

# **THE BARDY BUNCH**

**A WAR OF THE FAMILIES  
PARTRIDGE AND BRADY  
A ONE-ACT MUSICAL PARODY**

**WRITTEN BY  
STEPHEN GARVEY**

**HIGH SCHOOL EDITION**

**SHOW PERUSAL**

**BROADWAY**  
— LICENSING —

09/20/18

The Bardy Bunch  
By Stephen Garvey  
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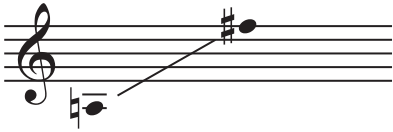
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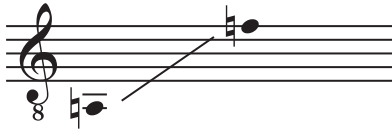
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# The Bardy Bunch Vocal Ranges

MARCIA



BOBBY



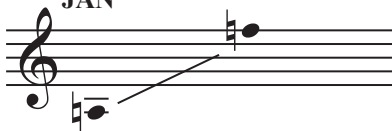
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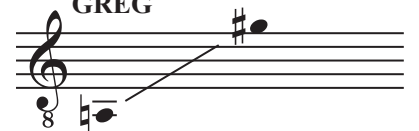
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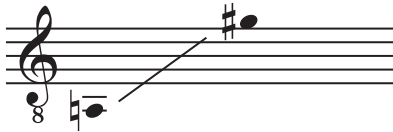
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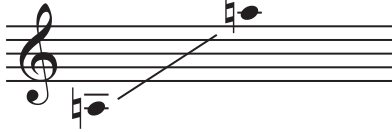
GREG



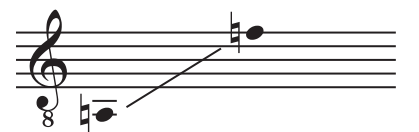
KEITH



SHIRLEY



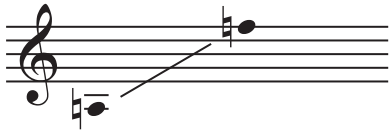
CHRIS



TRACY



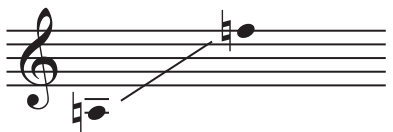
LAURIE



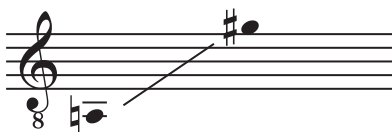
DANNY



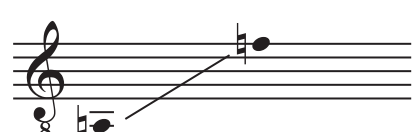
CAROL



MIKE



REUBEN



## **CAST OF CHARACTERS:**

### **TEAM BRADY**

#### **MIKE BRADY**

Strong, patriarchal, warm and counseling, and slowly slipping into madness because of a guilty conscience.

#### **CAROL BRADY**

Maternal and loving, but determined to break free of the confining role of housewife. And becomes drunk with power once she does so.

#### **GREG BRADY**

A leader. Self confident and athletic. Easily annoyed by his siblings, but protective. A ladies man, but chastely so.

#### **PETER BRADY**

Youthful and fun-loving. In no rush to become a man, until tragedy strikes. Then vengeance dictates his every move.

#### **BOBBY BRADY**

Impish and inquisitive, and eager to prove he's ready to tackle big responsibilities...even though he's not.

#### **MARCIA BRADY**

Self-absorbed and hyper-dramatic. Dreamily romantic, and when she falls, she falls hard.

#### **JAN BRADY**

The personification of middle-child syndrome. Insecure, manic, desperate for attention and approval.

#### **CINDY BRADY**

Naïve and precocious. Bouncy but given to fears of magic and the unknown. Completely unaware of her unbearable lisp.

#### **ALICE**

Loopy but loving family housekeeper, always ready with a corny, self-deprecating quip or a consoling hug.

#### **MR. PHILLIPS**

Authoritative and imposing. Pretends to be a concerned and caring boss to Mike, but really is only out for himself.

### SAM THE BUTCHER

Introduced as the chorus acting as narrator, a la "Romeo and Juliet." He then slips into the more familiar role of doting boyfriend to Alice, and lover of meat puns.

### COUSIN OLIVER

Once the precocious and obnoxious young cousin, Oliver finally reveals his true identity: as a sinister killer, fueled by vengeance.

### TEAM PARTRIDGE

#### SHIRLEY PARTRIDGE

Maternal and doting. New love enlivens her, but it's dampened by the complaints of her disapproving children.

#### KEITH PARTRIDGE

Teen idol charm with a kid-friendly sex appeal. Adores being center stage, but deep down is a hopeless romantic.

#### LAURIE PARTRIDGE

Liberal, strong-willed and outspoken, but often sullen and a victim of teen angst and self-doubt.

#### DANNY PARTRIDGE

Wise-cracking middle brother. Proud of his role as bassist, but consumed over his mother's remarriage to his rival Reuben.

#### CHRIS PARTRIDGE

Spiteful, manipulative, and scheming. Determined to take over as the band's bassist, even if it means fratricide.

#### CHRIS PARTRIDGE II

Must look completely different than Chris Partridge. Spiteful, manipulative, and scheming. Determined to take over as bassist.

#### TRACY PARTRIDGE

Fairly oblivious, with a puppy dog's willingness to follow her brother Chris anywhere.

#### REUBEN KINCAID

Outwardly confident and snarky. Inwardly insecure and somewhat paranoid...and justifiably so.

**SETTING:**

EARLY AUGUST 1974. VENICE, CA.

The stage is a loose representation of the Brady and Partridge worlds. The action takes place inside and outside the homes as well as at an amusement park, and things move quickly. So the set is less a literal interpretation of iconic locations than a general suggestion of '70s grooviness, where mango-orange and avocado colors share a space with shag rugs and Astroturf.

**WHAT'S PAST IS PROLOGUE**

The Brady and Partridge families are an assemblage of tragic figures. Two lovely ladies and one man, each widowed at an uncommonly early age. Their 11 children were each stripped of a parent, most before reaching teenaged years. Though smiling on the outside, all 14 individuals are haunted by loss. But for a brief period in the early '70s, there was a joyous respite -- sunshine days when all of life's woes were resolved within 30 minutes (with occasional 90-minute solutions during picturesque family vacations). This is not our story. We join the families just after the ABC network ceased airing the chronicles of the Bradys and the Partridges. It was a summer when America found itself mired in the scandal of an unlovable president and the aftereffects of an unwinnable war. And it was a summer when these beloved TV families, no longer under America's watchful eye, met on a collision course in a blood-soaked, vengeance-fueled, lust-filled crossover episode of Shakespearean proportions. Dedicated to Sherwood Schwartz and Bernard Slade, both knights of the most noble order of the garter.

The Bardy Bunch  
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## SCENE 1

### #1 PROLOGUE

*(A stark light haloes the frame of SAM THE BUTCHER. He wears an apron splattered with blood and a cleaver in his tight grasp.)*

#### SAM THE BUTCHER

Two households, both alike in decor of orange and olive green,  
Near fair Venice Beach, where we lay our play,  
From a time of peace to new mutiny,  
When Bradys sang of change and sunshine days.  
From forth the fatal loins of these two families,  
A pair of star-cross'd lovers lives are gone; "I think I love you," he'd say, and she'd know,  
For one must be in love to love a love song.  
This domestic tragedy of groovin' and singin',  
Is now a hundred minutes' traffic for you to see;  
A whole lot of lovin' is what we'll be bringin',  
All of it laugh track and commercial-free.

*(Lights out on SAM and up on...ARDEN AMUSEMENT PARK STAGE. NIGHT. Concert lights come up as GREG BRADY enters with MARCIA, PETER, JAN, B OBBY and CINDY, all dressed in blue-striped white shirts with white-striped blue pants.)*

### #2 KEEP ON

#### GREG BRADY

Welcome to the grand opening gala of Arden Amusement Park! If music be the food of love, "Keep On"!

#### THE BRADY KIDS

FLYING DOWN THE HIGHWAY IN MY MAKESHIFT MODEL T.A.!  
WOO! YEAH! WOO!  
IT'S A BEAUTIFUL MORNING  
AND IT'S GONNA BE A BEAUTIFUL DAY!  
THE WHEELS ARE HUMMING  
AND THE GUITAR'S STRUMMING  
AND THE RADIO IS BLASTING  
AND GOOD SOUNDS ARE COMING  
AS WE'RE FLYING DOWN THE HIGHWAY IN A MAKESHIFT MODEL T.A.!

*(KEITH, LAURIE, DANNY, CHRIS and TRACY PARTRIDGE enter in dress shirts and matching velvet vest and pant suits. They watch from side stage. SHIRLEY and REUBEN KINCAID enter next to them, arm-in-arm.)*

**THE BRADY KIDS**

WE'RE GONNA KEEP ON, KEEP ON, KEEP ON, KEEP ON  
DANCING ALL THROUGH THE NIGHT!  
WE'RE GONNA KEEP ON, KEEP ON, KEEP ON  
DOING IT RIGHT!  
WE'RE GONNA KEEP ON, KEEP ON, KEEP ON MOVIN'  
GONNA KEEP ON, KEEP ON, KEEP ON GROOVIN'  
KEEP ON SINGING AND DANCING ALL THROUGH THE NIGHT!

*(The lights dim on the BRADY KIDS and come up on the PARTRIDGES.)*

**KEITH PARTRIDGE**

What are they doing here?

**DANNY PARTRIDGE**

Reuben, did you double-book us again?

**REUBEN KINCAID**

What can I say? I've been distracted lately.

*(He kisses SHIRLEY. She giggles at his touch. DANNY shakes his head in disgust.)*

I'll head to the party and talk to the manager. We'll clear this up.

**TRACY PARTRIDGE**

You can't go dressed like that. It's a masquerade ball.

**REUBEN KINCAID**

I think I have an old costume in my trunk.

**DANNY PARTRIDGE**

Or you can just go as yourself and tell people you're Bozo the Clown.

**REUBEN KINCAID**

Sure, Danny, and you can go as Evel Knievel...and take a flying leap.

*(He exits.)*

**CHRIS PARTRIDGE**

I wanna go to the masquerade ball, too. I wanna be Willie Mays.

**DANNY PARTRIDGE**

Chris, we're about to go on...not that anyone would miss you.

*(CHRIS simmers as SHIRLEY turns to DANNY.)*

**SHIRLEY PARTRIDGE**

Danny, how is it that the clouds still hang on you?

**DANNY PARTRIDGE**

How could you marry that goofball?

**SHIRLEY PARTRIDGE**

I'm your mother, but I'm also a woman. You can't mourn your dad forever. I know I can't.

**DANNY PARTRIDGE**

Frailty, thy name is Shirley. Can't you see he's only after our money. Reuben just jumped from a ten-percent commission to a fifty-percent share.

**SHIRLEY PARTRIDGE**

Believe it or not Danny, not all people are motivated purely by money.

**DANNY PARTRIDGE**

Bite your tongue! Man, I'll never understand people over fifteen.

**LAURIE PARTRIDGE**

What do those phonies know about music? Ever since they stole our singing family bit, they're getting all the radio play. Now they're stealing our concert gigs.

**KEITH PARTRIDGE**

They can't even play any instruments. Let's show these jokers how to rock. Tracy, get your triangle.

*(They get their gear. DANNY pushes CHRIS aside to grab his bass. CHRIS, envy in his eyes, turns to TRACY.)*

**CHRIS PARTRIDGE**

Look at Danny flaunting his bass.

**TRACY PARTRIDGE**

Who cares? Everyone knows tambourine is where it's at.

**CHRIS PARTRIDGE**

I gotta get out from behind the drums and stand in the bright realm of center stage.

**TRACY PARTRIDGE**

So, tell Danny you want to play bass then.

**CHRIS PARTRIDGE**

Wear my heart upon my sleeve for daws to peck at? No, I will work by wit, and wit depends on dilatory time.

**ANNOUNCER (V.O.)**

Ladies and gentlemen: The Partridge Family!

*(They perform. None of them even remotely appear to play their instruments.)*

**#3 LOOKIN' FOR A GOOD TIME**

**KEITH PARTRIDGE**

I WAS LOOKING FOR A GOOD TIME  
I WAS DOWN SO LOW, THOUGHT I'D NEVER GET UP

**KEITH PARTRIDGE**

**SHIRLEY/CHRIS/TRACY/DANNY/  
LAURIE**

THEN A MIDNIGHT LADY  
WITH EYES OF GREEN  
SHE DIDN'T LOOK MUCH  
OLDER THAN SEVENTEEN  
SHE SAID, I'LL TAKE YOU TO A  
PLACE  
THAT YOU'VE NEVER SEEN  
IF YOU'RE LOOKIN' FOR A  
GOOD TIME!

OOOH

**ALL PARTRIDGES**

LOOKIN' FOR A GOOD TIME!  
LOOKIN' FOR A GOOD TIME!

*(DANNY plays it up, relishing the role of bassist. CHRIS seethes.)*

**KEITH PARTRIDGE**

SHE TOOK ME AWAY DOWNTOWN  
TO A SMOKY CAFE CALLED BAREFOOT GEORGE

**KEITH PARTRIDGE**

THERE WERE OTHER PEOPLE  
WALKING  
THEN SHE KNOCKED THREE  
TIMES  
SHE WHISPERED TO A GUY,  
HE'S A FRIEND OF MINE  
SAID TAKE OFF YOUR SHOES  
AND COME ON INSIDE  
IF YOU'RE LOOKIN' FOR A  
GOOD TIME!

**SHIRLEY/CHRIS/TRACY/DANNY/  
LAURIE**

AAAHH

**ALL PARTRIDGES**

LOOKIN' FOR A GOOD TIME!  
LOOKIN' FOR A GOOD TIME!  
YEAH!

*(Lights dim on the PARTRIDGES and back up on a stewing BRADY  
KIDS.)*

**GREG BRADY**

I'll show them a time all right, but it won't be a good one.

**BOBBY BRADY**

Who is that? The Three Baboons and Elsie?

**JAN BRADY**

The Peppermint Trolley Company?

**GREG BRADY**

No you ding-a-lings. The Partridge Family. And they have no right being here.

**PETER BRADY**

Who's the Partridge Family?

**MARCIA BRADY**

They're only the most popular band in Venice.

**PETER BRADY**

If they're so popular, how come I've never heard of them?

**CINDY BRADY**

Probably becau-th you've had your no-th-e buried in your book of magic trick-th.

**PETER BRADY**

Watch it, Cindy, or I'll make you disappear.

**GREG BRADY**

I'll tarry no longer with them. C' mon, gang!

*(SHIRLEY exits as the BRADYS march over to the PARTRIDGES and barge in on them.)*

**KEITH PARTRIDGE**

Hey, what's the big idea?

**GREG BRADY**

You guys better pack your stuff and "keep on movin'."

**KEITH PARTRIDGE**

Since when did you become my boss?

*(LAURIE steps between the two and looks GREG over with a sneer.)*

**LAURIE PARTRIDGE**

Well, if it isn't the Brady Bunch. A Brady bunch of copycats is more like it.

**GREG BRADY**

I bet you're Laurie. I've heard about you Partridges...or should I say bird-brains?

**LAURIE PARTRIDGE**

Better the brains of a bird than a head of a toad.

**KEITH PARTRIDGE**

Hey, the crowd made their choice. They prefer real music to your bubblegum pop. So why don't you vamoose?

*(The kids square off and pair up: DANNY on PETER...)*

**DANNY PARTRIDGE**

Come on, Peter chicken. Let's hear you cackle.

**PETER BRADY**

Fighting's dumb. Let's just reason.

*(TRACY on CINDY...)*

**TRACY PARTRIDGE**

Baby talk, baby talk. It's a wonder you can walk.



**CINDY BRADY**

Th-top it, Tra-th-y or I'll bop you.

*(CHRIS on BOBBY...)*

**CHRIS PARTRIDGE**

One punch and it'll be "hi and bye, small fry."

**BOBBY BRADY**

What, you egg!

*(And LAURIE on MARCIA.)*

**LAURIE PARTRIDGE**

The game is up, Brady.

*(LAURIE throws a sucker punch at MARCIA, hitting her in the face.)*

**MARCIA BRADY**

O, my nose!

*(JAN stands alone, as usual.)*

**JAN BRADY**

Doesn't anyone want to fight with me?

**#3A LOOKIN' FOR A GOOD TIME FIGHT**

**THE BRADY KIDS**

KEEP ON, KEEP ON, KEEP ON MOVIN'!  
KEEP ON, KEEP ON, KEEP ON GROOVIN'!

**THE PARTRIDGE KIDS**

I'M GONNA DO YOU A FAVOR  
AND LET YA GO!  
DON'T YA LET ME CATCH YOU  
'ROUND HERE NO MORE!  
LOOKIN' FOR A GOOD TIME!

**THE BRADY KIDS**

AHH

**THE BRADY KIDS**

KEEP ON MOVIN'!

**THE PARTRIDGE KIDS**

LOOKIN' FOR A GOOD TIME!

## THE BRADY KIDS

KEEP ON MOVIN'!

*(A fight/dance breaks out. JAN, with no one to fight, approaches DANNY, smiling.)*

### JAN BRADY

Hi. I'm Jan Brady! You wanna come over and listen to my new record album? It's really far out.

*(DANNY ignores her. JAN walks away, shoulders slumped. In the melee, KEITH and MARCIA crash into each other. They lock eyes. It's instant love. Police lights and sirens blare. The younger kids scatter off stage. GREG grabs MARCIA and LAURIE grabs KEITH, pulling them in opposite directions.)*

**SCENE 2**

*ARDEN PARK BALLROOM TERRACE. NIGHT.*

*(ALICE enters, dressed as an evil witch.)*

**ALICE**

Fair is foul, and foul is fair, Hover through the fog and filthy air.

*(coughs and waves her hand at the air)*

Smog's more like it. If something wicked this way comes, I won't be able to see which way it's coming!

*(MIKE and CAROL BRADY enter, dressed as Antony and Cleopatra.)*

All Hail, Mr. Brady.

**MIKE BRADY**

Correction, Alice. Marc Antony, with my lovely escort, Cleopatra.

**CAROL BRADY**

Not as lovely as your legs. They're the hit of the ball.

**MIKE BRADY**

No wonder. My skirt's shorter than yours!

*(MR. PHILLIPS enters, as a yacht captain.)*

**MR. PHILLIPS**

There you two are. Come on. The party's in full swing.

**MIKE BRADY**

Sure thing, Mr. Phillips. Just wanted to take a look at Arden Amusement Park. From this balcony, it looks just like the scale model I built.

**MR. PHILLIPS**

We built.

**CAROL BRADY**

We're really looking forward to the grand opening tomorrow, right, Alice?

**ALICE**

The rides sure look like fun, Mrs. Brady. Now if someone could just convince my stomach of that. I get motion sickness when I stir my coffee.

**CAROL BRADY**

O, Alice.

**MR. PHILLIPS**

Fifty amusement park contracts based on the same design. Life sure has changed since that trip to Kings Island Park last year.

**MIKE BRADY**

I was hoping my position within the company might change, too.

**MR. PHILLIPS**

There's only one position above yours, Mike, and I'm not going anywhere.

**MIKE BRADY**

There's always the title of "partner."

**MR. PHILLIPS**

...which I've promised my son and heir apparent. Look, Mike. Life's a merry-go-round.

*(MR. PHILLIPS takes off his gold wedding band and holds it in front of MIKE.)*

Some get on to enjoy the ride. Others spend so much time going after that brass ring, they miss out on the fun. All that glitters is not gold, Mike. Forget the ring. Enjoy the ride.

*(puts ring back on.)*

Welp, better get back to the party before the Mrs. throws me in the brig.

*(With a captain's salute, MR. PHILLIPS exits. ALICE follows.)*

**ALICE**

I better head in, too.

**CAROL BRADY**

Is Sam in there?

**ALICE**

He went to the Meat Cutters' Ball instead. But I'll be fine. I just wish this witch costume came with a love potion I could drop in some bachelor's punch!

*(ALICE exits. A figure enters in a fairy godmother costume, cloaked in shadow.)*

**MIKE BRADY**

He knows those park designs are mine. I slaved night and day getting them ready, and now he's taking all the credit.

**CAROL BRADY**

And the glory. I have half a mind to give that sea captain a swift kick in the...aft.

**MIKE BRADY**

Carol. If anyone's doing any aft-kicking, it'll be me. This is man's business.

**CAROL BRADY**

Mike, your generation gap is showing.

**MIKE BRADY**

I'm sorry Carol, but women aren't cut out for violence.

**CAROL BRADY**

Are you? I fear thy nature is too full of the milk of human kindness.

**MIKE BRADY**

What am I supposed to do? You heard what he said about carousels. He expects me to be happy going in circles for the rest of my career.

**CAROL BRADY**

You're not the only one who's frustrated, Mike.

<b>#4 TOGETHER WE'RE BETTER</b>
---------------------------------

**CAROL BRADY**

LAST NIGHT YOU KNOW I COULDN'T SLEEP  
WOULDN'T SLEEP TOSSING AND TURNING ABOUT  
THINKING ABOUT THE WAY IT'S BEEN  
HEY, IT'S BEEN SO HARD TO FIGURE OUT

*(CAROL pulls the dagger from his tunic.)*

See this plastic dagger before you? The handle toward your hand? Clutch it.

**MIKE BRADY**

Carol, are you saying what I think you're saying?

**CAROL BRADY**

Only if you think I'm saying what I think you think I'm saying.

**MIKE BRADY**

I think I do... I don't know if I can do it, Carol.

**CAROL BRADY**

Well, not with that. We have to get a real knife.

**MIKE BRADY**

It's more than that -

**CAROL BRADY**

Just think about it, Mike. The two of us, together. Working to build a better life for us...

*(heavy emphasis)*

...for the kids!

**MIKE BRADY**

Well, when you put it that way --

*(CAROL, plastic dagger in hand, stealthily acts out the crime.)*

**CAROL BRADY**

YOU AND ME SNEAKING ROUND  
MEETING IN SHADOWS, HIDING AWAY...

**MIKE BRADY**

Do you think we have it in us to do this?

**CAROL BRADY**

ALL OF THE TIME, BABY, ALL THE WAY!  
'CAUSE WE'RE ONE STEP SHORT OF OUR HEAVEN  
AND WE WON'T STOP SHORT TILL WE GET THERE TOGETHER  
TOGETHER, BABY, WE'RE BETTER  
ON OUR OWN WE'RE FINE BUT UNITED WE'RE DYNAMITE!

**MIKE BRADY**

I don't know, Carol -

**CAROL BRADY**

Mr. Phillips rose to the top because he never gave up. The great ones never do. Take Thomas Edison, did he ever quit? Or the Wright Brothers? Or how about Carl Mahawkian?

**MIKE BRADY**

Carl Mahawkian? Never heard of him.

**CAROL BRADY**

That's right. Because he quit.

**MR. PHILLIPS**

*(OFF)*

Mike!!

**MIKE BRADY**

Let's go. The false face must mask what the false heart doth know.

'CAUSE TOGETHER, BABY, WE'RE BETTER

**CAROL/MIKE**

WE'RE BETTER TOGETHER, TOGETHER WE'RE BETTER!

*(They exit. The fairy godmother figure steps out of the shadows. It's  
REUBEN.)*

**REUBEN KINCAID**

Well, well. Rough winds do shake our Brady buds this August

**#4A TRANSITION INTO SCENE 3**

### SCENE 3

BRADY GIRLS' BEDROOMS. NIGHT.

*(JAN and CINDY sleep. MARCIA looks out her window dreamily while brushing her hair.)*

**MARCIA BRADY**

Keith. Keith. Wherefore art thou, Keith? Don't let the fact that I'm a Brady keep us apart. I could just as easily be a Partridge. Did my braces make me any less a scrapmouth than Laurie? Was the sudden disappearance of my dog any less mysterious than the disappearance of yours?

**JAN BRADY**

Marcia. Go to sleep.

**MARCIA BRADY**

I can't. I'm in love. Truly in love.

**JAN BRADY**

No one will ever love me...not with you slinking around with your icky old charm, making every boy's eyes pop of out of his head.

**MARCIA BRADY**

I can't help it if their eyes pop. Jan, if boys don't find you attractive. Don't blame me.

*(Outside, KEITH appears, carrying his guitar, admiring MARCIA from afar.)*

**KEITH PARTRIDGE**

There she is, her hair outshining the envious moon. It even outshines my hair, and I just spend an hour fluffing it.

**MARCIA BRADY**

What's this I hear? Is someone outside?

*(KEITH climbs to MARCIA'S window. She rushes to meet him.)*

O, Keith. I dreamed of you coming here tonight. A literal waking dream where I fantasized about us while riding my bike in wide, looping circles.

**KEITH PARTRIDGE**

Far out.



**MARCIA BRADY**

Far out of the question is more like it. If Greg knew you were here, he'd flip. You're at the top of his crumb list...and at the bottom of his crumb list...and every crumb in between.

**KEITH PARTRIDGE**

I know. Laurie thinks you Bradys are a combination of Nixon and the guy who invented sardine pizza.

**MARCIA BRADY**

What's Nixon?

**KEITH PARTRIDGE**

Our president?

**MARCIA BRADY**

Like George Washington?

**KEITH PARTRIDGE**

You don't know who Richard Nixon is? Watergate? He's about to resign. It's in all the papers.

**MARCIA BRADY**

I don't read the newspaper unless Davy Jones is in town.

**KEITH PARTRIDGE**

This should concern me, and yet, in these fractured times, I find it comforting that nothing in your life reflects anything going on in the real world.

**MARCIA BRADY**

But how can we be together?

**KEITH PARTRIDGE**

We could run away to Canada, like the draft dodgers.

**MARCIA BRADY**

The draft?

**KEITH PARTRIDGE**

Vietnam?

*(off her vacant stare)*

O, it doesn't matter. We'll think of something. I need to see you again. Tomorrow. At the grand opening of Arden Amusement Park.

**MARCIA BRADY**

How? Greg and my whole family will be there.

**KEITH PARTRIDGE**

So will Laurie. She plans on picketing the working conditions. What if we taught them both a lesson...a lesson in love.

**MARCIA BRADY**

Love? Greg and Laurie? Good luck.

**KEITH PARTRIDGE**

Look, the only reason they hate each other is because they think the other hates them. But what if they thought the opposite? Here's what we'll do...

*(KEITH whispers a plot in MARCIA'S ear. She smiles, nodding her head.)*

By the time we're done, those two will be so ga-ga over each other they won't pay any attention to us. And we can be together.

*("I THINK I LOVE YOU" begins to play, but is interrupted by CINDY screaming and pointing behind them...at MR. PHILLIPS' GHOST!)*

<b>#4B I THINK I LOVE YOU INTERRUPTUS</b>
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**CINDY BRADY**

A gho-th-t!

**MARCIA BRADY**

It's just Keith, Cindy.

*(MR. PHILLIPS' GHOST disappears off stage.)*

**KEITH PARTRIDGE**

I better split before Greg makes a ghost out of me.

**MARCIA BRADY**

At what o'clock tomorrow shall we meet?

**KEITH PARTRIDGE**

Meet me at the merry-go-round at the hour of eight...seven central.

**MARCIA BRADY**

Parting is such sweet sorrow...

*(As KEITH exits, MR. PHILLIPS GHOST appears again, right by CINDY, staring at her. CINDY recoils, still the only one who can see him.)*

**MR. PHILLIPS' GHOST**

...that I shall say good night till it be morrow.

*(CINDY turns to us, horrified, as MARCIA stares off dreamily.)*

**#4C TRANSITION INTO SCENE 4**

Broadway Licensing Perusal  
NOT FOR PRODUCTION

#### SCENE 4

PARTRIDGE KITCHEN & BEDROOMS/BRADY BEDROOMS.  
DAWN.

*(MIKE, in his P.J.s, tries to wipe the blood from himself. CAROL, in her nightgown, stares off, energized.)*

**CAROL BRADY**

*(in her own world)*

All these years, a housewife, just staring at these three walls. Now look at me! I haven't felt this alive since I was the head of the Save Woodland Park Committee!

**MIKE BRADY**

Will all the Safe laundry detergent in the world wash this blood clean from my hands?

**CAROL BRADY**

What's done is done. Come to bed. It'll be morning soon.

**MIKE BRADY**

I've murdered sleep. Carol, did we do the right thing?

**CAROL BRADY**

It may not have been the right thing, but we did it right. By all appearances, that son of his, whoever he is, will be tagged with the crime. I made sure of it. See? We woman are good for some things after all.

**MIKE BRADY**

I know some things men and women do equally well...Pucker up and I'll show you!

*(They share an innocent kiss. Lights up on the Partridge kitchen.*

*SHIRLEY, in her nightgown, stares lost in thought as REUBEN enters through the back door, still in his fairy godmother costume.)*

**SHIRLEY PARTRIDGE**

Reuben. What happened? I lost you at the party.

**REUBEN KINCAID**

There was a lot to see. Everyone was having a killer time. I thought you'd be asleep by now.

**SHIRLEY PARTRIDGE**

I have not slept one wink. It's Danny.

**REUBEN KINCAID**

What a piece of work is Dan.

**SHIRLEY PARTRIDGE**

He's so full of anger. At you. At me. He's just not himself. He normally has a heart of gold.

**REUBEN KINCAID**

If Danny had a heart of gold, he'd hock it.

**SHIRLEY PARTRIDGE**

I'm normally so good at fixing all their problems. We talk, they learn a lesson, and by the next week, it's as if the issue never even existed. But this feels different. Maybe I've been thinking too much about my own needs recently.

**REUBEN KINCAID**

Tell you what. Let me worry about Danny. Tonight, let's just concentrate on us.

**SHIRLEY PARTRIDGE**

It's not tonight anymore. It's morning.

*(SHIRLEY and REUBEN exit together. Lights up on KEITH and MARCIA, sitting in their beds.)*

**#5 I WOKE UP IN LOVE THIS MORNING**

**KEITH PARTRIDGE**

LAST NIGHT, I TURNED OUT THE LIGHT  
LAY DOWN AND THOUGHT ABOUT YOU  
I THOUGHT ABOUT THE WAY THAT IT COULD BE

**MARCIA BRADY**

TWO O'CLOCK, WONDERIN' WHAT I'M DOIN' HERE  
ALONE WITHOUT YOU  
SO I CLOSE MY EYES AND DREAM YOU HERE TO ME

**MARCIA/KEITH**

I WOKE UP IN LOVE THIS MORNING!  
I WOKE UP IN LOVE THIS MORNING!  
WENT TO SLEEP WITH YOU ON MY MIND!

**MARCIA**

I WOKE UP IN LOVE THIS MORNING!

**KEITH**

I WOKE UP IN LOVE THIS MORNING!

**MARCIA/KEITH**  
WENT TO SLEEP WITH YOU ON MY MIND!

*(SHIRLEY and REUBEN, now in his P.J.s, enter and join in the song, along with CAROL and MIKE.)*

**SHIRLEY**  
I WOKE UP IN LOVE THIS MORNING!

**CAROL**  
I WOKE UP IN LOVE THIS MORNING!

**MIKE/REUBEN**  
WENT TO SLEEP WITH YOU ON MY MIND!

**MIKE/KEITH/REUBEN**  
HELLO, GIRL, YES IT'S FIVE  
O'CLOCK  
I KNOW BUT YOU JUST LISTEN  
THERE'S SOMETHING THAT  
I'VE GOT TO LET YOU KNOW

**MARCIA/SHIRLEY/CAROL**  
OOH

OOH  
OOH

OOH

OOH  
OOH

THIS IS YOU, THIS PILLOW  
THAT I'M HUGGIN' AND I'M  
KISSIN'  
AND ONE MORE THING  
BEFORE I LET YOU GO.

**SHIRLEY/REUBEN**  
I WOKE UP IN LOVE THIS MORNING!

**MIKE/CAROL**  
I WOKE UP IN LOVE THIS MORNING!

**MARCIA/KEITH**  
WENT TO SLEEP WITH YOU ON MY MIND!

**ALL SIX**  
I WOKE UP IN LOVE THIS MORNING!  
I WOKE UP IN LOVE THIS MORNING!  
WENT TO SLEEP WITH YOU ON MY MIND!

*(MR. PHILLIPS' GHOST enters MIKE and CAROL'S room. They stare at him in horror.)*

**MIKE BRADY**

DO DREAMS COME TRUE,  
WELL IF THEY DO  
I'LL HAVE YOU, NOT JUST FOR  
A NIGHT, BUT  
FOR MY WHOLE LIFE  
THROUGH!

**MARCIA/KEITH/CAROL/SHIRLEY/  
REUBEN**

OOH

OOH

AHH

*(CAROL and MIKE force the ghost out.)*

**ALL SIX**

I WOKE UP IN LOVE THIS MORNING!  
I WOKE UP IN LOVE THIS MORNING!  
WENT TO SLEEP WITH YOU ON MY MIND!

**KEITH/REUBEN/SHIRLEY/MIKE/  
CAROL**

I WOKE UP IN LOVE THIS  
MORNING!  
I WOKE UP IN LOVE THIS  
MORNING!  
WENT TO SLEEP WITH YOU ON  
MY MIND!

**MARCIA**

LOVE  
I WOKE UP IN LOVE  
I WOKE UP IN LOVE  
WITH YOU ON MY MIND

*(KEITH and MARCIA end the song in an embrace...then exit. MIKE,  
CAROL and REUBEN exit as well. Lights up on DANNY with  
SHIRLEY. CHRIS and TRACY furtively watch on..)*

**DANNY PARTRIDGE**

The only thing Reuben's in love with this morning is getting a hold of Dad's and your bank account.

**SHIRLEY PARTRIDGE**

Honey, Reuben is your dad now.

**DANNY PARTRIDGE**

He's no more like my father than I to Hercules.

**TRACY PARTRIDGE**

*(to CHRIS)*

Hercules? Now I know why Danny has red hair...his brain is rusted.

**SHIRLEY PARTRIDGE**

You shouldn't be so distrustful of Reuben. You two are a lot alike.

**DANNY PARTRIDGE**

I know. That's what scares me.

**SHIRLEY PARTRIDGE**

Give it time, Danny. You'll be fine.

*(SHIRLEY exits.)*

**DANNY PARTRIDGE**

All is not fine. I have to do something. O, cursed spite, that I was ever born to set it right.

*(DANNY exits. CHRIS sees MR. PHILLIPS' GHOST enter. He nudges TRACY.)*

**CHRIS PARTRIDGE**

What's this? A ghost?

*(MR. PHILLIPS' GHOST exits.)*

**TRACY PARTRIDGE**

Who was that creepo?

**CHRIS PARTRIDGE**

That "creepo" could make Danny flip his gourd! He kind of looked like Dad, didn't he?

**TRACY PARTRIDGE**

I have no idea what Dad looked like. There isn't a photo of him anywhere in the house or –

**CHRIS PARTRIDGE**

Shut up, Tracy. I have a plan. I can already feel that bass strap around my neck.

*(CHRIS and TRACY exit. Lights up on the BRADY BOYS' room. MARCIA walks in to find GREG fixing a radio.)*

**MARCIA BRADY**

Greg. You have a minute?

*(Lights up on LAURIE'S room. KEITH walks in to find her painting a picket sign.)*

**KEITH PARTRIDGE**

Laurie. We need to rap.



**KEITH PARTRIDGE**

It's about the Bradys.

**LAURIE PARTRIDGE**

Can we talk about something more pleasant, like the Zodiac killer?

**KEITH PARTRIDGE**

It's Greg.

**LAURIE PARTRIDGE**

That Capital P Phony?

**KEITH PARTRIDGE**

He's in love with you.

**LAURIE PARTRIDGE**

What?

**KEITH PARTRIDGE**

He thinks you're dynamite.

**MARCIA BRADY**

It's about the Partridges.

**GREG BRADY**

Can we talk about something more pleasant, like getting the mumps?

**MARCIA BRADY**

It's Laurie.

**GREG BRADY**

That Grade A dingbat?

**MARCIA BRADY**

She's in love with you.

**GREG BRADY**

What?

**MARCIA BRADY**

She thinks you're outasite

**GREG BRADY**

Laurie Partridge? She said I had the face of a toad.

**MARCIA BRADY**

She's afraid you'll make sport of her love, and thus can't confess it.

**LAURIE PARTRIDGE**

The Casanova of Clinton Avenue? He acts like he hates me.

**KEITH PARTRIDGE**

The Brady doth protest too much.

*(The seeds are planted. KEITH and MARCIA exit. GREG and LAURIE turn their gazes into their mirrors, facing each other.)*

**LAURIE PARTRIDGE**

Greg. Last night you made me sick. Now I'm sick again, but in a different way. These butterflies in my stomach feel like flying saucers. But can I trust Keith? I have to find out if his words are true.

**GREG BRADY**

Laurie Partridge. A bird-brain...or one groovy chick?

*(hit by an idea)*

**GREG BRADY (CONT'D)**

I got it! I got it!!

*(ALICE enters with a bucket and plunger.)*

**ALICE**

Whatever it is, let's hope the other kids don't get it!

**#5A I WOKE UP IN LOVE THIS MORNING - REPRISE**

**GREG/LAURIE**

I WOKE UP IN LOVE THIS MORNING!  
I WOKE UP IN LOVE THIS MORNING!  
WENT TO SLEEP WITH YOU ON MY MIND!

*(GREG grabs a pad of paper and pen. LAURIE grabs a Harley Davidson bandana and ties it across her forehead.)*

**#5B TRANSITION INTO SCENE 5**

SCENE 5

BRADY DEN/KITCHEN. DAY.

*(Lights up on all the BRADY KIDS gathered around MIKE and CAROL. PETER practices a magic trick. BOBBY stands on a riser, his arms stretched to the sky as if he's hanging from something.)*

**MIKE BRADY**

...And that's why I called this family meeting.

**MARCIA BRADY**

So if Mr. Phillips was killed, does that mean they'll cancel the grand opening of Arden Amusement Park?

**MIKE BRADY**

No. The grand opening is still on.

*(MARCIA and the kids ad-lib relief.)*

But you're missing the point. Each and every one of you was fighting last night. With the Partridges. And that's not the way we conduct ourselves around here.

**CAROL BRADY**

Your father is right.

**BOBBY BRADY**

So who killed Mr. Phillips anyway?

**MIKE BRADY**

*(ignoring him)*

When we fight, the only person we hurt is ourselves.

**BOBBY BRADY**

Was he strangled? Or stabbed?

**MIKE BRADY**

Remember, to thine own Brady be true.

**BOBBY BRADY**

There must have been witnesses. It was an awful big party.

**MIKE BRADY**

Bobby, that'll do. And what are you doing up there?

**BOBBY BRADY**

Stretching myself to get taller. I'm sick of getting by on my puckish charm.

**PETER BRADY**

*(completing the trick)*

I did it!

*(CINDY covers to MIKE.)*

**CINDY BRADY**

Make him th-top, Daddy!

**MIKE BRADY**

Will you put that away, Peter? Magic is for kids.

**PETER BRADY**

But I am a kid.

**MIKE BRADY**

You have to grow up sometime. You can't make a career out of being a Brady kid, you know.

*(awkward beat...then to CINDY)*

Now, Pumpkin, it's just a trick. Be brave. And remember, you can't run away from your problems.

**CAROL BRADY**

Your father's right, Cindy.

**JAN BRADY**

She's scared because she thinks she saw a ghost last night.

**CINDY BRADY**

I did th-ee a gho-th-t. Tell me it'll be okay, Daddy. Plea-the!

**MIKE BRADY**

*(stunned...looks at CAROL)*

I...uh...of course. Ghosts are...a silly superstition. Like jinxes and ancient tabu idols.

*(BOBBY spots something from his high perch.)*

**BOBBY BRADY**

Hey, what's that bloody dagger doing behind Dad's Father of the Year plaque?

*(MIKE panics just as ALICE enters.)*

**ALICE**

Who wants meat pie!?

**MIKE BRADY**

*(eager to change topics)*

Meeting adjourned! Lunch and then we're off to Arden Amusement Park!

*(Cheers of "O, boy" and "Right on." ALICE doles out slices.)*

Mmmm, Alice, this meat pie is out of this world!

**ALICE**

I can't take credit for it. Sam's delivery boy, Mark, dropped it off this morning. Funny...I didn't order it, but I'm not one to look a gift meat pie in the mouth. I'm just glad you're looking it into your mouths!

**MIKE BRADY**

Alice, your talk's a little like your goulash: A little bit of everything and all mixed up.

*(ALICE turns to find MR. PHILLIPS' GHOST behind her, doubled over in pain.)*

**ALICE**

Great Caesar's Ghost...I mean Mr. Phillips' Ghost...

**MR. PHILLIPS' GHOST**

Stop them. Stop them from eating that pie!

**ALICE**

What's wrong, You want a slice?

**MR. PHILLIPS' GHOST**

Myself is that pie! A foreshadow of vengeance, sent by my son. There's meed for meed, death for a deadly deed!

*(MR. PHILLIPS' GHOST exits. CINDY coughs something up. She pulls MR. PHILLIPS' gold wedding band from her mouth.)*

**ALICE**

Leapin' Caterpillars! The meat pie!

*(ALICE charges back into the kitchen and knocks the pie from their mouths.)*

**ALICE (CONT'D)**

Don't Phillips on that -- I mean fill up on that! Save room for the popcorn balls at Arden Amusement Park!

**CAROL BRADY**

Alice. What's gotten into you?

**ALICE**

I don't know, Mrs. Brady. Maybe too much sun! Sun, as in sunshine, not as in a vengeful, plotting male offspring. Ah, such a beautiful, sunny day. Maybe we should all walk to the grand opening!

**MIKE BRADY**

Or bike it! Let's hit the trail, kids!

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**SCENE 6**

*THE BRADY'S BACKYARD/VENICE BEACH STREETS. DAY.*

*(THE BRADYS make a run for their bikes. They mount them and ride in a long line.)*

**#6 SUNSHINE MASHUP**

**JAN BRADY**

I THINK I'LL GO FOR A RIDE OUTSIDE NOW  
THE SUMMER SUN'S CALLIN' MY NAME

**JAN/MARCIA/PETER/CINDY/BOBBY**

I HEAR YA NOW!  
I JUST CAN'T STAY INSIDE ALL DAY  
I GOTTA GET OUT GET ME SOME OF THOSE RAYS!

**BOYS**

EVERYBODY'S SMILIN'

**GIRLS**

SUNSHINE DAY!

**BOYS**

EVERYBODY'S LAUGHIN'

**GIRLS**

SUNSHINE DAY!

**BOYS**

EVERYBODY SEEMS

**BOYS/GIRLS**

SO HAPPY TODAY!  
IT'S A SUNSHINE...

**CINDY BRADY**

I THINK I'LL GO FOR A RIDE OUT-THIDE NOW  
THE TH-UMMER TH-UN KNOWS ME BY NAME!

**THE BRADYS/ALICE**

HE'S CALLIN' ME!  
I GOTTA GET OUT, GOTTA GET AWAY, GET AWAY  
I GOTTA GET AWAY, GET AWAY, GET AWAY, GET AWAY!

**CINDY BRADY**

INTO THE SUNSHINE

*(MR. PHILLIPS' GHOST shows up, riding right behind ALICE, CAROL and MIKE.)*

**MR. PHILLIPS**  
CAN'T YOU DIG THE  
SUNSHINE?  
LOVE AND SUN ARE THE  
SAME!  
CAN'T YOU HEAR HIM CALLIN'  
YOUR NAME?

**BRADYS/ALICE**  
DAY DAY  
DAY DAY  
DAY DAY  
AHH

*(ALICE, CAROL and MIKE try to shake free of the ghost as the kids sing on.)*

**MARCIA BRADY**  
OH, I THINK I'LL TAKE A RIDE EVERY DAY NOW  
THE SUMMER SUN'S SHOWN ME THE WAY...

**THE BRADYS/ALICE**  
TO BE HAPPY NOW!  
I JUST CAN'T STAY INSIDE ALL DAY  
I GOTTA GET OUT GET ME SOME OF THOSE RAYS!

*(THE BRADYS bike off as KEITH enters, heading toward Arden Amusement Park.)*

**KEITH PARTRIDGE**  
I'VE GOT THE SUNSHINE IN MY HANDS  
YOU'VE GOT THE SUNSHINE IN YOUR HANDS  
WE'VE GOT THE SUNSHINE IN OUR HANDS  
NOW, LET IT SHINE ALL OVER THIS LAND!

YOU'VE GOT TO LOVE, LOVE ONE ANOTHER  
WHOA, SHINE, SHINE ON YOUR BROTHER  
AND THE WHOLE WORLD WILL DISCOVER  
IN THE ARMS OF EVERY WOMAN AND MAN!

*(KEITH runs into a man strolling along.)*

Excuse me, man. Is this the way to Arden Amusement Park?

*(The man is LAURIE, dressed as a biker. KEITH somehow doesn't recognize her.)*

**LAURIE PARTRIDGE**  
Why, yes. I'm going there right now to meet somebody.



**KEITH PARTRIDGE**

Far out. Me too. I'm Keith.

**LAURIE PARTRIDGE**

I'm, uh...Snake.

**KEITH/LAURIE**

WE'VE GOT THE SUNSHINE IN OUR HANDS  
I'VE GOT THE SUNSHINE IN MY HAND  
YOU'VE GOT THE SUNSHINE IN YOUR HANDS  
NOW LET IT SHINE ALL OVER THIS LAND!

*(Lights up on DANNY and CHRIS.)*

**DANNY PARTRIDGE**

Are you sure it was Dad...or his ghost? What did he say?

**CHRIS PARTRIDGE**

He's in a state of unrest. Because he was murdered.

**DANNY PARTRIDGE**

Murdered? By whom?

**CHRIS PARTRIDGE**

Reuben.

**DANNY PARTRIDGE**

That's impossible. We met Reuben six months after Dad died.

**CHRIS PARTRIDGE**

Dad's ghost said he knew Reuben, and that he was goofy in love with Mom. That's why he murdered him.

**DANNY PARTRIDGE**

Zounds! My heart is turned to stone. I will chop Reuben into messes!

**CHRIS PARTRIDGE**

No! The conditions must be perfect. I'll look at his appointment book. Find out where he'll be tonight. We'll lie in wait. And when the moment is right, strike.

**DANNY/CHRIS**

HOLY, HOLY, GLORY, GLORY  
HALLELUJAH, I BELIEVE IT NOW!  
HOLY HOLY, GLORY GLORY

*(All the PARTRIDGES and REUBEN enter.)*

**THE PARTRIDES/REUBEN**

OOH  
AAH

**TRACY PARTRIDGE**  
YOU CAN GIVE WITHOUT  
RECEIVING NOW

**THE PARTRIDGES/REUBEN**

I'VE GOT THE SUNSHINE!  
YOU'VE GOT THE SUNSHINE!  
WE'VE GOT THE SUNSHINE!  
I'VE GOT THE SUNSHINE!

*(THE BRADYS bike back on stage and a Sunshine-themed mash-up begins.)*

**KEITH/SHIRLEY**

HOLY HOLY  
GLORY GLORY

**CHRIS/SHIRLEY/TRACY/LAURIE/  
DANNY**

I'VE GOT THE SUNSHINE  
YOU'VE GOT THE SUNSHINE

**PARTRIDGES/REUBEN**

WE'VE GOT THE SUNSHINE  
I'VE GOT THE SUNSHINE

**PARTRIDGES/REUBEN**

SUNSHINE IN MY HANDS  
YOU'VE GOT THE SUNSHINE  
IN YOUR HANDS  
WE'VE GOT THE SUNSHINE  
IN OUR HANDS  
NOW LET IT SHINE ALL OVER  
THIS LAND  
SUNSHINE IN MY HANDS  
YOU'VE GOT THE SUNSHINE  
IN YOUR HANDS  
WE'VE GOT THE SUNSHINE  
IN OUR HANDS  
NOW LET IT SHINE ALL OVER  
THIS LAND  
SHINE ALL OVER THIS LAND  
SHINE ALL OVER THIS LAND  
(LAND)

**BRADYS**

IT'S A SUNSHINE DAY  
EVERYBODY'S SMILING  
SUNSHINE DAY  
EVERYBODY'S LAUGHING  
SUNSHINE DAY  
EVERYBODY SEEMS SO HAPPY  
TODAY  
IT'S A SUNSHINE DAY  
EVERYBODY'S SMILIN'  
SUNSHINE DAY  
EVERYBODY'S LAUGHIN'  
SUNSHINE DAY  
EVERYBODY SEEMS SO HAP  
YORDAY  
SUNSHINE DAY  
SUNSHINE DAY

*(All exit but CHRIS, TRACY and REUBEN. REUBEN is stressed.  
CHRIS, the picture of cool.)*

**REUBEN KINCAID**

Let me get this straight. First Mike and Carol are killers, now Danny wants to kill me?

*(looking to the heavens)*

Why couldn't I take a nice safe job? Like milking cobras!

**TRACY PARTRIDGE**

What did Mr. and Mrs. Brady do? They didn't hurt my goldfish, did they?

**REUBEN KINCAID**

No. They murdered Mike's boss. Violently.

**TRACY PARTRIDGE**

So that was the ghost we saw.

**CHRIS PARTRIDGE**

What are you going to do about Danny?

*(to TRACY)*

Whether Danny murders or is murdered serves me equally.

**REUBEN KINCAID**

Here's the plan. Tell that red-headed hamburger I'm visiting the Bradys this eve to sign the Brady Six. There, you all will hide and wait. But I never come. Meanwhile, you two will deliver a note to Mr. Brady.

*(TRACY offers an orange cylindrical tube.)*

**CHRIS PARTRIDGE**

Sure. In one of those. It will look like architectural designs, but inside will be your note, saying Danny witnessed them commit the murder of Mr. Phillips. Surely, they'll slay Danny on the spot.

*(SHIRLEY enters.)*

**SHIRLEY PARTRIDGE**

Chris. Tracy. Time for your bath.

**CHRIS PARTRIDGE**

We're indisposed right now, Mother.

**SHIRLEY PARTRIDGE**

Well, you better get disposed and get in here.

**TRACY PARTRIDGE**

We never get to have any fun.

**CHRIS PARTRIDGE**

Okay, Reuben. Go into hiding. Tracy and I will follow Danny, and deliver him to certain death...and then deliver to me his bass!

**REUBEN KINCAID**

Sure kid...right after your bubble bath.

**#6A SUNSHINE REPRISE**

**REUBEN/TRACY/CHRIS**

I'VE GOT THE SUNSHINE IN MY HANDS!  
YOU'VE GOT THE SUNSHINE IN YOUR HANDS!  
WE'VE GOT THE SUNSHINE IN OUR HANDS!  
NOW LET IT SHINE ALL OVER THIS LAND!

**#6B TRANSITION INTO SCENE 7**

**SCENE 7**

ARDEN AMUSEMENT PARK. DAY.

*(Lights up on Arden Amusement Park. Flashing lights. Calliope music. CAROL enters with a haunted looking MIKE. ALICE, CINDY, BOBBY and PETER follow.)*

**BOBBY BRADY**

C'mon, Alice!

**ALICE**

You go without me. I left something at the Ferris wheel.

**CINDY BRADY**

What-th that?

**ALICE**

My nerve!

*(The kids drag ALICE off. JAN enters with an elated MARCIA.)*

**JAN BRADY**

What are you so happy about?

**MARCIA BRADY**

You have to promise not to tell anyone. Keith Partridge is meeting me at the merry-go-round.

**JAN BRADY**

Really? Do you think Danny will come too?

**MARCIA BRADY**

Why would he do that?

**JAN BRADY**

To see me.

**MARCIA BRADY**

You? Really, Jan. Did he pay any attention to you at all last night? I wouldn't hurt your eyes looking for him.

**JAN BRADY**

Marcia, Marcia, Marcia. I'll endure her petty digs 'til the last syllable of recorded time.

*(JAN slinks off. CAROL stops MARCIA.)*

**CAROL BRADY**

Marcia, don't run off too far. I want you to meet someone from your father's office.

**MARCIA BRADY**

Who, Mom?

**CAROL BRADY**

His name is Wally and he's next in line behind your father.

**MARCIA BRADY**

What does that have to do with me?

**CAROL BRADY**

Your dad is uneasy wearing the crown. You must marry Wally.

**MARCIA BRADY**

I don't want to marry Wally. I don't even know who he is.

**CAROL BRADY**

I need to ensure we Bradys remain in power.

**MARCIA BRADY**

What happened to you, Mom? What's with this power trip?

**CAROL BRADY**

I'm moving on to bigger things.

**MARCIA BRADY**

Yeah, starting with your head. It's bigger than when Greg thought he was a baseball star...or when Cindy got on that quiz show...or when Peter saved that girl at Mr. Driscoll's toy store...or when Bobby was safety monitor...or when Jan was running for Most Popular Girl...or when I starred in the school production of Romeo and Juliet...

*(A moment of realization, interrupted...)*

**CAROL BRADY**

I'm sorry, Marcia, but my decision is final.

**MARCIA BRADY**

Well, I won't do it. I hate you, Mom! I hate everyone!

*(MARCIA runs off in a snit. Lights out on MIKE and CAROL. Lights up on GREG, on a bench, pad in hand. A line of crumpled papers trail him. LAURIE, dressed as SNAKE, enters. She picks up a crumpled sheet and reads.)*

**LAURIE/SNAKE**

“Birds never chirped before”?

*(GREG looks up to find LAURIE/SNAKE.)*

**GREG BRADY**

Hey. I’m Greg. That’s my new, sure-fire hit song.

**LAURIE/SNAKE**

I’m Snake. What’s your “hit song” about?

**GREG BRADY**

It’s about a girl. Laurie.

**LAURIE/SNAKE**

Oh?

**GREG BRADY**

I shouldn’t like her.

**LAURIE/SNAKE**

Your love’s forbidden?

**GREG BRADY**

That, and she’s kind of weird looking. Stuck halfway between clean-cut and counterculture...kind of dour. Damp almost –

**LAURIE/SNAKE**

I get it.

**GREG BRADY**

But still, there’s something compelling about her. Radical. Challenging. She’s smart. But she acts like she hates me.

**LAURIE/SNAKE**

Maybe she’s afraid to express herself. Pretend I’m Laurie. What would you say, if you could tell her anything?

**GREG BRADY**

I would tell her I think...I think I love her.

*(KEITH enters, preparing to sing "I THINK I LOVE YOU," only to be cut off by GREG.)*

**#6C I THINK I LOVE YOU**

**GREG BRADY**

But it's no use.

*(An aggravated KEITH exits, shaking his head.)*

I love her, but I hate the Partridges more. And if I forbid Marcia from being with Keith, I have to forbid myself that same happiness. Dig?

**LAURIE PARTRIDGE**

O, I dig.

*(JAN enters.)*

**JAN BRADY**

Greg. We've been looking for you. We're all gonna go on the log ride together, and -

*(spotting LAURIE/SNAKE)*

O, hello! I'm Jan!

*(JAN squeezes between the two, instantly enamored with LAURIE/SNAKE.)*

**LAURIE/SNAKE**

Snake.

**JAN BRADY**

What an interesting name. Some people are afraid of snakes, but not me. I love all spooky creatures. Greg, remember Myron?

**GREG BRADY**

My mouse? Yeah. You almost killed him.

**JAN BRADY**

I did. But I was more unstable then. I'm super together now.

**LAURIE/SNAKE**

I should go. It was nice inter-relating with you, Greg.



*(They share a "right-on handshake." LAURIE leaves. JAN shoots GREG a look.)*

**JAN BRADY**

You ruined everything. Sometimes I wish I were an only child!

*(JAN storms off. GREG follows. Lights out on them...And up on MARCIA at the merry-go-round. KEITH enters. MARCIA runs over to embrace him.)*

**MARCIA BRADY**

O, Keith!

**KEITH PARTRIDGE**

Hey, what gives?

**MARCIA BRADY**

It's my mom! She's making me marry someone named Wally. What are we gonna do?

**KEITH PARTRIDGE**

*(a sudden idea)*

We'll elope!

**MARCIA BRADY**

Elope? Our families are at war, Keith. If they found out we were even talking to each other, they'd kill us.

**KEITH PARTRIDGE**

Listen, by the time we come home, it'll be too late to do anything. They'll have to accept us. What do you say?

**MARCIA BRADY**

Let's go.

*(They exit as BOBBY, CINDY and PETER enter, helping a wobbly ALICE.)*

**CINDY BRADY**

I never th-aw anyone get motion th-ick th-o fa-th-t.

**ALICE**

I was perfectly fine...until I saw the ride.

**BOBBY/CINDY/PETER**

O, Alice!

#6D TRANSITION 2 SCENE 7

Broadway Licensing Perusal  
NOT FOR PRODUCTION

**SCENE 8**

*BRADY'S BACKYARD. EVENING.*

*(DANNY, CHRIS and TRACY peek out from the carport. TRACY and CHRIS scope the area, sharing a pair of binoculars.)*

**DANNY PARTRIDGE**

My enemy in enemy territory. But where is Reuben?

**CHRIS PARTRIDGE**

*(holding the orange cylinder)*

Or Mr. and Mrs. Brady for that matter?

*(DANNY spots something in a storage box. He lifts a skull with glowing eyes.)*

**DANNY PARTRIDGE**

Alas...

**CHRIS PARTRIDGE**

"Alas" what?

**DANNY PARTRIDGE**

No, I said "Alice." They used this skull to scare her once. A woman of infinite jest. Where be your gibes now? Your gambols? Your flashes of merriment?

**TRACY PARTRIDGE**

*(pointing off stage)*

There be Keith and Marcia, coming this way!

*(DANNY, CHRIS and TRACY hide. KEITH and MARCIA enter.)*

**KEITH PARTRIDGE**

I'll wait here. Pack your bags and let's go.

*(MARCIA exits just as GREG enters.)*

**GREG BRADY**

What are you doing here? This is my house!

**KEITH PARTRIDGE**

Hey, Greg.

**GREG BRADY**

Don't "hey, Greg" me. Buzz off!

**KEITH PARTRIDGE**

What are you so sore about?

*(PETER, BOBBY and CINDY enter. They openly watch the conflict.)*

**GREG BRADY**

You're a villain.

**KEITH PARTRIDGE**

I am no villain, Greg. You share the name of the woman I love, which means I love you, too.

*(PETER, BOBBY and CINDY make kissy faces with mocking coos of "I love you.")*

What's with them?

**GREG BRADY**

That's just a new group called "The Nosey Bodies -." Get lost, guys.

*(BOBBY pulls PETER and CINDY over to his disappearing cabinet.)*

**BOBBY BRADY**

Peter! Your disappearing cabinet! Let's hide in there and listen in.

**CINDY BRADY**

I don't want to hide in there. I'll di-th-appear.

**PETER BRADY**

It's just a trick. Remember what Dad said?

**CINDY BRADY**

That's right. I want Daddy to know I don't run away from my problem-th anymore.

*(They sneak into the cabinet and draw the curtain. MARCIA comes out to find GREG and KEITH circling each other.)*

**MARCIA BRADY**

Greg! Stop it!

**GREG BRADY**

You stop it, Miss Benedict Arnold! I've sacrificed love for family. You will, too.

*(DANNY, CHRIS and TRACY peek their heads out. CHRIS sees movement in the cabinet across stage.)*

**DANNY PARTRIDGE**

All this sound and fury, and still no Reuben?

**CHRIS PARTRIDGE**

Mr. Brady isn't here to murder Danny. We'll make Danny the murderer.

*(CHRIS grabs DANNY and points at the disappearing cabinet.)*

Behind the curtain! 'Tis Reuben!

**DANNY PARTRIDGE**

How now! A rat? Dead!

*(DANNY charges the disappearing cabinet and jabs his dagger through the curtain. There's a scream. DANNY draws open the curtain to reveal a bloody CINDY.)*

**CINDY BRADY**

O, I am th-lain!

*(MARCIA screams as PETER carries CINDY downstage. Chaos ensues. MIKE, CAROL and ALICE enter.)*

**MIKE BRADY**

Hey, hey, hey! Let's keep it down to a dull roar, okay?

**CAROL BRADY**

What is this, a shouting match?

**PETER BRADY**

It's Cindy!

*(MIKE cradles CINDY in her arms.)*

**MIKE BRADY**

Pumpkin? Are you okay?

**CINDY BRADY**

Done in by a Partridge. A plague o' both our houth-eth!

*(CINDY dies. An inconsolable MIKE hugs her before turning to his children.)*

**MIKE BRADY**

All right. Your mother and I do not like what just happened here.

**CAROL BRADY**

Your father is right.

*(PETER eyes DANNY. Venom in his eyes. CHRIS heads to MIKE and CAROL with the orange cylinder, but DANNY grabs him.)*

**CHRIS PARTRIDGE**

I need to give this to Mr. Brady.

**DANNY PARTRIDGE**

You need to flee. We all do. We're murderers.

**TRACY PARTRIDGE**

There goes our G rating.

**DANNY PARTRIDGE**

To the Partridge bus! We leave tonight!

*(DANNY, CHRIS and TRACY exit.)*

**PETER BRADY**

Come back, Danny. Have at thee, coward!

*(PETER runs for the disappearing cabinet. KEITH grabs MARCIA.)*

**KEITH PARTRIDGE**

I must go.

**MARCIA BRADY**

Where will we two meet again? The pizza parlor, the taco stand, the drive-in?

**KEITH PARTRIDGE**

Muldoon's Point.

*(They kiss. KEITH exits. GREG gives chase.)*

**GREG BRADY**

They're all getting away!

**PETER BRADY**

No one's going anywhere!

*(Thunder clap! PETER now dons a top hat and a cape that reads "PETER THE GREAT." He waves a wand.)*

**PETER BRADY (CONT'D)**

I will summon my "art." The sky will pour down stinking pitch. Their Mondrian-style vessel will be dash'd to pieces dare they leave.

*(The skies darken. More thunder claps. It's rhythmic, like a heartbeat. Lightning flashes on different stage areas, and on different characters: KEITH and MARCIA.)*

**#7 I CAN FEEL YOUR HEARTBEAT**

**KEITH PARTRIDGE**

I CAN FEEL YOUR HEARTBEAT  
AND YOU DIDN'T EVEN SAY A WORD

**MARCIA BRADY**

I CAN FEEL YOUR HEARTBEAT  
BUT YOU DIDN'T EVEN SAY A WORD

**KEITH/MARCIA**

OH, I KNOW, PRETTY WOMAN  
THAT YOUR LOVE CAN BE HEARD

*(On LAURIE and GREG.)*

**GREG BRADY**

YOU CAN FEEL MY HEARTBEAT  
I CAN TELL YOU'RE FEELIN' ME

**LAURIE PARTRIDGE**

YOU CAN FEEL MY HEARTBEAT  
I CAN SEE YOU FEELIN' ME

**GREG/LAURIE**

OH, I KNOW, PRETTY WOMAN  
THAT YOUR LOVE CAN BE HEARD

*(MIKE looks up at PETER'S growing tempest.)*

**ALICE**

Mr. Brady. Come inside. I'll get a pot of coffee going.

**MIKE BRADY**

Pour on; I will endure. O, Cindy! Your old kind father, whose frank heart gave all -- O, that way madness lies.

**ALICE**

Okay... How about tea?

*(LIGHTS on REUBEN and SHIRLEY in bed as a clap of thunder jolts REUBEN awake. He removes his sleeping mask.)*

**SHIRLEY PARTRIDGE**

Reuben? You look like you swallowed a hockey puck.

**REUBEN KINCAID**

Was that Danny?

**SHIRLEY PARTRIDGE**

It's just thunder. Trust me, it's nothing to worry about.

**REUBEN KINCAID**

Funny, that's what Brutus said to Caesar.

*(Lightning flashes on DANNY, CHRIS and TRACY, on the lam.)*

**DANNY PARTRIDGE**

Come on, guys! Let's beat it!

*(More lightning on JAN, alone again.)*

**SHIRLEY PARTRIDGE**

*(to a shaken*

*REUBEN)*

I CAN FEEL YOUR HEARTBEAT  
LIKE I NEVER FELT IT BEAT  
BEFORE

**CAROL/DANNY/CHRIS/JAN/ALICE**

O O O O

**CAROL/DANNY/CHRIS/JAN**

I CAN FEEL MY HEARTBEAT!

O O O O

**MEN**

**JAN BRADY**

WHAT'S AN UNLOVED HEART  
GOOD FOR?

O O O O

**ALL**

OH, I KNOW, LITTLE LADY IT  
WON'T BEAT ANY MORE  
I CAN'T FEEL YOUR HEARTBEAT



(MR. PHILLIPS' GHOST enters and summons CINDY.)

**MIKE BRADY**

(to CINDY)

I CAN TELL YOU'RE LEAVIN' ME

(CINDY (NOW CINDY'S GHOST) rises to her feet and joins MR. PHILLIPS' GHOST. The mourning BRADYS' eyes remain trained to the spot where she died, as if she's still there.)

**ALL**

CAN YOU FEEL MY HEARTBEAT?

**MIKE BRADY**

CAN YOU FEEL IT GRIEVIN' ME?

**ALL**

OH, I KNOW, GROOVY DADDY  
THAT I'LL EVEN THE SCORE!  
AHH

**MARCIA/LAURIE**

**ALL**

WE PAINT THE NIGHT, LET IT  
SHINE  
IN THE LIGHT OF OUR LOVE!  
THIS IS THE NIGHT YEAH  
THIS IS THE NIGHT OF OUR  
LOVE!

OOO  
WHOA  
OOO  
WHOA

**ALL**

I'LL TREAT YOU LIKE A WOMAN  
LOVE YOU LIKE A WOMAN!  
LORD, I'LL PROVE IT BABY  
I'M A MAN OF MY WORD!

**MIKE/CAROL**

LOVE, LOVE

**KEITH PARTRIDGE**

CAN'TCHA FEEL YOUR HEARTBEAT?

**MIKE/CAROL/SHIRLEY/DANNY/REUBEN**

LOVE, LOVE

**MARCIA BRADY**

I CAN FEEL YOUR HEARTBEAT!

**MIKE/CAROL/SHIRLEY/DANNY/REUBEN/KEITH**

LOVE, LOVE

**GREG BRADY**

CAN'TCHA FEEL YOUR HEARTBEAT?

**MIKE/CAROL/SHIRLEY/DANNY/REUBEN/KEITH/GREG**

LOVE, LOVE

**LAURIE PARTRIDGE**

I CAN FEEL MY HEARTBEAT!

**MIKE/CAROL/SHIRLEY/DANNY/REUBEN/KEITH/GREG/**

**LAURIE/TRACY**

LOVE, LOVE

**MIKE BRADY**

CAN'TCHA FEEL YOUR HEARTBEAT?

**MIKE/CAROL/SHIRLEY/DANNY/REUBEN/KEITH/GREG/**

**LAURIE/TRACY/BOBBY/CHRIS**

LOVE, LOVE

**CAROL BRADY**

I CAN FEEL YOUR HEARTBEAT!

*(PETER grabs a cape that says: "AND CINDY," in the same felt letters as his "PETER THE GREAT" one. He drapes it over the spot on the ground where CINDY died.)*

**ALL**

LOVE, LOVE

CAN'TCHA FEEL IT?

LOVE, LOVE

**DANNY PARTRIDGE**

I CAN FEEL IT!

**ALL**

LOVE, LOVE

**PETER BRADY**

GETTIN' STRONGER!

**ALL**

LOVE, LOVE

**DANNY PARTRIDGE**

I CAN FEEL IT!

**MARCIA/ALL**

LOVE, LOVE

**PETER BRADY**

CAN'TCHA FEEL IT?

**MARCIA/ALL**

LOVE, LOVE

**DANNY PARTRIDGE**

GETTIN' STRONGER!

**ALL**

LOVE, LOVE!!!

*(A loud CRASH, but it's not thunder. It's the Partridge bus, carrying  
DANNY, TRACY and CHRIS. Black out.)*

**#7A TRANSITION INTO SCENE 9**

SCENE 9

BRADY BEDROOM. MORNING.

*(Spotlight on PETER, lying in bed, tossing and turning. An echoing conversation plays over and again in his head, backed by dreamy harp music.)*

**CINDY BRADY (V.O)**

Probably becau-th you've had your no-th-e buried in your book of magic trick-th.

**PETER BRADY (V.O)**

Watch it, Cindy, or I'll make you disappear.

**CINDY BRADY (V.O)**

...book of magic trick-th.

**PETER BRADY (V.O)**

...I'll make you disappear...disappear...disappear.

*(PETER sits up, panting. He gets out of bed.)*

I'm sorry, Cindy. I never should have told you to get in that cabinet.

*(PETER opens a box and throws in his magic hat and cape.)*

Dad was right. It's time to put away the magic tricks, model airplanes and volcano projects of my youth. It's time I became...

*(discovers something in the box.)*

a man.

*(PETER pulls out his old Sunflower Girl uniform. As he changes into it...)*

**#8 TIME TO CHANGE**

**PETER BRADY**

*(begins as a soliloquy)*

Autumn turns to winter,  
And winter turns to spring.  
It doesn't go just for seasons you know,  
It goes for everything.  
The same is true for voices,

**PETER BRADY (CONT'D)**

When boys begin to grow.  
You gotta take a lesson from Mother Nature,  
And if you do you'll know.

*(CINDY'S GHOST enters. PETER senses her, but can't see her.)*

When it's time to change, then it's time to  
change.  
Don't fight the tide, come along for the  
ride, don't you see?  
When it's time to change, you've got to  
rearrange,  
Who you are into what you're gonna be.

**CINDY BRADY**

OOO  
OOO  
OOO  
OOO

**CINDY BRADY**

SHA NA NA NA NA NA NA NA NA NA  
SHA NA NA NA NA  
SHA NA NA NA NA NA NA NA NA NA  
SHA NA NA NA NA

DAY BY DAY, IT'S HARD TO SEE THE CHANGES YOU'VE BEEN THROUGH

**CINDY/PETER**

A LITTLE BIT OF LIVING  
A LITTLE BIT OF GROWING  
ALL ADDS UP TO YOU

**PETER BRADY**

EVERY BOY'S A MAN INSIDE

**PETER/CINDY**

A GIRL'S A WOMAN TOO

**CINDY BRADY**

AND IF YOU WANNA REACH YOUR DESTINY  
HERE'S WHAT YOU'VE GOT TO DO

**PETER BRADY**

WHEN IT'S TIME TO CHANGE  
THEN ITS TIME TO CHANGE

**CINDY BRADY**

OOO  
OOO

**PETER/CINDY**

DON'T FIGHT THE TIDE  
COME ALONG FOR THE RIDE  
DON'T YOU SEE?

**PETER BRADY**  
WHEN IT'S TIME TO CHANGE                   000  
YOU'VE GOT TO REARRANGE               000

**CINDY BRADY**

**PETER BRADY**  
WHO YOU ARE INTO WHAT YOU'RE GONNA BE

**CINDY BRADY**  
SHA NA NA NA NA NA NA NA NA

**PETER BRADY**  
SHA NA NA NA NA

**PETER/CINDY**  
SHA NA NA NA NA NA NA NA NA  
SHA NA NA NA NA

**PETER BRADY**  
WHEN IT'S TIME TO CHANGE                   000  
THEN ITS TIME TO CHANGE               000

**CINDY BRADY**

**PETER/CINDY**  
DON'T FIGHT THE TIDE  
COME ALONG FOR THE RIDE  
DON'T YOU SEE?

**PETER BRADY**  
WHEN IT'S TIME TO CHANGE                   000  
YOU'VE GOT TO REARRANGE...

**CINDY BRADY**

*(PETER finally sees CINDY in full. From behind her back, she produces a box of Sunflower Girl cookies and a bottle of poison cookies. He takes them from her.)*

**PETER BRADY**  
WHO YOU ARE INTO WHAT YOU'RE GONNA BE

**#8A TRANSITION INTO SCENE 10**

## SCENE 10

BRADY DEN. DAY.

*(Lights up on ALICE on the phone.)*

**ALICE**

Good morning, Mark, it's Alice over at the Brady residence. Is Sam there? ... He's on his way? Great. We have a little emergency. Something's rotten in the Brady's den, Mark. Cindy's been dead for twelve hours and there isn't a funeral home in town. Sam said I can bring her by later, so clear the meat locker.

*(ALICE hangs up as a sleepwalking CAROL enters in her nightgown, mumbling.)*

**CAROL BRADY**

Wash your hands. Look not so pale -- I tell you yet again -- Mr. Phillips is buried; he cannot come out on's grave.

**ALICE**

Mrs. Brady? Are you awake? Hmmm, her eyes are open but their sense is shut.

*(CAROL faces us, still talking in her sleep. ALICE listens in.)*

**CAROL BRADY**

When we all went to the grand opening gala at Arden Amusement Park, who would've thought it'd end up like this? And now Mike has run off, stricken by guilt and madness. O, why did Mike and I endeavor to kill Mr. Phillips?

**ALICE**

What?

*(CAROL wakes up and looks over to ALICE.)*

**CAROL BRADY**

O, good morning, Alice.

**ALICE**

Mrs. Brady, you killed Mr. Phillips?

**CAROL BRADY**

Who told you that?

**ALICE**

You did. You were talking in your sleep.

*(CAROL casually walks behind ALICE and unties her apron.)*

**CAROL BRADY**

Isn't that funny? O, your apron string's undone. Let me get that for you.

*(CAROL wraps the string around ALICE'S neck and begins choking her.)*

You made the worst mistake a housekeeper can make, Alice. You got too...emotionally...involved.

*(ALICE dies just as SAM THE BUTCHER enters.)*

**SAM THE BUTCHER**

Hiya, Mrs. Brady. I got those frozen steaks for you. Peter get another black eye?

*(He sees ALICE. He drops the steaks to tend to his girlfriend.)*

Alice. Who did this to you? Prithee, what beast was't?

*(MRS. BRADY grabs the frozen meat and holds it high over her head, poised to strike. SAM turns to see her.)*

**CAROL BRADY**

Sorry, Sam. I have to. The stakes are just too high.

**SAM THE BUTCHER**

Steaks. That's a good one, Mrs. Bra -

*(She strikes. He falls to the ground.)*

**CAROL BRADY**

O, Mike. You promised me the murder of Mr. Phillips. 'Twas simple to end an ungrievable life. Not so, these...But a deal's a deal. I have given suck, and know how tender 'tis to love the babe that milks me, I would, while it was smiling in my face, have pluck'd my nipple from his boneless gums, and dash'd the brains out, had I so sworn as you have done to this!

**SAM THE BUTCHER**

*(coming to...)*

Oof. My head feels tenderized.

*(CAROL whacks him again. Lights out.)*



#8B TRANSITION INTO SCENE 11

Broadway Licensing Perusal  
NOT FOR PRODUCTION

**SCENE 11**

PARTRIDGE HOUSE/ROADSIDE DITCH. DAY.

*(PETER enters in his Sunflower Girl dress carrying the poisoned cookies. He rings the Partridge doorbell. SHIRLEY answers.)*

**PETER BRADY**

I am a little sunflower, sunny, brave and true. From tiny bud to blossom, I do good deeds for you. Would you like to buy my cookies? A dollar a box.

**SHIRLEY PARTRIDGE**

I'll take a box. Brownie crisps! Danny's favorite.

**PETER BRADY**

Perfect! These oughta knock him out...

*(sotto voce)*

Permanently.

**SHIRLEY PARTRIDGE**

If only he would come home. O, when sorrows come they come not single spies but in battalions.

**PETER BRADY**

Uh, sure...but you'll give him the cookies, right?

**SHIRLEY PARTRIDGE**

Yes. Would you like to have some with a tall glass of milk?

**PETER BRADY**

No thanks. My brother Greg and I have to find my father. He's sort of gone bananas.

*(PETER exits. The phone rings. SHIRLEY moves to answer it.)*

**SHIRLEY PARTRIDGE**

We're all going a little bananas around here lately.

*(into phone)*

Partridge residence.

*(Lights up on DANNY at a phone booth.)*

**DANNY PARTRIDGE**

Good morning, Mom.

**SHIRLEY PARTRIDGE**

Danny. I've been worried sick about you. Is everything okay?

**DANNY PARTRIDGE**

I kind of messed up the bus...and Chris is acting a little different, but we're fine.

*(TRACY enters, backing away...concerned.)*

**TRACY PARTRIDGE**

Chris? Are you okay?

**CHRIS PARTRIDGE II (OFF)**

Never better, Tracy.

*(CHRIS II enters -- still CHRIS, but now played by another actor.)*

**CHRIS PARTRIDGE II**

The die is cast. My work is done. Now's the time to reap the benefits of my fiendish plan.

**TRACY PARTRIDGE**

No...I mean, it's like you've been replaced by a different person.

**CHRIS PARTRIDGE II**

Shut up, Tracy.

*(CHRIS and TRACY exit.)*

**SHIRLEY PARTRIDGE**

Just come home.

**DANNY PARTRIDGE**

I can't. The Bradys are after me. I killed Cindy.

**SHIRLEY PARTRIDGE**

Danny. How do you get into these crazy situations?

**DANNY PARTRIDGE**

Just lucky, I guess.

**SHIRLEY PARTRIDGE**

Well if you won't come home, I'm coming to you.

**DANNY PARTRIDGE**

Only if you leave Reuben. That thief started this whole thing.

**SHIRLEY PARTRIDGE**

That's quite enough, Danny. Get the bus to the repair shop. I'll meet you there. We need to talk.

**DANNY PARTRIDGE**

I don't know what there is to talk about anymore.

**#9 I'LL MEET YOU HALFWAY**

**SHIRLEY PARTRIDGE**

WILL THERE COME A DAY YOU AND I CAN SAY  
WE CAN FINALLY SEE EACH OTHER?  
WILL THERE COME A TIME WE CAN FIND THE TIME  
TO REACH OUT FOR ONE ANOTHER?

WE'VE BEEN TRAVELIN' IN CIRCLES SUCH A LONG, LONG TIME  
TRYIN' TO SAY HELLO, HO!  
AND WE CAN JUST LET IT RIDE, BUT YOU'RE SOMEONE THAT I'D  
LIKE TO GET TO KNOW!

**DANNY PARTRIDGE**

WILL THERE COME A DAY YOU AND I CAN SAY  
WE CAN FINALLY SEE EACH OTHER?  
WILL THERE COME A TIME WE CAN FIND THE TIME  
TO REACH OUT FOR ONE ANOTHER?

**SHIRLEY/DANNY**

WE'VE BEEN TRAVELIN' IN CIRCLES SUCH A LONG, LONG TIME  
TRYIN' TO SAY HELLO, HO!  
AND WE CAN JUST LET IT RIDE, BUT YOU'RE SOMEONE THAT I'D  
LIKE TO GET TO KNOW!

I'LL MEET YOU HALFWAY! THAT'S BETTER THAN NO WAY!  
THERE MUST BE SOME WAY TO GET IT TOGETHER!  
AND IF THERE'S SOME WAY, I KNOW THAT SOME DAY  
WE JUST MIGHT WORK IT OUT FOREVER

*(SAM THE BUTCHER'S GHOST and ALICE'S GHOST appear  
with a plate of poisoned brownie crisps and a glass of milk. SHIRLEY  
eats a cookie.)*

**DANNY**  
WILL THERE COME A DAY  
YOU AND I CAN SAY  
WE CAN FINALLY SEE  
EACH OTHER?  
WILL THERE COME A TIME  
WE CAN FIND THE TIME

**ALICE/SAM**  
(WILL THERE COME A DAY)  
(YOU AND I CAN SAY)  
OOO  
  
(WILL THERE COME A TIME)  
(WE CAN FIND THE TIME)

**DANNY PARTRIDGE**  
TO REACH OUT FOR ONE ANOTHER?

*(Poisoned, SHIRLEY collapses to the ground.)*

**DANNY/SAM/ALICE**  
I'LL MEET YOU HALFWAY  
THAT'S BETTER THAN NO WAY!

**DANNY PARTRIDGE**  
Okay, Mom. I'll see you soon.

*(DANNY hangs up.)*

**DANNY/SAM/ALICE**  
I'LL MEET YOU HALFWAY  
THAT'S BETTER THAN NO WAY!  
I'LL MEET YOU HALFWAY

**SHIRLEY PARTRIDGE**  
O, true Sunflower Girl  
Thy drugs are quick  
Thus, with a crisp, I die

*(SHIRLEY dies.)*

**SCENE 12**

*ARDEN AMUSEMENT PARK/BRADY HOUSE/PARTRIDGE HOUSE/DITCH. DAY.*

*(Lights up on MARCIA, bag in hand, tiptoeing for the door. CAROL stops her.)*

**CAROL BRADY**

Marcia. Where are you going? We have a wedding to plan, remember?

**MARCIA BRADY**

Mom, I don't want to get married. Can't we make a deal?

**CAROL BRADY**

Who do I look like? Monty Hall? You are not 18 and until you are, you'll do what your father and I say!

**MARCIA BRADY**

Dad's not even here! He's run off after losing his reason --

**CAROL BRADY**

And you're about to lose your allowance, young lady!

**MARCIA BRADY**

I wish I was dead!

*(sotto voce)*

Sayyyy, that gives me an idea...

*(Lights up on KEITH entering, suitcase in hand. He runs into a frantic looking REUBEN.)*

**KEITH PARTRIDGE**

Reuben? What are you doing at Arden Amusement Park?

**REUBEN KINCAID**

Looking for Chris and Tracy. Have you seen them?

**KEITH PARTRIDGE**

Not since last night at the Bradys. They ran off after the murder.

**REUBEN KINCAID**

Danny's?  
*(hopeful)*

**KEITH PARTRIDGE**

Cindy's.

**REUBEN KINCAID**

Danny's not dead?

**KEITH PARTRIDGE**

Danny killed Cindy.

**REUBEN KINCAID**

No one killed Danny?

**KEITH PARTRIDGE**

No one had time. He ran off with Chris and Tracy. And now I'm running away with Marcia, so she won't have to marry Mr. Brady's subordinate, who Mrs. Brady wants Marcia to marry so she can... You look confused, Reuben.

**REUBEN KINCAID**

I am confused. I'm used to dealing with one storyline at a time. The last couple of days have had more plot developments than an episode of "Peyton Place."

**KEITH PARTRIDGE**

The world has gotten more complicated recently, hasn't it? Full of twists and turns, coming at you so fast it's hard to keep up. Just like those roller coasters over there. You know what my dad used to say about them?

**REUBEN KINCAID**

Beware the rides that arch?

**KEITH PARTRIDGE**

No, Reuben. Not at all.

<b>#10 ROLLER COASTER</b>
---------------------------

**KEITH PARTRIDGE**

I RECALL WHEN I WAS YOUNG  
MY PAPA SAID, DON'T CRY  
LIFE IS FULL OF UPS AND DOWNS  
LIKE A ROLLER COASTER RIDE

THERE'LL BE TIMES YOU'LL GET SO SCARED

**KEITH PARTRIDGE (CONT'D)**

ROLLIN' DOWN THESE HILLS  
BUT YOU HOLD ON TIGHT WITH ALL YOUR MIGHT  
'CAUSE YOU DON'T KNOW WHAT YOU FEEL!  
YOU GO UP, DOWN, ALL AROUND  
ON A CYCLE THAT'S NEVER ENDIN'  
YOU GOT ON THIS TRAIN WHEN YOU WERE BORN  
AND THE WHEELS JUST KEEP ON SPINNIN'!

*(KEITH, caught up in the song, leaves REUBEN in his dust as he works the audience and boogies his way through other scenes.)*

LIKE A ROLLER COASTER, KEEPS GOIN' FASTER  
'CAUSE I'M GOIN' PAST YA, THRILLS COMIN' AT YA!  
UP, DOWN, ALL AROUND  
LIKE A ROLLER COASTER!

*(Lights up on MARCIA and BOBBY, who wears a plastic donkey mask hanging around his neck. MARCIA grabs an orange cylinder and faces him.)*

**MARCIA BRADY**

Bobby, I need you to deliver a message to Keith.

**BOBBY BRADY**

Why don't you tell him yourself?

**MARCIA BRADY**

Because I'll be dead.

**BOBBY BRADY**

Really? Can I have your trophy collection?

**MARCIA BRADY**

I won't actually be dead, you dumbhead. Just pretending.

**BOBBY BRADY**

How are you going to do that?

**MARCIA BRADY**

Dr. Stanley Vogel has the grooviest sweet air at his dentist's office. I'll just take an extra dose of it at Muldoon's Point.

*(hands him the cylinder)*



**MARCIA (CONT'D)**

This message reveals my plan to Keith. And wear a disguise. There are enemies afoot.

**BOBBY BRADY**

*(donning the donkey mask)*

Got it! I may have little legs, but they go awfully fast.

**KEITH PARTRIDGE**

I LEFT HOME AT JUST SIXTEEN  
THOUGHT I'D HAVE SOME FUN  
HITCHED A RIDE ON A DIESEL TRUCK  
HEADED FOR WASHINGTON

AND NOW I KNOW WHAT MY PAPA MEANT  
WHEN HE TOLD ME HEART TO HEART  
SON, YOU'LL FIND OUT SOON ENOUGH  
LIFE IS JUST AN AMUSEMENT PARK

*(Lights up on DANNY. CHRIS II and TRACY sleep, the orange tube behind them. MR. PHILLIPS' GHOST enters. DANNY stands, stunned.)*

**DANNY PARTRIDGE**

Dad?

**MR. PHILLIPS' GHOST**

Ahoy there, Danny. I'm Mr. Phillips.

**DANNY PARTRIDGE**

But Chris said you were the ghost of --

**MR. PHILLIPS' GHOST**

Don't listen to a thing that two-faced kid says. He's plotting your death, you know. He and Reuben. You happen to read the note in that tube?

*(a stunned DANNY shakes his head)*

Well, sit down and I'll tell you all about it...

*(The lights go out and then back up in an instant.)*

...and that's the whole story, Danny. If I were you, I'd get out of here. And go find your mother. There's a reason she's not here to meet you.

**KEITH/MR. PHILLIPS' GHOST**

YOU'LL THRILL, LIKE A KID  
YOU'LL GET SO EXCITED!  
YOU HANG ON TIGHT WITH ALL YOUR MIGHT  
AS IF YOUR HEART'S IGNITED!  
LIKE A ROLLER COASTER, KEEPS GOIN' FASTER  
'CAUSE I'M GOIN' PAST YA, THRILLS COMIN' AT YA!  
UP, DOWN, ALL AROUND  
LIKE A ROLLER COASTER!

*(BOBBY enters with tube, in the donkey mask.)*

**BOBBY BRADY**

Keith? Are you here?

*(DANNY hides.)*

**DANNY PARTRIDGE**

That sounds like Bobby Brady. That tube he carries gives me an idea.

*(to BOBBY)*

I'm Keith. Leave it there.

**BOBBY BRADY**

Are you sure? You sound like Danny.

**DANNY PARTRIDGE**

I'll tell you who I am if you tell me who you are.

**BOBBY BRADY**

Take a guess. If you're right, I'll give you the note.

**DANNY PARTRIDGE**

Give me a hint... Are your initials B.B.?

**BOBBY BRADY**

Maybe.

**DANNY PARTRIDGE**

"Maybe"? Your initials are your initials. What is it? Two B's or not two B's?

**BOBBY BRADY**

It's R.B. if I go by my full name, Rober -

*(DANNY charges at BOBBY, who drops the tube and exits. DANNY opens it, throws out MARCIA'S note, and begins a new one.)*

**DANNY PARTRIDGE**

Their note says I witnessed Mr. and Mrs. Brady's murderous act? Let's make it them who saw the deed instead.

**ALL**

*(vamp)*

UP, DOWN, ALL AROUND!

*(DANNY seals the cylinder. He sneaks up to CHRIS II and TRACY and swaps tubes. He claps his hands to wake them.)*

**DANNY PARTRIDGE**

Guys. Head to the Bradys now. I will meet you there anon.

*(CHRIS II grabs the new cylinder.)*

**CHRIS PARTRIDGE II**

We'll be waiting for you, Danny. All of us will be.

*(CHRIS II and TRACY head off in one direction, and DANNY in another. "ROLLER COASTER" instrumental plays as, one by one, all characters, living and dead, enter, each dancing to the metaphorical roller coaster ride they're on.)*

**ALL**

UP DOWN, ALL AROUND  
ALL AROUND!

**BRADY KIDS/PARTRIDGE  
KIDS**

UP, DOWN, ALL AROUND!  
ALL AROUND!  
UP, DOWN, ALL AROUND!  
ALL AROUND!  
UP, DOWN, ALL AROUND!  
ALL AROUND!  
UP DOWN, ALL AROUND!  
ALL AROUND!

**MIKE/CAROL/SHIRLEY/REUBEN/  
ALICE/MR. PHILLIPS' GHOST**

WE GO UP, DOWN!  
WE GO UP, DOWN!  
WE GO UP, DOWN WOOH  
WE GO UP, DOWN WOOH  
WE GO UP, DOWN WOOH

**BRADY KIDS/PARRIDGE KIDS**

WE GO UP, DOWN WHOOH (UP DOWN ALL AROUND)  
WE GO (UP DOWN ALL AROUND)

**BRADY KIDS/PARTRIDGE KIDS**

UP DOWN, ALL AROUND  
UP DOWN ALL AROUND

UP DOWN, ALL AROUND

ALL AROUND, ALL AROUND

UP DOWN, WE GO  
UP DOWN  
WE GO AROUND

**KEITH/CINDY/ALICE SAM**

ROUND AND ROUND  
WE GO  
ROUND AND WHOO

**CINDY/SAM/ALICE/ADULTS**

AHH LIKE A ROLLER COASTER  
KEEPS GOIN FASTER  
I'M GOIN PAST YA  
WHEELS COMIN' AT YA  
UP DOWN ALL AROUND  
LIKE A ROLLER COASTER  
LIKE A ROLLER COASTER

*(Lights out on everyone but...)*

**MR. PHILLIPS**

YEAH YEAH YEAH YEAH YEAH  
YEAH YEAH

**ALICE**

WHOA WHOA WHOA WHOA  
WHOA WHOA WHOA

**CINDY**

HEY

**ALL OTHERS**

AND ALL AROUND  
AND ALL AROUND

**ADULTS**

ROUND AND ROUND AND  
ROUND  
AND ROUND AND  
ROUND AND ROUND AND GO

**KEITH**

I'M GOING PAST YA  
WHEELS COMIN AT YA  
UP DOWN ALL AROUND LIKE  
A ROLLER COASTER

**#10A ROLLER COASTER TRANSITION**

### SCENE 13

ARDEN AMUSEMENT PARK. DAY.

*(JAN walks alone.)*

#### JAN BRADY

Arden Amusement Park, you bring laughter, but no love. Not for little Jan Brady, the loser. That's what I am: a natural born loser. O, where art thou, Danny? Snake? It must be these stupid freckles. If only I had a lemon...Out, damned freckles! Out, I say!

*(She spots MR. PHILLIPS' GHOST, sitting atop a dunking booth.)*

What's this I see atop the dunking booth? Who are you?

*(The ghost moves away...leaving behind a Hawaiian lei. JAN lifts it.)*

A relic from my past.

*(She puts on the lei and climbs the booth, staring down into the water.)*

**#11 DOESN'T SOMEBODY WANT TO BE WANTED**

#### JAN BRADY

Still waters. Still unless I were to fall into your weeping brook.

I GO DOWNTOWN AND ROAM ALL AROUND  
BUT EVERY STREET I WALK, I FIND ANOTHER DEAD END  
I'M ON MY OWN BUT I'M SO ALL ALONE  
I NEED SOMEBODY SO I WON'T HAVE TO PRETEND  
I KNOW THERE'S SOMEONE JUST WAITING SOMEWHERE  
I LOOK AROUND FOR HIM BUT HE'S JUST NOT THERE

DOESN'T SOMEBODY WANT TO BE WANTED LIKE ME? WHERE ARE YOU?  
DOESN'T SOMEBODY WANT TO BE WANTED LIKE ME? JUST LIKE ME?

I'M RUNNING FREE, BUT I DON'T WANT TO BE  
I COULDN'T TAKE ANOTHER DAY LIKE YESTERDAY  
I'M DEAD ON MY FEET FROM WALKING THE STREET  
I NEED SOMEBODY TO HELP ME FIND MY WAY  
I GOTTA GET OUTTA THIS TOWN!  
BEFORE I DO I'LL TAKE A LAST LOOK AROUND!

**JAN BRADY**

DOESN'T SOMEBODY WANT TO BE WANTED LIKE ME? WHERE ARE YOU?  
DOESN'T SOMEBODY WANT TO BE WANTED LIKE ME? JUST LIKE ME?

**JAN BRADY**

You know, I'm no different from anybody else. I start each day and end each night.  
It gets real lonely when you're by yourself. Now where is love, and who is love? I gotta  
know.

**JAN BRADY**

DOESN'T SOMEBODY WANT TO  
BE WANTED LIKE ME? WHERE  
ARE YOU?

DOESN'T SOMEBODY WANT TO  
BE WANTED LIKE ME? WHERE  
ARE YOU?

DOESN'T SOMEBODY WANT TO  
BE WANTED LIKE ME? WHERE  
ARE YOU?

DOESN'T SOMEBODY WANT TO  
BE WANTED LIKE ME?

**CINDY/SHIRLEY/SAM/ALICE**

OOO

OOO

OOO

OOO

*(JAN drops the lei into the water, pulls the release on her perch and  
falls in, sinking to her death. Lights out.)*

**SCENE 14**

*HEATH. DAY.*

*(Lights up on GREG and PETER, searching for MIKE.)*

**PETER BRADY**

Are you sure he came this way? We'll never find Dad up here.

**GREG BRADY**

Keep looking.

*(They hear rustling.)*

Who goes there?!

**PETER BRADY**

Hark!

*(MIKE BRADY enters.)*

**MIKE BRADY**

'Tis I, your father.

**GREG BRADY**

Dad, what are you doing on this heath?

**MIKE BRADY**

I am haunted by death. It chases me. Coming here allows me to curse the heavens without disturbing our family -- or the Dittmeyers next door. Also...to escape the ghosts.

**GREG BRADY**

Ghosts? Dad, I think it's time we had a man-to-man talk. Not kid-to-man/man-to-man. Man-to-man/man-to man.

**MIKE BRADY**

There she is again. First Mr. Phillips, now her.

*(CINDY'S GHOST enters.)*

**GREG BRADY**

Before my God, I might not this believe, without the sensible and true avouch of my own eyes.

**CINDY BRADY'S GHOST**

Thi-th i-th the gho-th-t of Th-indy.

**GREG BRADY**

I didn't get any of that.

**PETER BRADY**

I'll handle this. I'm a man now.

*(to ghost)*

I charge thee, th-peak...I mean, speak!

**CINDY BRADY'S GHOST**

Fear not; for none of woman born shall harm Daddy.

**GREG BRADY**

I understood the words that time and still didn't get it.

**PETER BRADY**

She said no man born from a woman can harm him. You're safe, Dad. You can come back home.

**CINDY BRADY'S GHOST**

Muldoon'th Point. There, Marcia lie-th.

**GREG BRADY**

What? Why is she lying there? She's not dead, is she?

**CINDY BRADY'S GHOST**

That'th what th-e want-th you to think.

**MIKE BRADY**

What's that?

**CINDY BRADY'S GHOST**

Think it'th thui-thide.

**PETER BRADY**

"Sink its" what?

**CINDY BRADY'S GHOST**

Thui-thide! Thui-thide!!



**GREG BRADY**

Wow, I'm not... is it me?

**MIKE BRADY**

It seems to have gotten worse with death.

**CINDY BRADY'S GHOST**

*(frustration growing)*

To th-ee Keith.

**PETER BRADY**

Keith? Keith Partridge?

**GREG BRADY**

No, she means "keys." Holy smoke! Marcia committed suicide...with keys. Is that it, Cindy?

**CINDY BRADY'S GHOST**

*(exasperated)*

Ex-thactly.

*(CINDY'S GHOST exits, shaking her head.)*

What fool-th thee-th mortal-th be.

**MIKE BRADY**

Great, Now, Marcia's dead. This has gone on far enough.

*(JAN'S GHOST enters.)*

**JAN BRADY**

Hey, you guys!

*(None of them notice her.)*

**PETER BRADY**

Marcia's dead because of her forbidden love for Keith.

**JAN BRADY**

Marcia's not dead. I'm dead. Can't any of you see me?

**MIKE BRADY**

These Partridges obviously can't be reasoned with. Men, from now on, you have my permission to defend yourselves. We all must. I told Cindy not to run from her problems, and look at me, cowering on this desolate heath. No more!

**MIKE BRADY (CONT'D)**

*(faces a smiling JAN.)*

If I'm ever to embrace my wife again, I must embrace my ghosts. Right now!

**JAN BRADY**

*(arms out for a hug)*

O, Daddy, that's all I ever needed to -

*(MIKE exits, plowing past JAN.)*

**PETER BRADY**

Blood will have blood.

**GREG BRADY**

I'm with you, brother. You take care of Danny. I'll take care of America's heartthrob, Keith.

**PETER BRADY**

I've taken care of Danny already. You tend to Keith...and Laurie.

**GREG BRADY**

What?

**PETER BRADY**

She was Marcia's responsibility. Someone's gotta kill Laurie.

**GREG BRADY**

Not me. Maybe Jan can kill her.

**PETER BRADY**

Jan's a document in madness. She'll probably be dead before the next moon...

**JAN BRADY**

I'm already dead! Even in death I'm a nobody!

*(JAN exits.)*

**PETER BRADY**

You love Laurie, don't you?

**GREG BRADY**

You figured that out? Nice work, Scoop Brady.

**PETER BRADY**

Look, Greg, either you kill Laurie or I will, and my cut may not be as kind as yours... Come on. Let's split. I have matters at home to tend to. And you have matters at the Partridge house.

*(PETER exits.)*

**GREG BRADY**

O, I am fortune's chump!

Broadway Licensing Perusal  
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SCENE 15

BRADY HOUSE/HEATH/PARTRIDGE HOUSE. DAY

**#12 I'M ON MY WAY BACK HOME**

*(Lights up on CAROL, as she attempts to drag ALICE'S dead body out of her house.)*

**CAROL BRADY**

DO DO DO DO DO DO DO DO DO DO DO  
DO DO DO DO DO DO DO

*(Lights up on MIKE, across stage, chin up, a man with a new lease on life.)*

**MIKE BRADY**

I WENT TO LOOK FOR MISTER  
HAPPINESS  
ONLY TO FIND HE WASN'T IN  
WOULDN'T YOU KNOW I HAD  
THE WRONG ADDRESS  
I'M ON MY WAY BACK HOME  
AGAIN!  
LOVE -- THAT'S WHAT'S  
WAITIN' FOR ME  
THAT'S WHERE I'VE GOT TO BE  
JUST TO LOOK IN YOUR EYES -

*(As if hearing MIKE, CAROL joins in.)*

**CAROL/MIKE**

FEEL YOUR LIPS TOUCHIN' MINE!  
I'M ON MY WAY BACK HOME, GONNA FLY!

**CAROL BRADY**

ON MY WAY BACK HOME AGAIN

**MIKE BRADY**

I'M ON MY WAY BACK HOME, GONNA FLY!

**CAROL BRADY**

ON MY WAY

**CAROL/MIKE**

I'M ON MY WAY BACK HOME TO YOU!

*(Lights up on dead SHIRLEY. REUBEN enters to find her. He spots the poison cookies.)*

**REUBEN KINCAID**

Alas. She has swallowed fire! Sweet Shirley, may flights of partridges sing thee to thy rest!

*(Back on CAROL and MIKE, now facing each other.)*

**CAROL BRADY**

I REMEMBER WHEN, YOU TOLD ME YOU'D RETURN

**MIKE BRADY**

YOU KNEW EVEN THEN, SOMETHING I HAD TO LEARN

**CAROL/MIKE**

IT'S SO FAR AND YET, IT'S RIGHT THERE WHERE YOU LIVE  
IT'S SOMETHING THAT YOU GET, ONLY WHEN YOU GIVE  
AND IT'S -

**CAROL/MIKE/REUBEN/DANNY**

LOVE --

*(Lights up on DANNY, heading home to see his mother.)*

**DANNY PARTRIDGE**

THAT'S WHAT'S WAITIN' FOR ME

**REUBEN KINCAID**

THAT'S WHERE I'VE GOT TO BE  
JUST TO LOOK IN YOUR EYES...  
FEEL YOUR LIPS TOUCHIN' MINE!

*(REUBEN kisses SHIRLEY one last time. He senses DANNY'S approach.)*

**DANNY PARTRIDGE**

I'M ON MY WAY BACK HOME!

*(REUBEN quickly hides.)*

**REUBEN KINCAID**

GONNA FLY!

**DANNY PARTRIDGE**

I'M ON MY WAY. I'M ON MY WAY BACK HOME TO -

*(DANNY discovers SHIRLEY'S body and runs to her side.)*

**DANNY PARTRIDGE**

Mom! Mr. Phillips spoke the truth. You're gone. Did Reuben kill you?

**SHIRLEY PARTRIDGE'S GHOST**

'Twas a Brady, under the cloak of Sunflower Girl.

**DANNY PARTRIDGE**

Peter. His wrath awakened by my own hateful actions. I'm as guilty of your death as he.

**SHIRLEY PARTRIDGE'S GHOST**

Danny, act not on my passing. I see more deaths. The rains will continue near Venice Beach, each drop a deep crimson.

**DANNY PARTRIDGE**

I cannot let this act go unpunished. Where is Peter now?

**SHIRLEY PARTRIDGE'S GHOST**

He's taken Cindy and the others to Sam's meat locker.

**DANNY PARTRIDGE**

Where better than a butcher shop to get my pound of flesh.

*(DANNY exits. REUBEN reappears.)*

**REUBEN KINCAID**

And mine as well. I entrusted two children to do the task meant for one man.

*(REUBEN exits with the poison cookies. SHIRLEY'S GHOST turns to us and shrugs.)*

**SHIRLEY PARTRIDGE'S GHOST**

Well. Can't say I didn't try!

*(Lights out on SHIRLEY'S GHOST. Lights up on GREG and LAURIE, who is dressed as SNAKE.)*

**GREG BRADY**

Snake. What are you doing at the Partridge house?

**LAURIE/SNAKE**

I was gonna ask you the same thing.

**GREG BRADY**

My sister died.

**LAURIE/SNAKE**

I heard about Cindy.

**GREG BRADY**

No. Marcia. This morning. Killed herself at Muldoon's Point...apparently with keys.

**LAURIE/SNAKE**

That's heavy. Sorry.

**GREG BRADY**

You know what the biggest drag is? Now I have to kill Laurie.

**LAURIE/SNAKE**

What?

**GREG BRADY**

To avenge Marcia's death. Stabbing Laurie will be like piercing my own heart.

**LAURIE/SNAKE**

So...don't do it.

*(An idea! GREG hands her the dagger.)*

**GREG BRADY**

I won't. You will. Do the deed I cannot.

**LAURIE/SNAKE**

You want me to kill Laurie?

**GREG BRADY**

Gently. Explain that this is bigger than both of us... that you don't want to do it, but something suddenly came up.

**LAURIE/SNAKE**

Don't you love Laurie?

**GREG BRADY**

More than ever. But my father is going mad. I'm the man of the house now. I'm duty bound.

**LAURIE/SNAKE**

Then this Partridge will sing no more.

**GREG BRADY**

You mean you'll really do it?

**LAURIE/SNAKE**

Yes. Please. Just go.

**GREG BRADY**

This should bring me relief. So why do I feel so rotten?

*(GREG exits.)*

**LAURIE PARTRIDGE**

Where to direct my disappointment. That he wants me dead or that he copped out of doing it himself? Death should never come from the hands of a stranger. And his won't. I shall go to Greg as Snake, telling him Laurie is no more, then I shall return his dagger, into his back, as he has stabbed me in mine.



**SCENE 16**

VENICE STREETS/BRADY DEN/SAM'S BUTCHER SHOP.  
DAY.

*(Lights up on KEITH, downstage, in his velvet vest and pant suit, microphone in hand and singing to the women in the audience. Behind him...Lights up on PETER at SAM'S butcher shop. ALICE and SAM lie dead in the meat locker. PETER lays CINDY down.)*

**#13 IT'S ONE OF THOSE NIGHTS (YES LOVE)**

**KEITH PARTRIDGE**

IT'S ONE OF THOSE NIGHTS WHEN YOU TURN OUT THE LIGHTS  
AND YOU SIT IN THE DARK AND SAY TO YOURSELF "I MISS HER."  
IT'S ONE OF THOSE MOODS WHEN YOUR BODY BROODS  
AND YOU CONJURE UP HER PICTURE AND YOU KISS HER

*(PETER leans over to kiss CINDY.)*

IT'S ONE OF THOSE THINGS FOR THE PAIN IT BRINGS  
YOU SAY TO YOURSELF "HEY COULDN'T I LIVE WITHOUT IT?"  
WELL, I THINK SO, ON THE OTHER HAND, I DOUBT IT

*(DANNY enters. He sneaks up on PETER from behind and puts him in a headlock. They fall to the floor, rolling and wrestling.)*

*(ALICE, SAM and CINDY eye the action, SHIRLEY and JAN enter to watch it too, all singing angelic back-up to KEITH, who has no idea about the fight happening behind him.)*

**GHOSTS OF SAM/SHIRLEY/CINDY/JAN/ALICE**

OOO

**KEITH PARTRIDGE**

WELL SUDDENLY SHE'S  
CRASHING THROUGH MY  
MIND  
LIKE WAVES UPON THE  
SHORE!

**GHOSTS OF**

**SAM/SHIRLEY/CINDY/JAN/ALICE**

AHHH

**GHOSTS OF SAM/SHIRLEY/CINDY/JAN/ALICE**

LIKE WAVES UPON THE SHORE!

**KEITH PARTRIDGE**

AND I NOD MY HEAD, WHOA  
YES LOVE, I'D WELCOME YOU  
AGAIN  
IF YOU KNOCKED ON MY  
DOOR

**GHOSTS OF  
SAM/SHIRLEY/CINDY/JAN/ALICE  
AHH**

**GHOSTS OF SAM/SHIRLEY/CINDY/JAN/ALICE**  
IF YOU KNOCKED UPON MY DOOR!

**KEITH PARTRIDGE**

IF YOU DIDN'T, I'D SEEK YOU  
OUT LOVE  
I'D TRACK YOU DOWN FOR  
SURE  
LIKE A THOUSAND TIMES  
BEFORE!

**GHOSTS OF  
SAM/SHIRLEY/CINDY/JAN/ALICE  
AHH**

**GHOSTS OF SAM/SHIRLEY/CINDY/JAN/ALICE**  
LIKE A THOUSAND TIMES BEFORE!

*(REUBEN sneaks into the shop with the poison cookies.)*

**KEITH PARTRIDGE**

WHOA, YES LOVE, I'D  
WELCOME YOU AGAIN LIKE  
YOU KNOW I'VE DONE BEFORE!

**GHOSTS OF  
SAM/SHIRLEY/CINDY/JAN/ALICE  
YES LOVE**

*(Lights up on CAROL and MIKE in their den. MIKE practices putting golf balls while CAROL knits a poncho.)*

**KEITH PARTRIDGE**

AND SO IT GOES IT'S A COLD IN YOUR NOSE  
IT'S A PAIN IN THE NECK, IT'LL MAKE YOU A WRECK IF IT GETS YA

*(CHRIS II and TRACY enter, carrying the orange cylinder. They hand it to MIKE, who opens it.)*

IT'S SO INSANE 'CAUSE FOR ALL THE RAIN  
WHEN YOU ASK YOURSELF COULD YOU DO IT ALL AGAIN, YOU BETCHA

*(MIKE pulls out the note. He and CAROL read it together. They look at each other in shock.)*

**KEITH PARTRIDGE (CONT'D)**

I HEAR A VOICE SAY YOU GOT NO CHANCE

*(CAROL and MIKE leap into action. MIKE swings his gold club into TRACY'S face, knocking her to the ground.)*

AND IT MAKES ME MAD AND I SHOUT, "OH YEAH, WHO SAYS SO?"

*(CAROL thrusts her knitting needle into CHRIS II's neck. She then finishes TRACY off with the other knitting needle.)*

WELL, OF COURSE NOT, ON THE OTHER HAND, I GUESS SO

*(Meanwhile, PETER and DANNY'S fight continues. PETER grabs a butcher knife to defend himself.)*

**KEITH PARTRIDGE**

WELL SUDDENLY SHE'S  
CRASHING THROUGH MY  
MIND

**GHOSTS OF**

**SAM/SHIRLEY/CINDY/JAN/ALICE**

OOO

**KEITH PARTRIDGE**

LIKE WAVES UPON THE SHORE!

**GHOSTS OF SAM/SHIRLEY/CINDY/JAN/ALICE**

LIKE WAVES UPON THE SHORE!

*(DANNY grabs PETER'S wrist and pulls the knife from him.)*

**KEITH PARTRIDGE**

AND I NOD MY HEAD, WHOA  
YES LOVE, I'D WELCOME YOU  
AGAIN  
IF YOU KNOCKED UPON MY  
DOOR!

**GHOSTS OF**

**SAM/SHIRLEY/CINDY/JAN/ALICE**

AHH

**GHOSTS OF SAM/SHIRLEY/CINDY/JAN/ALICE**

IF YOU KNOCKED UPON MY DOOR!

*(Before DANNY can strike, REUBEN grabs him from behind and stuff his mouth full of poisoned cookies. A staggered DANNY turns to REUBEN and stabs him, killing him.)*

**KEITH PARTRIDGE**

IF YOU DIDN'T, I'D SEEK YOU  
OUT LOVE  
I'D TRACK YOU DOWN FOR  
SURE  
LIKE A THOUSAND TIMES  
BEFORE!

**GHOSTS OF  
SAM/SHIRLEY/CINDY/JAN/ALICE**  
AHH

**SAM/SHIRLEY/CINDY/JAN/ALICE**  
LIKE A THOUSAND TIMES BEFORE!

*(As DANNY stands over REUBEN'S dead body, PETER grabs him by the head and with a jerk, snaps his neck. And KEITH just continues singing, unaware of the carnage happening behind him.)*

**KEITH AND THE GHOSTS OF SAM/SHIRLEY/CINDY/JAN/ALICE**  
WHOA, YES LOVE...

**KEITH PARTRIDGE**  
I'D WELCOME YOU AGAIN LIKE  
YOU KNOW I'VE DONE BEFORE!

**GHOSTS OF SAM/SHIRLEY/CINDY/JAN/ALICE**  
AHH

*(Lights out on all but KEITH, who bows to the audience. LAURIE enters, dressed as SNAKE. She finds KEITH.)*

**LAURIE/SNAKE**  
Keith, wait up!

**KEITH PARTRIDGE**  
Hey. Snake, right?

**LAURIE PARTRIDGE**  
No. It's me. Laurie.

*(KEITH seems flummoxed. LAURIE removes her bandana, which is all it takes for KEITH to realize SNAKE was his sister all along.)*

**KEITH PARTRIDGE**

Laurie, why are you dressed like that?

**LAURIE PARTRIDGE**

Never mind me. Where are you going?

**KEITH PARTRIDGE**

To a private getaway known as "None of Your Bee's Wax."

**LAURIE PARTRIDGE**

You're going to meet Marcia...

**KEITH PARTRIDGE**

What bee's wax is it of yours?

**LAURIE PARTRIDGE**

Didn't you hear? She's dead.

**KEITH PARTRIDGE**

What are you talking about?

**LAURIE PARTRIDGE**

She killed herself at Muldoon's point. O, pardon me for bringing this ill news. Greg told me.

**KEITH PARTRIDGE**

Greg told you. Laurie, it's a good thing Ralph Nader doesn't know about you. Otherwise he'd recall your brain for being defective. Greg was lying. Come. I'll show you.

**LAURIE PARTRIDGE**

I have another matter that needs tending.

**KEITH PARTRIDGE**

Then get thee gone.

*(They exit in opposite directions. Lights on PETER as he enters the meat locker. The door closes on him. PETER rushes to it. Tries to open it.)*

**PETER BRADY**

It's locked. What am I going to do?

*(banging on the door, shaking the handle)*

Hey, is anyone there? Let me out! Hello? Someone help me!

*(BOBBY enters, hearing the banging.)*

**BOBBY BRADY**

Peter? Is that you? What are you doing in the meat locker?

**PETER BRADY**

Freezing to death. You gotta get me out of here. Go home and get Greg. Tell him to bring his tool box.

**BOBBY BRADY**

Okay. I may have little legs, but they go --

**PETER BRADY**

Would you just go already? It's colder than the winter of my discontent in here!

*(BOBBY exits.)*

**BOBBY BRADY (OFF)**

You?! No!!!!

*(BOBBY screams. Seconds later, his decapitated head rolls on stage.)*

**PETER BRADY**

O, boy. Am I gonna get it...

<b>#13A TIME TO CHANGE - REPRISE</b>
--------------------------------------

*(The ghosts of JAN, SHIRLEY, CINDY, CHRIS II, ALICE, and now BOBBY enter to sing him off.)*

**SHIRLEY/JAN/BOBBY/CINDY/CHRIS II/ALICE**

SHA NA NA NA  
NA NA NA NA NA NA  
SHA NA NA NA NA

*(PETER screams as he's killed, unseen, behind the meat locker doors.)*

**SHIRLEY/JAN/BOBBY/CINDY/CHRIS II/ALICE (CONT'D)**

SHA NA NA NA  
NA NA NA NA NA NA  
SHA NA NA NA NA

**SCENE 17**

BRADY DEN/BRADY BACKYARD/MULDOON'S POINT. DAY

*(Lights up on CAROL, carrying a large package into the den.)*

**CAROL BRADY**

Mike! Look. A package just arrived. I wonder what it is.

**MIKE BRADY**

Probably a prize from one of those contests Alice enters.

**CAROL BRADY**

*(screams)*

O, no, Mike! Bobby's head.

**MIKE BRADY**

And Cindy's...and Peter's...and Jan's.

**CAROL BRADY**

What are we gonna do?

*(Lights dim on MIKE and CAROL. Lights up on GREG in his backyard, forlorn and working on his radio again. LAURIE enters from behind, brandishing the dagger.)*

**LAURIE PARTRIDGE**

It is done. Laurie is no more.

**GREG BRADY**

*(looking out into the distance)*

As am I...as dead as this transistor radio. What I asked of you, I should've asked of no man. Laurie was outasite. My memories of her are razors to my wounded heart.

**LAURIE PARTRIDGE**

*(sotto voce)*

Those razors will soon be joined by another blade.

*(She approaches GREG from behind, raising the dagger. Lights out on LAURIE and GREG...)*

*...and up on MARCIA, passed out, lying on her back at Muldoon's Point. KEITH enters and rushes to her side.)*

**KEITH PARTRIDGE**

Greg spoke only truth. For here lies Marcia. O, my love. Here, here will I remain with worms that are thy chambermaids; here will I set up my everlasting rest.

*(KEITH can finally sing his love song, but now it's a lament.)*

**#14 I THINK I LOVE YOU/I'M ON MY WAY**

**KEITH PARTRIDGE**

YOU'RE SLEEPING  
AND RIGHT IN THE MIDDLE OF A GOOD DREAM  
LIKE ALL AT ONCE YOU'LL WAKE UP  
FROM SOMETHING THAT KEEPS KNOCKING AT YOUR BRAIN

*(He pulls the pillow from underneath her head.)*

BEFORE I GO INSANE  
I HOLD MY PILLOW TO MY HEAD  
AND SPRING UP IN MY BED  
SCREAMING OUT THE WORDS I DREAD

**GHOSTS OF SHIRLEY/JAN/CINDY/TRACY/ALICE**

"I THINK I LOVE YOU!"

*(He kisses MARCIA, then presses the pillow to his face, suffocating himself. KEITH dies. Lights dim on KEITH and MARCIA and up on CAROL, MIKE and...COUSIN OLIVER, wielding a carving knife.)*

**OLIVER**

My collection is almost complete.

**MIKE BRADY**

Cousin Oliver? Carol, what is your nephew doing here? I thought we were rid of this kid for good.

**OLIVER**

And in a sense you are, because Carol was never my aunt. I am the son of Mr. Phillips. You murdered my father, and cast the blame on me. And for that, you will die.

**MIKE BRADY**

You're Mr. Phillips' son? Carol, you said he was your brother Jack's kid?

**CAROL BRADY**

I can explain. Mr. Phillips always felt threatened by you, so I let him plant a mole in the house to keep an eye on you --



**MIKE BRADY**

You were working against me?

**CAROL BRADY**

I didn't want to, but Oliver provided a much-needed infusion of youth to the Brady home.

**MIKE BRADY**

I always suspected Oliver would be the death of us.

**OLIVER**

And you were right.

*(OLIVER slits CAROL'S throat with the carving knife. CAROL falls to the floor. OLIVER menacingly approaches MIKE.)*

**MIKE BRADY**

You can't kill me. Cindy's Ghost told me so. I bear a charmed life, which must not yield to one of woman born.

**OLIVER**

I was from my mother's womb untimely ripped.

**MIKE BRADY**

H'oh boy.

*(OLIVER plants the knife into MIKE'S chest. MIKE collapses to the ground next to CAROL. She reaches out to him.)*

**CAROL BRADY**

Mike. This is all my fault. What are we going to do?

**MIKE BRADY**

I can kiss you.

**CAROL BRADY**

I can assure you, it'll do no good.

**MIKE BRADY**

Well, it couldn't hurt.

**CAROL BRADY**

Fire when ready, Gridley.

**MIKE/CAROL**

LOVE...

**MIKE BRADY**  
JUST TO LOOK IN YOUR EYES...

**CAROL BRADY**  
THAT'S WHAT'S WAITING

**MIKE/CAROL**  
FEEL YOUR LIPS TOUCHIN' MINE!

*(Their lips meet in a passionate kiss, one to last an eternity. They die.  
Lights up on Marcia awaking.)*

**MARCIA BRADY**  
Wow. What dreams carried my sleep. I dreamed of plans I remember well. Where is my Keith?

*(She finds him dead on the floor and gasps.)*

O, no! This is just awful! What curse is this?

*(She hovers over Keith's lying frame, then spots something in her handbag. She recoils at first, then softens.)*

O, the curse revealed.

*(She reaches into her bag and pulls out a tarantula.)*

Tabu! A tarantula. From the Aloha state, where "hello" also means "goodbye."

*(She lifts the tarantula to her neck, continuing the "I Think I Love You" dirge.)*

I THINK I LOVE YOU  
SO WHAT AM I SO AFRAID OF?  
I'M AFRAID THAT I'M NOT SURE OF  
A LOVE THERE IS NO CURE FOR

*(She presses the tarantula to her neck and screams at its bite. Marcia dies. Lights out on Marcia and Keith.)*

**GREG BRADY (OFF)**  
No!!!

*(Lights up on OLIVER, admiring his collection of Brady heads, propped up on a tic-tac-toe shelving display with a blue backdrop. Only GREG and MARCIA'S heads are missing.)*

**OLIVER**

Another Brady. Another cube to fill.

*(Lights out on OLIVER. Lights up on GREG, facing LAURIE, who holds a dagger to him, ready to strike.)*

**LAURIE PARTRIDGE**

You scream "no." Do you not think your death warranted?

**GREG BRADY**

I scream not at the thought of my death, but at the sight of your ghost. Even in death, you are one groovy chick.

**LAURIE PARTRIDGE**

But I'm not a -

**GREG BRADY**

Let me talk, Laurie's Ghost. Please. Having you killed was the flakiest thing I've ever done. I don't even know why I did it. Our families have fought, but are we that different? I mean, you and Marcia both had your diaries fall into the wrong hands. Keith and I both saddled ourselves with clunker cars. You guys wanted to save the whales, we wanted to make the world a whole lot brighter. We're the same. Our stories, our music...it should live forever, not die unceremoniously in the Summer of '74.

**LAURIE PARTRIDGE**

*(moved by his words)*

And it won't. As long as there is love of family, laughter, song, we'll endure. For decades...maybe even longer. How many ages hence shall this our lofty scene be acted over, in states unborn and accents yet unknown!

*(OLIVER enters, sneaking up on GREG.)*

**GREG BRADY**

So it doesn't have to end?

*(OLIVER attacks...)*

**OLIVER**

O, yes it does. Adios, Johnny Bravo!

*(...But LAURIE gets to OLIVER first and plunges the dagger into his back, killing him.)*

**LAURIE PARTRIDGE**

Well... All's well that ends well, I guess.

**GREG BRADY**

Wow, I didn't know a ghost could kill someone.

**LAURIE PARTRIDGE**

I'm not a ghost, Greg. I'm alive.

**GREG BRADY**

But Snake said he -

**LAURIE PARTRIDGE**

I am Snake, and I know everything about you. Every wonderful thing. And...

**#15 FINALE**

**LAURIE PARTRIDGE**

BELIEVE ME  
YOU REALLY DON'T HAVE TO WORRY  
I ONLY WANT TO MAKE YOU HAPPY  
AND IF YOU SAY  
HEY, GO AWAY, I WILL

**GREG BRADY**

BUT I THINK BETTER STILL  
I OUGHT TO STAY AROUND AND LOVE YOU  
DO YOU THINK I HAVE A CASE?

**LAURIE/GREG**

LET ME ASK YOU TO YOUR FACE:  
DO YOU THINK YOU LOVE ME?

**GREG BRADY**

I THINK I LOVE YOU!  
SO WHAT AM I SO AFRAID OF?  
I'M AFRAID THAT I'M NOT SURE OF  
A LOVE THERE IS NO CURE FOR

**LAURIE PARTRIDGE**

I THINK I LOVE YOU!  
ISN'T THAT WHAT LIFE IS MADE OF?

**LAURIE/GREG**

THOUGH IT WORRIES ME TO SAY  
THAT I'VE NEVER FELT THIS WAY!

*(GREG and LAURIE kiss. GREG'S radio miraculously starts working. A wave of static gives way to GERALD FORD'S voice.)*

**GERALD FORD (V.O.)**

My fellow Americans. Our long national nightmare is over. Our constitution works...

**LAURIE PARTRIDGE**

Nixon's done. Ford's our president now!

**GREG BRADY**

I don't know who those people are, but you make it sound like a good thing.

**LAURIE PARTRIDGE**

It's a new beginning. A time to carve out our legacy, and tell our stories to the world. The same stories. Retold. Over and over and over again...

**GREG/LAURIE**

Together.

ONE STEP SHORT OF OUR HEAVEN  
AND WE WON'T STOP SHORT 'TIL WE GET THERE TOGETHER!  
TOGETHER, BABY WE'RE BETTER!  
ON OUR OWN WE'RE FINE BUT UNITED WE'RE DYNAMITE!

*(While singing, they approach dead KEITH and MARCIA. GREG helps up KEITH and LAURIE resurrects MARCIA.)*

**GREG/LAURIE/KEITH/MARCIA**

ONE STEP SHORT OF OUR HEAVEN  
AND WE WON'T STOP SHORT 'TIL WE GET THERE TOGETHER!  
TOGETHER, BABY WE'RE BETTER, WE'RE BETTER TOGETHER!  
TOGETHER WE'RE BETTER!

*(MIKE and CAROL come back to life and join in. The rest of the dead Bradys are close behind.)*

GREG/LAURIE/KEITH/  
MARCIA/CAROL/MIKE  
ONE STEP SHORT OF OUR HEAVEN  
AND WE WON'T STOP SHORT 'TIL  
WE GET THERE TOGETHER!  
TOGETHER, BABY WE'RE BETTER!  
ON OUR OWN WE'RE FINE BUT  
UNITED WE'RE DYNAMITE!

PETER/BOBBY/JAN/CINDY/ALICE  
EVERYBODY'S SMILIN'  
SUNSHINE DAY!  
EVERYBODY'S LAUGHIN'  
SUNSHINE DAY!  
EVERYBODY FEELS SO HAPPY  
TODAY

*(The dead Partridges join in the joyous mash-up.)*

SHIRLEY/REUBEN/  
DANNY/TRACY/CHRIS  
II (AND OLIVER)  
I THINK I LOVE  
YOU!  
I THINK I LOVE  
YOU!  
I THINK I LOVE  
YOU!  
I THINK I LOVE  
YOU!  
I THINK I LOVE  
YOU!

GREG/LAURIE/KEITH/  
MARCIA/CAROL/  
MIKE  
ONE STEP SHORT OF  
OUR HEAVEN  
AND WE WON'T STOP  
SHORT 'TIL WE GET  
THERE TOGETHER!  
TOGETHER, BABY  
WE'RE BETTER!  
WE'RE BETTER  
TOGETHER  
TOGETHER WE'RE  
BETTER

PETER/BOBBY/JAN/  
CINDY/ALICE  
EVERYBODY'S  
SMILIN'  
SUNSHINE DAY!  
EVERYBODY'S  
LAUGHIN'  
SUNSHINE DAY!  
EVERYBODY  
FEELS SO HAPPY  
TODAY!

*(CHRIS PARTRIDGE enters and charges CHRIS PARTRIDGE II.  
They stare each other down.)*

**ALL**

BA BA BA BA  
BA BA BA BA BA  
BA BA BA BA BA!

*(The two CHRIS PARTRIDGES begin a '70s style dance-off. Soon,  
everyone joins in. Finally BRADYS and PARTRIDGES, join in the  
finale of "I Think I Love You.")*

I THINK I LOVE YOU!  
I THINK I LOVE YOU!  
I THINK I LOVE YOU!  
I THINK I LOVE YOU!  
I THINK I LOVE YOU!

**#16 COME ON, GET HAPPY**

**ALL**

HELLO WORLD HERE'S A SONG THAT WE'RE SINGING  
COME ON, GET HAPPY!  
A WHOLE LOTTA LOVIN' IS WHAT WE'LL BE BRINGING  
WE'LL MAKE YOU HAPPY!

**THE PARTRIDGES**

WE HAD A DREAM WE'D GO TRAVELIN' TOGETHER  
AND SPREAD A LITTLE LOVIN', THEN WE KEEP MOVING ON

**THE BRADYS**

SOMETHING ALWAYS HAPPENS WHENEVER WE'RE TOGETHER  
WE GET A HAPPY FEELING WHEN WE'RE SINGING A SONG!

**ALL**

TRAVELIN' ALONG, HERE'S A SONG THAT WE'RE SINGING  
COME ON, GET HAPPY!  
A WHOLE LOTTA LOVIN' IS WHAT WE'LL BE BRINGING  
WE'LL MAKE YOU HAPPY!  
WE'LL MAKE YOU HAPPY!  
WE'LL MAKE YOU HAPPY!

**THE END**

**#17 GET HAPPY EXIT**

Broadway Licensing Perusal

NOT FOR PRODUCTION



# **THE BARDY BUNCH**

**A WAR OF THE FAMILIES  
PARTRIDGE AND BRADY  
A ONE-ACT MUSICAL PARODY**

**WRITTEN BY  
STEPHEN GARVEY**

**HIGH SCHOOL EDITION**

**SCORE SAMPLE**

**BROADWAY**  
**LICENSING**

09/20/18

Broadway Licensing Perusal

NOT FOR PRODUCTION

# Keep On

2

**WARN:**

**SAM:** "All of it laugh track and commerial free."

**CUE:**

**PETER:** "Welcome to the grand opening of Arden Amusement Park. If music be the food of love, than keep on!"

Thomas Jenkins and Jackie Mills  
Orchestration and Arrangements  
by Logan Medland

TRACK 02

Exuberantly ♩ = 160

(sax)

+ full band  
PIANO

*mp*      *cres.*

B      B7

**MARCIA/BOBBY**  
**CINDY/PETER**  
**JAN/GREG:**

5 **BRADY KIDS:**

Fly - ing down the high - way in my make - shift mo - del T. A. — Who!

(sax)

*f*      *f*

E      A      E

## #2. Keep On - PC Score

8

Yeah Who! It's a beau-ti-ful morn-ing and it's gon-na be a beau-ti-ful day \_\_\_\_\_

Pno.

A E A B

12

The wheels are hum-min' and the gui-tar's strum-in and the

Pno.

B E E7

15

ra-di-o is blas-tin' and good \_\_\_\_\_ sounds are com-in' as we're fly-ing down the high-way in our

Pno.

A C E

**BOBBY/GREG/PETER  
MARCIA/CINDY/JAN:**

18

make - shift mod-el T.A. \_\_\_\_\_ We're gon - na

(sax)  
(vc.)

Pno. B E B7

21

keep on keep on keep on keep on dan - cin' all through the night \_\_\_\_\_ We're gon-na

(vc.)  
(sax)

Pno. E A E

**MARCIA/BOBBY  
CINDY/PETER  
JAN/GREG:**

25

keep on keep on keep on do-in' it right \_\_\_\_\_ We're gon-na

(sax)  
(vc.)

Pno. E B

# I Woke Up In Love This Morning

L. Russell Brown and Irwin Levine

Arrangements and Orchestration by Logan Medland

**WARN:**

**REUBEN:** "If Danny had a heart of gold, he'd hock it."

**CUE:**

**SHIRLEY:** "It's not tonight anymore. It's morning."

Lyricaly ♩ = 102

*Sweetly, Clearly, no vibrato*

*mp* KEITH:

Musical score for the first system. The vocal line is in 4/4 time, starting with a whole rest followed by a half note G4. The piano accompaniment consists of a guitar part (gtr) in the right hand and piano (Pno.) in the left hand. The guitar part is marked *mp* and features a melodic line with a *rit.* marking. The piano part has a simple harmonic accompaniment. A box labeled "Last HARPSICHOORD PLAY" is positioned above the final measure of the piano part, which includes an E7 chord.

With more Movement ♩ = 108

Musical score for the second system, starting at measure 6. The vocal line includes the lyrics: "night I turned out the light lay down and thought a-bout you I thought a-bout the way that it could". The piano accompaniment (Pno.) is marked *mp* and includes a violin part (+ vc.) in the right hand. The piano part continues with a steady accompaniment.

MARCIA:

Musical score for the third system, starting at measure 10. The vocal line includes the lyrics: "be Two o' - clock won - dering what I'm do - in' here a - lone with - out you so I". The piano accompaniment (Pno.) continues with the same accompaniment pattern as the previous systems.

MARCIA

KEITH:

14

close my eyes and close my eyes and me I woke up in love this morn - ing  
+ sop. rec.

PLAY **HARPSICHORD**

*mp*

Pno.

18

I woke up in love this morn - ing went to sleep with you on my mind  
(sop. rec.)  
(vc.)

Am

Pno.

TRACK 5

Rock Tempo ♩ = 136

**f** MARCIA:

KEITH:

23

I woke up in love — this morn - ing I woke up in love

**PIANO**  
Rock

+ dr.

*f*

Am D7

Pno.

27 **MARCIA/KEITH:**

— this morn - ing went to sleep with you on my mind \_\_\_\_\_

Pno. D7 F G Am G

32 **SHIRLEY:** **CAROL:**

I woke up in love \_\_\_\_\_ this morn - ing I woke up in love \_\_\_\_\_ this morn - ing

+ ten. sax./vc.

Pno. Am D7 D7

36 **MIKE/REUBEN:** *mp* **MARCIA SHIRLEY CAROL:**

went to sleep with you on my mind \_\_\_\_\_ Oooh

*mf* **MIKE/KEITH/REUBEN:**

Hel-lo girl yes it's

(gtr)

Pno. F G Am G F E *mp* HARPSICHORD *mp* Am



# I Can Feel Your Heart Beat

7

Mike Appel, Jim Cretecos, Wes Farrell  
 Arrangements and Orchestrations by Logan Medland

**WARN:**  
**KEITH:** "I must go."

**CUE:**  
**PETER:** "Their Mondrian-style vessel will  
 be dash'd to pieces dare they leave."

Moody Rock Groove ♩ = 92

The musical score is written in 2/2 time with a tempo of 92 beats per minute. It features three systems of music.

**System 1:**

- Vocal Line (Keith):** Starts at measure 1 with a 4x repeat sign. The lyrics are "I can feel your heart beat and you did-n't ev-en".
- Drum Line:** Includes a cymbal crash on the first X and a snare drum on the last X.
- Piano:** Accompaniment in the left hand, marked *mf* and *PIANO + bs.* Chords include Cm and *sim.*

**System 2:**

- Vocal Line (Marcia):** Starts at measure 5. The lyrics are "say a word — I can feel your heart beat but you did-n't e-ven say a word —".
- Piano:** Accompaniment in the left hand, marked *mf*. Chords include F and Cm.

10

KEITH/MARCIA:

Oh I know pret-ty wo-man that your love can be heard

Pno.

+ gtr.

Eb F Ab Eb Eb F G

14

GREG:

+ LAURIE

You can feel my heart beat I can tell you're feel-ing me \_\_\_\_\_ You can feel my heart beat

(vc.)

*mp*

Pno.

Cm F Cm

19

I can see you feel - in' me \_\_\_\_\_ Oh I know pret - ty wo-man that your

(gtr.)

*overdrive*

Pno.

F Eb F

23

love can be heard

(ten. rec.)

*mp*

HARPSICHORD

Pno.

REUBEN: "Funny, that's what Brutus said to Cesar." [GO ON]

Pno.

32

DANNY: "Come on, guys, let's beat it!"

PIANO

Pno.

# Time To Change

8

**WARN:**

**CINDY (V.O.):** "Probably becau-th you've had your no-th-e buried in your book of magic trick-th."

Raymond Bloodworth, Billy Meshel, Chris Welch  
Arrangements and Orchestration by Logan Medland

**CUE:**

**PETER:** "It's time I became...a man."

**A** **Freely** *First verse spoken as a soliloquy over music*  
**PETER:**

Au - tumn turns to win - ter. And win - ter turns to spring It

**PIANO** *Piano tacet til bar 5*

Electric Piano

<sup>3</sup>

doesn't go just for sea - sons you know it goes for ever - y - thing The same is true for voi ces when

**SOFT EP**

E. Piano

<sup>6</sup>

boys be - gin to grow You got - ta take a les - son from mot - her na - ture and

E. Piano

A Little More in Time

8

if you do you'll know when it's time to change then it's time to change

*p* CINDY:

Ooo Ooo

(fl.)  
*mp*

E. Piano

C F C

11

don't fight the tide come a-long for the ride now don't you see? When it's time to change you've got to

Ooo Ooo

E. Piano

G F C F

Perky but Mysterious ♩=94

14

re - a - rrange — who you are in - to what you're go - na be`

Ooo

(dr.)

+ shaker

E. Piano

C

G

Detailed description: This block contains the musical notation for measures 14 through 16. It features a vocal line with lyrics, a piano accompaniment, and a percussion part. The piano part includes chords C and G. The percussion part includes a shaker and a drum pattern. A large watermark 'NOT FOR PRODUCTION' is overlaid on the score.

17

CINDY:

sha na na na — na na na na Sha na na na na sha na na na na — na na na na

E. Piano

C

F

C

Detailed description: This block contains the musical notation for measures 17 through 19, starting with a vocal solo by Cindy. The piano accompaniment features chords C, F, and C. A large watermark 'NOT FOR PRODUCTION' is overlaid on the score.

I Think I Love You/I'm On My Way

**WARN:**  
**LAURIE:** "It is done."

**CUE:**  
**KEITH:** "...here I will set up my everlasting rest."

Tony Romeo/  
 Bobby Hart, Jack Keller  
 Arrangements and Orchestration  
 by Logan Medland

Lyricaly ♩ = 80

**KEITH:**

You're sleep-ing and right in the mid-dle of a good dream like all at once you'll

(sop. rec.) *Rubato*  
*p*

Harpisichord

HARPSICHORD

4

wake up from some-thing that keeps knock-ing at your brain be - fore I go in-sane I hold my

Hpsd.

7

rit.

pil-low to my head and spring up in my bed scream-ing out the words I dread

SHIRLEY/CAROL

TRACY/ALICE

JAN:

I think I love you—

Hpsd.

To T. Rec.

CAROL: "Fire when ready,  
Gridley." [GO ON]

(vc.)

Hpsd.

trem

va || φ

|| φ

φ

φ

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16

MIKE:

rit.

Love just one look in your eyes feel you lips touch-ing mine

CAROL:

Love \_\_\_\_\_ That's what's wait-ing feel you lips touch-ing mine

Hpsd.

MARCIA: "...where 'hello' also means 'goodbye'" [GO ON]

Passionately ♩ = 136

21

(kbd.)

(fl.)

Hpsd.

*p*

*p*



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