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Pete 'n' Keely

A Musical Comedy

Book by
James Hindman

Music by
Patrick Brady

Lyrics by
Mark Waldrop

A SAMUEL FRENCH ACTING EDITION



**SAMUEL
FRENCH**

FOUNDED 1830

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Billing *must* be substantially as follows:

(NAME OF PRODUCER)

Presents

PETE 'n' KEELY

A Musical Comedy by
JAMES HINDMAN

Original Music by
PATRICK BRADY

Original Lyrics by
MARK WALDROP

OPENED OFF BROADWAY DECEMBER 2, 2000

JOHN HOUSEMAN THEATER

under the direction of Eric Krebs

STEVE ASHER DAVID W. UNGER AVALÓN ENTERTAINMENT

present

PETE 'N' KEELY

by

JAMES HINDMAN

starring

SALLY MAYES GEORGE DVORSKY

scenic design by

RAY KLAUSEN

costume design by

BOB MACKIE

lighting design by

F. MITCHELL DANA

sound design by

JON WESTON

general manager

STEVEN H. DAVID

production stage manager

JULIA P. JONES

production managers

**DOMINIC HOUSIAUX
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associate producer **JOEL C. COHEN**

musical direction and arrangements by

PATRICK S. BRADY

choreography by

KEITH CROMWELL

directed by

MARK WALDROP

THE CAST

Pete and Keely, are a hugely popular singing duo, a pair of dazzling vocal technicians who topped the charts in the late '50's and early '60's. Now bitterly divorced, they've been reunited for a 1968 television special celebrating their lives and careers. (Think Steve & Eydie with the antagonism of Sonny and Cher, plus a dash of Carol Lawrence and Robert Goulet. Lucille Ball and Desi Arnez are also a useful point of reference.)

Subsequent to their divorce, each has attempted a solo career with disappointing results. The magic is only there when they perform together. They are soul-mates. And although they display a certain slick show biz veneer, the emotions just beneath that veneer are real. The level of sincerity with which the characters are played will determine the success of the show.

KEELY STEVENS: Female singer, age mid 30s to mid 50s. Charm, charm, charm —with an occasional touch of spitfire. Underneath, there's a driven, no-nonsense professional with an enormous — and vulnerable — ego. She's terribly in love with her ex-husband, Pete. She also drinks a little, on the sly.

PETE BARTEL: Male singer, age mid 30s to mid 50s. Handsome and charming —perhaps ever so slightly past his prime. He plays the straight man to Keely's comedienne. His ego is just as big — and fragile — as hers. He can be somewhat caustic, especially when he's covering his wounded pride. Always a ladies' man, he occasionally strayed during the marriage — but Keely is the one true love of his life, and deep down he knows it.

A note about style: Pete and Keely are brilliant musicians and a class act. They are not lounge singers. Any production of *PETE 'N' KEELY* should be built on a bedrock of affection and respect for their style.

THE SETTING

The play takes place on stage during a live telecast from the NBC television studios in New York City.

SONGS

ACT I

<i>It's Us Again</i>	Pete and Keely
<i>Lover</i>	Pete and Keely
<i>Kid Stuff / Daddy</i>	Keely
<i>Besame Mucho</i>	Pete and Keely
<i>This Could Be the Start of Something Big</i>	Pete and Keely
<i>Battle Hymn of the Republic</i>	Pete and Keely
<i>Secret Love</i>	Pete and Keely
<i>Have Your Got a Lot to Learn</i>	Pete and Keely
<i>Swell Shampoo Song</i>	Pete
<i>Still</i>	Pete and Keely
<i>The Cross Country Tour</i>	Pete and Keely

ACT II

Tony 'n' Cleo Scene	
<i>Hello Egypt</i>	Pete and Keely
<i>Bernice, I Don't Believe You</i>	Pete
<i>Tony 'n' Cleo</i>	Pete and Keely
<i>Fever</i>	Pete
<i>Black Coffee</i>	Keely
<i>Too Fat to Fit</i>	Pete and Keely
<i>Lover Come Back to Me</i>	Pete
<i>Love</i>	Pete and Keely
<i>Wasn't It Fine</i>	Pete and Keely
<i>It's Us Again — Reprise</i>	Pete and Keely
<i>That's All</i>	Pete and Keely

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Phyllis Diller, Joanne Worley and Charo

ACT I

(As audience members enter the lobby, theme songs from various television shows of the sixties play over the sound system. The lobby walls are covered with photos and paraphernalia of the sixties. Some photos are 'doctored,' showing our two actors playing PETE and KEELY posing with huge stars of the day — Judy Garland, Dean Martin, Frank Sinatra. These get the audience in the mood and let them know what huge stars PETE and KEELY truly were. In the original New York production, the stage preset was "A Pete 'n' Keely Scrapbook!" — a collage of doctored photos of the past covering the stage.)

MARTY. *(V.O.)* Good evening, ladies and gentlemen and welcome to the NBC live telecast of *The Pete and Keely Reunion Special!* Remember, hang on to those ticket stubs — tonight's lucky winner could drive away in a brand new 1968 Thunderbird or receive a one-year's supply of Swell Shampoo! Swell, they put the 'OOO' in Shampoo. Now let's all put our hands together for that man behind the music, Mr. Del DaCosta!

(MUSICAL STING. APPLAUSE sign flashes. The band continues as DEL, our piano player, steps forward and delivers his speech. The act curtain closes to remove the photos.)

DEL. Thanks Marty! How is everybody doing tonight? Are you all excited to see Pete 'n' Keely? Isn't this great, folks, Pete and Keely back together again after so many years? And let me just say, despite what you may have read in the tabloids this week, they're getting along JUST FINE ... really.

And what a thrilling week it's been rehearsing here at the NBC television studios. *(Referring to the stage.)* As you can see, they have spared no expense to make sure tonight's show is a huge and lavish television spectacular!

Oh, and one last thing, folks. Most people, like you and I, we breathe air — not Pete and Keely! They live off the audible enthusiasm of their fans. So, what are you going to do when you see that sign? *(The APPLAUSE sign blinks again, DEL applauds furiously.)*

That's right, let 'em have it!

(He crosses himself.)

MARTY. *(V.O.)* Thanks, Del. And we're on the air in 5 ... 4 ... 3 ... 2 ... *(The ON AIR sign illuminates. DRUMROLL.)* Ladies and

gentlemen, Bonanza will return next week at its regularly scheduled time. The following special broadcast comes to you live and in living color!

(From off stage we hear...)

KEELY.

TONIGHT IS A MAGIC NIGHT.

PETE.

I'M FEELIN' SO WELL SO RIGHT.

BOTH.

AND THIS COULD BE THE START OF SOMETHING BIG!

MARTY. *(V.O.)* Tonight, The NBC Television Network and Swell Shampoo are proud to reunite "America's Swingin' Sweethearts!" — Pete Bartel and Keely Stevens!"

(The APPLAUSE sign flashes. The BAND kicks in. PETE and KEELY enter as their names are announced — their outfits are the last word in show biz glamour, circa 1968. They strut downstage and sing.)

SONG: "IT'S US AGAIN"

BOTH.

IT'S US AGAIN.

PETE.

IT'S NOT FRANK OR BING OR PERRY.

KEELY.

IT IS NOT MADAM DUBARRY.

BOTH.

WE'RE NOT ROBIN'S LITTLE BAND OF MERRY MEN.
YOU'LL PARDON ALL THE FUSS; IT'S US AGAIN.

IT'S US AGAIN,

KEELY.

IT'S NOT JUDY, PEG OR ELLA.

PETE.

IT'S NOT ANY OTHER FELLA.

BOTH.

WE'RE NOT COOKS THAT DUNCAN HINES
WOULD EVER RECOMMEND.
BUT SING A SONG WE MUST, IT'S US AGAIN.

PETE.

NOW THEY MIGHT CALL ME OLD KING LEAR.

KEELY.

AND I MIGHT BE QUEEN GUINEVERE.

PETE.

BUT NO SIREE.

KEELY.
NO, YOU SEE, HE'S JUST HE.

PETE.
AND SHE'S JUST SHE.

KEELY.
GEEE!

BOTH.
IT'S US AGAIN.
ASTRONAUTS MAY FLY TO VENUS.
STARS MAY CRASH AND FALL BETWEEN US.
WE'LL STILL BE SINGIN' IN THE SAME OLD WAY.
WE'RE HERE TO SAY WE LIKE IT THAT WAY,
IT'S US,

PETE.
IT'S US,

KEELY.
IT'S US,

PETE.
JUST

BOTH.
US AGAIN!

PETE. Hello everyone, and welcome to *The Pete and Keely Reunion Special*.

KEELY. This is so exciting! Isn't it, Pete?

PETE. It sure is Keely, and look at all these folks who care enough to share this wonderful experience with us.

KEELY. Speaking of wonderful experiences, how about the wonderful experience of shampooing with Swell! (*Feeling her hair.*) It leaves my hair soft, easy to manage. "Thank you, Swell!"

PETE. And "Thank you, Swell" for bringing us back together to relive those magical musical moments that got us where we are today!

(*They look to each other, then out front.*)

BOTH. Divorced!

(*They laugh simultaneously.*)

KEELY. If Swell can get Pete and Keely back together, think what it can do for your split ends.

BOTH.
IT'S US AGAIN.

PETE.
I'M NOT ROCK.

KEELY.
AND I'M NOT DORIS.

BOTH.
 WE'RE NOT SOME OLD TIRED GREEK CHORUS.
 THE SONGS WE'RE SINGIN'
 WE SANG WAY BACK WHEN.
 YOU KNOW THERE'S NOTHING TO IT REALLY.
 HOWDY, FOLKS!

KEELY.

HEY, PETE

PETE.

HI, KEELY!

KEELY.

IT'S US

PETE.

IT'S US

KEELY.

IT'S US

PETE.

IT'S US

KEELY.

IT'S US

BOTH.

IT'S US AGAIN!

BROUGHT TO YOU BY SWELL!

(APPLAUSE sign flashes. Overwhelmed by the response, they move upstage.)

PETE. Listen to that!

KEELY. You people are just wonderful!

PETE. And I see ...

KEELY. ... It's a wonderful crowd! Isn't it, Pete?...

PETE. It sure is Keely, and I see so many ...

KEELY. ... I see so many friends out there in the studio audience — I just want to run out and hug every last one of you. I do. I do.

PETE. *(Moving DSC as if peering into camera lens.)* And to all our friends tuning in on their television sets we'd ...

(KEELY steps in front of him. They talk to the folks at home.)

KEELY. ... We'd like to say thank you for welcoming us into your homes. Thank you, thank you, thank you.

PETE. And what a handsome group you are.

KEELY. Love what you've done with the living room.

PETE. Love the Lay-z-boy! The chair, lady, not your husband. But do me a favor — wake him up.

KEELY. Plenty of time for naps later ... during Pete's solos.

(SHE gingerly elbows him in the ribs. They both laugh.)

PETE. Thanks, Keely. No, you're not going to want to sleep through this one folks! (*MUSIC CUE – "LOVER." To KEELY.*) What do you say we turn up the heat a little and make some of those old musical sparks fly again? How about a Pete 'n' Keely classic?

KEELY. Ready?

PETE. Fire away.

SONG: "LOVER"

KEELY.

LOVER, WHEN I'M NEAR YOU,
AND I HEAR YOU SPEAK MY NAME.

PETE.

MMM, KEELY.

KEELY.

SOFTLY IN MY EAR YOU BREATHE A FLAME.

PETE.

MY LOVER, YOU ARE MY LITTLE LADY LOVER!

MMMM

KEELY.

LOVER, WHENEVER WE'RE DANCING
KEEP ON GLANCING,
RIGHT INTO MY EYES.

PETE.

I GAZE IN THOSE EYES.

KEELY.

TILL LOVE'S OWN ENTRANCING

PETE.

OOO YEAH!

KEELY.

MUSIC DIES.

PETE.

THE MUSIC NEVER WILL DIE!

KEELY.

I'M TELLING YOU,
ALL OF MY FUTURE IS IN YOU.

PETE.

ALL OF MY FUTURE IS IN YOU.

KEELY.

YOU'RE EVERY PLAN I DESIGN.

PETE.

YOU'RE EVERY PLAN I DESIGN.

KEELY.

PROMISE YOU'LL ALWAYS
CONTINUE TO BE MINE.

PETE.

PROMISE THAT YOU'LL BE MINE.

KEELY.

BABY, BE MINE.

PETE.

HONEY, YOU'RE MY...

KEELY.

LOVER!

PETE.

YOU'RE MY LOVER.

KEELY.

OH, PLEASE BE TENDER

WHEN YOU'RE TENDER FEARS DEPART.

PETE.

THEY'RE GONE WITH THE WIND.

KEELY.

LOVER, I'VE GOT TO

BOTH.

SURRENDER TO MY HEART!

PETE.

OH LADY LISTEN TO YOUR LOVER—

IT IS IMMORAL

BUT WHY GO AND START A QUARREL

WITH OUR BLISS.

KEELY.

WHAT BLISS IS THIS?

BOTH.

WHEN TWO LIPS OF CORAL START TO KISS!

PETE.

I SAY THE DEVIL IS IN YOU!

KEELY.

CALL AN EXORCIST!

PETE.

AND TO RESIST YOU I TRY.

YOU SIMPLY CAN'T RESIST.

BOTH.

BUT IF YOU DIDN'T CONTINUE

I WOULD DIE!

PETE.

OH LISTEN, LOVER!

LOVER, PLEASE BE TENDER

WHenever YOU'RE TENDER

FEARS DEPART.

KEELY.

JUST WAIT I'LL GET YOU IN MY ARMS.

KEELY.

I'VE GOT TO LAY IT
ON THE LINE.

WHAT?!

PETE.

LOVER, I GIVE UP! I SURRENDER TO MY ...

BOTH.

LOVER, I SURRENDER TO MY HEART.

LOVER, I SURRENDER TO MY HEART.

PETE.

LOVER!

KEELY.

LOVER!

BOTH.

I SURRENDER TO MY HEART - HEART - HEART - LOVER!

(The APPLAUSE sign flashes.

PETE and KEELY stay posed during the applause. Feeling the pangs of attraction — their eyes locked, they speak off script.)

PETE. ... Sounding pretty good.

KEELY. Thanks

(Remembering the audience, they jump back on script.)

PETE. So ...!

KEELY. So ...!

PETE. So — how have you been?

KEELY. Good ... great ... really busy.

PETE. I understand you had a concert tour that took you — across the ocean

KEELY. I do love Europe.

PETE. And you have a new album coming out — “Keely a Go Go.”

KEELY. It's a collage of today's most 'groovy new sounds.' I think the kids will really 'dig it.' What about you, Mr. Musical Comedy. Pete's been touring in big Broadway-type musicals all across America. You must have loved that, getting to act and sing at the same time?

PETE. It's a lot tougher than it looks.

KEELY. I'll bet. *(Taking lint from his jacket.)* So, miss me?

PETE. Of course I did. Those twelve years together were three of the happiest days of my life.

KEELY. Ba-dump-bump!

PETE. And I must admit, you haven't changed a bit.

KEELY. Age is a number and mine is unlisted.

(MUSIC CUE — “SYNCPATED CLOCK.”)

PETE. Ya know, folks, over the years ...

KEELY. *(Taking over his line.)* ... over the years, we've gotten so many letters from our fans asking, 'Keely, where did it all begin for you and Pete?'

PETE. Well

BOTH.

TONIGHT'S THE NIGHT WE TELL THE TRUTH
OF PETE 'N' KEELY WAY BACK IN THEIR YOUTH
WE'LL TELL OUR TALE IN SONG AND RHYME
SO NOW LETS ALL GO BACK ... IN ... TIIIME

(Lights swirl and shift for time travel effect as KEELY exits.)

PETE. Turn back the hands of time, Mr. Clock! *(MUSIC CUE – “BRAHMS LULLABY.” Baby pictures of PETE and KEELY appear.)* Whoa! Not that far back! Look at little Keely. Even then, clutching a bottle.

KEELY. *(Off stage.)* What did you say?...

(MUSIC FANFARE. PETE reaches off stage for a cowboy hat. He addresses the audience. The music changes to sentimental Americana underscoring.)

PETE. Her's was a simple beginning. Born on a small farm in Chipewock, Kansas, little Keely spent her days shucking corn and slaughtering pigs. It seemed her destiny to ham it up — whether on the farm or on the stage — at every possible drop of a hat! *(He puts on the cowboy hat, moves in front of the mike and becomes the announcer. MUSIC CUE – DRUM ROLL.)* Cowpokes and Cowgirls, Mom's and Dad's, let's put our hoofs together and give a big “Yee-Haw” for our very own — “Little Miss Cowchip!” — Baby Keely!

(KEELY skips out dressed a la Shirley Temple.)

SONG: “DADDY” and “KID STUFF”

KEELY.

YOU GAVE ME A BEAUTIFUL BOUNCY BALL.
YOU GAVE ME A HOOP AND A KEWPIE DOLL.
WE WENT ON AN OUTING,
PLAYED HOPSCOTCH,
AND DID STUFF —
BUT, DADDY, I'M TELLING YA
THAT STUFF IS KID STUFF!

HEY, DADDY,
I WANT A DIAMOND RING,
BRACELETS, EVERYTHING.
HEY, DADDY!
YOU OUGHT TO GET THE BEST FOR ME.
GET THE VERY VERY BEST FOR ME.

(KEELY skips off, PETE reenters.)

PETE. Stepping into the role of 'Little Miss Cowchip' would have been praise enough for most young ladies — Not little Keely! Her hunger to perform could not be sated. She continued climbing the ladder of success until finally... *(MUSICAL STING – PETE crosses to mike stand and speaks in his best announcer voice.)* And now ladies and gentlemen, our final contestant on "The Ted Mack Amateur Hour" — that kewpie doll cutie from Kansas Sooty – Miss Keely Stevens!

(PETE exits. KEELY struts out a la Diana Durban. The music is fast and hot.)

KEELY.

NOW DAISY DOWN THE STREET
GOT A WONDERFUL TREAT:
A NEW CHINCHILLA LAID AT HER FEET!
BETSY DOWN THE BLOCK
GOT A MARVELOUS SHOCK:
HER DADDY HAD BALENCIAGA MAKE HER A FROCK!
AND LITTLE PEARL,
THE LUCKY GIRL,
HER DADDY JUST TOOK HER AROUND THE WORLD!

HEY DADDY, BABY!
I'D LIKE A BOX OF CASH —
BUT DON'T DO NOTHING RASH!
HEY, DADDY!
PLEASE!
MAKE IT WALL TO WALL
AND THEN
DO IT AGAIN
HEY, LADDY!
BE MY LOVIN' DADDY!
DADDY!

(The APPLAUSE sign goes wild. KEELY bows to her fans as PETE enters and goes to the mike.)

PETE. And the winner is — "Eileen, the one legged dancer!"

KEELY. What? I was robbed! *(The scene changes as KEELY continues her story.)* So I said, "Forget Ted Mack and all those amateurs." I set my sights for the top! The Milton Berle Show! And I was willing to do whatever it took to get there. *(PETE puts on an apron. KEELY grabs a trench coat.)* I stalked Uncle Miltie for three full days. Finally I caught up with him at some little joint called Capelinni's.

PETE. My grandparents' place. Little Italy.

(MUSIC CUE – A film noir underscoring -- sexy and dangerous.)

KEELY. It was a swell joint. The kinda place a gal could get into trouble... and I was lookin' for trouble. It was written all over me. Flashin' like a cheap neon sign. Trouble!... Trouble! Through the cigar haze and the garlic fumes I spotted Uncle Miltie sitting in the back. (*MUSIC STING.*) Luck was on my side. They had live music. (*She crosses to DEL.*) I tossed the piano player a couple of coins to play "Bibbidy-Bobbidy-Boo" in B flat. (*She mimes tossing coins into a two dimensional tip jar. SFX — the clanking of the coins. Not one to be bought, DEL makes the sign of a square.*) No dice. (*PETE steps up to the mic.*) If you wanted to sing here, you had to be a waiter.

(*MUSIC STING – She indicates to PETE.*)

SONG: "BESAME MUCHO"

PETE.
LA LA LA, LA LA LA LA LA LA LA LA LA LA LA ...

KEELY. The kid was good.

PETE.
LA LA LA LA LA LA LA ...

KEELY. I still go weak in the knees when I hear him sing that song.

PETE.
BESAME, BESAME MUCHO,
COMO SI FUERA ESTA NOCHE LA ULTIMA VEZ.
BESAME MUCHO. QUE TENGO MIEDO PERDERTE,
PERDERTE OTRA VEZ....

KEELY. Mr. Berle was finishing his canolli. I needed a plan — and quick!

(*She gets an idea, snaps her fingers, and runs off stage. While PETE continues singing, KEELY reenters wearing an apron and fake moustache and carrying a plate of spaghetti.*)

PETE.
QUIRO TENERTE MUY CERCA
MIRARME ENTUS OJOS,
VERTE JUNTOA MI,
PIENSA QUE TAL VEZ MANANA
YO YA ESTARE LEJOS
ES MUY CARENO DETI

KEELY. (*Panicking.*) Mr. Berle was leaving! My nonexistent career flashed before my eyes.

PETE.
ES MUY CARENO DETI

KEELY. Luckily I was President of the Spanish club in high school!

KEELY.
ES MUY CARENO DE

(KEELY pushes PETE out of the way and grabs the mic.)

KEELY. Which means!
DEAREST ONE, IF YOU SHOULD LEAVE ME
EACH LITTLE DREAM WOULD TAKE WING,
AND MY LIFE WOULD BE THROUGH.
BESAME MUCHO!

(KEELY rips of the mustache, to PETE's amazement, it's a woman!)

LOVE ME FOREVER
AND MAKE ALL MY DREAMS COME TRUE.
MAKE THEM COME TRUE ...

(PETE works his way back to the mic.)

PETE.
MUY LEJOS DETI ...

BOTH.
MAKE THEM COME TRUE ...

(PETE is fascinated by KEELY's snapping fingers. He turns front and picks up the narrative.)

PETE.
Uncle Miltie stopped dead in his tracks,
sat back down and lit another cigar!
And there I was singing with this girl ...
I didn't even know her name, and all
I could do was stare at her fingers snapping ...
which I found strangely erotic.

KEELY.
OOO, OOO
OOO, OOO
OOO, OOO

(She snaps.)

(Looking deep into each others' eyes, they swing into a singing/snap challenge. PETE's head follows her fingers.)

PETE.
BESAME MUCHO ...
BESAME MUCHO ...
BESAME MUCHO ...

(There is a sexual charge in the air. They sing as they've never sung before. They're great together.)

BOTH.

THIS JOY IS SOMETHING NEW, MY ARMS ENFOLDING YOU,
NEVER KNEW THIS THRILL BEFORE.
WHOEVER THOUGHT I'D BE HOLDING YOU CLOSE TO ME
WHISPERING IT'S YOU I ADORE.
BESAME! BESAME MUCHO.

PETE.

COMO SI FUERA ESTA NOCHE LA ULTIMA VES,

KEELY. Kiss me, you fool!

BOTH.

BESAME MUCHO!

PETE.

LOVE ME FOREVER AND MAKE ALL MY DREAMS ...

KEELY.

QUE TENGO MIEDO PERDERTE, PERDERTE ...

BOTH.

LOVE ME FOREVER,
AND MAKE ALL MY DREAMS COME TRUE.

(They kiss passionately during the applause. The music segues into the next number. They pull apart slowly and turn front, singing dreamily as they remove their aprons.)

***SONG: "THIS COULD BE THE
START OF SOMETHING BIG"***

KEELY.

YOU'RE WALKIN' ALONG THE STREET,

PETE.

OR YOU'RE AT A PARTY.

KEELY.

OR ELSE YOU'RE ALONE AND THEN,

PETE.

YOU SUDDENLY... DIG.

KEELY.

YOU'RE LOOKIN' IN SOMEONE'S EYES

PETE.

YOU SUDDENLY ...

(MUSIC STING. They look at each other.)

BOTH.

REALIZE,
THAT THIS COULD BE THE START — OF SOMETHING BIG.

(The music builds. PETE puts on his new jacket.)

PETE. My spaghetti slinging days were over!

KEELY. No more amateur nights for this gal!

PETE. I walked up to that bandstand a solo ...

KEELY. ... And came back ...

BOTH. ... A duo!

KEELY. Three weeks later our dream ...

PETE. *(Crossing to her.)* ...your dream! I wanted to be a baseball player!

KEELY. ... Our dream came true. A guest spot on the number one television show in America!

PETE. "The Milton Berle Texaco Star Theatre!"

KEELY. That one performance was all it took. Capital Records threw us into the recording studio the very next morning!

PETE. Where we started on the first of our thirteen gold albums! And, of course, who could ever forget ...

(APPLAUSE sign flashes, KEELY clutches her chest.)

KEELY. Oh ... you remember.

PETE. 1956. Our first double album. Recorded live at Carnegie Hall.

SONG: "BATTLE HYMN OF THE REPUBLIC"

PETE.

MINE EYES HAVE SEEN THE
GLORY
OF THE COMING OF THE LORD
HE IS
TRAMPLING OUT THE VINTAGE
WHERE THE GRAPES OF WRATH
HAVE BEEN STORED

HE LET LOOSE THAT FATEFUL
LIGHTING OF HIS TERRIBLE
SWIFT SWORD

HIS TRUTH

IT KEEPS MARCHING ON.
GLORY! GLORY!

HAL-LE-LUE-JAH!

GLORY! GLORY!

HAL-LE-LUE-JAH!

KEELY.

TRAMP! TRAMP!
TRAMP! TRAMP! TRAMP!

THE GRAPES WERE STORED

LIGHTENING, OOO

IT'S BIG AND TERRIBLE

THAT TRUTH
IT KEEPS MARCHING ON.

(Spoken.) Glory!

HOY YO HOY YO TOY HOY YO
HO

(Spoken.) Glory!

GLORY! GLORY!
HAL-LE-LUE-JAH!

HIS TRUTH

BOTH.
IT JUST KEEPS MARCHING ON

OOO ...
HEAR THEM ECHO

WATCH THEM WAVE

SUCH A BOSSOM
OOO ...

PLEASE REMEMBER

BOTH.
THAT JOHN BROWN'S BODY
LIES A MOLDERIN' IN THE
GRAVE

PETE.
HIS TRUTH

BOTH.
NO MATTER WHAT IT JUST
KEEPS MARCHING ON

PETE.
GLORY! GLORY! HAL-LE-LU-JAH
GLORY! GLORY! HAL-LE-LU-JAH
GLORY! GLORY! HAL-LE-LU-JAH

HIS TRUTH
NO MATTER HOW
NO MATTER WHEN
NO MATTER WHO
NO MATTER WHERE

HOY YO HOY YO TOY HOY YO

SING HALLELUJAH, HALLE-
LUJAH
HALLELUJAH, HALLELUJAH

KEELY.
CAN'T YOU
HEAR HIS FOOTSTEPS ECHO

WHERE THE TATTERED
BANNERS WAVE

HE HAS GATHERED TO HIS
BOSSOM

EV'RY S SOUL HE SOUGHT
TO SAVE

DON'T FORGET

KEELY.
HIS TRUTH

KEELY.
MARCHING ON ...

*(As a fan is placed in front of KEELY
she grabs the ends of her scarf and
holds her note with great nobility.)*

FOREVER, FOREVER

NO MATER WHY

NO MATTER WHERE

NO MATTER HOW

BOTH.

IT'S TRUTH, THE INEVITABLY
KEEPS MARCHING ON
DARLING HIS TRUTH
GOES MARCHING ON

PETE.

NOW HIS TRUTH
GOES MARCHING

KEELY.

HIS TRUTH GOES

BOTH.

ON

(The APPLAUSE sign flashes.)

PETE. To this day, people still talk about that recording.

KEELY. Did that Julia Ward Howe know how to write a tune or what? — Gosh, I miss her.

(PETE and KEELY bow their heads in a moment of silence, in memory of the late, great writer.)

PETE. It was duets like that, that made Walter Winchell dub us "America's Swingin' Sweethearts."

KEELY. And we hardly knew each other.

PETE. But I did know one thing ... *(MUSIC CUE: "SECRET LOVE.")* ... I'd never met anyone like her.

KEELY. Ladies, I couldn't get rid of him. We spent every minute together ...

PETE. ... rehearsing ...

KEELY. ... recording ...

PETE. ... one thing led to another, finally we gave the public what they wanted.

KEELY. Finally I gave Pete what he wanted. In the middle of performing this song on the Steve Allen Show — Mr. Romantic, here, asked me to marry him. In front of 80 million people, how could I say 'No'?

KEELY.

NOW I SHOUT IT FROM THE HIGHEST HILL.

PETE.

I EVEN TOLD THE GOLDEN DAFFODIL.

BOTH.

AT LAST MY HEART'S AN OPEN DOOR

MY SECRET LOVE'S NO SECRET, ANY MORE.

(PETE and KEELY quickly walk to opposite sides of the stage. The curtain opens to reveal the two-dimensional topiaries. KEELY gets a bouquet and veil, PETE gets a boutonniere from a topiary. MUSIC segues into "The Wedding March." THEY walk DSC

during "The Wedding March. The heart flies in.)

KEELY. Our wedding televised live on *The Jack Parr Show* —

PETE. All America — 'glued to the tube!'

KEELY. We were the biggest thing since Little Ricky.

PETE. And guess what! The first Hydrogen Bomb was exploded that week, but ...

KEELY. ... but Pete and Keely got the cover of *LIFE*!

KEELY.

AND THIS WAS JUST THE START OF SOMETHING!

PETE.

WE WERE AT THE HEART OF SOMETHING!

BOTH.

THIS WAS JUST THE START OF SOMETHING BIG!

KEELY.

I DO!

PETE.

I DO!

BOTH.

WE DID!

(They kiss and pose down center. The APPLAUSE sign blinks. Rose petals flutter down from above as the ANNOUNCER speaks.)

MARTY. (V.O.) There's more of *The Pete and Keely Reunion Special* after a word from Swell Shampoo! Don't change that channel, folks, we'll be right back! Clear!

(COMMERCIAL BREAK. The lights shift to a work-light environment. The MUSICIANS get up, stretch, and take a break. PETE and KEELY try pulling away from each other.)

KEELY. Watch it!

PETE. (Realizing his cufflink is caught in her veil.) My cufflink!

KEELY. (To audience.) Can you believe this? The same thing happened at our wedding!

PETE. We went running down the aisle like this. *(They break loose.)* See you in sixty seconds.

KEELY. If you're lucky. *(Running off stage.)* Will somebody get me out of this crap!

MARTY. (V.O.) Remember, folks, tonight's show is being broadcast live across America — the camera could be on you at any moment, so make sure everyone at home knows you're having a 'swell' time! And a little reminder — as you can see, our cameramen are doing their best to stay as inconspicuous as possible so, for the safety off all involved, please do them the courtesy of keeping the aisles clear during tonight's show. Forty-five seconds, everyone.

PETE. Only forty-five seconds, Keely!

KEELY. (*Off.*) I'll be there! Where are my shoes?

MARTY. (*V.O.*) C'mon you two.

PETE. Sorry Marty. Not as quick as we used to be. And these matching outfits certainly don't fit the same.

KEELY. (*Off.*) What does that mean?

PETE. Nothing. I was just saying to Marty that our ... that *my* body has changed

KEELY. (*Off.*) Are you referring to this afternoon?

PETE. No. I meant me. Not you. My costume doesn't

(KEELY enters in a new costume.)

KEELY. I know exactly what costume you meant and I'm telling you that thing shrunk. How dare you bring up my weight! That subject is off limits! You just watch what you say, mister.

PETE. I'm too busy watching what you say — all my lines.

KEELY. I'm just trying to make us look good!

PETE. Saying my lines isn't gonna make you look any thinner!

MARTY. (*V.O.*) Okay, you two!

(They both turn front and acknowledge the audience.)

KEELY. We're fine, Marty. (*She crosses to PETE, he does her zipper.*) If it wasn't for me you'd still be slinging macaroni!

PETE. I'd be a baseball player.

KEELY. In the backyard with your twenty-eight children?

PETE. What's wrong with a couple of kids?

KEELY. Kids are fine, if you have no career.

PETE. Fine, now you have no kids and no career.

(PETE and KEELY turn and stare at each other like two pit bulls.)

KEELY. How dare you ...!

MARTY. Pete, Keely!

PETE and KEELY. (*Not taking their eyes off each other.*) What!?

MARTY. Capital Records called!

PETE and KEELY. (*Turning only their heads front.*) Oh?

MARTY. They're watching *very* closely.

(They turn their bodies front and smile.)

PETE and KEELY. Oh?

MARTY. They're interested in talking about a new recording deal!

(They clutch arms in a cozy, loving pose.)

PETE and KEELY. Oh

MARTY. (*V.O.*) So, we're all gonna be a lot safer if we just stick to our contract — no talking off script!

(PETE and KEELY turn upstage and argue as they prepare the next number.)

KEELY. My career is doing just fine!

PETE. Since when?

KEELY. My chops are in perfect shape!

PETE. We'll see about that, won't we?

KEELY. I have always been able to sing rings around you! Don't talk! Don't talk! Don't talk! Don't talk! Don't ...

PETE. I have more talent in my baby finger than you have in your whole hair!

MARTY. OK everyone. Bright. Cheerful.

Let 'em see you're happy to be here.

And we are back in
5 ...
4 ...
3 ...
2 ...

(The APPLAUSE sign illuminates. On a MUSIC CUE, PETE and KEELY turn front sharply and pose. Their smiles look plastered to their faces.)

SONG: "HAVE YOU GOT A LOT TO LEARN"

PETE.

SO YOU'VE MAPPED THE ROAD TO ROMANCE ON A CHART,

KEELY.

AND YOU KNOW THE SHORTEST DISTANCE TO HER HEART.

PETE.

TAKE YOUR PLAN AND ZAP IT —

KEELY.

SOON AS YOU MAP IT

BOTH.

LOVE TAKES A CRAZY TURN!

BOY, OH BOY, HAVE YOU GOT A LOT TO LEARN!

KEELY.

SO YOU'RE SURE THAT LOVE IS JUST A SIMPLE GAME.

PETE.

EV'RY NIGHT, A MATCH UP WITH A DIFFERENT FLAME
BUT, MY FRIEND, THE CATCH IS:

BOTH.

YOU PLAY WITH MATCHES,

YOU CAN EXPECT A BURN!

BOY, OH BOY, HAVE YOU GOT A LOT TO LEARN!

PETE.
 YOU
KEELY.
 YOU
BOTH.
 MUST CONTINUE
PETE.
 YOUR EDUCATION
KEELY.
 GO ON
PETE.
 LINE UP
KEELY.
 FOR REGISTRATION.
PETE.
 BELIEVE ME
BOTH.
 IT'S A MISCALCULATION IF YOU DON'T.

KEELY.
 SO YOU KEEP YOUR HEART RECLUSIVE AND REMOTE
PETE.
 YOUR HEART'S RECLUSIVE AND REMOTE
KEELY.
 YOU WILL NOT ALLOW ROMANCE TO ROCK YOUR BOAT.
PETE.
 LOVE CANNOT ROCK YOUR BOAT
KEELY.
 AND THEN,
BOTH.
 IN A TWINKLE ONE LITTLE WINK'LL
 ROCK YOU FROM STEM TO STERN!
 BOY, OH BOY
 HAVE YOU GOT A LOT TO LEARN!

PETE. Ladies and Gentlemen, The NBC Symphony Orchestra ...
KEELY. ... and the man who keeps us in the groove, our dear friend, Mr. Del DaCosta!

(APPLAUSE sign.)

PETE. Isn't it wonderful, Keely — singing with a full orchestra again? All these strings.

KEELY. Thrilling. *(Looking beyond the onstage players.)* And you trumpets are really blowing it out tonight!

V.O. Thanks, Keely!

PETE. Del played for us the very first time we sang on *The Milton Berle Show*, and he's certainly taught us a thing or two over the years.

KEELY. And it's time I taught you a thing or two.... Come on,

big shot, follow me, if you think you can keep up.

PETE. Don't worry about me.

KEELY.

SHOO BA DOO DA BA DOO
DAH BAH DOO BAH SHA DOO WAH
DOO DAH DOO DAH DOO DAH DAH

PETE.

BA DOO SHA BAH DOO DAH
BAH DOO DAH BAH DOO BAH
SHA DOO WAH
DOO WAH DOO WHA DOO WHA.

KEELY.

SHA BA DOO BA DA BA DOO BA

PETE.

SHA BA DOO BA DA BA DOO BA

KEELY.

SHA BA DOO BA DA BA DOO BA

PETE.

SHA BA DOO BA DA BA DOO BA

KEELY.

STOP YOUR DROOLIN'

PETE.

IT'S TIME FOR SCHOOLIN'

BOTH.

HAVE YOU GOT A LOT TO LEARN

(KEELY scats wildly. PETE tries to outdo her.

She snaps her fingers.

PETE does 'shave and a haircut.')

BOTH.

BOY, OH BOY, OH BOY, OH BOY,
HAVE YOU GOT A LOT TO LEARN!

PETE.

YOU

KEELY.

YOU

BOTH.

MUST CONTINUE

PETE.

YOUR EDUCATION

KEELY.

GO ON

PETE.

LINE UP

KEELY.

FOR REGISTRATION.

PETE.

BELIEVE ME

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