

# SAMUEL FRENCH SAMPLE PERUSAL

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# Honky-Tonk Highway

Book by  
Richard Berg

Music, Lyrics and Additional  
Dialogue by  
Robert Lindsey Nassif

A SAMUEL FRENCH ACTING EDITION



**SAMUEL  
FRENCH**  
FOUNDED 1830

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Book by Richard Berg  
Music, Lyrics, and Additional Dialogue by  
Robert Lindsey Nassif

In addition, the following credits *must* appear on the billing page of all programs distributed in connection with performances of the Work:

Originally produced by the Goodspeed Opera House,  
Michael P. Price, Executive Director

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Vocal Arrangements and Orchestrations by Steve Steiner

**HONKY-TONK HIGHWAY** premiered Off-Broadway New York City at Don't Tell Mama on June 3, 1994 and at the Goodspeed Opera House on May 26, 1995.

Originally produced Off-Broadway by  
Five by Five Productions,  
Pamela Guthman and Jonathan D. Moll

Produced at the Goodspeed Opera House by Michael Price

Off-Broadway Associate Producers  
Peter Bogyo  
and Boebe Productions

Goodspeed Associate Producer Sue Frost

Directed by Gabriel Barre

Original Off-Broadway and Goodspeed Opera Casts:

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Erin Hill  
Rick Leon  
David M. Lutken  
Sean McCourt  
Andy Taylor  
with  
Joyce Leigh Bowden  
Jennifer L. Neuland  
Steve Steiner  
Ken Triwush

Scenery Designed by Charles E. McCarry  
Costumes Designed by Robert Strong Miller  
Goodspeed Lighting by Phil Monat  
Off-Broadway Lighting by Carol Dorn  
Musical Direction / Vocal Arrangements and Orchestrations  
by Steve Steiner  
Sound Design by Greg Rajczewski and Glen Grusmark  
Goodspeed Stage Manager, Randy Lawson

Off-Broadway General Manager, Bruce Birkenhead  
Box Office Treasurer, Reed Clark  
Public Relations, Pamela Cravens

## CAST

1 woman, 4 men  
(who play country-western instruments)

### **JENINE-KATE McWHORTER:**

Pure country sunshine and daisies. Full of warmth, caring, and compassion. Nurturing and knowing. Wise beyond her years. She saw the possibilities in Clint, even before he did. Twenties.

### **NAT DAWSON:**

No one knows much about Nat. He's a contradiction in terms. A loaner – larconic and shy. But zany, eccentric and fun. Either slightly crazy or a lot smarter than he lets on. He is the quiet mastermind of the reunion. Twenties to late thirties.

### **PAULIE LATNER:**

Boyish, attractive. Born lucky. Everything is fun to Paulie. Can't help it that the women just love him. Twenties to early thirties.

### **CURTIS PATTERSON:**

A happy homebody. The oldest member of the band. Has two girls and a wife who bakes legendary biscuits. Life is good to Curtis. He enjoys playing with the band, but would just as soon be home with the family. Thirties to early forties.

### **DARRELL WALLER:**

A lovable sadsack. Grew up hen-pecked. Nothing much good ever happens to Darrell. Nevertheless, he's funny and fun to be with. A droll sense of humor hides a tender heart. A good person. Thirties.

The original cast were the following vocal types:

Jenine-Kate:	Mezzo-soprano
Paulie:	High Tenor
Nat:	Low Tenor
Darrell:	Baritone
Curtis:	Bass

However, Jenine-Kate may be any voice type, with her songs transposed to suitable keys.

The male roles may be any voice type as well, so long as the cast includes a high tenor, low tenor, baritone and bass. The harmony parts may be interchanged. And the keys of specific songs may be changed to accommodate the soloist.

**TIME:** 1970

**PLACE:** Tucker's Roadhouse in Alton Falls, Tennessee

## MUSICAL NUMBERS

### ACT I

- No. 1 "I Found a Song"
- No. 2 "Chalhatchee"
- No. 3 "Far-Off Lights"
- No. 4. "Come Out and Play"
- No. 5. "Follow Where the Music Goes"
- No. 6. "Perfect Strangers"
- No. 6A. Harmonica "Perfect"
- No. 7. "I'll Be There"
- No. 7A. "(Don't Want to) Follow" (Blues Reprise)
- No. 8. "Baby, I Love Your Biscuits" (prerecorded)
- No. 9. "Answer the Call"
- No. 10. "Heartbreak Hall of Fame"
- No. 10A. "Answer the Call" (Reprise)

### ACT II

- No. 11. "Honky-tonk Highways"
- No. 12. "Mr. Money"
- No. 13. "Dr. Love" (possibly prerecorded)
- No. 13A. "Daddy's Girl"
- No. 14. "Me, Myself and I"
- No. 15. "I'm So Happy, I Could Cry"
- No. 16. "Easier to Sing than Say"
- No. 16A. "Far-Off Lights" (Reprise)
- No. 17. "Music in this Mountain"

### Curtain Call

- No. 18. "Baby, I Love Your Biscuits" (prerecorded)

## NOTES FROM THE COMPOSER/LYRICIST

### The Story

HONKY-TONK HIGHWAY is a tribute to that legendary country-western singer and songwriter, the late, great Clint Colby. The time is 1970. We are at Tucker's Roadhouse in Alton Falls, Tennessee, where Clint's rocket-ride-of-a-career began twelve years ago. Clint's former band, the Mountain Rangers, has reunited for a one-time-only concert to perform Clint's songs and to reminisce and ruminate about the man who changed their lives.

As everyone knows, Clint died a year ago tonight. Though Clint is gone, his trademark baby-blue cowboy hat is up on stage with the band. Whichever band member puts on the hat "becomes" Clint, as they flashback to relive the story of Clint's life through the autobiographical songs he wrote and made country-western classics.

The band discovers that Clint was a little bit of each of them. He rose from boyhood poverty in a fly-speck town to the glittering heights of stardom in the far-off big cities – a musical tornado that whirled through their lives, leaving behind a flurry of songs.

### The Cast Plays Their Own Instruments

HONKY-TONK HIGHWAY is performed by actors/singers who play their own instruments.

Most of the cast should play a string instrument, such as guitar or bass. Other useful instruments are piano, fiddle, banjo, mandolin, dobro or lap steel guitar, harmonica, and all types of percussion. In fact, almost any instrument can work its way into the score.

The actors may also have other surprising skills that can be incorporated into the staging – such as tap dancing, juggling, gymnastics, lassoing, etc.

If desired, it would also be possible to add back-up musicians to the cast of five (perhaps a drummer and guitarist), who would play full-time during the show, but not do any of the acting. They may be acknowledged by an improv line or two, but should not be members of Clint's band, the Mountain Rangers.

### Orchestration

Clint's songs reflect his rise and fall. The choice of instrumentation should express his journey, as well.

Clint's early songs are folksy and homemade-sounding. Wash tub and upright bass. Acoustic guitar. Banjo. Dobro or lap steel guitar. Fiddle. Juice harp. And unorthodox percussion instruments, such as a metal bucket and brush, washboard and thimble, spoons, etc. – the unpredictable combination of instruments you might hear playing on the porch of a Tennessee mountain home.

As Clint becomes more famous, his songs become darker and harder-edged, influenced by blues and rock and roll. Electric instruments. Drum kit and more sophisticated percussion sounds.

Clint's final song reflects his emotional return to the mountains.



## **Adapt The Instrumental Arrangements For Your Cast**

The arrangements in the score are from the original Off-Broadway production and were tailored to the specific instruments that cast played. Subsequent productions have retained the vocal arrangements while adapting the arrangements to suit the new cast and the specific instruments they played.

### **Lead and Harmony Parts**

The song keys and harmony assignments were chosen to suit the original cast, who had the following vocal ranges:

High Tenor:	Paulie
Low Tenor:	Nat
Baritone:	Darrell
Bass:	Curtis
Mezzo-Soprano:	Jenine-Kate

However, any vocal range is suitable for any character. The keys of specific songs may be changed to suit the soloist and all harmony parts may be freely reassigned.

The lead vocals should *not* be reassigned, though, as the specific songs reveal something about the character of the singer.

### **Fast Pacing Is Essential**

*The single most important element for a successful production of HONKY-TONK HIGHWAY is pacing. The dialogue must be fast-paced and upbeat and the song tempos must all be very brisk, lively and energetic.*

The dialogue must be briskly paced and the actors must play “against” not with any pathos in the story. They should pick up their cues quickly and not give in to sentimentality.

### **Prerecorded Songs**

The song “Baby, I Love Your Biscuits” is first heard over a radio. As the band joins in singing and dancing, the volume of the recording swells to fill the theater. The entire song should be prerecorded. This sets the cast free from their instruments, allowing lively dancing and the chance to use anything they can find in the diner as a percussion instrument.

The musical accompaniment of “Dr. Love” might also be prerecorded, which would, again, set the actors free from their instruments for a big second act comic dance number.

### **Have Fun**

When the cast has fun, the audience does, too. And Clint Colby comes to life.

This score is dedicated to my family, producers Pamela Guthman and Michael Price, and, of course, to Clint.

Robert Lindsey Nassif

## **CAST ALBUM AND SONGBOOK**

You may wish to order the following items or arrange to have them for sale at your production.

### **Songbook**

The songbook of HONKY-TONK HIGHWAY includes piano/vocal arrangements of fourteen songs from the show and photos of the original cast. It may be ordered through any music store or directly from the publisher at:

Hal Leonard, Inc.  
7777 West Bluemound Rd.  
Milwaukee, WI 53213  
(414) 774-3630  
(800) 637-2852  
#HL00313012

### **Cast Album**

The cast album is available through Samuel French, Inc., major record stores, online through Amazon.com or through the recording label:

Original Cast Recordings  
P.O. Box 496  
Georgetown, CT 06829  
(203) 544-8288  
(888) 627-3993

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## ACT I

### *Small Towns*

*(The Setting: The stage of a roadhouse in the hills. Rural, time-worn and cluttered. During the show, whoever puts on CLINT COLBY's "famous" blue-felt hat assumes his role until he/she lays it down again. The script will specify who plays CLINT at any given time. Flashbacks are indented in the text. Events and people mentioned in passing during the narration should be acted out even when not specified. Performers are encouraged to ad lib, especially during the musical numbers, in order to add to the honky-tonk flavor of the performance.)*

*(The tempos of the songs should be brisk and full of energy and the actors should accentuate the joy, fun and excitement of this special night.)*

**ANNOUNCER.** *(Recorded or over P.A. system.)* Hi, ya'll! Welcome to Tucker's Friendly Service Roadhouse, conveniently located off Highway 7, where we put the honk in honky-tonk! Tonight, a one-time-only, reunion concert of the band that made Clint Colby a star! Let's hear it for the Mountain Rangers!!

[Music Cue #1: I FOUND A SONG]

**ALL.** *(Choruses)*

I FOUND A SONG  
AT THE COUNTY FAIR –  
SOUNDED JUST LIKE LAUGHTER  
IN THE AIR.

I FOUND A SONG  
AT THE BARBER SHOP –  
NEEDED JUST A LITTLE MORE  
OFF THE TOP.

I FOUND A SONG  
AT THE CHURCH BAZAAR –  
FLEW UP AND PERCHED  
ON MY GUITAR.

I FOUND A SONG  
IN THE MOUNTAIN SNOW.  
SEEMS I FIND SONGS  
EV'RYWHERE I GO.

WHY, LOOKY THERE!  
I SEE ONE NOW!  
DON'T NO ONE MOVE.  
DON'T MAKE A SOUND.

IF YOU KEEP STILL,  
STILL AS YOU CAN,  
IT'LL COME AND EAT  
RIGHT OUTTA YOUR HAND.

I FOUND A SONG  
IN A MACAROON.  
IT WAS THE SWEETEST  
LITTLE TUNE.

I FOUND A SONG,  
BUT I LET IT STRAY.  
SOMETIMES THE BEST ONES GET AWAY.

*(Instrumental solos.)*

**JENINE-KATE.** *(Off-stage at first, perhaps from the back of the theater, then moving toward center stage.)*

WHEN THE FUTURE'S BLACK  
AN' YOU'RE FEELIN' BLUE,  
YOU DON'T FIND A SONG,  
A SONG FINDS YOU.

IN THE LOVE YOU LOST  
AN' THE TEARS YOU CRIED.  
WHEN YOU BREAK YOUR HEART,  
THERE'S A SONG INSIDE.

**NAT.** *(Spoken)* She's a singer who needs no introduction, but here's one anyway. She used to be one of us, but now she's the first lady of country music, let's welcome Miss Jenine-Kate McWhorter!

*(JENINE-KATE makes her entrance to center stage.)*

**ALL.**

I FOUND A SONG  
IN A MOCKING BIRD  
TOO BAD HE COPIED  
EV'RY WORD.

I FOUND A SONG  
WHEN THE LIGHTS WEREN'T LIT.  
TRUTH IS, I  
STUMBLED OVER IT.

I FOUND A SONG,  
GAVE IT A NAME.  
JUST HAD TO WHISTLE  
AND IT CAME.

BUT I SET IT FREE  
IN THE OUT OF DOORS.  
I FOUND A SONG – AN' NOW IT'S YOURS.

**JENINE-KATE.** It's so good to see all you folks again – Bessy ...  
Harold ...

**CURTIS.** Deacon, I didn't know you even *owned* a tie!

**JENINE-KATE.** Here it is 1970, and we're back here at Tucker's, where it all began. And here's the band that made it happen. That's Curtis "Twinkle-Fingers" Patterson ... (*CURTIS plays a quick comic riff.*) And Paulie "Pretty Boy" Latner. (*PAULIE plays a riff.*) And I'm especially glad for the chance to see again for the first time since way too long, a man who always puts the fizz in my Pepsi, Darrell Waller.

(*DARRELL doesn't play.*)

**ALL.** (*Ad-libs*) Come on. Don't be a stick in the mud. We had to do it, etc ...

**DARRELL.** (*Starting to leave.*) Nat, why did I let you talk me into this?

**JENINE-KATE.** Darrell, sweetheart. We can't play without you. Just once ... for me.

**DARRELL.** That's not fair.

(*He takes a moment, then plays a lyrical riff on his instrument.*)

**CURTIS.** But it worked.

**JENINE-KATE.** And this is Nat "Double Jointed" Dawson.

*(NAT plays a riff.)* Somehow, Nat coaxed us all together to be here tonight.

**NAT.** Just told 'em was a Tupperware party.

**JENINE-KATE.** We're here to celebrate the songs of the great Clint Colby, and tell a tale or two about our friend, who grew up just down the road – in that little mountain town he loved so much he hated it.

**NAT.** A town he made infamous in this song.

**PAULIE.** Let's show 'em we still got it!

[Music Cue #2: CHALHATCHEE]

**JENINE-KATE.**  
TAKE HIGHWAY SIX  
TO ...

**DARRELL.**  
"NOTHIN' IN PARTICULAR"

**JENINE-KATE.**  
THEN TAKE A RIGHT  
IN THE MIDDLE OF ...

**DARRELL.**  
... OF NOWHERE.

**JENINE-KATE.**  
THEN FOLLOW YOUR NOSE TO ...

**DARRELL.**  
... TO "NOT-WORTH-THE-BOTHER".  
AN', WHEN YOU DON'T SEE  
NOTHIN', YOU'RE THERE!

**ALL.**  
CHALHATCHEE,  
CHALHATCHEE,

**DARRELL.**  
A TOWN ABOUT THE SIZE OF A FLEA.

**ALL.**  
CHALHATCHEE,  
CHALHATCHEE,

**DARRELL.**

A PLACE YOU'D RATHER BE FROM, THAN BE.

**JENINE-KATE.**

WE GOT A DRY GOODS STORE,  
A CHURCH AN' A GAS PUMP,  
AN' A DINER ...

**DARRELL.**

THAT'S A SOCIAL CLUB FOR FLIES.  
THERE AIN'T NOTHIN' MUCH  
TO DO THERE FOR EXCITEMENT,  
BUT SIT AROUND  
AN' COUNT YOUR EYES.

**ALL.**

ONE, TWO!  
CHALHATCHEE,  
CHALHATCHEE,

**DARRELL.**

A GREAT PLACE FOR MAIL TO GET LOST!

**ALL.**

CHALHATCHEE,  
CHALHATCHEE,

**DARRELL.**

WHERE FOR FUN,  
WE WATCH THE FRIDGIDAIRE DEFROST.

*(Instrumental solos.)*

**NAT.**

THERE'S A NICE ROAD WITH GRAVEL.  
IT'S CALLED MAIN STREET.

**DARRELL.**

AN' A DRAINAGE DITCH  
WE CALL A LAKE.

**PAULIE.**

AN' ANY NEW FOLKS WHO COME THROUGH,



**DARRELL.** (*Spoken*) We call 'em "de-tourists,"

**CURTIS.**  
CAUSE YOU'RE EITHER HERE BY BIRTH ...

**DARRELL.**  
OR BY MISTAKE.

**JENINE-KATE.**  
WE GOT A PREACHER  
WE TRADE OFF WITH CLARKSVILLE,  
AN' A MAYOR  
WHO RAISES TURNIPS TO SHOW.

**PAULIE.**  
AN' THERE'S THE LADY  
WE CALL THE "NEW ARRIVAL"

**NAT.**  
CAUSE SHE MOVED HERE ONLY  
SIXTEEN YEARS AGO.

**ALL.**  
CHALHATCHEE,  
CHALHATCHEE,

**DARRELL.**  
AS PLEASANT AS A JUNE BUG IN YOUR MOUTH.

**ALL.**  
Mmmmmmmmm!  
CHALHATCHEE,  
CHALHATCHEE,

**DARRELL.**  
THE CHICKEN COOP CAPITAL OF THE SOUTH.

**ALL.**  
CHALHATCHEE,  
CHALHATCHEE,

**DARRELL.**  
WE WERE VOTED "TOWN MOST LIKELY TO BE UNKNOWN."

**ALL.**  
CHALHATCHEE,  
CHALHATCHEE,

**JENINE-KATE.**  
IT'S A WARM  
AN' FRIENDLY,

**DARRELL.**  
ONE-HORSE,  
HAYSEED,

**JENINE-KATE.**  
COMFY,  
COZY,

**DARRELL.**  
TWO-BIT  
FLEA-BAG,

**JENINE-KATE.**  
CHEERFUL,  
THRIFTY,

**DARRELL.**  
FUR-BALL  
OF A  
DUST HEAP –

*(The others frown at DARRELL. He shrugs and recants.)*

BUT IT'S

**ALL.**  
HOME!  
*(Spoken)* Why don'tcha pay us a visit?

**JENINE-KATE.** Now, everybody knows Clint Colby the legend.  
But *we* knew Clint the man. Clint was ... help me out here guys, what?

**CURTIS.** Serious.

**PAULIE.** Funny.

**DARRELL.** Stubborn.

**CURTIS.** Easy going.

**PAULIE.** Ambitious.

**DARRELL.** Stubborn.

## HONKY-TONK HIGHWAY

**JENINE-KATE.** I know you folks have always wondered why the band ended the way we did. And now that we're all up here together again – even if it's for this one night – I wonder, too. (*NAT hands JENINE-KATE a large hat box.*) What is it?

**THE OTHERS.** (*Ad-libs of encouragement.*) Open it. Look inside. Etc.

(*JENINE-KATE opens the box and takes out a blue-gray, spangled cowboy hat. She is visibly touched.*)

**JENINE-KATE.** (*A gasp; surprised, delighted, touched.*) Oh my. You brought Clint's hat. Just the color of his eyes. This hat could sure tell some stories.

**NAT.** I guess y'all know Clint's been gone a year this very night.

**JENINE-KATE.** But leave it to Clint to find a way to be here anyway!

**DARRELL.** I told you he was stubborn.

**JENINE-KATE.** Clint and I grew up together in Chalhatchee.

(*PAULIE puts on CLINT's hat. Music.*)

[Music Cue #3: FAR-OFF LIGHTS]

**CURTIS.** They were as different as could be. Jenine-Kate was something of a tomboy back then, while Clint was born the runt of the litter. He had the thing where your heart skips a beat.

**JENINE-KATE.** Cardiac arrhythmia.

**NAT.** And on top of that, when he was nine, he came down with polio.

**JENINE-KATE.** They had him in the county hospital nearly a year.

**NAT.** After that, he couldn't quite walk right anymore.

**CURTIS.** The kids teased him so much he dropped outta school after the sixth grade. But Jenine-Kate never made fun of him. That made 'er his friend for life.

(*In an area separate from the musicians, JENINE-KATE and PAULIE, who is portraying CLINT in this flashback by wearing the blue hat, are isolated by light.*)

**JENINE-KATE.** (*Calling*) Clint! Clint!

**CLINT/PAULIE.** I'm up here.

**JENINE-KATE.** Your mama's been calling you to supper.

**CLINT/PAULIE.** I know.

**CURTIS.** Clint wrote about those days in a real pretty song.

**JENINE-KATE.** What're you doin' way up here on the mountain?

**CLINT.** Thinkin'.

**JENINE-KATE.** What about?

**CLINT/PAULIE.**

ALMOST EVERY NIGHT

I SIT ON SHILOAH RIDGE

AND STARE UP AT THOSE NEVER ENDING STARS.

AIN'T NEVER SEEN NO DIAMONDS,

BUT, ON A NIGHT LIKE THIS ONE,

I THINK I KNOW HOW BEAUTIFUL THEY ARE.

**CLINT/PAULIE & JENINE-KATE.** (*Humming*)

THEM FAR-OFF LIGHTS ARE CALLIN' ME.

SEEMS ALL MY LIFE, I SEEN 'EM GLOW.

THEM FAR-OFF LIGHTS ARE CALLIN' ME.

I'VE GOT TO GO.

I'VE GOT TO GO.

**CLINT/PAULIE.** I keep thinkin' about Dad bein' in some big city somewhere, and how he's gonna come back and take me there. You ever been to a big city?

**JENINE-KATE.** You mean like Danville?

**CLINT/PAULIE.** No. Bigger than that.

LOOK DOWN IN THE VALLEY.

YOU SEE THAT DISTANT SPARKLE

LIKE BITS OF BROKEN MOON ON THE GROUND?

I THINK OF ALL THE STORIES

BEHIND THOSE SHINING WINDOWS

THAT ARE THERE, JUST WAITING TO BE FOUND.

**NAT & BAND.**

THEM FAR-OFF LIGHTS ARE CALLIN' ME.

SEEMS ALL MY LIFE, I SEEN 'EM GLOW.

THEM FAR-OFF LIGHTS ARE CALLIN' ME.

I'VE GOT TO GO.

I'VE GOT TO GO.

**CLINT/PAULIE.** Everything will be different for me down there. You'll come too, won't you?

## HONKY-TONK HIGHWAY

**JENINE-KATE.** I like it here, way up on a mountain. I never want to leave. Not ever.

**CLINT/PAULIE.** You've gotta come with me. You're my best friend. You're special. I can't do it without you.

**JENINE-KATE.** But Clint –

**CLINT/PAULIE.**

WHAT DO WE HAVE HERE

BUT FOLKS WE'VE ALWAYS KNOWN?

WE CAN'T LET THAT GET IN THE WAY.

WHAT DO WE HAVE HERE

BUT ROCKS AND STREAMS AND PINE TREES

AN' NOT A SINGLE REASON TO STAY?

**JENINE-KATE.** I'm sorry Clint. My daddy needs me to help in the store. I can't go.

**CLINT/PAULIE.**

WHEN I WAS TEN,

MY MA AN' ME CAME HOME

TO FIND MY DADDY'S DRESSER WAS ALL CLEARED.

I STARED OUT IN THE NIGHTTIME,

I THOUGHT I SAW HIS TAIL LIGHTS.

AN' I WATCHED AN' WATCHED AN' WATCHED TILL

THEY FIN'LY DISAPPEARED.

**CLINT/PAULIE & BAND.**

THEM FAR-OFF LIGHTS ARE CALLIN' ME

TO COME AN' FIND WHAT'S DOWN TOWN.

THEM FAR-OFF LIGHTS ARE CALLIN' ME.

I'VE GOT TO KNOW.

I'VE GOT TO KNOW.

**JENINE-KATE.** I'm special? (*He nods.*)

WE'VE GOT TO GO.

**CLINT/PAULIE & JENINE-KATE.**

WE'VE GOT TO GO ...

**ALL.**

... GO

**NAT.** Jenine-Kate's daddy owned the only store over to Chalhatchee.

**PAULIE.** Somehow he'd ended up with a couple of ol' guitars an' a fiddle.

**JENINE-KATE.** Clint and me would play around with 'em after school. I never meant to do more than fiddle around on 'em, but then my daddy taught Clint three chords on the guitar.

**DARRELL.** Which is the whole of country music in a nutshell.

**JENINE-KATE.** Well, that was all Clint needed.

**NAT.** Soon, he got so good, folks started hangin' around the store jus' to listen.

**CURTIS.** An then he played a christening ... for actual money!

**JENINE-KATE.** Then Tommy Mohan had him over to play a weddin' party.

**CURTIS.** After that, Clint pretty much had someplace to play most ev'ry week. (*Handing NAT a period ladies' hat.*) Word finally reached the great Emma Tucker of this very establishment, God rest her soul.

*(ALL look toward NAT, who is expected to impersonate EMMA. However, he is shy about it.)*

**OTHERS.** Come on, do the Emma. Don't be shy.

*(NAT gives in, and puts the hat on, and mimes EMMA driving into town.)*

**CURTIS.** Well, Mrs. Tucker come driving into town in her brand new 1954 Cadillac ...

**JENINE-KATE.** First woman to come driving into Chalhatchee by herself!

**CURTIS.** ... looking for the local boy she'd heard so much about. She hired Clint to play nightly on this very stage the entire winter. But Mrs. Tucker was a woman of vision.

**MRS. TUCKER/NAT.** Clint boy, I've always had a nose for money, and you got the sweet smell of success all over you. But first, you gotta start writin' your own songs. Oh, an', Clint, honey, get yourself a band!

**CURTIS.** (*To NAT.*) You've been practicing. (*Out.*) An' when he looked 'round, providence provided him ...

**ALL.** With us!

[Music Cue #4: COME OUT AND PLAY]

*(PAULIE puts on CLINT's hat.)*

**CLINT/PAULIE.**

HEY? HEY, YA WANNA COME OUT AN' PLAY?  
 COME OUT AN' PLAY?  
 COME OUT AN' PLAY?  
 AN' MAKE A LITTLE MUSIC TODAY?  
 COME OUT AN' PLAY WITH ME.

HEY, HEY, YA WANNA BE IN A BAND?  
 BE IN A BAND?  
 BE IN A BAND?  
 SOMEDAY WE'LL BE A BAND IN DEMAND.  
 COME OUT AN' PLAY WITH ME.

**NAT.** Jenine-Kate was the first.

**JENINE-KATE.** I was so scared it took both Clint's mama and my daddy to get me up here.

LOOK, I FOUND THIS FIDDLE IN MY PAPA'S STORE.  
 IT KINDA NEEDS A PRAYER TO STAY IN TUNE.  
 TELL YOUR PAPA WE'RE JUS' GONNA PLAY A FEW  
 BARS.  
 JUS' DON'T TELL HIM YOU MEAN SALOONS.

*(The music continues under the following.)*

**CURTIS.** Clint found me at a talent show at the Methodist Church over to Chester. He was the sorriest lookin' kid I've ever seen.

**CLINT/PAULIE.** This song I wrote could use a banjo back up. We win, we split the prize.

**CURTIS.** I don't know your song. An' I can't read written down music.

**CLINT/PAULIE.** They can write down music? Come on outside. We got ten minutes.

**CURTIS.** Ten minutes?!

**CLINT/PAULIE.** Only took me five to make it up.

**CURTIS.** The audience couldn't take their eyes off Clint. On stage, all that scrawniness turned to magic! Sure 'nough, we won first prize, and split it, too. Clint took the Old Testament, I took the New. A few months later, Clint came lookin' for me. Says he's puttin' together a band.

WHAT ABOUT THE MRS. AND THE GIRLS BACK HOME?

**CLINT/PAULIE.**

IT SEEMS TO ME YOU CAN'T AFFORD TO STAY.

**CURTIS.**

WHAT ABOUT HOME COOKIN'?

**CLINT/PAULIE.**

YOU'LL BE COOKIN' WITH ME.

SENDING HOME THE BACON EACH DAY.

**CLINT/PAULIE, JENINE-KATE & CURTIS.**

HEY, HEY, I KNOW WE'RE GONNA GO FAR.

GONNA GO FAR.

GONNA GO FAR.

DON'T END UP LIKE A BUG IN A JAR.

COME OUT AN' PLAY WITH ME.

**DARRELL.** Clint didn't exactly find me. I was more like shanghai'ed by his mama.

*(On this line JENINE-KATE places SONNY's [CLINT's MAMA's] hat on her head.)*

**SONNY/JENINE-KATE.** YOU! Be at Alton Falls lodge at noon tomorrow to play in Clint Colby's band.

**DARRELL.** *(Confused)* Do I know you?

**SONNY/JENINE-KATE.** *(Thrusting out her hand.)* Sonny Colby. Mother to Clint Colby, daughter of the Confederacy, and captain of the women's auxiliary fire department. Now you know me. Noon tomorrow. Be there.

**DARRELL.** Who's the girl in the car?

**SONNY/JENINE-KATE.** Fiddle player.

**DARRELL.** I'll be there.

**ALL.**

HEY, HEY, YA WANNA BE IN A BAND?

BE IN A BAND?

BE IN A BAND?

SEEMS THAT MAMA HERE HAS GOT IT ALL PLANNED.

COME OUT AN' PLAY WITH ME.

**DARRELL.** Then one night in this little town called Littleton ...

**CURTIS.** There was this fella there could slap the sin out a wayward bass.

**DARRELL.** Back then Ol' Nat was so shy, he had to turn off the lights just to change his mind.

**CURTIS.** We lost a horrible bar bet with Nat's mom, so we had to take him with us. *(CURTIS removes CLINT's hat from PAULIE for*



*this moment.*) Then there was Paulie, here. He wandered in that door one night lookin' for us.

**JENINE-KATE.** Said he could play guitar.

**DARRELL.** We didn't believe him.

*(PAULIE does a riff on his guitar.)*

**ALL.** He's in.

**PAULIE.**

TAKE ME TO THEM DRESS-UP CLOTHES AN' TV SHOWS  
AN' CADILLACS A MILLION MILES LONG

TAKE ME TO WHERE FANCY WOMEN THROW YOU  
THEIR KEYS

FOR THE PRICE OF A SONG.

*(CURTIS puts the hat back on PAULIE.)*

**ALL.**

HEY, HEY YA WANNA COME OUT AN' PLAY?

**CLINT/PAULIE.**

WHADDA YA SAY?

**ALL.**

I'M IN.

**CLINT/PAULIE.**

OKAY.

**ALL.**

HEY, HEY, WE'RE UP AN' OFF ON OUR WAY.  
COME OUT AN' PLAY ...

**DARRELL.** *(Spoken)* For pay?!

**ALL.**

TODAY!

**NAT.** We played here at Tucker's that whole year. Happy as maggots on a cowpie. *(ALL look at NAT.)* ... Well, I was.

*(CURTIS puts on the hat.)*

**PAULIE.** But Clint was always looking ahead down some road.

**DARRELL.** We'd be havin' cigarettes before the show, an' he'd be off practicin' his walkin'. His goal was to get to the middle of the stage without folks noticin' 'bout his legs.

**CLINT/CURTIS.** Jenine-Kate, you stay over there an' tell me the truth, okay? (*JENINE-KATE stands off to one side as CLINT takes a few perfect steps, then a very wobbly one. This is a wobble, just a wobble, but that's too much for CLINT.*) Damn! I almost had it!

**JENINE-KATE.** Let me help.

**CLINT/CURTIS.** No, you can do it already. *I need to do it. Jus' me.*

**JENINE-KATE.** You're tryin' too hard. Let it come natural.

**CLINT/CURTIS.** Natural got me like this. I got no interest in natural. (*Beat*) Jenny, I gotta get outta here. I gotta go someplace where nobody knows what I can't do, only what I can.

**DARRELL.** An' that dream of his jus' kept growin'.

**CLINT/CURTIS.** Listen, we've been playin' here at Tucker's for nine months already. Gettin' nowhere.

**DARRELL.** We're gettin' paid regular – an' we like it here. Right?

**OTHERS.** Right! Yeah! (*Etc.*)

**CLINT/CURTIS.** The more places we play, the better our chances of gettin' seen by somebody who can get us recorded or get us on the radio. Lots of places have called, Darrell. Bigger places, bigger towns.

**DARRELL.** You don't wanna drag Jenny around to a bunch of honky-tonk dives, do ya?

**PAULIE.** We don't know what's out there.

**JENINE-KATE.** Mrs. Tucker has been kindly to us, Clint.

**CLINT/CURTIS.** (*Turning up the pitch.*) Sure she has. Because we're good. And she knows we got so much music inside us ... (*PAULIE plays chord for pitch.*) ... just burstin' to get out!

[Music Cue #5: FOLLOW WHERE THE MUSIC GOES]

(*CLINT conducts.*)

**ALL.** (*Fortissimo! A Cappella.*)  
FOLLOW!

## HONKY-TONK HIGHWAY

FOLLOW WHERE THE MUSIC,  
FOLLOW WHERE THE MUSIC GOES.

**CLINT/CURTIS.** But, fine. Stay here if you want. I'm going.

*(The band looks at each other.)*

**JENINE-KATE.** *(With a touch of panic.)* Clint, none of us ever been outta these hills.

**CLINT/CURTIS.** Jenny, I'll write y'all a real pretty song to remember 'em by.

**DARRELL.** What would we get around in?

**CLINT/CURTIS.** What 'bout Nat's station wagon?

**PAULIE.** Has over a hundred fifty thousand miles on it.

**DARRELL.** Huffs an' puffs so much he calls her Calliope.

**CLINT/CURTIS.** Sounds like music to me!

**JENINE-KATE.**

WE'RE GOIN' DOWN THE MOUNTAIN  
TO SEE WHAT'S DOWN BELOW.

**CURTIS.** *(CURTIS removes the hat for this. Isolated in his own light.)* The band needs me, that's why. I gotta go, Emily, or I'll always wish I had.

**PAULIE.**

TO SEE WHAT'S IN THEM CITY LIGHTS  
THAT SEEM A FAR OFF GLOW.

**JENINE-KATE.** *(Isolated)* You'll find someone to mind the store daddy. You can manage without me. Clint can't.

**NAT.**

WE'LL LEAVE THE STREAMS AN' PINE TREES  
AN' THE GENTLE MOUNTAIN THRUSH.

**DARRELL.** *(Isolated)* Well, ma, then you'll just have to put the dog to sleep!

**ALL.**

WE'RE GONNA LEAVE THE MOUNTAIN BUT PRAY  
THE MOUNTAIN WON'T LEAVE US.

*(After each has said their goodbyes, they have taken their "seat" in ol' Calliope. This may be the piano, with two stools downstage of the lip. The audience shouldn't know what it is until CLINT starts the song. Foot-stomping beat:)*

**CLINT/CURTIS.**

PACK UP YOUR GRANDMA'S SUITCASE.  
KISS THE DOG AN' PAT THE WIFE.  
WE'RE GONNA HIT THE HIGHWAY  
FOR THE JOURNEY OF YOUR LIFE.

**JENINE-KATE.**

I'M SCARED SO MUCH, I'M SHAKING.

**PAULIE.**

ME, TOO.

**DARRELL.**

I HAVE TO GO!

**CLINT/CURTIS.**

I DON'T KNOW WHERE WE'RE HEADED,  
BUT WHEN WE'RE THERE, WE'LL KNOW.  
TILL THEN WE'LL ...

**ALL.**

FOLLOW!  
FOLLOW WHERE THE MUSIC GOES.  
FOLLOW!  
FOLLOW WHERE THE MUSIC GOES.

**CLINT/CURTIS.**

IT MAY LEAD US TO NOWHERE,  
BUT, THEN AGAIN,

**ALL.**

WHO KNOWS?  
FOLLOW!  
FOLLOW WHERE THE MUSIC,  
FOLLOW WHERE THE MUSIC GOES!

**DARRELL.** Stop sign!

*(CLINT slams on the breaks. NAT, DARRELL, JENINE-KATE and PAULIE moan.)*

**HONKY-TONK HIGHWAY**

**CLINT/CURTIS.** I saw it!

**DARRELL.** Either drive or hum. Don't do both.

**WE'RE ONE BIG CAN OF SARDINES  
ALL DRIVIN' DOWN THE PIKE.**

**PAULIE.**

**AND THERE'S SOMETHING 'BOUT OUR WINDSHIELD  
THE BUGS ALL SEEM TO LIKE.**

**NAT.**

**WE SOMEHOW FIND THE ONE ROAD  
TOO FULL OF HOLES TO PAVE.**

**PAULIE.**

**THE SCENERY'S SO PRETTY.**

**NAT.**

**Yeah!**

**MILES AND MILES OF BURMA SHAVE! BUT STILL WE**

**ALL.**

**FOLLOW!**

**FOLLOW WHERE THE MUSIC GOES.**

**FOLLOW!**

**FOLLOW WHERE THE MUSIC GOES.**

**PAULIE.**

**FOR BREAKFAST, WE EAT CRACKERJACKS,  
FOR SUPPER,**

**ALL.**

**OREOS.**

**FOLLOW!**

**FOLLOW WHERE THE MUSIC,**

**FOLLOW WHERE THE MUSIC GOES!**

**DARRELL.** Possum!

*(CLINT slams on the brake, but the car rolls over the bump.)*

**JENINE-KATE.**

**WHEN WE DO SLEEP INDOORS,**

**IT'S A MIND-YOUR-MANNERS CRUSH.**

**THE FAUCET'S ALWAYS DRIPPIN',**

**AN' THE TOILETS NEVER FLUSH.**

**DARRELL.**  
AND THEN THERE'S ALL THEM TRUCK STOPS ...

**PAULIE.**  
WHERE THE COFFEE'S ALWAYS COLD.

**DARRELL.**  
THE JELLO'S ALWAYS MELTED.

**NAT.**  
AN' THE COOK WAS JUST PAROLED.  
BUT STILL WE

**ALL.**  
FOLLOW!  
FOLLOW WHERE THE MUSIC GOES.  
FOLLOW!  
FOLLOW WHERE THE MUSIC GOES.

**CLINT/CURTIS.**  
WE'RE KNOCKIN' OVER TAVERNS  
LIKE THEY WAS ...

**ALL.**  
DOMINOES.  
FOLLOW!  
FOLLOW WHERE THE MUSIC,  
FOLLOW WHERE THE MUSIC GOES!

**DARRELL.** *(Counting a stack of bills.)* Dang! That last bar owner stiffed us for twenty-five bucks!

**PAULIE.** Oh, not again!

**CLINT/CURTIS.** Don't you worry. My mama wants to be our road manager.

**DARRELL.** Now what does she know about bein' a road manager?

**CLINT/CURTIS.** Nothin'! You wanna tell 'er?

*(OTHERS add various ad libs: Nuh-uh! No, sir! Not me!)*

**ALL.**  
FOLLOW!  
FOLLOW WHERE THE MUSIC GOES.  
FOLLOW!  
FOLLOW WHERE THE MUSIC GOES.

**CLINT/CURTIS.**

'CAUSE SOMEDAY IT MAY LEAD US  
TO A MILLION ...

**ALL.**

RADIOS.

FOLLOW! FOLLOW WHERE THE MUSIC,

FOLLOW WHERE THE MUSIC GOES.

FOLLOW! FOLLOW WHERE THE MUSIC,

FOLLOW WHERE THE MUSIC GOES.

FOLLOW WHERE THE MUSIC, FOLLOW WHERE THE  
MUSIC,

FOLLOW WHERE THE MUSIC GOES!

**PAULIE.** Clint'd got this heavy, ol' tape recordin' machine – weighed more'n Roy Clark at an all-you-can-eat buffet. He recorded most ev'ry show we did. Spliced together a whole reel on us that was right passable. Clint's mama'd be sure any radio station that we'd come within twenty-five miles of got a copy. Whether they wanted it or not.

*(JENINE-KATE puts SONNY's hat on and is isolated.)*

**SONNY/JENINE-KATE.** This song is so good it'll make a dead man dance.

**NAT.** We were always huntin' down ol' Paulie here. Some gal'd get hold of him at the end of the show, an' the next mornin' we'd be drivin' up an' down the streets of whatever town it was, honkin' away to roust him out.

**JENINE-KATE.** 'Course it saved on our lodgin' budget, so we never complained too loud.

**DARRELL.** We always figured there'd be a generation of mountain kids to take care of us in our old age.

**JENINE-KATE.** But Clint was only devoted to one thing, his music. Nothin' took his mind from it.

**DARRELL.** Darlin', you're forgettin' the one big exception. A little town called Hanover.

**JENINE-KATE.** We can let some things pass on by.

**DARRELL.** *(Eagerly)* It's the heart of our whole story.

**JENINE-KATE.** *(Holding down her irritation.)* We don't need that.

**DARRELL.** *(With malevolent glee.)* Oh, yes, we surely do!

*(DARRELL puts on the hat.)*

[Music Cue #6: PERFECT STRANGER]

**CURTIS.** (*A cappella.*)  
PERFECT STRANGER SITTING THERE,

**PAULIE.** We were playin' Tink's Bar. She was sittin' there close to the stage. So pretty. So very pretty.

**CURTIS & NAT.**  
HOW I'M TRYING NOT TO STARE.

**CLINT/DARRELL.** Jenine-Kate, do you see her?!  
**JENINE-KATE.** (*Not at all happy about this.*) Yes.  
**CLINT/DARRELL.** Is she really as pretty as I think she is?  
**JENINE-KATE.** Ev'ry bit.

**CURTIS, NAT & PAULIE.**  
YOU'RE TOO PERFECT TO BE TRUE.

**CLINT/DARRELL.** Is she really lookin' at me kinda special?  
**JENINE-KATE.** (*Looking at him kinda special.*) Sure is.  
**CLINT/DARRELL.** Oh, Lord! I think she's the prettiest girl I've ever seen.

**CURTIS, NAT & PAULIE.**  
PERFECT STRANGER, I LOVE YOU.

**JENINE-KATE.** (*Solid ice.*) Probably reads to blind orphans in her spare time.

**CLINT/DARRELL.**  
THEY SAY SOMEONE'S SOUL IS WRITTEN IN THEIR  
EYES –  
ALL THERE IS TO KNOW YOUR EYES EXPLAIN.  
YOU'RE KIND AN' UNDERSTANDIN',  
YOU'RE PATIENT AN' REFINED.  
I KNOW EV'RYTHING ABOUT YOU  
BUT YOUR NAME.

PERFECT STRANGER OVER THERE,  
PERFECT EYES AN' LIPS AN' HAIR.  
YOU'RE TOO PERFECT TO BE TRUE.  
PERFECT STRANGER, I LOVE YOU.



**HONKY-TONK HIGHWAY**

SOMEDAY WE'LL LOOK BACK  
 AN' THINK ABOUT TONIGHT,  
 WHEN FATE DECIDED WE WERE MEANT TO BE.  
 HOW DESTINY GOT BUSY  
 AN' BROUGHT US TO THIS PLACE  
 SO I'D LOOK UP AN' SEE YOU SEEIN' ME.

PERFECT STRANGER, PLEASE DON'T GO.  
 IF YOU DO YOU'LL NEVER KNOW  
 ALL WE'D FEEL AN' HAVE AN' DO.  
 PERFECT STRANGER, I LOVE YOU.

**CLINT/DARRELL.** *(During the instrumental solo.)* Oh,  
 Lord! Jenny! She's gone! Good Lord, she's up an' gone!  
**JENINE-KATE.** She is? *(Sarcastically)* Oh, Clint, I'm so  
 sorry for you.

**CLINT/DARRELL.**  
 PERFECT STRANGER, NOW YOU'RE GONE,  
 GONE LIKE DREAMS GO WITH THE DAWN.  
 AN' YOU NEVER EVEN KNEW.

**CLINT/DARRELL & JENINE-KATE.**  
 THERE'S A PERFECT STRANGER  
 WHO IS VERY MUCH IN LOVE WITH YOU.

**CLINT/DARRELL.** Jenny, somehow I gotta find her. I'm  
 gonna drive around. Y'all pack up. I'll be back.

*(He hands JENINE-KATE his guitar and exits. The band packs up  
 around her as PAULIE plays a lonesome blues harmonica solo.)*

[Music Cue #7: I'LL BE THERE]

**JENINE-KATE.**  
 WHEN YOU COME TO YOUR SENSES,  
 I'LL BE THERE.  
 WHEN YOU'VE LOST YOUR LOOKS, YOUR MONEY  
 AND YOUR HAIR.  
 WHEN YOU FINALLY FIND  
 WHAT IS LEFT OF YOUR MIND,  
 AND YOU'VE FOUND YOUR WAY HOME,  
 I'LL BE THERE.

I'LL BE THERE.  
I'LL BE THERE.  
HEAVEN KNOWS I'VE BEEN HERE,  
AND I'LL BE THERE.

I'LL BE THERE.  
I'LL BE THERE.  
LIKE THE FOOL THAT I AM,  
I'LL BE THERE.

WHEN YOUR MISSION TO THE MOON  
IS FINALLY THROUGH,  
AND YOU'VE EARNED YOURSELF A MERIT BADGE  
OR TWO.  
WHEN YOU'RE OUT OF WILD OATS,  
I SUPPOSE I COULD GLOAT,  
BUT INSTEAD I KNOW EXACTLY  
WHAT I'LL DO:

I'LL BE THERE.  
I'LL BE THERE.  
HEAVEN KNOWS I'VE BEEN HERE,  
AND I'LL BE THERE.

I'LL BE THERE.  
I'LL BE THERE.  
LIKE THE FOOL THAT I AM.  
I'LL BE THERE.

*(The music continues as DARRELL, without CLINT's hat, enters.)*

**DARRELL.** Don't worry Jenine-Kate, Clint'll never find her.

**JENINE-KATE.** Thanks, Darrell.

**DARRELL.** *(Beat)* And Jenny?

**JENINE-KATE.** Yes ... What?

**DARRELL.** *(Trying to work up his courage.)* I like, I really like, I mean, I think I love ... your cheese and grits. I just wanted you to know.

*(He exits, leaving JENINE-KATE puzzled.)*

**JENINE-KATE.**  
I DON'T EXPECT APOLOGIES  
OR A BIG RED CHEVROLET.

I WON'T WAIT UP FOR LILACS,  
 BUT THERE'S ONE THING  
 I EXPECT YOU TO SAY:

*(DARRELL is off to the side looking at JENINE-KATE, singing.)*

**JENINE-KATE.**  
 I'LL BE THERE.  
 I'LL BE THERE.

**DARRELL.**  
 I'LL BE THERE.  
 I'LL BE THERE.

FROM NOW ON, HONEY BUN,  
 I DO SWEAR,

I DO SWEAR

I'LL BE THERE.  
 I'LL BE THERE.

I'LL BE THERE.  
 I'LL BE THERE.

AND WHEREVER YOU GO,  
 I'LL BE THERE.

YES, I'LL BE THERE.  
 I'LL BE THERE.

I'LL BE THERE.  
 I'LL BE THERE.

**DARRELL.**  
 ANYTIME, ANYPLACE, ANYWHERE,

**JENINE-KATE.**  
 I'LL BE THERE.  
 I'LL BE THERE.

**DARRELL.**  
 I'LL BE THERE.  
 I'LL BE THERE.

**JENINE-KATE.**  
 AND WHEREVER YOU GO I'LL BE THERE.

**JENINE-KATE & DARRELL.**  
 YES, I WANT YOU TO KNOW,  
 I'LL BE THERE.

*(Lights fadeout.)*

**CURTIS.** Days off we'd go back to the mountains.

**PAULIE.** Almost always went over to Terrence so Curtis could say hi to Emily an' the girls.

**NAT.** Emily'd feed us till we waddled.

**PAULIE.** Best biscuits this side of heaven.

**DARRELL.** Then it was time to force ourselves into ol' Calliope and head for the valleys again.

**CURTIS.** Calliope didn't like it, neither. Never knew an engine with so many aches an' pains.

*(For this scene, the lid of the piano is propped open to serve as Calliope's hood. NAT puts on CLINT's hat.)*

**JENINE-KATE.** *(Calling out, almost a hog call.)* Paulie! Paulie!

**CURTIS.** *(Dourly, to CLINT.)* It's the distributor again. Don't know as I can save it, Clint.

**CLINT/NAT.** What's a distributor cost?

**CURTIS.** Twenty, thirty bucks.

**JENINE-KATE.** Paulie! Paulie!

**CLINT/NAT.** Jenine-Kate, how much money we got on hand?

**JENINE-KATE.** How hungry you plannin' on bein' today?

*(PAULIE wanders on.)*

**PAULIE.** Mornin', all!

**JENINE-KATE.** *(Expressing the irritable mood of the moment.)* Paulie, you're late again!

**PAULIE.** Don't look like we're goin' anywhere jus' yet.

**DARRELL.** *(Still working on the car.)* Who was she this time?

**PAULIE.** Nicest gal you'd ever wanna meet. Hazel. Nice name, huh? Runs her own business. Used automobile parts.

**ALL.** *(In unison.)* Yeweeeeeee!

**JENINE-KATE.** From that day on we always found time for Paulie to visit Hazel ev'ry time Calliope needed a new whatever.

**DARRELL.** Which is to say, ol' Paulie saw a lot of Hazel.

**CURTIS.** An' wouldn't you know it, Paulie an' Hazel got engaged.

**DARRELL.** Without a lick'a help from us!

**PAULIE.** That's right. Ain't it honey?

**HAZEL'S VOICE.** *(Unseen, from the back of the theater.)* That's right, darlin'.

**DARRELL.** Now, we somehow found ourselves back in Hanover – where Clint'd seen that pretty girl in the audience.

**CURTIS.** Clint spent the afternoon drivin' all over town in case he'd see her. But no luck.

**DARRELL.** She wasn't at the show that night. A big, fat walrus of a farmer was sittin' in the sacred seat.

**CURTIS.** Turns out the bartender at Tink's knew her name.

**BARTENDER/NAT.** (*A half-wit.*) Alice-Ann Lindley. Purdy girl. Sells life insurance for my cousin Hank. "Before you're interred, be sure you're insured." That's his slogan. That your ol' wagon outside? Hank also sells auto insurance, too. State Farm office on Main Street. Tell him the Beaver sentcha.

**DARRELL.** Ain't it tragic when cousins marry.

**CURTIS.** But the next day was Saturday, an' the office would be closed.

**PAULIE.** (*Yawning*) We had to be gettin' some sleep for movin' on.

(*PAULIE mimes pulling a light cord. The stage is in black. NAT snores.*)

**CURTIS.** You gotta admire ol' Nat. Six of us in one room again, an' he's asleep 'fore I got my boots off.

**PAULIE.** His are still on. Maybe that's the secret.

(*NAT snores in his sleep.*)

**DARRELL.** (*Whispering*) Jenine-Kate, you ever been with a man?

**JENINE-KATE.** Darrell, how many drinks you have after the show?

**DARRELL.** None. (*Hiccup*) Seven. (*NAT snores.*) You ever wonder what goes on ev'ry time Paulie finds a new filly?

**JENINE-KATE.** No.

**DARRELL.** I do. It gets to me.

**JENINE-KATE.** I don't even know how it works.

**DARRELL.** I do. I jus' don't know how it feels!

**JENINE-KATE.** You're sweet, Darrell.

**DARRELL.** I'm not sweet, I'm desperate! (*NAT yawns.*) I know I'm not the one you're stuck on, but – I like you – a great deal.

**JENINE-KATE.** And I like you. Good night.

**DARRELL.** I just want you to know, I think you're special.

**PAULIE, NAT, CURTIS.** (*In unison.*) We think you're special, too.

(*Lights up.*)

**CURTIS.** Clint worked hard at keepin' his band together. But

we'd had our adventure, an' home was lookin' better ev'ry day. Only some kinda miracle was goin' to keep us out there.

[Music Cue #7A: "DON'T WANT TO FOLLOW" BLUES]

*(PAULIE, NAT, DARRELL and CURTIS are sitting around the piano as if it is a diner counter. They are improvising a blues version of "FOLLOW WHERE THE MUSIC GOES.")*

**WAITRESS/JENINE-KATE.** *(A waitress with a real bad attitude.)* Okey-dokey, who gits the waffles and the side of grits?

**PAULIE.** Looks like somebody's already had 'em.

**WAITRESS/JENINE-KATE.** *(She plops the plates down in a huff.)* I could say the same thing about you.

**DARRELL.**

I'M FED UP WITH THIS ROAD LIFE.

I'M HOWARD JOHNSON'ED OUT.

**CURTIS.**

THESE DINERS SERVE UP HEARTBURN  
AND NONSTOP SAUERKRAUT.

**PAULIE.**

I NEVER THOUGHT I'D SAY THIS,  
CAN'T LOOK AT ONE MORE DAME.

**DARRELL.**

I SURE DO MISS ... WHEREVER.

**CURTIS.**

AND MY DEAR SWEET ... WHAT'S HER NAME?

**ALL.** Emily!

**CURTIS.**

DON'T WANT TO ...

**ALL.**

FOLLOW,  
FOLLOW WHERE THE MUSIC GOES.  
DON'T WANT TO FOLLOW.  
FOLLOW WHERE THE MUSIC GOES.

## HONKY-TONK HIGHWAY

**WAITRESS/JENINE-KATE.** You think you all could just SHUT UP?!

**PAULIE.**  
I NEED A CHANGE OF SCENERY.

**WAITRESS/JENINE-KATE.**  
YOU NEED A CHANGE OF CLOTHES.

**ALL.**  
DON'T WANT TO FOLLOW,  
FOLLOW WHERE THE MUSIC,  
FOLLOW WHERE THE MUSIC GOES.

**WAITRESS/JENINE-KATE.** Excuse me, I'm gonna turn on some real music.

*(She turns on the radio.)*

[Music Cue #8: BABY, I LOVE YOUR BISCUITS]

*(This song is prerecorded. It begins playing in the background on the radio, growing gradually louder throughout the following scene...)*

**PAULIE.** It's over, ain't it? The band, I mean.

**DARRELL.** Yeah, it's over.

**CURTIS.** As soon as Clint gets out of the latrine, one of us has to break it to 'im. *(Beat)* Be gentle, Darrell.

*(They begin to realize that "Biscuits" is playing on the radio.)*

**THE RADIO.**  
YOU'RE A MARRIED LADY  
YOU WEAR MY BUDDY'S RING.  
I'M A DECENT FELLA,  
BUT THERE'S JUST ONE THING:  
EV'RY TIME I'M OVER,  
BOY IT'S SUCH A TREAT  
I KNOW MY COMMANDMENTS,  
BUT NO LAW SAYS I CAN'T EAT.

BABY I LOVE,  
(BABY I LOVE)

BABY I LOVE YOUR BISCUITS.  
 BABY I LOVE,  
     (BABY I LOVE)  
 BABY I LOVE YOUR BISCUITS.  
 MAN THEY ARE HOT,  
     (OOH THEY'RE HOT)  
 STEAMIN' UP THE WHOLE DARN KITCHEN.  
 HOW'S ABOUT SOME GRAVY,  
     (MAN THEY MAKE ME CRAZY)  
 BABY I LOVE YOUR BISCUITS.

*(The following dialogue is over the previous verse and chorus.)*

**PAULIE.** Hey, hey, hey, hold the phone! That is us!  
**DARRELL.** Darned if it ain't! *(Yelling to off stage.)* Hey, Clint zip it up and get out here fast!  
**NAT.** Sonny got our tape on the radio!  
**WAITRESS/JENINE-KATE.** Who wants more coffee?  
**ALL.** *(Ad libs)* Shhh! Quiet will ya!  
**WAITRESS/JENINE-KATE.** Fine, don't have more coffee. See if I care!  
**DARRELL.** That's us you're hearin'!  
**PAULIE.** On the radio!  
**WAITRESS/JENINE-KATE.** I've just about had it with you boys!  
**CURTIS.** It is, honest!  
**WAITRESS/JENINE-KATE.** That can't be you boys on the radio.  
**DARRELL.** Why not?  
**WAITRESS/JENINE-KATE.** 'Cause that's good.  
**PAULIE.** It is us! Here, we'll prove it!

*(The WAITRESS turns up the radio. The volume swells to fill the entire theater. The band sings "BISCUITS" to the disinterested WAITRESS. At first she wants nothing to do with the act, but they spin her about and start juggling biscuits until she joins in. A couple of the guys grab their guitars and play along. Everyone sings. Some join in the beat by turning anything and everything into a percussion instrument – Coke bottles, a coffee pot, mugs, spoons, plates, chairs, napkin holders, kitchen utensils, etc. By the end, the WAITRESS is completely won over and is in full, zany motion with the band.)*

**PAULIE.** Darrell, turn it up.



**ALL.**

HAVE YOU EVER NOTICED.  
WHEN I COME TO CALL,  
I HAVE SECOND HELPINGS  
AND I EAT 'EM PLATES AND ALL?  
YOU'RE MY BUDDY'S HONEY,  
I KNOW YOU'RE TRUE BLUE.  
SO I THINK I BIT OFF  
MORE THAN I CAN CHEW.

*ALL. (Radio sings lead, band sings backups.)*

BABY I LOVE,  
    (BABY I LOVE)  
BABY I LOVE YOUR BISCUITS.  
BABY I LOVE,  
    (BABY I LOVE)  
BABY I LOVE YOUR BISCUITS.  
MAN ARE THEY HOT,  
    (OOH THEY'RE HOT)  
STEAMIN' UP THE WHOLE DARN KITCHEN.  
HOW'S ABOUT SOME GRAVY?  
    (MAN THEY MAKE ME CRAZY)  
BABY I LOVE YOUR BISCUITS.

**PAULIE.**

YOUR CORNBREAD IS PERFECTION.  
YOUR SAUSAGE NEVER QUILTS.

**NAT.**

YOUR STEWED GREENS ARE UNEQUALED.  
AN' NO ONE CAN TOUCH YOUR GRITS.

**DARRELL.**

SOMETIMES I JUST DAYDREAM  
ABOUT YOUR ROASTED HEN.

**CURTIS.**

PASS ME THEM POTATOES,  
I'M SUDDENLY HUNGRY ALL OVER AGAIN!

*ALL. (Radio sings lead, band sings backups.)*

BABY I LOVE,  
    (BABY I LOVE)  
BABY I LOVE YOUR BISCUITS.

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