

Sweet Redemption Music Company

A Mellow Rock Musical
by
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STORY OF THE PLAY

In this allegorical fantasy a company of people are made afraid to touch each other's lives. As long as they do their work, sing their songs, they get paid and they feel no pain, they know no fear. The Agent at the recording company gives them everything they need. He knows that by drawing all the color out of people's feelings, washing the fire out of their eyes, he can keep them all under control. But the question arises: without the possibility of becoming bad, is goodness meaningless?

It's answered when Mea, a young woman, escapes the company and begins tending a garden overseen by Mossrag, a wise outsider. She's run away because she doesn't want to be told what to sing. The Agent sends Michael, an ambitious young man, to get her back.

The couple soon learns of the sweetness and sorrows of becoming involved in each other's life. When they try to share these feelings with the rest of the singers, they put the gentle Mossrag in mortal danger. Many of the singers decide to follow Mossrag, but it is too late. Yet, to their surprise, he returns three days later and shares his touch with many members of the group. They touch hands in succession around the circle with great tenderness, and awake with new awareness and joy.

A warm and uplifting show with a fun, contemporary mellow-rock score with such songs as "Love Hurts," "Superficiality Sells," "I Can Believe," "The Morning Inside of Us," and "I Am Touch."

About 2 hours.

CAST OF CHARACTERS

4 m, 3 w, 1 flexible, and chorus

HOST / MOSSRAG Amiable “stage manager” type who also plays Mossrag, a wise old man. *(A baritone)*

AGENT: The villain. *(A baritone)*

MICHAEL: A young man; an unlikely hero at first. *(A high baritone)*

MEA: A young woman; naive and a trifle idealistic. *(An alto)*

SHADDO: Flexible gender. Agent’s helper, follows him almost everywhere.

JUANITA: A singer, friend of Mea.

JEFFREY: Another singer.

DELILAH: Another singer.

THE COMPANY: Numbering anywhere from 5 to 20 people, mostly young.

THE SONGS

- #1 - A Parable *Company*
- #2 - Love Hurts *The People*
- #3 - Superficiality Sells *Agent*
- #4a - I Can't Believe My Eyes (*False start*)
- #4b - I Can't Believe My Eyes *Mea*
- #5 - My Dogs of Joy No Longer Bark ... *Jeffrey, Delilah*
- #6 - How Pale the Wind *Host*
- #7 - I Love You, I Love You *Girls*
- #8 - Till I Touched You *Michael*
- #9 - I Don't Sing Very Well *Michael*
- #10 - What a World *Mea*
- #11 - The Touch *Host*
- #12 - Crankin' It Out! *Agent, People*
- #13 - I Can Believe *Mea*
- #14 - The Morning Inside of Us *Michael, Mea*
- #15 - I'm Just Basically Mean *Agent*
- #16 - Shadow Girl/Safety in Shadows *Michael, Mea*
- #17 - Crankin' It Out! – Reprise *Agent, Mea, Company*
- #18 - I Am Touch – Finale *Mosrag, Michael*
- #19 - I Can Believe – Reprise *Michael, Mea, Company*
- #20 - Curtain Call (I Can Believe)

Sweet Redemption Music Company

(AT RISE: We see a very simple futuristic setting. There are three or four different levels of varying sizes where the action takes place. Sets and props all have an improvisational quality about them and set pieces may be used to form several different things. As the lights come up, the COMPANY moves onstage in slow, uniform motion to the music. When all are onstage, one member of the Company begins to sing.)

MUSICAL #1 - A PARABLE

VOICE 1:

A FABLE,

VOICE 2:

A FABLE,

ALL:

A PARABLE.

A STORY WITH GLORY

FOR ALL WHO HEAR.

AND HERE WE ARE SHINING LIKE A GUIDING STAR,

TO BID YOU JOY AND CHEER.

VOICE 3:

A FABLE,

VOICE 4:

A FABLE,

ALL:

A PARABLE.

(Another figure walks onto the stage. It is the HOST, who comes downstage to speak to the audience. As the music changes to a steady rock beat, he speaks.)

HOST: Welcome, ladies and gentlemen, to our humble theatre! Tonight we offer each of you a real treat - the opportunity to explore, to believe and, hopefully, to learn. And all we ask of you is a little time, your kind patience, and a willing...imagination.

(The LIGHTS are up full now as the COMPANY continues to sing.)

VOICE 1:

GOOD EVENING, WELCOME, EVERYONE

VOICE 2:

YOU'RE IN LUCK, WE'VE ONLY JUST BEGUN IT;

ALL:

WE'RE GONNA FILL THIS ROOM WITH SUNSHINE.

VOICE 3:

HOW ARE YOU? GLAD YOU FOUND A SEAT.

VOICE 4:

WE'VE A SHOW AND NO ONE ELSE CAN BEAT IT.

ALL:

SIT BACK, WE'RE GONNA HAVE A SWEET TIME.

RELAX AND WATCH YOUR TROUBLES FLY.

ANYTHING IS EASY IF YOU GIVE IT A TRY,

TO DO OR TO DIE.

DON'T TURN AWAY: TODAY IS THE DAY.

WE'VE GOT A PARABLE FOR YOU.,

(WE'VE GOT A PARABLE FOR YOU.,)

UP OUR SLEEVES WE'VE GOT A TRICK OR TWO.

(UP OUR SLEEVES WE'VE GOT A TRICK OR TWO.)

A PARABLE,

(A PARABLE,)

A PARABLE FOR YOU!

(MUSIC continues under short choreography.)

GET READY AS WE FLY AWAY

WE'VE A PLAY AND NOW IT'S TIME TO PLAY IT:

THERE'S FABLES, MORALS TO BE LAID DOWN.

WATCH CLOSELY, TAKE IT ALL IN STRIDE;

SPEAKING SPEECHS, LISTEN AS WE GUIDE YOU

TONIGHT WE'LL TURN THIS ROOM UPSIDE DOWN.

WE'RE GONNA MAKE IT PAST THE STORM

ANYTHING CAN HAPPEN AS YOU WATCH US PERFORM,

TOMORROW IS WARM;

DON'T GIVE UP NOW,

WE'LL MAKE IT SOMEHOW.

WE'VE GOT A PARABLE FOR YOU.

(WE'VE GOT A PARABLE FOR YOU.)

ALL: *(Cont'd.)*

YOU'RE GONNA WATCH A DREAM COME TRUE.
(YOU'RE GONNA WATCH A DREAM COME TRUE.)
A PARABLE,
A PARABLE,
A PARABLE FOR YOU
A PARABLE,
A PARABLE,
A PARABLE,
A PARABLE ...
A PARABLE!

(The COMPANY begins to file out during this last verse until the last "A parable" is heard only as a stage whisper by the Company offstage. LIGHTS down on all but the HOST, who is alone now.)

HOST: *(To audience.)* We begin, with your help. We ask you to imagine another time, far into the future. The place, here. The characters: a young boy, a young girl, an old man - a likable old man who ... well, that's the substance of the story we want to tell. And a villain's villain.

(LIGHTS come up on a section of the stage which represents a recording studio. The AGENT and several of COMPANY MEMBERS move in silently behind the HOST as he continues.)

HOST: *(Cont'd.)* This is his recording studio. Songs! Songs! Songs! All is singing here. You're thinking perhaps, you're going to like a glimpse into a world where all is singing. Well, here it is...

(Action shifts to the recording studio. The PEOPLE throughout the play are very passive, even somewhat mechanical, when they are not singing. They seem to have forgotten how to care - about anything. The AGENT provides them with everything. At no time do any of the People touch any other. The exception to this is the Agent, who is overtly and superficially physical with everyone.)

End of Freeview

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