

SHOUT!

The Legend of the Wild One

by

John-Michael Howson David Mitchell Melvyn Morrow

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AUTHORS NOTE

Shout! is all about beginnings.

The musical charts the beginning of teenage culture in Australia. It charts the beginning of Australian rock. It tells the story of a young man setting out on the journey of his life with dynamism verve and ambition.

Johnny O'Keefe wants to conquer the world. He never actually does, but that's beside the point. His career gives him spectacular highs and tragic lows. He battles drugs, alcohol, mental illness and a shocking car accident. But he never gives up the fight.

It is fitting that his fight begins in a boxing arena: the old Sydney Stadium. The old tin shed was the scene of performances as diverse as Frank Sinatra and The Rolling Stones, The Beatles and Judy Garland, Roy Orbison and Dusty Springfield.

The fight Johnny embarks on in the mid-fifties didn't have its payoff until after his career had long since burnt out. JO'K fought to establish Australian musical performers as forces in world music. In his footsteps came The Bee Gees, INXS, Olivia Newton-John, Peter Allen and AD/DC, The Little River Band and Kylie Minogue.

Johnny's rise, fall and rise again is a great Aussie musical epic. The language in the script brings back an Australia now almost gone: With ten cents being called a "deener" and Cold Duck wine the height of sophistication.

Sure, to the baby boomers, it's nostalgia but, having **Shout!** performed by a new generation of Aussie teens continues the celebration of a great era of beginnings.

Shout it out!

David Mitchell, Melvyn Morrow & John-Michael Howson

SHOUT!

The Story of the Wild One

by

John-Michael Howson David Mitchell Melvyn Morrow

The show is set in the 1950s. To this end, it should have the flavour of a 50s biopic with its emphasis on narrative and legend rather than documentary style facts. The staging, however, should be totally contemporary.

PRE SHOW

As the audience walk into the theatre, they see a boxing ring structure resembling the Sydney Stadium, the "old tin shed", complete with clock In the background we hear a soundscape of fifties popular music "From Rags to Riches", "Black Hills of Dakota", "Get Out Those Old Records" etc., interspersed with wind rattling corrugated iron, tram sounds, jack-hammers, etc

SCENE ONE

INT. SYDNEY STADIUM, 1975

The auditorium is in total blackness.

An upstage door is open and moonlight filters through. Outside the door we see the beams of two torches. One before the other.

JO'K and THE NEW GIRL enter through the door and shine their torches around the auditorium.

THE NEW GIRL

John, this is spooky. I'm scared.

JO'K

Don't worry, darlin'. It's just an old tin shed.

THE NEW GIRL

This dump was the Sydney Stadium?

JO'K

The stage was there. Over there, behind the wire were the bleachers. (He sniffs) Smell that. What a combination: sweat, Dencorub, and teenage girls. Believe me, there wasn't a dry seat in house.

THE NEW GIRL

That was twenty years ago.

JO'K

Yeah, and they're pulling it down tomorrow.

THE NEW GIRL

What's the good of going back?

JO'K

I want you to know who you're marrying.
If you don't know the Sydney Stadium, you don't know Johnny O'Keefe. This is where the revolution started. This is where the fight began.

JO'K & THE NEW GIRL exit. SFX fight bell sound. Round One has begun. Fade to black. A school bell is heard.

SCENE TWO

INT. WAVERLEY COLLEGE ASSEMBLY HALL, 1951

CHOIR

Faith of our fathers, living still, In spite of dungeon, fire and sword;
O how our hearts beat high with joy whenever we hear that glorious Word!

FAITH OF OUR FATHERS, HOLY FAITH,
WE WILL BE TRUE TO THEE TILL DEATH.
WE WILL BE TRUE TO THEE TILL DEATH

BROTHER

Very nice. Sopranos louder. You St Clare's girls show these Waverley boys what a descant's all about. And the lead trumpet would help if he ever got here on time.

JO'K

(rushing in with his trumpet. He is not in school uniform)
Sorry, Brother, my mum was sick.

BROTHER

Yes, and Buddy Rich happened to be on at the stadium.

JO'K

I took mum there to make her feel better, and it worked.

THE BROTHER

And your uniform?

JO'K

After today, Brother, there's no such word as uniform.

BROTHER

Very well, O'Keefe, play. In two. One, two...

JO'K plays a couple of bars straight then segues into the opening riff of In The Mood. The BAND and OTHERS laugh.

BROTHER

O'Keefe, when are you going to learn that enough's enough?
Eight years you've been here at Waverley
and you're a rebel to the very last day.
Mark my words, O'Keefe, one day you're going to lead a revolution.

JO'K

Too right!

MUSICAL NUMBER: Wild One JO'K

The action moves to the streets of Sydney, a Rushcutters Bay tram, etc.

JO'K

WELL, I'M A JUST OUT OF SCHOOL,
LIKE I'M REAL REAL COOL,
GOTTA SHAKE, GOTTA JIVE,
GOT THE MESSAGE THAT I GOTTA BE ALIVE,
I'M A WILD ONE,
OH YEAH, I'M A WILD ONE,
OOO BABY, GONNA BREAK LOOSE,
I'M GONNA KEEP A MOVIN' WILD,
I'M GONNA KEEP A-SHAKIN, BABY,
I'M A REAL WILD CHILD.

We hear a tram bell.

MATE 1

Come on, Johnny.
The next tram goes to the Stadium!

JO'K

I MEET ALL THE GUYS, I'M GONNA MEET ALL THE CHICKS,
SHUFFLE AND SHAKE UNTIL I GET MY KICKS,
YEAH I'M A WILD ONE,
OH YEAH, I'M A WILD ONE,
OOO BABY, GONNA BREAK LOOSE,
I'M GONNA KEEP A MOVIN' WILD,
I'M GONNA KEEP A-SHAKIN, BABY,
I'M A REAL WILD CHILD.

Another MATE brings on a bunch of newspapers. He hands some to JO'K.

MATE 2

Hey Johnnie, Here's your lot.

JO'K

(calling as paper boy)
Sun or Mirror! Get you're pay-er!!

A CUSTOMER buys a paper from JO'K who pockets a coin. He looks at the date and calls to JO'K.

CUSTOMER

Hey!! This is yesterday's!

JO'K

No sweat! If you want today's, come back tomorrow.

JO'K grabs four GIRLS and they head off for a night at the Big Show.

JO'K

GET ME A CHICK THAT'S HOLDIN MY OWN,
SHAKE IT TILL THE MEAT COMES OUT OF THE BONE,
YEAH I'M A WILD ONE,
OH YEAH, I'M A WILD ONE,
OOO BABY, GONNA BREAK LOOSE,
I'M GONNA KEEP IT SHAKIN' BABY,
I'M GONNA KEEP IT WILD BABY
I'M A REAL WILD CHILD.

LOVE ME, HONEY, I'M A REAL WILD CHILD.
SQUEEZE ME BABY, I'M A REAL WILD CHILD.
COME HERE, DARLING, I'M A REAL WILD CHILD.
COME ON AND GET ME, I'M A REAL WILD CHILD.

YEAH I'M A WILD ONE,
OOH YEAH, I'M A WILD ONE,
OOH BABY, GONNA BREAK LOOSE,
I'M GONNA KEEP IT SHAKIN' BABY,
I'M A REAL WILD CHILD.
YEAH BABY I'M A REAL WILD CHILD
YEAH BABY I'M A REAL WILD CHILD
I'M A WILD ONE
OH YEAH I'M A REAL WILD ONE
I'M A WILD...WILD ONE

SCENE THREE

INT. SYDNEY STADIUM, 1952 - 1954

STADIUM ANNOUNCER v/o

Lee Gordon presents The All Star, All American Big Show direct from the United States. It's Australia's hottest summer show. The all-American Big Show.

TEENAGERS

THEY'RE COMIN' FROM CLEVELAND, KANSAS CITY TOO,
FROM CUKAMUNGA AND KALAMAZOO,
THEY'RE HERE FROM ALL OVER - SELMA TO ST LOO,
THEY'RE PAINTIN' AUSTRALIA RED WHITE AND BLUE

OH BABY COS SUMMER TIME IS TOURIN TIME
AUSTRALIA WAY
SO AINT IT GREAT ON TOP OF FORTY EIGHT
WE'RE GONNA BECOME THEIR LATEST STATE

WE'RE QUITTIN' THE BEACHES, SEA TO SHININ' SEA,
WE'RE SITTIN' IN BLEACHERS FOR THE JAMBOREE,
THEY'RE HEARIN' US CHEERIN' BACK IN TENNESSEE,
STAR SPANGLED SYDNEY FOR YOU AND ME

OH BABY SUMMER TIME IS TOURIN' TIME
AUSTRALIA WAY
SO AINT IT GREAT ON TOP OF FORTY EIGHT
WE'RE GONNA BE THEIR LATEST STATE

TOURIN' TIME, TOURIN' TIME
SUMMER TIME, TOURIN' TIME
TOURIN' TIME, TOURIN' TIME
SUMMER TIME, TOURIN' TIME

STADIUM ANNOUNCER (V.O.):

Ladies and Gentlemen, The guy they all adore in nineteen fifty-four.... the fabulous Mr. Johnny Ray!

SCENE FOUR

INT. BONDI PAVILION, 1954

A sign reads "Talent Quest tonight".

JO'K is impersonating the over-emotional American pop star, Johnnie Ray. He has made special glasses which spurt jets of "tears" when he sings the lyric, "cry".

Musical Number: CRY JO'K

JO'K

IF YOUR SWEETHEART SENDS A MESSAGE OF GOODBYE
IT'S NO SECRET YOU'LL FEEL BETTER IF YOU CRY
WHEN WAKING FROM A BAD DREAM
DON'T YOU SOMETIMES THINK IT'S REAL
BUT IT'S ONLY FALSE EMOTIONS THAT YOU FEEL

IF YOUR HEARTACHES SEEM TO HANG AROUND TOO LONG
AND YOUR BLUES KEEP GETTING BLUER WITH EACH SONG,
WELL NOW REMEMBER SUNSHINE CAN BE FOUND
BEHIND A CLOUDY SKY
SO LET YOUR HAIR DOWN
GO ON BABY AND CRY.

JO'K goes offstage. FRIENDS pat him on the back.

KEV

Great, Johnny. I know yer gonna win.

JO'K

Yeah, ta. I'm on fire.

THE GIRL moves forward like a shy fan. JOHNNY spots her.

JO'K

Take a squizz at the brunette. That one's mine.

She turns away.

Wait!!

JO'K crosses to her.

JO'K

Hi there. I'm Johnny O'Keefe.

THE GIRL

(slight German accent)

I know. I saw your act.

JO'K

What's your name, honey?

THE GIRL

I am Marianne. I am from Germany.
I'm sorry I do not speak very much English.

JO'K

That's not a problem. I'll do all the talking.
I'm going to be a big star at the Stadium. That's my next stop before the US
of A. Lee Gordon's got big plans for me. Course he doesn't know it yet.

THE GIRL

Please, who is Lee Gordon?

JO'K

He's an American promoter. He brought out Frank Sinatra.
All the big American stars.
He's bringing out Johnny Ray.
You know - who I did tonight.

THE GIRL

That is good.

JO'K

And I'm going to be the first Australian to sing at the Stadium.
We Aussies are just as good as anyone else and I'm going to be the best!

THE GIRL

Please may I say I think you are a wonderful singer.
You should be singing songs not as Mr.
Yonny Ray but as Mr. Yonny O'Keefe.

JO'K

Say, would you like a milkshake with Mr. Yonny O'Keefe?
Or maybe a lime spider?

THE GIRL

But I am here with my friend, Jacqueline.

JACQUELINE is standing at the side...

JO'K

She's looks just right for my mate, Kev.
(Calling) Kev!

KEV crosses.

See that chick. She's yours.
We're going down the Milk Bar.
Here's two bob. One lime spider then piss off.

KEV

G'day. My name's Kev.

JACQUELINE

G'day

JO'K
(To the girl)
So you really thought I was good?
Exactly how good did you think I was.

SCENE FIVE

INT. THE PROMOTER'S OFFICE.

LEE sits at a large desk.

THE PROMOTER

(on the phone)

I know you're a crop duster but I'm not asking you to dust crops.

I want pamphlets for Johnny Ray dropped all over Sydney.

A million of them. Yes, you heard me right.

A million. I figure that if a million people read my offer of two tickets for the price of one, this Johnny Ray tour might not send me down the toobs after all.

There is a knock on the door.

THE PROMOTER

Go away! I'm on the phone.

(then to phone)

I don't give a rat's ass about Australian Aviation laws.

I'm Lee Gordon. I'm an American.

More knocking

THE PROMOTER

I said scram, man. Damn!

Then to phone

THE PROMOTER

Now listen, get this done for me this one time and I'll recommend you to a buddy in Texas who own more crops than you could dust in a lifetime.

The knocking is now insistent.

THE PROMOTER

OK. Sleep on it. I'll call you in the morning. Nighty night.

Hangs up phone and goes over and opens door. JO'K is there.

SAMPLE ONLY. DO NOT COPY.

THE PROMOTER

Who are you!?

JO'K

Hi, Mr. Gordon. I'm Johnny O'Keefe.

He holds out his hand. THE PROMOTER looks at it disdainfully.

JO'K

I'm here to let you know I'm available to be the opening act
For Johnny Ray.

THE PROMOTER

Great idea. Only one problem. You're Australian.

JO'K

What's wrong with that?

THE PROMOTER

Don't get me wrong. I love Australia.
You got sun, surf, sex and a tax department that doesn't know its ass from its
elbow. It's paradise. And to think those English guys shipped you out here
for punishment!

JO'K

And I'm a terrific Australian singer.

THE PROMOTER

That brings us to the problem.
Australians don't want to see Australian acts.
So goodbye, Johnny O'Keefe. It's been nice knowing you.

JO'K

Well, I want you to know I'm not giving up that easy.

MUSICAL NUMBER I'm Gonna Knock on Your Door JO'K &
ALTER EGOS

**During the song, a chorus of boys, all dressed identically to JO'K invade
The PROMOTER'S OFFICE**

JO'K

I'M GONNA KNOCK ON YOUR DOOR,
RING ON YOUR BELL
TAP ON YOUR WINDOW TOO.
IF YOU DON'T BOOK ME TO SING
IN THAT BOXING RING
I'M GONNA KNOCK AND RING AND TAP UNTIL YA DO

I'M GONNA KNOCK ON YOUR DOOR,
CALL OUT YA NAME
WAKE UP THE TOWN, YOU'LL SEE
I'M GONNA NIP AT YA HEEL
TILL WE MAKE A DEAL
UNTIL YOU MAKE A MILLION DOLLARS OUTTA ME
HEY LISTEN MAN
THIS AINT NO TIME TO SLEEP
LET'S COUNT MONEY STEAD OF COUNTIN SHEEP
MATE, I'M HOT AS RADIUM
SO LET ME SING AT THE STADIUM

I'M GONNA KNOCK ON YOUR DOOR,
RING ON YOUR BELL
TAP ON YOUR WINDOW TOO.
UNTIL YOU BOOK ME TO SING
IN THAT BOXING RING
I'M GONNA KNOCK AND RING AND TAP UNTIL YA DO

I'M GONNA KNOCK ON YOUR DOOR,
RING ON YOUR BELL
TAP ON YOUR WINDOW TOO.
IF YOU DON'T BOOK ME TO SING
IN THAT BOXING RING
I'M GONNA KNOCK AND RING AND TAP UNTIL YA DO

I'M GONNA KNOCK ON YOUR DOOR,
CALL OUT YA NAME
WAKE UP THE TOWN, YOU'LL SEE
I'M GONNA NIP AT YA HEEL
TILL WE MAKE A DEAL
UNTIL YOU MAKE A MILLION DOLLARS OUTTA ME

HEY LISTEN MAN
THIS AINT NO TIME TO SLEEP
LET'S COUNT MONEY STEAD OF COUNTIN SHEEP
TAKE IT FROM ME WE'LL MAKE A PERFECT PAIR
WITH ME UP HERE AND YOU DOWN THERE

I'M GONNA KNOCK ON YOUR DOOR,
RING ON YOUR BELL
TAP ON YOUR WINDOW TOO.
UNTIL YOU BOOK ME TO SING
IN THAT BOXING RING
I'M GONNA KNOCK AND RING AND TAP UNTIL YA DO

I'M GONNA KNOCK AND RING AND TAP AND KNOCK AND RING AND
TAP AND KNOCK AND RING AND KNOCK AND RING AND TAP AND
KNOCK AND RING AND TAP AND KNOCK AND RING AND KNOCK AND
RING AND TAP UNTIL YA DO

THE PROMOTER

(to JO'K's look-alikes)

Get out of here!!

(desperate to get rid of JO'K)

Learn to switch off, kid. Party.

My place. Every Sunday. Kings Cross.

Follow the cool crowd.

JO'K

Sure thing. But just remember, someday I'm gonna head up one of your Big Shows.

THE PROMOTER

Ha! Over my dead body!

THE PROMOTER finally thinks he's got rid of them, slams the door and slumps against it breathing a sigh of relief.

JO'K & LOOKALIKES
CHA, CHA, CHA!

Blackout.

SCENE SIX.

EXT. LOVERS LANE 1956

Three FJ Holdens glide into sight. Two have necking lovers. The central car has JO'K and THE GIRL.

VOCAL TRIO (Heard on car radio)

HOLDIN YOU IN MY HOLDEN
LIFE IS SIMPLY DIVINE
ALL THE WORLD'S A FAIR
I'M A MILLIONAIRE
ON THE ROAD AHEAD
THERE'S A HAPPY TIME

HOLDIN YOU IN MY HOLDEN
LIFE IS SIMPLY SUBLIME
I'LL BE HOLDIN YOU
ALL LIFE THROUGH
WHEN YOU'RE MINE ALL MINE

We hear a syrupy instrumental version of "Sincerely" on the car radios. JO'K and THE GIRL are parked in an FJ Holden.

THE GIRL

Don't come za raw prawn with me.

JO'K

Better. "Don't come the raw prawn with me".

THE GIRL

Don't come the raw prawn with me.

JO'K

Good. Now Fair dinkum.

THE GIRL
Fair Binkum.

JO'K
No, fair dinkum.
I'll make an Aussie out of you yet.

THE GIRL
Too right!

JO'K
Great! It's coming. (becoming sexier) Yeah, it's coming.
Hey, I suppose a root'd be out of the question?

THE GIRL
(mimicking him with perfect diction)
"Hey, I suppose a root'd be out of the question."

DISC JOCKEY
What-da-ya-know daddy-ee-o, we got stacks of wax still to come on the Night owl Show and let's get the party moving with a Number One hit from the U. S. of A. Bill Haley and the Comets with Rock Around the Clock.

MUSICAL NUMBER **Rock Around the Clock** **BIL HALEY (ex disc) & JO'K**

BILL HALEY

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

JO'K
Hey, man. This is wild. I could sing this!

JO'K turns up the radio volume.

JO'K & BILL

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

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

SCENE SEVEN

INT. ROCKDALE TOWN HALL, 1956

Rock Around the Clock continues.

Guitar break

JO'K and THE DEEJAYS are entertaining at a local dance. The hall is decorated with balloons and streamers.

JO'K

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

MOTHERS' LEAGUE CAMPAIGNER

...and I know I speak for all the mothers of Australia in saying that this unnecessary roll and rock music simply incites unhealthy urges in our sons...and I'm afraid, some of our daughters too,.

JO'K

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

COUNTRY PARTY POLITICIAN

... and so the Country Party has resolved to ban this anti-social music from all public venues in the state. And I would like to ask the question, "What does this abomination called Rock 'n' Roll actually mean?"

JO'K

What it means, Dad, is that nothing that happened more than five years ago ever happened.

Instrumental break

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

ENSEMBLE

Yay! Ooh! Etc.

JO'K

Thanks, cats. We've really got the party rockin' here at Rockdale.

JO'K is hit by a rotten tomato.

JO'K

Grab him, Greeno.

The KID who throws it is nabbed by GREENO of the DJs.

GREENO

Come on, ya little twerp. Johnny wants a word.

KID
Oh, shit.

JO'K comes down from the bandstand.

JO'K
You're a good shot, kid. What's your name?

KID
Dennis Lillee. They paid me to do it.

JO'K
Who?

KID
Col Joye's people down the dance at Ramsgate.

JO'K
How much did they pay you?

KID
A deener.

JO'K
Well here's ten bob. Go and buy a carton of eggs and chuck 'em at Col.

JO'K
(to audience)
Okay, cats. We've got one more and it's a ballad so
let's see if we can get them to turn down the lights.

Lights dim and slow musical intro begins.

MUSICAL NUMBER

Save the Last Dance for Me

JO'K

YOU CAN DANCE EVERY DANCE WITH THE GUY
WHO GIVES YOU THE EYE AND LET HIM HOLD YOU TIGHT
YOU CAN SMILE IF YOU SMILE FOR THE MAN
WHO HELD YOUR HAND NEATH THE PALE MOONLIGHT
BUT DON'T FORGET WHO'S TAKING YOU HOME
AND IN WHOSE ARMS YOU'RE GONNA BE
SO DARLING SAVE THE LAST DANCE FOR ME

OH I KNOW THAT'S THE MUSIC'S FINE
LIKE SPARKLING WINE. GO AND HAVE YOUR FUN
LAUGH AND SING BUT WHILE WERE APART
DON'T GIVE YOUR HEART TO ANYONE
BUT DON'T FORGET WHO'S TAKING YOU HOME
AND IN WHOSE ARMS YOU'RE GONNA BE
SO DARLING SAVE THE LAST DANCE FOR ME

YOU KNOW I LOVE YOU SO
CAN'T YOU FEEL IT WHEN WE TOUCH?
I WILL NEVER NEVER LET YOU GO
I LOVE YOU OH SO MUCH

YOU CAN DANCE. GO AND CARRY ON TILL THE NIGHT IS GONE AND
IT'S TIME TO GO
IF HE ASKS IF YOU'RE ALL ALONE CAN HE TAKE YOU HOME YOU
MUST TELL HIM NO
COS DON'T FORGET WHO'S TAKING YOU HOME AND IN WHOSE ARMS
YOU'RE GONNA BE
SO DARLING SAVE THE LAST DANCE FOR ME MMM MMM
SAVE THE LAST DANCE FOR ME

Two spots pick out only JO'K and THE GIRL. She sings to him.