vocal

- 2 -

Let's Hear It For The Boy

22 **RUSTY:**

may - be he don't dress fine, but I don't real - ly mind.

Cuz ev - 'ry time he pulls me near I just wan - na cheer: Let's

28

hear it for the boy! Let's give the boy a hand

Let's hear it for my ba - by You know you got - ta un - der - stand

36

Whoa, may - be he's no Ro - me - o, but

he's my lov - in' one - man show. Oh, whoa, whoa whoa - let's hear it for the boy!

(WILLARD gets more ambitious and starts to successfully imitate steps REN and the COWBOYS demonstrate. What he lacks in style, he makes up for in enthusiasm.)

40

8 4 52

RUSTY: My

GIRLS: My

48-51

53

54 55

ba - by may not be rich he's watch - ing ev - 'ry dime.

ba - by he's watch - ing ev - 'ry dime.

56 But he loves me, loves me, loves me, and we al-ways have a real good

57

58

Loves me, loves me, loves me. Whoa oh

59 time.

60

61

And may - be he sings off

And may - be

62 key, but that's all right by me, yeah

63

that's all right by me, yeah

64

65

66

Cuz what he does, he does so well, makes me want to yell: Let's

Let's

Vocal

- 4 -

Let's Hear It For The Boy

67 **RUSTY:**
 hear it for the boy! Let's give the boy a hand

GIRLS:
 hear it for the boy! Let's give the boy a hand

FEMALE DANCERS:
 Hear it for the boy!

69 **RUSTY:**
 Let's

GIRLS:
 Let's

FEMALE DANCERS:
 Hand

71 **RUSTY:**
 hear it for my ba - by. You know you got - ta un - der - stand

GIRLS:
 hear it for my ba - by. You know you got - ta un - der - stand

FEMALE DANCERS:
 Hear it for my ba - - - - by. Un - der -

93 **RUSTY:**

may-be he's no Ro-me-o, but he's my lov-in' one-man show. Oh, whoa, whoa

GIRLS:

Oh, whoa, whoa,

96

whoa— Let's hear it for the boy!

97 98

GIRLS:

whoa— Hear it for the boy!

99

Hear it for the boy!

100 101

GIRLS:

Hear it for the boy!

RUSTY:

102

103 104 105

ossia Whoa! Oh!

GIRLS:

Hear it for the boy! Hear it for the— hear it for the boy!

106 **Playoff**

106 8

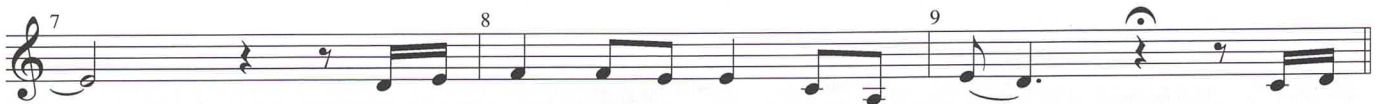
107-114

VOCAL**Footloose****No. 12****Can You Find It
In Your Heart?****CUE:****(VI)****SHAW:** I don't know what to do any more.**VI:** Yes, you do. *[MUSIC]***Poco rubato**

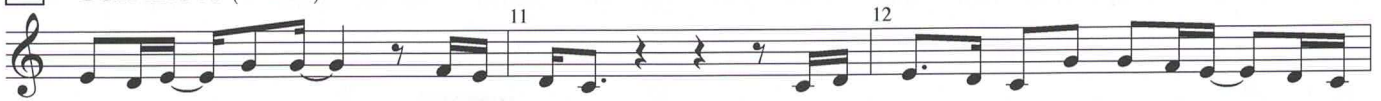
Can you find it in__ your heart__ to for - give her? Can you



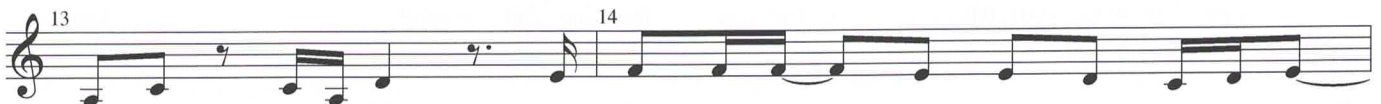
stop and see__ there's part of her__ that's try - ing to o - bey,__ while part of her__ is dying to run a - way?



Can't you hear what she's try - ing to say?__ Can you

10 **Con moto** ($\text{♩} = 90$)

find it in__ your soul__ to ac - cept her? If she stum - bles on your ho - ly path,__ do you



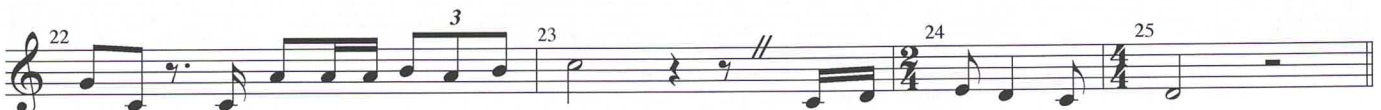
have to re - pri - mand? Or are there ways__ to make her un - der - stand__



with - out u - sing the back of your hand?__ Can't you re -



- mem - ber when we were that age? Pumped up with pro - mise, and wrest - ling with rage?__ Can't you re -



- mem - ber when we were a fam - ily back when? Could we be one a - gain?

(Pause.)

VI: Shaw, it's been twenty-one years I've been a minister's wife, and after all that time, I still feel that you're a wonderful preacher. You can lift a congregation up so high, they have to look down to see heaven. It's the one-on-one where you need a little work.

SHAW: We are a family.

VI: No. The accident changed everything. Ever since Bobby's death, you make impossible demands on Ariel.

SHAW: I have not confused Ariel's behavior with my son's death.

VI: He was my son, too! **[MUSIC OUT]**

SHAW: I thought at least you believed in me. *(He exits, leaving VI gazing off after him.)*

26 G.P.

[ON CUE]**VI:** *(to herself)*

I never stopped.

Poco rubato

31 VI:

Does it e - ver cross your mind — that I miss you? Is there

Con moto (♩ = 90)

34 35

a - ny chance we'll find the joy that we shared at the start? Can you re -

36 37 38

- mem - ber what you felt — be - fore that feel - ing fell a - part? — Can you

39 40

find it in your heart? Have you

41 42

lost my love some - where far be - hind, or can you

Rall.**A tempo Rall.**

43 44 45 46

find it in your heart? —

VOCAL

Footloose

No. 12A

Transition

TACET

No. 12B

Chuck Accosts Ariel

TACET

VOCAL**Footloose**

No. 12C Dancing Is Not A Crime

(WILLARD, BICKLE, JETER, GARVIN, REN)

CUE:

REN: (takes a deep breath, then:) Members of the Council...
dancing is not a crime. *[MUSIC]*

[A capella - throughout]

(Improvising, REN continues to make his argument;
once he feels the rhythm of his words, he throws
himself into this patter with abandon.)

WILLARD: BICKLE: JETER: GARVIN: REN:

1
Yeah. Yeah Yeah. Yeah. Yeah! Ev-er since the dawn of time, if

2
an - y - thing, ev - 'ry - bo - dy had the right to howl at the moon and to move all night.

3
When folks were tri - bal — back be - fore the Bi - ble — they were

4
lia - ble to dance when the crops came in. Or they'd pull out all the stops when the earth would spin. Or

5
may - be — they had a bat - tle to win. So they would dance! Ev - 'ry time they had the chance. What -

6
- ev - er the sea - son or cir - cum - stance, they found a rea - son to throw a par - ty in their pants. So let's

7
do it like they did and dance, dance, dance!

8
9
10
11
12
13
14
15

VOCAL*Footloose***No. 13****Mama Says
(You Can't Back Down)****(WILLARD, GARVIN, BICKLE, JETER)****CUE:****WILLARD:** Now, Mama says...**BOYS:** Not Mama again...! Who cares what Mama says...?! Oh, man...!**WILLARD:** (*silences them*) Now hold on just one minute! **[MUSIC]****Freely**

1 **WILLARD:** 2 3

Ev - 'ry - thing I ev - er learned that gets me through the worst — I

4 5 6

learned at my Ma-ma's — knee — Now an - y - time I'm turned a - round, I

7 8 9

turn to Ma-ma first. And you'd be wise to mem-o-rize — what Ma-ma says to me. —

WILLARD: Mama ain't been wrong yet. And I'm the living proof.**JETER:** (*to REN*) That's kind of frightening thought, isn't it?**WILLARD:** Now listen up!

10 **Rock shuffle feel** ($\text{♩} = 116$)
[Laidback New Orleans] 3 **WILLARD:** 13

Ma - ma

14 15 16

says don't use a toast - er while stand - ing in the show - er. Now who can ar - gue with that?

17 18 19 3 3

— Ma-ma says don't hold your breath for long - er than a ho - ur.

Vocal

- 2 -

Mama Says (You Can't Back Down)

20 *3* *3* 21 *3*

The wo - man know's where it's at! _____ And Ma - ma says _____

22 *3* *3* 23 *3* *3* 24 *3* 25

_____ it does-n't mat - ter if you're a king _____ or you're a clown.

26 27 *3* 28

Once you drive up a mount - ain, you can't back _____

GARVIN: You can't back down, Ren!

WILLARD: Now, Ren, you've not yet had the pleasure of meeting my Mama, but these boys have. C'mon and help me out here, fellas.

29 *2* 30-31 32 **GARVIN / BICKLE / JETER:**

down. _____ Ma - ma

33 **WILLARD:** 34 35

Don't drink hot cof - fee ly - ing down in bed. _____ Don't ev - en give it a thought.

GARVIN / BICKLE / JETER:

says...

36 37 *3* 38 *3*

_____ Nev - er eat an - y - thing that's big - ger than your head. _____

3

It's a mess! Ma - ma says...

39 40 *3*

Is she a whiz _____ or what? _____ And Ma - ma says _____

3

Oh, yes!

Vocal

Mama Says (You Can't Back Down)

41

8 it does-n't mat - ter if you're a king or you're a

She says— Ma-ma says—

44

8 clown. Once you drive up a moun - tain,

Ooh Aah

47

8 you can't back down. Oh, once you

you can't back down. Oh, once you

50

8 drive up a moun - tain, you can't back down. Now,

drive up a moun - tain, you can't back down.

53

8 Ma-ma makes a lot of sense if you know how to lis - ten. She is clear and con - cise.

Ooh Ooh Ooh

56 Dad-dy says,—"I love her, son,— but she's got mar-bles mis-sin'." But

57 3 3 58

She's con - cise. Aah Aah

pp *pp*

59 I say, "Hey! it's free ad - vice,— and what d'you ex - pect at that

60 61

Huh? Aah

REN: Then maybe your Mama oughta give my speech.
WILLARD: Oh, hell no! Everyone thinks Mama's crazy. The point is, though, she's got some really good ideas. Hear me, now - **[GO ON]**

Rall.

GARVIN BICKLE JETER:

62 3 63 64

price?" Ma - ma

65 Freely (meno mosso)

WILLARD:

66 3 67

What you be - lieve in is all you real-ly own,— and I be - lieve that she's

GARVIN / BICKLE / JETER:

pp

says... Ooh

68 69 70

right. If you've got doubts,— well then, boy, you're not a - lone.—

Ma - ma says ooh

Vocal

- 5 -

Mama Says (You Can't Back Down)

71 **A tempo**

Just means you're read - y to fight. And Ma-ma says it does-n't

Ma-ma says it does-n't

mat - ter if you drive a hard bar - gain or drive a - round town.

mat - ter

77

Once you drive up a moun - tain, you can't back

Once you drive up a moun - tain, you can't back

down. Once you drive up a moun-tain, you can't back

down. Once you drive up a moun-tain, you can't back

85

WILLARD:
Don't make me say it again! **A tempo**

down.

down.

Applause Segue

No. 13A

Mama Says (Encore)

(WILLARD, GARVIN, BICKLE, JETER)

CUE: (Applause Segue)

(ALL exit. Then WILLARD re-enters with REN.)

WILLARD:
I thought of one more thing.

Freely

WILLARD:
(spoken in rhythm)
Now, Ma - ma says;

(The BOYS pop in.)

WILLARD:
(sings)

Don't buy a chan-de-lier un-less you've got a ceil-ing. I don't know what that's a-bout.

GARVIN / BICKLE / JETER:

Ooh

Ma-ma says— Don't chew on tin foil, un-less you like that feel-ing.

Ooh

A tempo

(sings)

Some-how she fi-gured that out!— And Ma-ma says— it does-n't

She says—

12 mat - ter if you're a king 13 or you're a clown. 14

Ma - ma says —

15 Once you drive up a moun - tain — 16 Re - mem - ber, boy: — 17 (to REN:) 18

Once you drive up a moun - tain —

18 ev - 'ry - one's count - in' on you! 19 Once you drive — up a moun - tain, you 20

Once you drive — up a moun - tain, you

21 can't back down! — 22 23 24 25 26 (spoken) 27

can't back down! — That's my Ma-ma!

No. 14 Almost Paradise

(REN, ARIEL)

CUE:

ARIEL: (touched) Now you know.
(They are both silent. She starts to speak,
but stops herself.) [MUSIC]

REN: What?

ARIEL: I've never felt like anyone's ever stopped to really look at me.

REN: Oh, no... You're on my mind twenty-four hours a day.

(Pause. They grow self-conscious, look away and sing their private thoughts.)

Moderately slow (♩ = 76)

7 **REN:**

I thought that dreams be - longed to o - ther men, cuz

each time I got close, they'd fall a - part a - gain

11 **ARIEL:**

I feared my heart would beat in se - cre - cy.

12 **REN:**

I

13

faced the nights a - lone. Oh, how could I have known that

14

faced the nights a - lone. Oh, how could I have known that

ARIEL:
 15 all my life I on - ly need - ed you? 16 Whoa, al - most

REN:
 8 all my life I on - ly need - ed you? Whoa, al - most

17 par - a - dise We're knock - ing on 18 heav - en's door Al - most

8 par - a - dise We're knock - ing on heav - en's door Al - most

19 par - a - dise 20 How could we ask 3 for more? I

8 par - a - dise How could we ask 3 for more? I

21 swear that I can see 22 for - ev - er in 3 your eyes.

8 swear that I can see for - ev - er in 3 your eyes.

ARIEL: (turns to REN) Y'know, you make me forget everything that's wrong with my life.

REN: There are some things I'd like to forget.

ARIEL: Like...?

REN: This battle I'm causing in Bomont! And I still don't know what I'm gonna say to the Town Council.

ARIEL: Oh, that reminds me. You'll need this. (From her shoulder bag she pulls a book bristling with paper bookmarks and hands it to him.)

23

Par - - - a - dise! _____

24-28

5

8

Par - - - a - dise! _____

5

REN: (reading the title) The Holy Bible?

ARIEL: I marked all the pages.

REN: (flipping through, reading) Whoa! These are great. How did you know where to find all these passages?

ARIEL: (regards him with disbelief) Are you kidding?

REN: (realizing she's the Preacher's daughter!) Oh! Thank you. **[GO ON]**

29

Vamp

2

31 Orch.

mf

32

ARIEL:

I thought that per - fect love was hard to find. I'd

33

34

al - most giv - en up You must - 've read my mind.

35

36

ARIEL:

They're

37

REN:

And all those dreams I saved for a rain - y day They're

3

3

38
fin - 'lly com - ing true. I'll share them all with you cuz

39
fin - 'lly com - ing true. I'll share them all with you cuz

40
now we hold the fu - ture in our hands. Whoa, al - most

41
now we hold the fu - ture in our hands. Whoa, al - most

42
par - a - dise We're knock - ing on heav - en's door Al - most

43
par - a - dise We're knock - ing on heav - en's door Al - most

44
par - a - dise How could we ask for more? I

45
par - a - dise How could we ask for more? I

46
swear that I can see for - ev - er in your eyes.

47
swear that I can see for - ev - er in your eyes.

48 49

Par - - - a - dise! _____

Par - - - a - dise! _____

50

REN:

And in your arms sal - va - tion's not so far a - way _____

ARIEL: **Rall.**

52 53

It's get - ing clo - ser clo - ser ev - 'ry - day. Al - most

REN:

Clo - ser ev - 'ry - day. Al - most

54 **A tempo**

ARIEL:

par - a dise We're knock - ing on heav - en's door Al - most

REN:

par - a dise We're knock - ing on heav - en's door Al - most

56 57

par - a - dise How could we ask for more? I

par - a - dise How could we ask for more? I

Vocal

- 6 -

Almost Paradise

58 swear that I can see for - ev - er in your eyes.

59 in your eyes.

3

60 Par - a - dise

61 Par - a - dise

62 Par - a - dise

63 Par - a - dise

Rall.

64 Par - - - a - dise!

65 Par - - - a - dise!

66 Par - - - a - dise!

67 Par - - - a - dise!

*(They kiss;
lights fade to black.)*

Applause segue

VOCAL*Footloose*

No. 14A Out of "Paradise"

TACET

No. 14B Out of Council

TACET

No. 14C Transition to Moore Home

TACET

No. 14D We've Both Lost Somebody

TACET

VOCAL

Footloose

No. 15 Ariel Comforts Shaw

(ORCHESTRA, SHAW)

CUE:

SHAW: I think I'm running out of answers. [MUSIC]

ARIEL: (sees how troubled he is) Daddy? I know it's hard for you, and I know I don't make it any easier. It's just that I don't know if I believe in all the things you believe in. But I believe in you. (SHAW hugs her close; they break.)

Get some sleep. You have a sermon in the morning.

SHAW: If I can figure out what to say.

ARIEL: You will.

(She goes. SHAW is alone with his thoughts.) [GO ON]

Poco rubato

7 8

1-7

SHAW:

When

Segue as one

No. 16 Heaven Help Me

(Reprise)

Doloroso

SHAW:

3 2 3 4

souls come to me for pro - tec - tion, I guide them, what - ev - er the cost. But

5 3 6 7 3 8

while I've been giv - ing di - rec - tion, may - be it's me who got lost.

9 10 11 12

Heav - en help me find my way_ now. O - pen up my heart a - gain._

13 14 15 16

Help me find the words to say_ now. Heav - en help me._

17 18 19 20-21

Rall. 2

Oh, heav - en help me._

Segue as one

VOCAL

Footloose

No. 16A After "Heaven" Reprise

CUE: (Segue as one)

Religioso

(SHAW doffs his robe and dons a jacket. The CHOIR and Church assemble around him as he ascends the pulpit.)

WOMEN:

Ooh...

TENORS:

Ooh...

BASSES:

Ooh...

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

Ooh

SHAW: I'm standing before you this morning with a very troubled heart. You see, my friends, as your minister, I should be helping you to find the joy in your lives; last night I realized that I haven't been doing that. After all, we all remember that terrible night five years ago when the lives of four young people ended on the Potawney Bridge. Everyone in this community lost someone that night – a child, a neighbor, a friend. I – Vi and I – we lost our son. (*looks to his FAMILY*) Ariel lost her brother. Now, somehow I got into my head that my loss was the greatest. That my pain was the deepest. And then, last night, someone much younger than I made me realize how tightly I had been holding onto that memory. A memory that has weighed me down as surely as a great stone. And in that moment, I did something I haven't done for a very long time: I laid down my burden. It was a terrifying moment. And it was exhilarating. This morning I offer you the same opportunity. (*beat*) The Senior Class of Bomont High School has asked permission to hold a dance. Ren, I think that might be a good idea.
 (*The KIDS react with muted jubilation.*)
SHAW: Please join me in asking our Lord to guide and protect our children.

10 **Rubato** 18 26

8 10-17 18-25 26-29

30 **WOMEN:** + RUSTY: (*Gospel ad-lib riff*)
 Thank you, Lord! Amen!

A - - - - - men (n)

TENORS:
 A - - - - - men (n)

BASSES:
 A - - - - - men (n)

34 [Transition to Churchyard] **Rall.** 3 3

8 34-36 37-39

VOCAL

Footloose

No. 17

Can You Find It In Your Heart?

(Reprise)

(SHAW)

CUE:

VI: I've missed you. I've missed us. [MUSIC]

Freely **3 Rubato**

1 2 *ten.* SHAW: 3

I hope you nev - er doubt that I

4 5

love you. If that's hard to fi - gure out some - times, well, then,

6 7

I a - po - lo - gize. But you are dear - er to my life than you could

8 9 10

ev - er re - al - ize. If I try to make a - mends, can you

Rit.

11 12 13

teach me how to start? Can you find it in your heart?

*(She crosses and embraces him.)**(They hold onto each other, swaying in place, until finally:)*

VI: Shaw?

SHAW: Yes?

VI: We're almost dancing. *(They laugh and exit, arm in arm.)*

14 2 16 Vibes 3 17 18

Segue as one

VOCAL

Footloose

No. 18

**Footloose
(Finale)**

(COMPANY)

CUE: (Segue as one)

(REN enters the empty stage dressed for the dance.)

Hard "Rock-n-Roll"

Musical staff for "Hard 'Rock-n-Roll'". It is a 4-measure rest in 4/4 time, marked with a large "4" above the staff and "1-4" below it.

5 **REN:** I rent - ed my tux. **GARVIN / BICKLE:** Bought flow - ers— **JETER:** twelve bucks! *(enters holding a corsage)*

Musical staff for Ren, Garvin/Bickle, and Jeter. It contains measures 5 through 8. Ren's line starts at measure 5, Garvin/Bickle's at measure 7, and Jeter's at measure 8. The lyrics are: "I rent - ed my tux. Bought flow - ers— twelve bucks!"

9 **WILLARD:** And on my twen - ty-third try I fin - al - ly tied my tie!

Musical staff for Willard. It contains measures 9 through 12. The lyrics are: "And on my twen - ty-third try I fin - al - ly tied my tie!"

13 **BOYS:** I got this feel - ing— that time's no long - er hold - ing me

Musical staff for Boys. It contains measures 13 through 16. The lyrics are: "I got this feel - ing— that time's no long - er hold - ing me"

17 down! 18-20

Musical staff for "down!". It contains measures 17 through 20. Measure 17 has the lyric "down!". Measures 18-20 are a 3-measure rest, marked with a large "3" above the staff.

21 **ARIEL:** Been feel - ing so strange. My life is a - bout to change—

Musical staff for Ariel. It contains measures 21 through 24. The lyrics are: "Been feel - ing so strange. My life is a - bout to change—"

RUSTY: I know just how she feels. **URLEEN / WENDY JO / RUSTY :** 'Swhat hap - pens when you're wear - ing heels!

Musical staff for Rusty and Urleen/Wendy Jo/Rusty. It contains measures 25 through 28. Rusty's line starts at measure 25, and the group's line starts at measure 27. The lyrics are: "I know just how she feels. 'Swhat hap - pens when you're wear - ing heels!"

29 **GIRLS:** 30 31 32 33

Let's hit the ceil - ing

Let's hit the ceil - ing

And then let's tear up this town

(More KIDS enter, swirl and freeze in a tableau in which REN faces ARIEL; he stares, wonderstruck.)

ARIEL: (concerned something's wrong) What?

REN: You're... beautiful. [GO ON]

3 37

34-36

38 **GIRLS:** (He reaches out; she takes his hand.)

Awww... Ah

BOYS:

Awww... Ah

43 44 45 46

Ah To - night we're gon - na cut

Ah To - night we're gon - na cut

47 48 49 50

loose! Foot - loose! Kick off your Sun - day shoes.

loose! Foot - loose! Kick off your Sun - day shoes.

Vocal

- 3 -

Footloose (Finale)

51 52 53 54

Please, Lou - ise, pull me off - a my knees.

Please, Lou - ise, pull me off - a my knees.

55

URLEEN / WENDY JO / RUSTY :

56 57

Jack! back! C - 'mon be - fore we

GIRLS:

Jack! Get back! C - 'mon be -

BOYS:

Jack! Get back! C - 'mon be -

58 59 60 61

crack.

GIRLS:

- fore we crack. Lose your blues— Ev' - ry - bo - dy cut Foot -

BOYS:

- fore we crack. Lose your blues— Ev' - ry - bo - dy cut Foot -

62

"1st Jive"

7

-loose!

63-69

7

-loose!

70 "Fox-Trot"

GIRLS:

71 72 73
I got this feel - ing that time ain't hold - ing me down.

BOYS:

I got this feel - ing that time ain't hold - ing me down.

"Rock"

URLEEN / WENDY JO / RUSTY :

74 75 76 77
Time ain't hold - ing me -

WILLARD / JETER / GARVIN & BICKLE:

Life ain't hold - ing me down.

78 "Fox-Trot"

GIRLS:

79 80 81
Let's hit the ceil - ing and then let's tear up this town.

BOYS:

Let's hit the ceil - ing and then let's tear up this town.

(WILLARD / JETER / GARVIN & BICKLE:)

86

82 3 8
83-85 86-93
3 8

Vocal

- 5 -

Footloose (Finale)

94 "Disco"

95 **ARIEL:** 96 97

I need a he - ro! I'm hold - ing out for a he -

URLEEN / WENDY JO / RUSTY:

I need a he - ro! I'm hold - ing out for a he -

98 99 100

- - ro 'til the end of the night. He's got - ta be strong, and he's got -

- - ro 'til the end of the night. He's got - ta be strong, and he's got -

101 102 103

- - ta be fast, and he's got - ta be fresh from the fight. I need a

- - ta be fast, and he's got - ta be fresh from the fight. I need a

104

he - ro!

6 111

105-110

he - ro!

6 **BOYS:**

Oo -

BOYS: 113 114 115

ee, Ma - rie, shake it, shake it for me!

116 **GIRLS:** 117 118 119

-Whoa! Mi - lo, come on, come on, let's go!

Vocal

- 6 -

Footloose (Finale)

120

GIRLS:

Cut Foot - loose!

Cut Foot - loose!

BOYS:

Cut Foot - loose!

Cut Foot - loose! Whoa!_____

*(SHAW and VI enter, dressed up. Everything stops!
 SHAW looks over the CROWD for a tense moment.
 Then he smiles and shouts:)*

SHAW: Please! Go on! **[GO ON]**

(EVERYONE cheers and resumes dancing.)

Vamp

128

GIRLS:

Ah_____

BOYS:

Ah_____

Ah_____

Ah_____

“Silly 60’s”

136

[REN, VI & ETHEL dance]

136-139

140

140-143

Slightly slower — “Cha-cha”

[ADULT TOWNSPEOPLE dance]

ALL SOPRANOS & ALTOS:
(spoken pitch)

ALL TENORS & BASSES:
(spoken pitch)

144-147

148

151

Ah

Ah

A tempo

SOPRANOS & ALTOS:

[KIDS dance] 2

TENORS & BASSES:

2

152

153

154-155

First, we got _____ to turn _____ you a - round _____

First, we got _____ to turn _____ you a - round _____

[KIDS dance] 2

156

157

158-159

Then put your feet _____ on the ground.

Then put your feet _____ on the ground. _____

160

SOPRANOS:

161

162

163

ALTOS:

TENORS:

BASSES:

Now take a hold of your soul _____

Now take a hold of your soul _____

Now take a hold of your soul _____

Now take a hold of your soul _____

SMALL GROUP: [SHAW dances]

165 166 167

Cut foot - loose! Cut foot - loose!

SOPRANOS & ALTOS:
Now take a hold of your soul

TENORS:
Now take a hold of your soul

BASSES:
Now take a hold of your soul

168

SOPRANOS & ALTOS:
169 170 171
Ev'-ry-bod-y cut ev'-ry - bod-y cut Ev'-ry-bod-y cut ev'-ry - bod-y cut

TENORS & BASSES:
Ev'-ry-bod-y cut ev'-ry - bod-y cut Ev'-ry-bod-y cut ev'-ry - bod-y cut

172

KIDS: 173 **KIDS & ADULTS:** 174 175

Ev - 'ry-bod - y Ev - 'ry-bod - y Ev'-ry-bod - y cut Foot - loose!

REN:
Ev - 'ry - bo - dy Ev - 'ry - bo - dy Ev'-ry-bod - y cut Foot - loose!

2 178

176-177 Yeah!

2 Yeah!

Applause segue

VOCAL

Footloose

No. 19

Bows

TACET

No. 20

Megamix (Optional)

(COMPANY)

CUE: (Segue)

Moderate "Rock" tempo (♩ = 155)

4 4

1-4 5-8

9 **KIDS (GIRLS):**

10 11 12

Hea - ven helps the man who fights his fear.

KIDS (BOYS):

8

Hea - ven helps the man who fights his fear.

13 14 15 16

We can face this down right now, right here.

8

We can face this down right now, right here.

17 18 19 20

May - be we can fin - 'ly right this wrong.

8

May - be we can fin - 'ly right this wrong.

KIDS (GIRLS):

22 23 24

Arm in arm and side by side we're strong. And

KIDS (BOYS):

8

Arm in arm and side by side we're strong. And

25 **ARIEL / WENDY JO / RUSTY / URLEEN:**

26 27 28

Doo doo doo doo Doo doo doo doo

KIDS (GIRLS):

free!

KIDS (BOYS):

8

free!

URLEEN / WENDY JO / RUSTY :

29 30 31 32

Doo doo doo doo Ahh! Ahh!

ARIEL:

I need a

33 **ARIEL:**

34 35

he - ro! I'm hold - ing out for a he - ro 'til the end of the night.

WENDY JO: **URLEEN:** **RUSTY:**

36 37 38

He's got - ta be strong, and he's got - ta be fast, and he's got -

ARIEL:

RUSTY: **URLEEN / WENDY JO / RUSTY:** 41

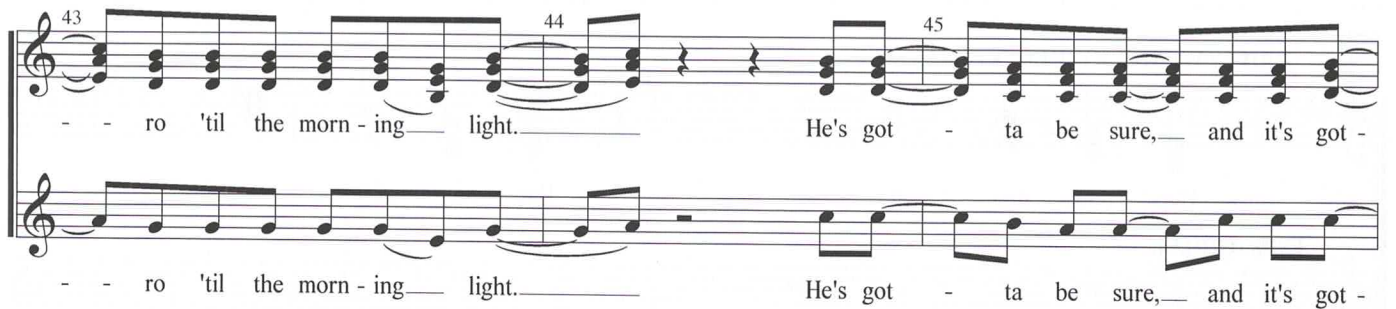


39 - ta be fresh from the fight. 40 I need a he-ro! 42 I'm hold-ing out for a he-

ARIEL:



I need a he-ro! I'm hold-ing out for a he-



43 - - ro 'til the morn-ing light. 44 He's got - ta be sure, and it's got - 45

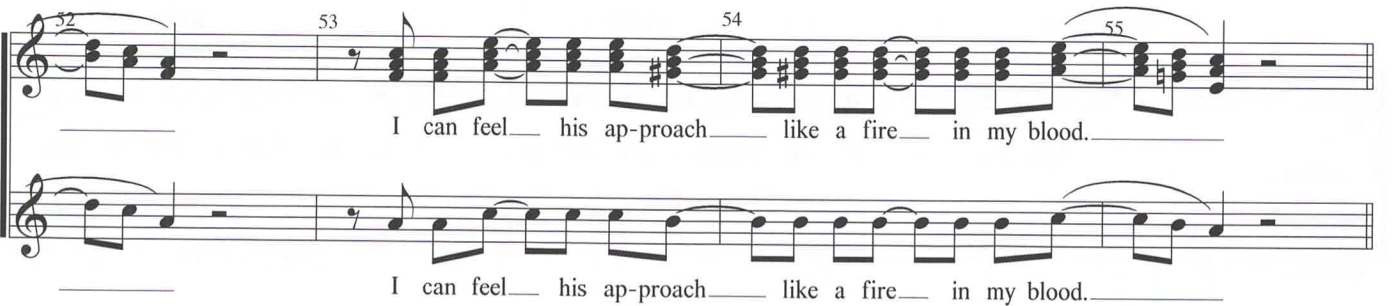


46 - - ta be soon, and he's got 47 - ta be lar-ger than life. 48

49



Through the wind and the chill and the rain and the storm and the flood,



52 I can feel his ap-proach 53 like a fire 54 in my blood. 55

Vocal

- 4 -

Megamix

56 ARIEL / WENDY JO / RUSTY / URLEEN:

57 58

Like a fire in my blood, like a fire in my blood, like a fire in my blood,

59 60 61

like a fire in my Ahh! Ahh!

62 Slower (♩ = 120) 72 76 RUSTY:

62-71 72-75

Let's

WENDY JO / URLEEN / ARIEL:

Let's

77 RUSTY:

78

hear it for the boy! Let's give the boy a hand

WENDY JO / URLEEN / ARIEL:

hear it for the boy! Let's give the boy a hand

FEMALE DANCERS:

Hear it for the boy!

79 3 80

Let's

Let's

Hand

81 hear it for my ba - by. You know you got - ta un - der - stand

82 hear it for my ba - by. You know you got - ta un - der - stand

Hear it for my ba - - - - - by. Un - der -

83 Whoa, - - - -

84 Whoa, - - - -

-stand. - - - -

85

85 may - be he's no Ro - me - o, but he's my lov - ing one - man show.

86 may - be he's no Ro - me - o, but he's my lov - ing one - man show.

Ro - me - o - One - man -

89 **Faster** (♩ = 156)
4

87 88 89-92

Oh, whoa, whoa, whoa— Let's hear it for the boy!

Oh, whoa, whoa, whoa— Let's hear it for the boy!

show. Whoa, whoa, whoa—

89 97

4 6

93-96 97-102

103 104 105 106

Orch. Gtrs

107 **Hard "Rock-n-Roll"** (♩ = 180)

8

107-114

115 116 117 118 **REN:**

To - night I got - ta cut

GIRLS:

Ah

BOYS:

Ah

119 **GIRLS:** 120 121 122

Foot - loose! Kick off your Sun - day shoes.

REN: **+ BOYS:**

loose! Foot - loose! Kick off your Sun - day shoes.

123 **GIRLS:** 124 125 126

Please, Lou - ise, pull me off - a my knees.

BOYS:

Please, Lou - ise, pull me off - a my knees.

127 **URLEEN / WENDY JO / RUSTY :** 128 129

Jack! Back! Come on be - fore we

GIRLS:

Jack, get back! Come on be -

BOYS:

Jack, get back! Come on be -

130 131 132

crack.

- fore we crack. Lose your blues

- fore we crack. Lose your blues

Vocal

- 8 -

Megamix

133 **SOPRANOS & ALTOS:**

Ev'-ry-bod-y cut ev'-ry - bod-y cut Ev'-ry-bod-y cut ev'-ry - bod-y cut

134 135 136

TENORS & BASSES:

Ev'-ry-bod-y cut ev'-ry - bod-y cut Ev'-ry-bod-y cut ev'-ry - bod-y cut

137 **KIDS:** **KIDS & ADULTS:**

Ev - 'ry - bod - y Ev - 'ry - bod - y

137 138

REN / ARIEL:

Ev - 'ry - bod - y Ev - 'ry - bod - y

139 140 141

Ev' - ry - bod - y cut Foot - loose! Yeah!

Ev' - ry - bod - y cut Foot - loose! Yeah!

Applause Segue

No. 21

Exit Music

TACET

09/16/2022

09/16/2022

1. [Illegible text]

2. [Illegible text]

3. [Illegible text]

4. [Illegible text]

5. [Illegible text]

6. [Illegible text]

7. [Illegible text]

8. [Illegible text]

9. [Illegible text]

10. [Illegible text]

11. [Illegible text]

12. [Illegible text]

13. [Illegible text]

14. [Illegible text]

15. [Illegible text]

16. [Illegible text]

17. [Illegible text]

18. [Illegible text]

19. [Illegible text]

20. [Illegible text]

21. [Illegible text]

22. [Illegible text]

23. [Illegible text]

