

BAT BOY

THE MUSICAL

STORY & BOOK BY

**KEYTHE FARLEY & BRIAN
FLEMMING**

MUSIC & LYRICS BY

LAURENCE O'KEEFE

SHOW PERUSAL

BROADWAY

— **LICENSING** —

03/11/21

BAT BOY: THE MUSICAL
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Bat Boy: The Musical was developed in New York City at The Directors Company,
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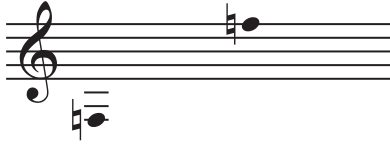
Bat Boy: The Musical

Vocal Ranges

SHELLEY



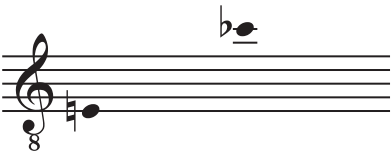
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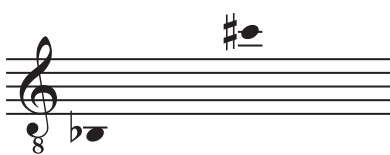
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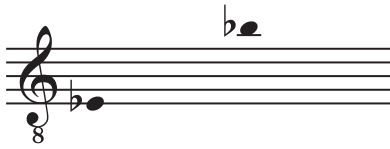
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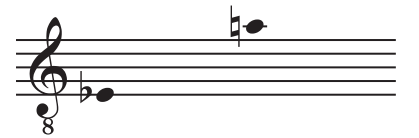
MRS. TAYLOR



REVEREND HIGHTOWER



PAN



AUTHORS' NOTE

There are many ways to stage this show. A cast of ten is possible (see the New York credits), as is a cast of one hundred and ten. A spare set is fine; an elaborate set can work, too. Intense blood effects, no blood at all – it's up to your taste and your budget.

However, there is only one sure way to play this material – truthfully. BAT BOY is not a satire or a parody of musicals, though it presents skewed versions of familiar themes. And while BAT BOY is certainly meant to be enormous fun for the audience, to make that fun happen the artists interpreting the work must approach it with the same dedication and commitment they would apply to any tragedy. We have seen some interpretations of BAT BOY fail utterly because the interpreters chose to have too much of their own fun with it, or took a “metatheatrical” approach – a term we don't fully understand but apparently means the actors stand outside the material and comment on it – or tried to cram in too many of their own jokes, pratfalls and other silliness.

We've learned this the hard way: There is enough within this script and score to keep you busy. Adding too many extra bits or “metatheatrics” – again, we don't really know what that is, but you shouldn't do it – will undermine your performance and diminish the audience's enjoyment of the play.

These characters do not know they're funny. Their desires and fears are a matter of life or death to them. Please, never nudge the audience in the ribs or wink at them; the audience prefers to decide for themselves whether to laugh or cry. If you play these characters sincerely and truthfully and to the hilt, you'll get plenty of laughs, and you'll get much more.

*Keythe Farley
Brian Flemming
Laurence O'Keefe*

Bat Boy: The Musical
Scenes, Characters, Musical Numbers, and Pages

Act I

| | |
|--|----|
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BAT BOY: THE MUSICAL was first produced by Mitch Watson at the Actors' Gang El Centro Theater in Los Angeles, California, on October 31, 1997. It was directed by Keythe Farley; the choreography was by Derick LaSalla; the set design was by Evan Bartoletti; the lighting design was by David F. Hahn; the sound design was by Adam Philius; the costume design was by Jennifer K. Diebold; the make-up and special effects were by David Rockello; and the production stage manager was Robin Veith. The cast was as follows:

BAT BOY Deven May
 MEREDITH PARKER Kaitlin Hopkins
 DR. THOMAS PARKER Chris Wells
 SHELLEY PARKER Ann Closs
 SHERIFF REYNOLDS Don Luce
 RICK TAYLOR Gary Kelley
 RON TAYLOR, PAN John Michael Morgan
 RANDI TAYLOR, LORRAINE Julie Ann Taylor
 MAGGIE Elizabeth Tobias
 NED Ken Elliot
 DAISY Greta Rose Bart
 BUD Ray Hesselink

BAT BOY: THE MUSICAL was produced in New York by Nancy Nagel Gibbs, Riot Entertainment, Robyn Goodman, Michael Alden, Jean Doumanian and The Producing Office at the Union Square Theater on March 21, 2001. It was directed by Scott Schwartz; the musical director was Alex Lacamoire; the musical staging was by Christopher Gatelli; the set design was by Richard Hoover and Bryan Johnson; the lighting design was by Howell Binkley; the sound was by Sunil Rajan; the costume design was by Fabio Toblini; the hair and makeup were by Ann Closs-Farley; and the production stage manager was Renee Lutz. The cast was as follows:

BAT BOY Deven May
 MEREDITH PARKER Kaitlin Hopkins
 DR. THOMAS PARKER Sean McCourt
 SHELLEY PARKER Kerry Butler
 SHERIFF REYNOLDS Richard Pruitt
 RICK TAYLOR, LORRAINE, DOCTOR, MR. DILLON Doug Storm
 RON TAYLOR, MAGGIE, CLEM Kathy Brier
 RUTHIE TAYLOR, NED Daria Hardeman
 MRS. TAYLOR, ROY,
 REV. BILLY HIGHTOWER, INSTITUTE MAN Trent Armand Kendall
 BUD, DAISY, PAN Jim Price

CHARACTERS

BAT BOY
MEREDITH PARKER, wife
DR. THOMAS PARKER, husband
SHELLEY PARKER, their daughter

The Townsfolk:

SHERIFF REYNOLDS
RICK, RON AND RUTHIE TAYLOR, three teenage spelunkers
MRS. TAYLOR, their mother
LORRAINE, a rancher's wife
MAGGIE, senior representative, Hope Falls Town Council
DAISY, a schoolteacher
MR. DILLON, a rancher
BUD, a rancher
NED, a rancher
ROY, a townsman
CLEM, a townsman
REVEREND BILLY HIGHTOWER
PAN
VARIOUS ANIMALS
YOUNG MEREDITH
MEREDITH'S FATHER
MEREDITH'S MOTHER
A DOCTOR
INSTITUTE MAN

CHORUS: singers/dancers, additional townsfolk

PLACE

The setting is Hope Falls, West Virginia. Population 500.

TIME

The present.

**BAT BOY
THE MUSICAL**

#1 OVERTURE

ACT ONE

SCENE 1

(A cave. In darkness, the sound of running water. Out of the darkness comes the voice of BAT BOY, singing.)

BAT BOY

(Offstage.)

Oo-oo-oo-oo-oo.

(His melodious nonsense syllables reverberate off each other. He harmonizes with his own echoed voice. Then, from above: Three spotlights pierce the darkness. The spotlights come from the miner's helmets of RICK, RON and RUTHIE, who descend into the cave on rappelling ropes. All three are awestruck. They pan their spotlights across the audience.)

RICK

Whoa ... Look at this.

RUTHIE

We've never been this deep before.

RON

What's that smell?

RICK

I don't know. But this cave rocks.

(RUTHIE and RON. Fully.)

RON

Are we gonna run out of rope?

RICK

(Landing on stage.)

Nope. We have got to celebrate going deeper than any human being has gone before.

(RUTHIE and RICK land, too.)

RUTHIE

Where are we, Rick?

RICK

That was a major vertical. This could be virgin territory.

RON

C-c-can we go back up now?

RUTHIE

(Looking over downstage edge.)

It keeps going. Straight down!

RICK

This is a total scoop.

RUTHIE

All right, who's packing?

RICK

Reading my mind.

| |
|---------------------|
| #1A THE CAVE |
|---------------------|

(RICK produces a small, serviceable bong. RICK and RUTHIE turn off their lights and spark up while RON explores his surroundings. The light on his head and the occasional sparking of the lighter are the only lights on stage. Suddenly Ron's helmet-light crosses the face of BAT BOY. BAT BOY screeches.)

RON

(Turning away.)

Sweet Jesus!

RICK

What?

RON

(Turning light back again to a blank cave wall.)

The cave monster!! The cave monster!!

RICK

Shut up, Ron.

RON

I saw him, Rick! I swear.

RUTHIE

There's no such thing as a cave monster, Ron.

RICK

(Approaching RON, mocking him.)

Ooh! It's the cave monster, Ron! The scary caaaave monster!

(RON finds BAT BOY again with his light and points hysterically; finally, RICK looks.)

Whoa!

(RICK and RUTHIE turn their lights back on. All three spelunkers scramble. The helmet-lights flash around everywhere.)

RUTHIE

What?

RICK

It was over there. But then I turned back and ...

RUTHIE

Ahhhh! Over here!

(BAT BOY scurries about the stage and the spelunkers chase after him. Occasionally lights cross Bat Boy's body or the back of his head, but the audience never sees Bat Boy's face. Eventually, the spelunkers have BAT BOY caught in the glare of their helmet-lights. His back is to the audience and he is frozen with fear. He slowly backs up toward the downstage ledge. He is naked.)

RON

What is it?

RUTHIE

It's some deformed kid.

RICK

It's a Bat Boy. It's okay, little guy. I'm Rick Taylor. This is my brother Ron. And this is my sister Ruthie.

Can you say "Ruthie"?

RUTHIE

Shut up, Ruthie!

RON

We are totally keeping this thing.

RICK

We won't hurt you.

RON

Take my hand. Come on.

RICK

Don't be afraid. It looks scared.

RON

See if it likes Fritos.

RUTHIE

(Produces some and offers them to BAT BOY.)

Fritos. See? Fritos.

(BAT BOY attacks RUTHIE.)

AAAAHHHHHHH!

(RON and RICK jump on top of BAT BOY and pummel him.)

I'm bit! I'm bit!

RON

Ruthie's bit! Ruthie's bit!

RICK

Get him, Ron!

RON

I'm getting him!

(RON pulls BAT BOY off of RUTHIE and pins him to the ground.)

RUTHIE

Oh, mama! I don't wanna die!

RICK

You freakin' animal!

(RICK leaps up and stomps BAT BOY on the head.)

#2 HOLD ME, BAT BOY

MAN #1

IN A CAVE MANY MILES TO THE SOUTH
LIVES A BOY BORN WITH FANGS IN HIS
MOUTH
SLEEPING UNTIL THE FADING LIGHT
FLYING THROUGH BLOODY DREAMS;
WHEN HE AWAKES THE SUMMER NIGHT
IS FILLED WITH SCREAMS

WOMAN #1/WOMAN #2

YOU HAVE HEARD HE
WAS BORN IN THE BOGS
THAT HE FEEDS ON THE
FLIES AND THE FROGS

ENSEMBLE

OOO
OOO
OOO
OOO

MAN #2

YOU CALL HIM "BEAST"
OR "CHANGELING";

OOO

MAN #3

OR "DEMON CHIMPANZEE";

MAN #4

BUT WE WILL PROVE HE'S NO SUCH THING:

FOUR MEN/TWO WOMEN

HE'S MUCH LIKE ME!

(MAN #1, WOMAN #3 and WOMAN #4 join in.)

ALL NINE

AND ME!
OH
HOLD ME, BAT BOY
TOUCH ME, BAT BOY

ALL NINE (CONT'D)

HELP ME THROUGH THE NIGHT
LOVE ME, BAT BOY
SAVE ME, BAT BOY
MAKE IT ALL TURN OUT ALL RIGHT!

MAN #2

HE WAS DRAGGED FROM HIS HOME
AND THROWN DOWN
AT THE EDGE OF A COAL MINING TOWN

MAN #5

THEY STRIPPED HIM OF HIS DIGNITY

MAN #1

THEY BEAT HIM LIKE A GONG

MAN #3

AND HE WAS KICKED REPEATEDLY

ALL NINE

AND THAT WAS WRONG!
SO WRONG!

ALL BUT WOMAN #3

OH, HOLD THE BAT BOY
TOUCH THE BAT BOY

BRING HIM TO THE LIGHT ...

LOVE THE BAT BOY
SAVE THE BAT BOY

WOMAN #3

WON'T YOU HOLD HIM!
WON'T YOU TOUCH
HIM!

OH, BRING HIM TO THE
LIGHT!

WON'T YOU LOVE HIM!
SOMEBODY SAVE HIM!

ALL NINE

MAKE IT ALL TURN OUT ALL RIGHT!

(RICK and RON wheel on a wagon which carries a wriggling burlap sack with a hand sticking out of the top.)

SHERIFF

You say it's the Bat Boy?

RICK

Yeah! It bit Ruthie.

She's in the hospital.

RON

It's huge.

RICK

And it's fast.

RON

And it hates Fritos. You gotta lock it up, Sheriff.

RICK

And make it stand trial!

RON

(Kicks the bag. BAT BOY squeals.)

SHERIFF

Now boys! You go on and look after your sister, I'll take care of this Bat Boy.

MEN #2 & #3/WOMEN #1, #2 & #3

WOULD NO ONE DEFEND HIM
PROTECT HIM, BEFRIEND HIM
WOULD NONE HEAR HIS CRY?

WOMAN #3

YEAH, WOULD NONE HEAR HIS CRY, Y' ALL?

*(SHERIFF leads the wagon past BUD, CLEM and MR. DILLON.
The men get closer and closer to the bag during the scene.)*

DILLON

You say you got the Bat Boy in that bag?

CLEM

Dang!

BUD

Whatcha gonna do with it, Sheriff?

SHERIFF

I figure I'll just take it up to Dr. Parker.

CLEM

I'll bet that's one powerful critter.

BUD

I knew those stories were true.

DILLON

You think Dr. Parker can handle a Bat Boy?

SHERIFF

It can't be that difficult. The Taylor kids managed to capture him all by themselves.

BUD

But they're all hopped up on dope. That's like fighting six people!

SHERIFF

Dr. Parker's a good veterinarian, I'm sure he'll just put it down with no trouble.

(Bag wriggles.)

ALL EXCEPT SHERIFF

Aaaah! Sweet wounded Jesus!

SHERIFF

So long, boys.

MEN #2 & #3/WOMEN #1, #2 & #3

OR WOULD THEY DETEST HIM
ARREST HIM, MOLEST HIM?

WOMEN #1 & #2

OR JUST LET HIM DIE?

MEN #2 & #3/WOMEN #1, #2 & #3

YOU CAN'T JUST STAND BY!

(MAGGIE, LORRAINE and DAISY. SHERIFF walks by with wagon.)

LORRAINE

You say you got the Bat Boy in that bag?

DAISY

What are you going to do with it?

SHERIFF

I'm headed to Dr. Parker's.

LORRAINE

He's gonna put it down, right?

MAGGIE

That seems like a waste of resources. He might be useful around town.

LORRAINE

Maybe we could train him to rustle up the cows — like a sheepdog.

DAISY

Do we own it?

MAGGIE

Sure we do. You know, we could put him on display and charge admission.

LORRAINE

People would pay good money to see a Bat Boy. We could be the next Branson.

DAISY

Can we see it?

LORRAINE

Let's have a little peek, Sheriff.

SHERIFF

All right.

(Opens bag a little; ladies peek.)

ALL EXCEPT SHERIFF

Aaah! Sweet wounded Jesus!

SHERIFF

Good day, ladies.

WOMAN #4

YOU CAN'T LET HIM DIE!

ALL NINE

YOU CAN'T JUST STAND BY!

MAN #5

HE HAS SUFFERED, AND NOW IT'S YOUR TURN
YOU ARE HERE NOT TO LAUGH, BUT TO LEARN

ENSEMBLE

AHH AHH
AHH AHH

WOMAN #4

LISTEN TO HIS UNGODLY SHRIEK
WATCH WHAT WE PUT HIM THROUGH

WOMAN #4/MAN #5

HEED THE TALE OF A FILTHY FREAK –

ALL NINE

WHO'S JUST LIKE *YOU!*
... AND YOU!
AND YOU!
OH ...

2 MEN/2 WOMEN

HOLD ME BAT BOY

TOUCH ME BAT BOY

WON'T YOU HELP ME
THROUGH THE NIGHT
MAKE IT ALL TURN OUT
ALL RIGHT!
LOVE ME BAT BOY

SAVE ME BAT BOY

I'VE BEEN CALLING
OUT YOUR NAME
COME AND TAKE AWAY
MY SHAME!

HOLD ME BAT BOY

TOUCH ME BAT BOY

YOU HEAR ME CRY
WHEN NO ONE HEARS
WON'T YOU LICK AWAY
MY TEARS;
LOVE ME BAT BOY

SAVE ME BAT BOY

SINK YOUR FANGS
INTO MY SOUL

3 MEN/2 WOMEN

HOLD ME BAT BOY

TOUCH ME BAT BOY

MAKE IT ALL TURN OUT
ALL RIGHT!

LOVE ME BAT BOY

SAVE ME BAT BOY

COME AND TAKE AWAY
MY SHAME!

HOLD ME BAT BOY

TOUCH ME BAT BOY

WON'T YOU LICK AWAY
MY TEARS;

LOVE ME BAT BOY

SAVE ME BAT BOY

2 MEN/2 WOMEN

ONLY YOU CAN
MAKE ME
WHOLE!

ALL

HOLD ME BAT BOY
TOUCH ME BAT BOY
HOLD ME IN YOUR ARMS TONIGHT!

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SCENE 2

(Parker home – living room. MEREDITH and SHELLEY clean the living room.)

#2A LIVING ROOM CUE

SHELLEY

Can I call Rick again?

MEREDITH

That doesn't make sense, honey. You just left him a message an hour ago.

SHELLEY

I know. But I want to find out if he's coming.

MEREDITH

He'll think about you more if he talks to you less.

SHELLEY

Mom, Rick already knows that I like him.

MEREDITH

Don't talk like a slut, Shelley.

SHELLEY

Sorry.

MEREDITH

(Crosses to SHELLEY; puts her arm around her.)

Courting is a slippery slope, dear, and it's a young lady's job to provide the friction. When I was your age a young lady didn't even call a boy, especially if she wanted to. If Rick is worthy of you, he'll know that he needs to call you back. Clean the railing.

SHELLEY

But it's not dirty.

MEREDITH

You can't wait until it gets dirty. You have to look out for these boys, Shelley. Most of them are so out of control with their ... hormones that they really aren't in charge of their actions. But you don't suffer from their hormonal problems, so you'll bear the responsibility if something ... happens.

SHELLEY

Like what?

MEREDITH

The wages of sin is death, sweetheart, that's all I'm saying.

(There is an authoritative knock at the door, accompanied by the sounds of a commotion.)

SHERIFF

(Offstage.)

It's Sheriff Reynolds, Meredith!

(MEREDITH opens the door. Immediately, the SHERIFF enters, holding onto BAT BOY, who is hooded and handcuffed and struggles nonstop to get away from the SHERIFF. Bat Boy's hood has written on it: "Bites.")

#3 CHRISTIAN CHARITY

SHERIFF

EVENING FOLKS!

SHELLEY

WHATCHA GOT?

SHERIFF

DOCTOR HOME?

MEREDITH

NO, HE'S NOT

SHERIFF

WHEN'S HE BACK?

MEREDITH

AN HOUR OR SO

SHELLEY

THE HECK IS THAT?

SHERIFF

WELL, I DON'T KNOW

MEREDITH

WHAT IN THE WORLD?

SHELLEY

WHERE DID YOU FIND?

MEREDITH

WHAT IS HE DOING?

SHELLEY

HE'S OUT OF HIS MIND!

MEREDITH

IS HE IN PAIN?

SHELLEY

IS HE INSANE?

SHERIFF

MAYBE AND POSSIBLY;
LET ME EXPLAIN:

(BAT BOY has broken away from the SHERIFF and is running aimlessly about the room. The SHERIFF pistol-whips BAT BOY, knocking him out.)

MEREDITH/SHELLEY

No!

SHERIFF

Aw, heck. Maybe I shouldn't've done that. But that boy was hoppin' like a scalded dog.

MEREDITH

Boy?

SHERIFF

Maybe. Frankly, that's why I'm here. I figure maybe we need a veterinarian to sort this out. I'm hoping Dr. Parker will know what to do.

SHERIFF

I DIDN'T KNOW WHERE ELSE TO TAKE HIM

SHELLEY

(Off Bat Boy's twitch.)

MOM!

MEREDITH

SHELLEY, QUIET!

SHERIFF
CAN'T GO TO JAIL, HE'S UNDERAGE

SHELLEY
(Off another twitch.)

MOM!

MEREDITH
SHELLEY, QUIET!

SHERIFF
THE FOLKS UP AT THE MED SCHOOL
BET THEY'D CARVE HIM UP OR BAKE HIM
I'D SEND THE FBI A PAGE
BUT I DON'T THINK WE'RE AT THAT STAGE —
SO: HERE HE IS FOLKS, HE'S ALL YOURS!
COULDN'T LEAVE HIM OUT OF DOORS
CREEPIN' ON ALL FOURS
WE COULD ALWAYS SHOOT HIM
BUT THAT DON'T SEEM RIGHT TO ME
'N I CAN'T RID MYSELF O' MY CHRISTIAN CHARITY

SHELLEY
Can we see him?

MEREDITH
Shelley, get away.

SHERIFF
You listen to your mother, Shelley. You don't want to be near it if it wakes up.

MEREDITH
Is it an animal or a ...

SHERIFF
It bit one of the Taylor kids.

SHELLEY
Rick?

SHERIFF
No, Ruthie.

SHELLEY
Oh.

SHERIFF

She'll be all right.

MEREDITH

SHELLEY, DON'T STARE
SHELLEY, DON'T POKE

WHAT IS THIS, SHERIFF
SOME KIND OF SICK JOKE?

SHELLEY

MOM, HE'S SO GROSS
MOM, CAN HE STAY?

SHERIFF

SHEL, I WAS HOPIN' YOU'D SEE IT THAT WAY
I'M COMIN' UP FOR RE-ELECTION

SHELLEY

MOM!

MEREDITH

SHELLEY, QUIET!

SHERIFF

I GOTTA BRING THIS THING TO HEEL

SHELLEY

MOM!

MEREDITH

SHELLEY, QUIET!

SHERIFF

A BOY WITH HIS COMPLEXION'S
GONNA MEET WITH SOME OBJECTIONS
'N I THINK I KNOW HOW FOLKS WILL FEEL
ONCE THEY HEAR THIS
"BAT CHILD" IS FOR REAL –

SHELLEY

(To SHERIFF.)

It's a Bat Child?

(To MEREDITH.)

SHELLEY (CONT'D)

Mom, we gotta keep it.

SHERIFF

They're just callin' it that, Shelley. I can't say I know that's what it is. That's for your father to decide.

MEREDITH

All right, Sheriff. You've done the right thing coming to us. I'll take care of the boy for you.

SHERIFF

Ah, that's great, Meredith. I can't thank you enough for the favor. Do you need anything? He can be pretty feisty.

MEREDITH

We can manage, I'm sure.

SHERIFF

You're certain?

MEREDITH

Dr. Parker has some cages. I'm sure we can find one that works.

SHERIFF

Right. That's what I figured.

SHERIFF

'N IF HE TURNS
INTO A PAIN
CALL ME
I GOT STUN GUNS
AND A CHAIN!

SO, HERE
HE IS FOLKS
HE'S ALL YOURS!

COULDN'T LEAVE
HIM
OUT OF DOORS,
CREEPIN' ON ALL
FOURS

MEREDITH

WHOA!

DON'T STARE,
SHELLEY
PLEASE DON'T POKE.

DON'T TOUCH HIM

SHELLEY

DON'T PROVOKE

SHELLEY

OH!

MOM! ...
LOOK AT HIM!
I KNOW BUT

MOM ...
LOOK AT HIM;

WHAT'S
WRONG
WITH HIM?

SHERIFF

WE MAY HAVE TO PUT HIM DOWN

ALL THREE

FOR NOW WE'LL WAIT AND SEE
WE CAN'T RID OURSELVES OF OUR
CHRISTIAN CHARITY

(BAT BOY rouses and squirms.)

SHERIFF

SO, HERE HE
IS FOLKS
HE'S ALL YOURS!

COULDN'T LEAVE
HIM
OUT OF DOORS
CREEPIN' ON ALL
FOURS

MEREDITH

DON'T STARE
SHELLEY
PLEASE DON'T POKE

DON'T TOUCH HIM

SHELLEY
DON'T PROVOKE

SHELLEY

MOM! ...

MOOOOMMM! ...

SHERIFF

THOSE THUNDERCLOUDS ARE CLOSING IN

ALL THREE

WE CAN'T JUST LET HIM BE

*(SHERIFF exits, obviously glad to wash his hands of the situation.
MEREDITH and SHELLEY look at the figure of BAT BOY on the
floor.)*

WE CAN'T RID OURSELVES OF OUR CHRISTIAN CHARITY
WE CAN'T RID OURSELVES OF OUR CHRISTIAN ... CHARITY!

SHELLEY

(Off Bat Boy's twitch.)

MOM!

MEREDITH

SHELLEY, QUIET

*(MEREDITH pulls the hood off Bat Boy's head. BAT BOY screams.
All lights blackout except for a pin spot on Bat Boy's face.)*

SCENE 3

(Lights come back up on the Parker living room. BAT BOY, still screaming, is now in a cage. SHELLEY stands next to the cage. BAT BOY shakes the bars, throws himself about the cage and generally makes a spectacle of himself. The shrieking is awful.)

SHELLEY

(Hands over ears.)

Shut up! Shut up!

(Calling to offstage.)

Mom, he won't shut up!

(To BAT BOY.)

Shut up shut up shut up shut up shut up. SHUT. UP!!!

(MEREDITH enters with a whole, cooked chicken on a platter.)

MEREDITH

Yelling at him won't help, sweetheart.

SHELLEY

He's being a pill.

MEREDITH

(Placing chicken just inside Bat Boy's cage.)

He's probably just hungry.

SHELLEY

You're giving him our dinner?

MEREDITH

Don't be selfish, sweetie.

(To BAT BOY.)

Come on, it's okay. You need to eat.

#4 UGLY BOY

(BAT BOY moves closer.)

MEREDITH

Go on, go on.

(BAT BOY suddenly gets down on all fours and screams at the chicken. He appears to be trying to scare it out of his cage.)

SHELLEY

Mom, why is he screaming at the chicken?! Mom, make him stop! Ugh!

(MEREDITH removes the chicken from the cage. BAT BOY stops screaming.)

SHELLEY

SUCH AN UGLY BOY

MEREDITH

He's just different.

SHELLEY

LIKE A STINKY BONY RAT

MEREDITH

You wanted to keep him.

SHELLEY

I DIDN'T KNOW HE'D

LOOK LIKE THAT!

MEREDITH

Shelley!

SHELLEY

WELL, LOOK AT HIM

(Lightning flashes and thunder claps. MEREDITH and SHELLEY look up at the lights as they flash and dim. BAT BOY whimpers in his cage.)

MEREDITH

It's going to be quite a storm.

(MEREDITH takes out candles and lights them.)

SHELLEY
STUPID STARVING FREAK ...

MEREDITH
Shelley, that's not nice.

SHELLEY
DOESN'T HAVE THE
SENSE TO EAT ...

MEREDITH
We just haven't figured out what he needs –

SHELLEY
DROPPING DEAD RIGHT
AT MY FEET ...

MEREDITH
Shelley!

SHELLEY
WELL LOOK AT HIM ...

MEREDITH
(Tearing up.)
He's just ... tired.

SHELLEY
(To BAT BOY.)
THAT'S MY MOM
SEE, SHE CRIES
EVERY TIME A STRAY
DOG DIES

MEREDITH
Well, I feel bad for them.

SHELLEY
NO ONE CALLS;

MEREDITH
Sure they call ...

SHELLEY
NO ONE CLAIMS;

MEREDITH

Sometimes ...

SHELLEY

SO WE PUT THEM DOWN
AND NEVER LEARN THEIR NAMES ...

MEREDITH

Well, we can name him, sweetheart. What would you like to call him?

SHELLEY

Bat Boy. You gotta eat something, Bat Boy.

MEREDITH

That's cruel, dear.

SHELLEY

That's what he looks like —

MEREDITH

— we're not calling him Bat Boy —

SHELLEY

— but that's what he looks like —

MEREDITH

Shelley.

SHELLEY

(Beat.)

What do you want to call him?

MEREDITH

Perhaps Montgomery ...

SHELLEY

How about Ugly?

MEREDITH

Or maybe Edgar.

(Calling.)

Ed-gar! ...

BAT BOY

(Looks at MEREDITH.)

Gggnnnnwwgwoooo?

MEREDITH

Look! He likes that name.

SHELLEY

(Calling.)

Ug-ly!

(BAT BOY looks at SHELLEY.)

He likes Ugly better.

MEREDITH

Edgar it is! Well, I'm going to try to make something else for him. You stay away from the cage, sweetheart.

SHELLEY

Okay.

(MEREDITH exits. There is a loud knock at the door.)

Rick!

| |
|-----------------------------|
| #5 WHATCHA WANNA DO? |
|-----------------------------|

(SHELLEY goes to the door and opens it. RICK comes tearing into the living room.)

RICK

Are you guys okay? I heard the Sheriff brought the Bat Boy over here and —

(Sees BAT BOY; points; mouth open in shock.)

He's still alive?! He's in your house?!

SHELLEY

It's okay, Rick. He's confined.

RICK

That cage'll never hold him! My sister's in the hospital with a big ol' ...

(Indicates a neck wound.)

RICK (CONT'D)

... I can't believe you have him in the house!

SHELLEY

Mom says we gotta keep him till Dad comes home.

RICK

Your dad's just going to kill it, right?

SHELLEY

(Shrugging, "I don't know.")

Mm-mm-mm. So whatcha wanna do tonight?

RICK

(To BAT BOY, rapping loudly and whitely.)

HEY THERE LITTLE FREAK YOU REMEMBER ME?
WE WERE NEVER INTRODUCED PROPERLY
HEY, YOU GONNA CRY?
YOU DON'T LOOK SO TOUGH BY THE LIGHT OF DAY
BUT WE AIN'T GONNA MURDER YOU RIGHT AWAY
FIRST WE GONNA BUY
YOU LOTS O' FANCY CLOTHES!
AND MAKE YOU CLIP YOUR TOES!
AND WATCH YOU WALK AROUND IN MAKEUP
AND PANTYHOSE!

SHELLEY

(Laughing, imitating Rick.)

WE GONNA TAKE YOU BACK
OUT BY THE RAILROAD TRACK

RICK/SHELLEY

AND LEAVE YOUR BODY FOR THE DOGS AS A MIDNIGHT
SNACK!

RICK

YOUR PAPA WAS A PIG!

SHELLEY

YOUR MAMA WAS A SNAKE!

RICK

WE'RE GONNA SNAP YOU LIKE A TWIG AND DUMP YOU IN
THE LAKE!

SHELLEY

(Getting into it quite a bit.)

WE GONNA CHAIN YOUR ARM
TO AN ATOMIC BOMB
AND MAKE YOU TAKE YOUR GRANDMAMA TO THE SENIOR
PROM!

(SHELLEY makes "human beatbox" noises. RICK stares at her.)

What?

RICK

Dude, you are so hot.

(Grabbing SHELLEY, still addressing BAT BOY.)

BUT FIRST I'LL SHOW YOU WHAT I WANNA DO
TONIGHT
I WANNA BOUNCE IT WIT MY CREW TONIGHT
WE'LL MAKE SWEET LOVE IN FRONT OF YOU
TONIGHT!

SHELLEY

(Laughing, pushing him away.)

Ew!

RICK

UH HUH! UH HUH! UH HUH! UH HUH!

SHELLEY

(To RICK.)

YOU KNOW MY MOM IS RIGHT UPSTAIRS TONIGHT

RICK

THAT CHICK IS FULLY UNAWARES TONIGHT

SHELLEY

(Mouthing silently in disbelief.)

"Chick"? ...

RICK

AND IF SHE CATCHES US, WHO CARES TONIGHT? ...

SHELLEY

(Smiling, charmed.)

Me?

(RICK leans in close.)

RICK

UH HUH, UH HUH

SHELLEY

UH HUH, UH HUH ...

(They are now singing into each others' mouths.)

UH HUH, UH HUH

UH HUH, UH HUH ...

(They make out. BAT BOY has been watching with growing intensity and now begins bouncing up and down on the bars of his cage and making eager noises.)

BAT BOY

A HA A HA A HA A HAH! A HA A HA A HA A HAH!

RICK

You freak! Can't you mind your own business, Bat Boy?

SHELLEY

Stay away from the cage.

RICK

What ... you wanna bite me like you bit my sister? You want a piece of me? Huh, tough guy?

(BAT BOY suddenly jerks his head at RICK and screams. RICK is startled, falls flat on his butt and scampers away like a coward. SHELLEY tries not to laugh.)

RICK

That little freak! Did you see that?

SHELLEY

I told you.

(RICK turns on BAT BOY.)

RICK

WHY YOU TRYIN' TO STEP
TO ME, LITTLE CREEP?
ARE YOU THROWIN' DOWN
WITH ME, LITTLE FREAK?
WHATCHA GONNA DO?

COME ON LITTLE COWARD
LET'S GET IT ON
I'M GONNA MAKE YOU WISH
YOU WERE NEVER BORN!
WHEN I'M THROUGH WITH YOU!
I'LL SHOW YOU HOW I SPILL
YOUR BRAIN TONIGHT!

I'LL RUN YOU OVER LIKE
A TRAIN TONIGHT!
I'LL PUT YOU IN A WORLD
O' PAIN TONIGHT!
SO COME ON, COME ON
COME ON, COME ON!

I SHOULDA BROUGHT MY
LOADED GUN TONIGHT!

BUT STOMPIN' YOU WILL
BE MORE FUN TONIGHT!

YOU'RE GONNA PAY FOR
WHAT YOU DONE TONIGHT!
SO

(Makes kung-fu noises.)

WOOO-EEEE-YAAAAAH!!!

(Rick takes out a bowie knife.)

I'M TAKIN' OUT MY BOWIE
KNIFE TONIGHT!

I'M GONNA END YOUR
WORTHLESS LIFE TONIGHT!

I'M MAKIN' YOU MY PRISON
WIFE TONIIIIIAAAAAIIIIIGHHHHT!

SHELLEY

Rick!

Rick ...

Stop it! ...

HEY!

MOM!

Mom!

Help!

Mom, Rick's being a pill!

Omigod ...

Mom!

RICK (CONT'D)

COME ON!!!

(BAT BOY flees and huddles in a corner of his cage, scared. Enter MEREDITH, wearing an oven mitt.)

MEREDITH

Rick Taylor! What do you think you're doing?

RICK

Ahhh ...

MEREDITH

A poor defenseless boy. That's how you treat him?

(Points to the door with the oven mitt.)

Get out of my house!

RICK

I'm sorry, Mrs. Parker.

MEREDITH

Get out of my house!

RICK

He started it.

(MEREDITH still points to the door. RICK looks to SHELLEY, who is kneeling next to the cage, looking at BAT BOY.)

Oh, man.

(Moving to the door, mumbling.)

I don't know what the big deal is.

(Yelling back.)

I guess I'll just go and see how my sister's doing, then! In the hospital!

(RICK exits. MEREDITH crosses to SHELLEY, who is now crying. MEREDITH kneels with SHELLEY and holds her.)

SHELLEY

Boys are horrible.

MEREDITH

(Strokes her head.)

Oh, sweetheart.

(BAT BOY falls to the floor and passes out. Thunder. Lights go out and stay out.)

Oh, there go the lights.

#6 A HOME FOR YOU

SHELLEY

He doesn't look very good, Mom.

MEREDITH

He's had a hard day, dear.

SHELLEY

You don't think he's going to die, do you?

MEREDITH

I don't know.

SHELLEY

I'm never going to get another pet, never.

MEREDITH

Shelley, why don't you go get ready for bed? I'll come tuck you in in a minute.

SHELLEY

All right.

(SHELLEY exits. MEREDITH lights candles. BAT BOY moans.)

MEREDITH

POOR LITTLE PERSON WITH EYES SO SAD
WHERE IN THE DARK DID THEY HIDE YOU?
WHAT HAVE YOU SEEN
THAT COULD TEACH YOU THAT HAUNTED STARE?
POOR LITTLE CREATURE, IT MAKES ME MAD
TO THINK OF THE CHILDHOOD DENIED YOU
BUT GIVE ME A CHANCE

MEREDITH (CONT'D)

AND WE'LL MAKE IT ALL RIGHT, I SWEAR

'CAUSE WE'RE NOT HERE TO HARM YOU
OR MAKE YOU FEEL ASHAMED
YOU CAN MAKE MISTAKES HERE
AND YOU WON'T BE BLAMED
SO SHOW US HOW TO HELP YOU
AND IF WE PULL YOU THROUGH
THEN WE WILL FIND A HOME FOR YOU

(MEREDITH slowly opens the door of the cage. BAT BOY cowers.)

HOME IS A WORD THAT YOU SHOULD HAVE
LEARNED
HOME IS WHERE PEOPLE ACCEPT YOU
PEOPLE WHO TREAT YOU WITH LOVE
WHICH IS AWFULLY RARE
FAMILY'S A PLACE WHERE YOUR TRUST IS EARNED
BY FOLKS WHO ARE HAPPY THEY KEPT YOU
WE'LL FIND A FAMILY WHO WON'T LET YOU DOWN
I SWEAR
'CAUSE WE'RE NOT HERE TO HARM YOU, OR —

BAT BOY

OO OO OO OO OO OO

*(BAT BOY finishes the phrase in a mournful wordless singsong.
MEREDITH is stunned. Finally she leans forward and sings:)*

MEREDITH

OO OO OO OO OO OO?

(Pause. BAT BOY meets her gaze for the first time.)

BAT BOY

... OO OO OO OO OO

*(Together they harmonize, tentatively at first, then with growing
confidence and complexity.)*

TOGETHER

OO OO OO OO OO OO,
OO OO OO OO OO OO.
OO OO OO OO OO OO,

MEREDITH

NO, WE'RE NOT HERE TO HARM YOU
OR MAKE YOU FEEL ASHAMED
YOU CAN MAKE MISTAKES HERE,
AND YOU WON'T BE BLAMED
SO TEACH US HOW TO LOVE YOU
AND ONCE THE NIGHT IS THROUGH
THEN WE MAY HAVE
A HOME FOR YOU
SO SHOW ME WHAT TO GIVE YOU
SEE, LOOK, I MADE A STEW

BAT BOY

OO OO OO OO
OO OO OO OO
OO OO OO OO
OO OO OO
OO OO OO OO
OO OO OO

(MEREDITH offers BAT BOY a spoonful of stew. He tastes it, grimaces, spits it out and retreats into a corner of the cage, gagging and spitting.)

MEREDITH

AND SOMEHOW, IF YOU MAKE IT THROUGH
THEN THIS MIGHT BE
A HOME FOR YOU

BAT BOY

(Weakly.)
... OO OO OO OO OO

(Blackout.)

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SCENE 4

(Hope Falls Slaughterhouse. MAGGIE, SHERIFF, LORRAINE, DAISY, BUD, NED, ROY.)

MAGGIE

As the honorable mayor of Hope Falls, West Virginia, I hereby call this meeting of the Town Council to order.

(Gavel.)

Okey-doke. I want to thank you all for coming out in this storm tonight. So, let's get this meetin' going. First order of business.

DAISY

(Writing.)

Number One.

MAGGIE

Lorraine, I believe you have a report for us from the Revival Committee.

LORRAINE

That's right, Mayor Maggie, I do. I am pleased to confirm that the Reverend Billy Hightower will be bringing his Tent Revival Meeting and Barbecue to Hope Falls come spring.

CROWD

(Ad-lib.)

That's great. / Good job, Lorraine. / I can't wait.

LORRAINE

And the Revival Committee has decided that we should put the Revival Tent behind the VFW Hall with the back of it facing west so the afternoon sun illuminates the cross. You see, Reverend Hightower has but this translucent vinyl cross on the back of the tent — like stained glass but vinyl? — and we just thought that the sun shining through there would synergize the spiritual aesthetic.

MAGGIE

That's just great. Lorraine, that is excellent work. Okey-doke. Agenda Item Number Two.

DAISY

Two.

MAGGIE

Now the reason that I've called this Town Council meeting here in the slaughterhouse, is because we've got a crisis on our hands! I want you to take a look at these meat hooks. There's something peculiar about 'em, isn't there? There's no meat on 'em! Now we got three ranchers in attendance. Bud, Roy, Ned – let's have the report. How come this slaughterhouse ain't slaughterin'?

BUD

Well, Mayor Maggie, that's a complicated question and it deserves a complicated answer. You see, the state of West Virginia has rules about how heavy a heifer's got to be in order that you can bring it to slaughter. And our cows just aren't up to the standard.

MAGGIE

So what you're saying is that the cows are too skinny to kill.

NED

Well, that's what the state regulations are saying. Me personally, I think that, sure, they're a mite listless, but overall their spirits are good and –

LORRAINE

Oh, you boys are in denial. I went out to that ranch of yours yesterday, and every one of those bony cows was lying around like a welfare mother. And correct me if I'm wrong, but it didn't seem like there was one hundred of them, either.

MAGGIE

Is that right, Bud? Did some of our cows run away?

BUD

No, Mayor Maggie. We got electrified security. What's happened with the twenty-two dead cows is that –

LORRAINE/MAGGIE

Twenty-two dead cows?!

ROY

It's better to think of it as a streamlining of the herd. It's a perfectly common anomaly.

MAGGIE

Bud, it's time for you boys to wake up and smell the music!

#7 ANOTHER DEAD COW

MAGGIE (CONT'D)

We obviously got ourselves a predicament here.

BUD

All right! I admit it!

BUD

BOSSIE'S THIN AS A FISHIN' POLE

NED

BESSIE'S FLAT AS A FLOUNDER

ROY

LITTLE BONNIE, GOD REST HER SOUL
WAS BARELY ONE QUARTER-POUNDER

BUD

I CHECK MY BOVINE MANUAL
AND I FIND NO DEFINITION;

BUD AND NED

EVEN THIS REVISED EDITION
DOES NOT MENTION MALNUTRITION!

ROY

GUSSIE DIED OF A HACKIN' COUGH
CLARA DROWNED IN THE FEEDING TROUGH

ALL THREE

WHY WOULD THE LORD WANNA CARRY THEM
OFF?

ALL BUT BUD

DANG!
WE GOT ANOTHER
DEAD COW
AND THE RENT IS
OVERDUE

BUD

DANG!
WE GOT ANOTHER
DEAD COW ...

WE'RE FACIN' POVERTY!

ALL BUT ROY

GOT ANOTHER
DEAD COW
AND WE'RE UP TO
TWENTY-TWO

ROY

(On phone, covers receiver.)

Better make that twenty-three!

ALL

SWEET JESUS, NOW I'M PETRIFIED ...

NED

THEY'RE GONNA REPOSSESS MY DOUBLE-WIDE!

ALL

(Beginning to point fingers.)

GOT ANOTHER DEAD COW
AND I'M THINKIN' A BLAMIN' ...

MAGGIE

– You wanna be watching that kind of talk, let's not go there. Everybody, let's pull together on this.

BUD

I'm telling you, this town is cursed! First the coal mines dried up on us, now all the cows are dropping like flies. I don't know what to do, I wasn't cut out to be a rancher! What I wouldn't give to be a coal miner again.

(All cough. Bud's handkerchief turns black from the contents of his lungs.)

ROY

Those were the good old days.

MAGGIE

All right, let's guide this train of thought back toward the depot. We gotta figure out what's wrong with these cows.

ALL

SOMETHIN'S MAKIN' 'EM COUGH AND WHEEZE,
SLOWLY DRIVIN' THEM TO THEIR KNEES ...

BUD

IT'S GOTTA BE SOME *CONTAGIOUS DISEASE!*

ALL

A PLAGUE!

ALL BUT MAGGIE
WE GOT ANOTHER
DEAD COW
AND WE DON'T
KNOW WHY
THEY DIE ...

MAGGIE
WE GOT ANOTHER
DEAD COW
AND WE DON'T
KNOW WHY
THEY DIE ...

MAGGIE

We got to find a link! ...

ALL BUT BUD
GOT ANOTHER DEAD
COW
AND APOCALYPSE
DRAWS NIGH

BUD
GOT ANOTHER DEAD
COW
AND APOCALYPSE
DRAWS NIGH

BUD

You went to college, think!

ALL
WELL, SOMETHING'S BOUND TO RAISE A FLAG

LORRAINE

Like that little Bat Boy they found in the bag? ...

(Long pause. A new, horrible possibility dawns on them.)

ALL
GOT ANOTHER DEAD COW ...
GOT ANOTHER D –
GOT ANO –
G –
... GOT ANOTHER DEAD COW
BUT I'M TELLIN' YOU NOW
I AM MAKIN' A VOW
BY THE SWEAT OF MY BROW
GONNA FIGGER OUT WHO AND WHAT AND HOW AND WHY!

(TOWNSFOLK begin to disperse, each lost in thought. They address the air, not looking at each other:)

ROY

It is like they've been bled ...

NED/MAGGIE/BUD/LORRAINE

WHY! ...

BUD

Do you think Dr. Parker will put it down?

NED/MAGGIE/ROY/LORRAINE

WHY! ...

LORRAINE

Well, Dr. Parker's a good man.

NED/MAGGIE/ROY/BUD

WHY! ...

LORRAINE

I'm sure he'll kill it!

ALL

WHY!!! ...

(Thunder.)

SCENE 5

(Parker home. The front door opens. DR. THOMAS PARKER enters, carrying two dead geese around his neck. He holds a shotgun in one hand. He wears a hunting knife on his belt. He is drunk. He doesn't see BAT BOY yet.)

PARKER

Sorry I'm so late! The roads are all mud and the lights are out all over town! But I got a limit! Hello!

(PARKER regards his dead geese.)

I'll call this one Fricassee, and this one I'll call Cacciatore. Heh-heh ... I was just getting ready to pack it in when the wind starts kicking up, and this perfect formation of honkers comes banking in from the West, and —

(Bangs into the cage.)

Aah! What's the big cage doing out? Another stray?

| |
|----------------------------------|
| #8 DANCE WITH ME, DARLING |
|----------------------------------|

(PARKER takes a candle and walks over to the cage. The light from the candle illuminates Parker's reaction to BAT BOY. Thunder.)

Sweet wounded Jesus! How did you get here?

(PARKER goes to his doctor's bag, pulls out a flask and takes a drink. He takes out a pocket tape recorder and studies BAT BOY, dictating:)

PARKER

MAMMAL, HUMANOID
ADOLESCENT MALE
MASSIVE OVERBITE
FEVERISH AND PALE
CLAWED PREHENSILE FEET
SORES THAT WILL NOT HEAL

(He picks up Meredith's stew pot and considers it.)

STARVING, BUT WON'T EAT
... I KNOW HOW YOU FEEL

(PARKER pauses, then pulls from his doctor's bag a syringe and fills it with a pink liquid from a vial.)

PARKER (CONT'D)

Well, this'll put one of us out of our misery.

(PARKER approaches BAT BOY with the syringe. He is just about to pierce Bat Boy's neck with the needle when MEREDITH enters and ...)

MEREDITH

Thomas, no!

(PARKER turns to her. The syringe is still poised.)

PARKER

What?

MEREDITH

Please. Don't.

PARKER

Well, why not?

(He leans in to inject BAT BOY.)

MEREDITH

Please!

PARKER

(Annoyed.)

What!?

MEREDITH

Let him live. He's just a boy.

PARKER

You know what this is, don't you?

MEREDITH

Yes, I know. You could save him if you wanted to, couldn't you? You could make him well again?

PARKER

Are you kidding me? The ranchers would go nuts. They're already blaming their problems on anything they can think of.

MEREDITH

But if you wanted to ...

PARKER

I can hear it now. "There goes Dr. Parker. He couldn't manage to save our cattle, but he saved the Bat Boy. He's Hope Falls' finest citizen, maybe we won't run him out on a rail after all ... "

MEREDITH

... but we could just keep him here in the house ...

PARKER

... They'll have my head for something like this, Meredith. And I'll bet you dollars to donuts that Sheriff Reynolds expects me to put it down, don't try to tell me any different. There's just no way around this. Sorry, little fella, there's just no way around it.

(He moves to BAT BOY, pushes his head to the side and bares his neck for the needle.)

MEREDITH

(Falling to her knees.)

No, please! I'm begging you.

(PARKER pulls up short.)

You can't just kill him like an animal. Please, please

PARKER

So, now you've got all this love in your heart, do you?

MEREDITH

You have to let him live. We can take care of him.

PARKER

Where'd you find the room for all this love in your heart all of a sudden?

MEREDITH

We have to let him live.

PARKER

Who do you love?

MEREDITH

Oh, please, Thomas.

PARKER

Tell me who you love. Who do you love, Meredith?

MEREDITH

Please don't do this.

PARKER

Me, right? It's me you love.

MEREDITH

Of course I do. I'm your wife.

PARKER

(Turning back to BAT BOY.)

You haven't been a wife to me in years.

MEREDITH

I could be.

PARKER

(Freezes.)

Tonight?

(Beat.)

Tonight?

MEREDITH

Let me get you a drink.

PARKER

(Grabbing her hand.)

BUT THERE WAS A TIME, YOU KNOW
WHEN YOU WOULD SMILE AT ME ...

MEREDITH

(To herself; "there he goes again")

Oh no ...

PARKER

ONCE LONG AGO, THERE WAS LOVE IN YOUR EYES
YOU WERE SO LIGHT IN MY ARMS

PARKER (CONT'D)

WE DANCED FIVE HOURS OR MORE
WE WERE THE LAST ON THE FLOOR
WITH THE SUN SOON TO RISE ...
THE BAND PLAYED ONE FINAL SONG
AND WE WERE HUMMING ALONG:

(PARKER impulsively grabs MEREDITH and dances with her. MEREDITH, with manufactured smile, plays along and gently tries to get the syringe away from him. PARKER keeps it out of her reach, still dancing.)

OH, DANCE WITH ME DARLING
WE HAVEN'T DANCED SINCE
I DON'T KNOW WHEN
DANCE WITH ME DARLING
WON'T YOU EMBRACE ME
KISS ME IN CASE WE
DON'T MEET AGAIN
I'VE HEARD A RUMOR
BARELY A WHISPER
CLAIMING THAT WE WERE THROUGH
SO DANCE WITH ME DARLING
SHOW THEM THAT IT'S NOT TRUE

(BAT BOY moans, drawing their attention. They stare at him.)

MEREDITH

So you'll do it?

PARKER

So you'll do it?

MEREDITH

Yes.

PARKER

Tell me you love me, Meredith.

MEREDITH

I will.

(Moves to exit.)

PARKER

Things are really turning around for us, aren't they?

MEREDITH

That's right, dear.

(MEREDITH exits.)

PARKER

(To BAT BOY.)

Did you hear that? I guess that makes us pals.

'CAUSE NOW I CAN'T SAY NO
TONIGHT SHE SMILED AT ME:
JUST GOES TO SHOW
SOMEONE UP THERE STILL CARES
I'VE DREAMED THIS DAY WOULD ARRIVE
WHEN SHE'D RETURN TO MY ARMS;
NOW IF I KEEP YOU ALIVE
I CAN JOIN HER UPSTAIRS
I SEE A WAY TO PROCEED
SO WE BOTH CAN GET WHAT WE NEED

*(PARKER dances around the room, humming. He puts out candles.
Ghostly figures appear. They are the Voices In His Head.)*

PARKER

OH, DANCE WITH ME, DARLING
DOO DOOBY DOO DOO
DOO DOOBY DOO

VOICES IN HIS HEAD

MM MM MM MM MM
MM MM MM MM MM
MM MM MM MM MM

(He picks up a basin, collects the geese, approaches BAT BOY.)

DYA DA DA DA
DOOBY DOOBY DOOBY
DA DA DA DA DA
DA DA DA DA DA
DA DA DA DA DA
DA DA DA DA

DOO DOOBY DOO DOO
DOO DOOBY DOO DOO
DOO DOOBY DOO DOO
DOO DOOBY DOO

(PARKER picks up BAT BOY and cradles him in his arms.)

PARKER

SURELY IT'S MORE THAN MOONLIGHT AND MUSIC
SURELY IT'S MORE THAN WINE

PARKER/CHORUS

SO DANCE WITH ME DARLING
SHOW THEM THAT YOU'RE STILL MINE! ...

*(Lightning flashes and with each explosion of light we see a tableau:
FLASH! PARKER cuts the necks of the geese. Darkness. Thunder.
FLASH! Blood pours into the basin. BAT BOY rouses slightly.
Darkness. Thunder. FLASH! PARKER holds Bat Boy's head above
the basin. BAT BOY screeches. Darkness. Thunder. FLASH!
PARKER submerges Bat Boy's head in the basin of blood. Darkness.
Thunder. FLASH! BAT BOY, his face covered in blood, screams like a
beast. Darkness. Silence. A single spotlight finds Bat Boy's face. He
pants heavily. Something lifts him into the air. Lights go wild. BAT
BOY howls over fractured and demented music.)*

SCARY CHORUS

AH AH AH AH AH AH AH ...
AAAAAAHHHH!

*(Lights change back to the Parker home. BAT BOY is exhausted but
clearly healthier. PARKER sings to BAT BOY, to the absent
MEREDITH, or both.)*

PARKER

SURELY THE GODS MUST
WANT US TOGETHER
DON'T FIGHT THEIR
GRAND DESIGN
NO, DANCE WITH ME
DARLING ...
DANCE WITH ME
DARLING ...

SCARY CHORUS

AAH AH AH AH AH!

AAH AH AH AH AH!

*(PARKER sweeps the bewildered BAT BOY up in his arms and
dances him round.)*

AND BE FOREVER
MINE!

AAH AH AH AH AH, AHH!!!

SCENE 6

(Hospital room. A DOCTOR, MRS. TAYLOR, RICK and RON stand around Ruthie's hospital bed. RUTHIE is in some pain.)

#9 MRS. TAYLOR'S LULLABY

MRS. TAYLOR

SLEEP LITTLE RUTHIE BABY, DON'T YOU FEAR NO BAT BOY
DREAM ABOUT THE ANGELS FLOATING ROUND YOUR HEAD
SLEEP ON A PILLOW MADE FROM FLUFFY CLOUDS AND RAINBOWS

(SHERIFF enters. MRS. TAYLOR turns round to face him.)

WHILE MAMA CAN'T BELIEVE

(Shouting.)

THAT LITTLE FREAK AIN'T DEAD!

SHERIFF

Now, Mrs. Taylor, I sympathize with your situation ...

RUTHIE

(Very weak voice.)

– The monster. The monster ...

MRS. TAYLOR

(Turning from SHERIFF.)

Oh, my baby.

RICK

Take it easy, Ruthie.

RUTHIE

Monster!

RON

Calm down, Ruthie ...

MRS. TAYLOR

Listen to your brothers, honey ... Sshhh, sshhh. I know. Try to save your strength.

(MRS. TAYLOR hugs RUTHIE and kisses her on the forehead.)

DOCTOR

I don't understand why her blood isn't clotting, but other than that she's doing all right. She's going to be fine, Mrs. Taylor.

MRS. TAYLOR

Thank you, doctor.

(The doctor exits.)

RICK

We want that thing dead, Sheriff!

RON

Yeah!

SHERIFF

Now, boys, I understand.

MRS. TAYLOR

I can't believe Dr. Parker didn't kill it.

RICK

It's in their house!

MRS. TAYLOR

Why, even when my Ricky borrowed that truck from the construction site, you put him in jail for a whole weekend! Why does that bat freak get special attention?

SHERIFF

Dr. Parker did put him in a cage ...

RICK

That cage'll never hold him!

RON

What if he gets out and attacks us again?

MRS. TAYLOR

(Smacking RON on the head.)

Oh no! Don't you say that, Ron.

(Grabbing sons into a hug.)

Not my babies. I couldn't bear it. I just couldn't bear it if that beast got out and hurt one of my children.

(She sobs.)

RICK/RON

It's okay, Mama/Don't worry ...

SHERIFF

Don't worry, Mrs. Taylor. I've seen the boy, and I'll admit he looks peculiar, but he's not exactly what you'd call a –

RUTHIE

Monster! Monster!

MRS. TAYLOR

Hush, baby doll.

RUTHIE

Bat monster ... bat monster ... **BAT MONSTER!**

MRS. TAYLOR

SLEEP LITTLE RUTHIE BABY NO ONE'S GONNA HURT YOU
SHERIFF'S GONNA HAVE THAT LITTLE FREAK DESTROYED
OR IF HE'S A COWARD AND HE WON'T PROTECT MY CHILDREN
MAMA'S GONNA GET THE SHERIFF UNEMPLOYED

MRS. TAYLOR

SLEEP LITTLE RUTHIE BABY
DON'T YOU FEAR NO BAT BOY
MAMA'S GONNA HUNT HIM
DOWN AND BRING HIM HERE
THEN YOU CAN SKIN HIM AND
WEAR HIM AS A JACKET
AND WE'LL STRING A NECKLACE
WITH A DRIED BAT EAR

RICK/RON

OO
DON'T YOU FEAR NO BAT BOY
OO
BRING HIM HERE
OO
WEAR HIM AS A JACKET
OO OO
DRIED BAT EAR

SCENE 7

(Parker living room. Bright morning light. Kitchen table center. MEREDITH sits at the table with Bat Boy, whom she has dressed.)

MEREDITH

Hellooo? Hellooo? Can you say hello? You can do it. Look at my lips.

(She points to her lips.)

Lips. Hellllloooo. Hellllloooo.

(BAT BOY turns away and grunts.)

You don't want to say hello? That's okay. We've got time.

(BAT BOY moves about the room sniffing things and grunting. MEREDITH watches for a while. Then she gets an idea. MEREDITH imitates one of Bat Boy's grunts. BAT BOY looks at her. MEREDITH makes the grunt again. BAT BOY looks at her for a second, then makes the same grunt again. MEREDITH makes another grunt. BAT BOY responds. MEREDITH makes a different grunt. BAT BOY imitates it.)

Hellllooooo ...

BAT BOY

Eeeleeee ...

(This goes on, ad-lib: MEREDITH breaks the word down into syllables and communicates with Bat Boy through a series of more elaborate grunts that approach the sound of the word "hello." BAT BOY gets better and better at it, until ...)

Hhhhelllooo.

MEREDITH

That is very good. Hello.

BAT BOY

Hello.

MEREDITH

(She applauds and smiles.)

Good.

(BAT BOY copies her – he applauds and smiles.)

MEREDITH

Now, can you say “boy”?

BAT BOY

Boy.

MEREDITH

That is very good.

BAT BOY

Boy!

MEREDITH

Yes, you are. You’re a boy.

BAT BOY

Boy. Boy. Boy, boy, boy, boy, boy, boy, boy, boy, boy, boy!

MEREDITH

And you’re a smart boy, too.

#10 SHOW YOU A THING OR TWO

MEREDITH (CONT’D)

We’ll turn you into a proper young man in no time.

(MEREDITH opens a children’s book and ...)

MEREDITH

HERE IS A CAT
THERE IS A GOOSE
THIS IS A RAT
AND THAT IS A MOOSE
THE CAT CREPT UP BEHIND
THE GOOSE
BUT THEN AWAY IT FLEW
THE RAT WAS JEALOUS
OF A MOOSE
WHO LOVED A KANGAROO
THE CAT AND RAT MADE UP
AND FOUND
A FLAT IN TIMBUKTU
AND NOW

BAT BOY

HEE BA MA CAT
ZA BA ZA GOOSE
ZI BI ZA WAT
BA BA BA BA BOOSE

FLÜ

RÜ

TÜ
AND NOW

MEREDITH (CONT'D)
REVIEW
WE READ THE WHOLE
WAY THROUGH!

UNDERSTAND?
GOOD FOR YOU!
I'LL SHOW YOU A
THING OR TWO
I'LL TEACH YOU TO
NAME IT
SURE IT'S TOUGH BUT
YOU'LL TAME IT
AND ONCE YOU'VE BEAT IT ...

(BAT BOY tries to eat the book.)

OH, WAIT! DON'T EAT IT ...
I'LL SHOW YOU THE WAY IT'S
DONE
THEN I'LL LEAVE IT TO YOU
AND WHADDAYA KNOW, YOU MAY
SHOW ME A THING OR TWO!

*(MEREDITH takes the children's book from BAT BOY and crosses
the stage. SHELLEY enters, in her school uniform.)*

Hi, Mom!

SHELLEY

Hello, Shelley. How was school?

MEREDITH

It was great! How's Bat Boy doing today?

SHELLEY

Edgar's coming along nicely. Today we're learning etiquette. Why don't you introduce yourself, Shelley?

SHELLEY
HOW DO YOU DO?

BAT BOY
HOW DO YOU DO?

BAT BOY (CONT'D)
REVIEW ...

CAA, GOOSH
RAA, MOOSH
KAGAROOW
TIBUKTOOW
YES I DO!

TWO

NANE IT

TANE IT
GGRGRWBRRGH! ...

AAOW ...

SHELLEY (CONT'D)
LOVELY, AND YOU?
WON'T YOU SIT DOWN?
DON'T MIND IF I DO
THE WEATHER WOULD
BE PERFECT
IF IT WEREN'T QUITE
SO HOT

MEREDITH
I FEAR WE'RE OUT OF
SANDWICHES,
THAT BUTLER SHOULD
BE SHOT

MEREDITH/SHELLEY
BUT WON'T YOU STAY
THE NIGHT,
WE'RE HAVING
DINNER ON THE
YACHT!

MEREDITH
NOW READY –
OR NOT
SHOW ME WHAT
YOU'VE GOT!

ARE WE CLEAR?

*(BAT BOY spills the tea and dishes go flying. BAT BOY panics.
MEREDITH calms him.)*

MEREDITH
I'LL SHOW YOU A THING
OR TWO
DON'T CRY, IT'S OKAY, DEAR;
ROME'S NOT BUILT IN A DAY
DEAR
A BIT MORE SCHOOLING;

BAT BOY (CONT'D)
LOVELY, AND YOU?
WON'T YOU SIT DOWN?
DON'T MIND IF I DO

HOT

SHOT

YACHT?

WHAT?
NOT!

BOW DEEP
KISS HAND
PULL CHAIR
LOOK BLAND
POUR THE TEA
PASS THE JAM
YES MA'AM!

BAT BOY

[SNIFF]
[SNIFF, SNIFF]

HAH?

(Wiping his drool off her shoulder.)

MEREDITH (CONT'D)

A LOT LESS DROOLING

MEREDITH/SHELLEY

EASY DOES IT, THAT'S HOW
IT'S DONE
SOON YOU'LL PICK UP YOUR
CUE
THEN WHADDAYA KNOW
YOU MAY
SHOW US A THING OR TWO!

(PARKER enters with a doctor's bag.)

PARKER

Honey, I'm home!

SHELLEY

Hi, Daddy! How was work?

PARKER

Great! How is Edgar coming along?

MEREDITH

This week's been a little rocky.

SHELLEY

We're trying flash cards!

(They produce flash cards with pictures. BAT BOY guesses:)

BAT BOY

CHAMPS ELYSÉES?

MEREDITH

PARTHENON

BAT BOY

GREAT WHITE WAY?

SHELLEY

EVERGLADES

BERLIN WALL? **BAT BOY**

AUTOBAHN **PARKER**

CARNEGIE HALL? **BAT BOY**

ICE CAPADES **MEREDITH**

PENTAGON? **BAT BOY**

GOLDEN GATE **SHELLEY**

AMAZON? **BAT BOY**

RIO GRANDE **PARKER**

TAJ MAJAL! **BAT BOY**

EMPIRE STATE **SHELLEY**

WAILING WALL? **BAT BOY**

DISNEYLAND **MEREDITH**

(BAT BOY weeps in defeat. PARKER takes him aside.)

PARKER

Perhaps I should have a word with the boy. Let me talk to him over here for a moment!

I'LL SHOW YOU A THING OR TWO
SURE, KID, YOU FEEL WEARY
HEAD'S ALL FUZZY AND BLEARY
I KNOW YOU'RE LEERY

PARKER (CONT'D)

BUT HERE'S MY THEORY:

(PARKER pulls a rat from his bag and breaks its neck. BAT BOY feeds on its head, taking several strong swallows of blood.)

KEEP SLUGGIN', THAT'S HOW IT'S DONE
SOON YOU'RE BOUND TO BREAK THROUGH!
AND WHADDAYA KNOW, YOU MAY –

BAT BOY

Wait a minute!

PARKER/MEREDITH

WHADDAYA KNOW, YOU MAY –

BAT BOY

I think I've got it!

PARKER/MEREDITH/SHELLEY

WHADDAYA KNOW, YOU MAY –

BAT BOY

Eureka!

PARKER/MEREDITH/SHELLEY

Show me!

(BAT BOY, evolving at a lightning pace, rapidly identifies flash cards, photographs, videotapes, records:)

BAT BOY

BROOKLYN BRIDGE
LENIN'S TOMB
WATERGATE
RAINBOW ROOM!
RUBY RIDGE, LIBERTY BELL!
BERING STRAIT, BATES MOTEL!
SPARTACUS, FARGO AND ANCHORS AWEIGH
LOVE STORY, KEY LARGO, REMAINS OF THE DAY!
PUCCINI, COLE PORTER, ROSSINI, OTELLO
BELLINI, WAYNE SHORTER AND ELVIS COSTELLO!

(Dance break with whooping.)

SHELLEY

Mom, Edgar just finished his essay for his high-school equivalency exam!

BAT BOY

(Produces a blue examination booklet and reads.)

I WILL DISCUSS COPERNICUS, WHO RUINED ALL OUR FUN
AND SHOWED WE'RE JUST A BALL OF DUST THAT LIMPS
AROUND THE SUN
WHICH BRINGS ME THEN TO DARWIN, WHEN HE BENT US OUT
OF SHAPE
AS HE BEGAN TO PROVE THAT MAN IS NEPHEW TO AN APE
WE WERE ANNOYED WHEN DOCTOR FREUD DECLARED IT'S
NOT A SOUL
IT IS YOUR BLIND SUBCONSCIOUS MIND THAT'S ALWAYS IN
CONTROL
BUT I SUBMIT THAT ANY TWIT, IF HE HAS EYES TO SEE
CAN SEIZE HIS FATE; SELF-EDUCATE; AND TURN OUT JUST LIKE
ME!

(PARKERS cheer. BAT BOY runs offstage. A chorus appears.)

ALL

SHIRT, SHOES, PANTS, VEST
CAN'T GO OUT THERE UNDERDRESSED
COLLAR PRESSED, LOOK YOUR BEST
AND WON'T THEY BE IMPRESSED!, CAUSE:

(BAT BOY reenters wearing cap and gown.)

BAT BOY

I'LL SHOW 'EM
A THING OR TWO

I WAS DIRTY AND ROWDY,
EVEN DRESSED A BIT
DOWDY
BUT NOW SAY:
TO A SUMMA CUM LAUDE!
I'LL SHOW 'EM THE
WAY IT'S DONE
BUT NO APPLAUSE
I'M NOT THROUGH!
I'M GONNA VINCE VAN
GOGH 'EM
AND PLATO

PARKERS/CHORUS

YOU'LL SHOW 'EM
A THING OR TWO

ROWDY!

DOWDY!
"HOWDY"!
SUMMA CUM LAUDE!
YOU'LL SHOW 'EM THE
WAY IT'S DONE
BUT NO APPLAUSE,
HE'S NOT THROUGH!

AND HENRY THOREAU 'EM
AND CATO

BAT BOY (CONT'D)

AND EDGAR ALLAN POE 'EM,

AND JACQUES COUSTEAU
'EM

HOUDINI

GONNA JACKIE O 'EM

BOTTICELLI

LARRY, CURLY AND MOE
'EM!

AND WHADDAYA KNOW

ONCE YOU –

YOU SUDDENLY GROW TO

BE – TEN FEET TALL

SO BUDDY, I'M GOING TO

SHOW 'EM ALL A THING ...

OR ...

TWO!

OR TWO!

THING OR TWO!

OR TWO!

ALL

SHOW 'EM A THING OR TWO!

PARKERS/CHORUS (CONT'D)

GONNA JEAN COCTEAU 'EM,

FELLINI

AND MICHELANGELO 'EM

MARILYN MONROE 'EM

MACHIAVELLI

LEARN TO CRAWL, AH! ...

AH! ...

SHOW 'EM ALL A THING ...

OR ...

YOU'LL SHOW 'EM A
THING OR TWO!

YOU'LL SHOW 'EM A

YOU'LL SHOW 'EM A
THING OR TWO!

SCENE 8

(Hope Falls Town Hall. SHERIFF, MAGGIE, BUD, JACKIE, LORRAINE, ROY, PARKER.)

CROWD

(Ad-lib hubbub.)

It'll be a disaster. / What's the speaking order? / I think I speak first.

MAGGIE

Settle down! I hereby call this special meeting of the Town Council to order. Item One. Let's discuss safety issues as they relate to this weekend's Revival Meeting. Sheriff?

SHERIFF

Okey-doke. Dr. Parker, thank you for coming here tonight. Let me get right to the point. There's a sense of unease ... afoot. No one's saying anything against you, but, well ... It's important for the moment ... for the revival. We thought maybe you could just take the boy out of town for the weekend.

PARKER

I can assure all of you as a veterinarian that the boy is not a danger. Edgar is not the same wild creature you brought to my home, Sheriff. Meredith has done wonders with him. Why, he's practically a member of the family.

BUD

Oh, for Pete's sake, we got Ruthie Taylor still in the hospital, she's just not getting any better, and I've got a sinking suspicion that your Bat Boy is responsible for the cattle plague!

SHERIFF

— Now, Bud, there's no evidence that links —

BUD

Sheriff — if you don't start whistling the right tune...

#11 CHRISTIAN CHARITY REPRISE

BUD (CONT'D)

I've got half a mind to run against you come election day.

(Big hubbub.)

SHERIFF

Pipe down, people!

(Pulling DR. PARKER aside.)

SHERIFF (CONT'D)

Dr. Parker ...

SHERIFF

(Aside to PARKER.)

IT'S NOT ABOUT THESE DUMB ELECTIONS

PARKER

Never said it was.

SHERIFF

DON'T WANT THE CART BEFORE THE HORSE

PARKER

Of course, nobody does.

SHERIFF

(Louder for everyone's benefit.)

BUT SOME OF MY CONSTIT'CHENS
CLAIM HE'S SKULKIN' THROUGH THEIR KITCHENS
AND SOON I MAY HAVE NO RECOURSE
BUT TO ENFORCE THE LAW! –

BUD

With deadly force!

(Hubbub.)

LORRAINE

SO THERE IT IS, DOC
SPELLED OUT PLAIN

BUD

So are we clear?

MAGGIE

YOU WILL TAKE NO ACTION
THAT COULD DERAIL THIS
TRAIN

You hear?

**MAGGIE/ROY/LORRAINE/
NED/SHERIFF**

TOWNSFOLK

YOU SHOULD JUST BE GRATEFUL
WE DON'T HANG HIM FROM A TREE
SO DON'T YOU GO TESTIN' OUR

– YEAH!
SO DON'T YOU GO

**MAGGIE/ROY/LORRAINE/
NED/SHERIFF (CONT'D)**

CHRISTIAN
CHARITY!
SO SHIP HIM
OUT, DOC
DON'T CARE
WHERE

TAKE THE LONG WAY HOME
BECAUSE —

He's foulin' the air!

I swear!

**MAGGIE/ROY/LORRAINE/
NED/SHERIFF**

DOC, WE NEED
A QUARANTINE
WE WANT A
GUARANTEE
HE CAN'T BE ALLOWED TO COME

SO SHAPE UP
AND SHOW
US SOME
CHRISTIAN —

— This is going to be hard on Meredith. But I give you my word. Edgar will not attend the revival.

Your word of honor?

My word of honor.

TOWNSFOLK (CONT'D)

TESTIN' OUR
CHRISTIAN
CHARITY!
SO SHIP HIM
OUT, DOC
DON'T CARE
WHERE

We think that's fair!

TOWNSFOLK

DOC, WE NEED
A QUARANTINE
WE WANT A
GUARANTEE ...

He'll cause pandemonium!

SO SHAPE UP
AND SHOW
US SOME
CHRISTIAN —

PARKER

BUD

PARKER

BUD

Well. All right.

(BUD dramatically extends his hand. PARKER shakes it.)

SHERIFF

Oh, now that's just great. I knew you'd be reasonable about this.

(Everyone ad-libs "thank-yous" and shakes Dr. Parker's hand as he exits.)

CROWD

Thank you, Dr. Parker. / Glad we worked it out. / You're a good man, Dr. Parker.

ALL BUT PARKER

THANK GOD YOU'LL BE SHOWIN' SOME CHRISTIAN CHARITY

(Through gritted teeth.)

AND SOME DANG SENSE

| |
|----------------------------|
| #12 MAY I HAVE THIS DANCE? |
|----------------------------|

SCENE 9

(Parker home – living room. BAT BOY is standing downstage wearing linen pants and a light cotton shirt. SHELLEY puts a linen sport coat on him. She turns him around and looks at him.)

SHELLEY

You look great.

BAT BOY

(Very proper English accent.)

Thank you, Shelley, you're looking splendid yourself.

SHELLEY

You look, like, you're ready to go to the dance hall in Wheeling.

BAT BOY

Oh.

(A bow.)

May I have the pleasure, Miss Shelley?

SHELLEY

(A curtsy.)

Why, I'd be delighted, Master Edgar.

(BAT BOY puts both hands on Shelley's waist. A moment as they take each other in. SHELLEY recovers first.)

Um ... no. It's like this. Your right hand stays there, but your left goes up here.

BAT BOY

Oh, yes, I see.

(Another moment as they stare into each other's eyes. They awkwardly start to dance ... In the kitchen MEREDITH readies a tea service.)

PARKER

It's just for the weekend.

MEREDITH

I don't like the Town Council telling me what to do with my family.

PARKER

I know. I don't either. But these are stubborn people, and we're not holding many cards, dear. I think we have to let them win this one.

MEREDITH

Well, I suppose it will be good for Edgar to get away for a few days.

PARKER

Thank you, Meredith.

(MEREDITH and PARKER enter the living room.)

MEREDITH

Edgar! Shelley!

(BAT BOY and SHELLEY separate. MEREDITH brings a tea service out on a tray and sets it at the head of the table. PARKER follows.)

Oh! You're already here. Don't you look lovely, Edgar.

BAT BOY

Thank you, Mrs. Parker. You're looking splendid yourself.

MEREDITH

Why, thank you. Those BBC language tapes are really helping your diction.

SHELLEY

And his vocabulary.

BAT BOY

Indubitably.

(All laugh.)

MEREDITH

Come, let's sit down.

(PARKER sits at the head of the table, and prepares to pour tea.)

BAT BOY

May I serve?

MEREDITH

Of course you may.

(PARKER slides the tea service to BAT BOY as SHELLEY and MEREDITH take their places at the table. BAT BOY flawlessly serves tea and sandwiches during the following.)

BAT BOY

You know, I was reading the newspaper this morning.

MEREDITH

Is that right?

BAT BOY

Yes. And I noticed that, beginning tomorrow, the Reverend Billy Hightower is holding a weekend revival. And, as I have just finished reading the Bible again, it would mean so much to me if I could attend.

SHELLEY

Yes! That would be so cool. You could wear your new suit and I could wear my new dress. Oh my God. I can just see everybody's faces.

BAT BOY

I did think it would be a nice coming out for me.

| |
|-----------------------------------|
| #13 A HOME FOR YOU REPRISE |
|-----------------------------------|

PARKER

Actually, we were thinking that maybe we'd go away on a camping trip for the weekend. Just us? Alone in the woods?

MEREDITH

Wouldn't that be nice, Edgar?

BAT BOY

Oh, yes! But we can do that anytime. The revival is the social event of the season.

MEREDITH

Oh, Edgar, I feel horrible telling you no, but it just isn't the right time for that sort of thing.

SHELLEY

But the way people talk about him, it's not fair.

PARKER

Shelley. This is not up for discussion right now.

BAT BOY

(To SHELLEY.)

What is it that people ... say about me?

PARKER

People can be very cruel. It doesn't mean anything about y –

BAT BOY

– They say cruel things? Is that it?

MEREDITH

Some people –

BAT BOY

– they don't know me.

PARKER

That's why they're so cruel.

BAT BOY

BUT I'M NOT HERE TO HARM THEM
I ONLY WANT TO LEARN
THEY ALL WALK IN SUNLIGHT
I DESERVE A TURN
I WANT TO KNOW MY NEIGHBORS
I'M NOT SOME GARDEN GNOME ...
WHY CAN'T I MAKE THIS WORLD MY HOME?

MEREDITH

Edgar, this cannot happen. Not just now. Let's just ... can't we just have a nice trip to the woods?

SHELLEY

And when can it happen, Mother? Next week?

MEREDITH

I don't know.

SHELLEY

Next month?

MEREDITH

Perhaps.

SHELLEY

Next year for sure though, right?

MEREDITH

I can't say.

SHELLEY

Maybe never?

PARKER

Shelley ...

SHELLEY

May I be excused?

MEREDITH

But you haven't finished your tea, dear.

SHELLEY

May I be excused?

MEREDITH

(Sighs.)

Yes, you're excused.

(SHELLEY stomps off.)

Edgar, I'm so sorry —

BAT BOY

They're saying horrible things about me!

MEREDITH

Oh, Edgar.

BAT BOY

(Getting agitated.)

It's torture to sit here idly while I'm being slandered in public. I can only imagine what they're saying.

PARKER

Edgar, we're not saying you can't go out sometime, just not right —

(BAT BOY cuts PARKER off with a wave of his hand.)

BAT BOY

(To MEREDITH.)

SOMETHING WAS TROUBLING ME RECENTLY
WATCHING THE WORLD FROM THIS TABLE
READING AND DREAMING AND GEN'RALLY GROWING MOLD ...
BUT TODAY I LOOKED UP JUST IN TIME TO SEE
THIS MEDICAL PROGRAM ON CABLE;
ASTONISHED, I RAN TO THE MIRROR AND THERE, BEHOLD!
LOOK HERE, I'VE GOT A NAVEL!

(BAT BOY displays his navel. MEREDITH and PARKER are confused.)

... IT MEANS I'M SOMEONE'S CHILD
THE DOCTOR MUST HAVE TIED IT WHILE MY MOTHER SMILED ...
WHICH MEANS I MAY BE HUMAN
COMPLETE WITH FAM'LY TREE
AND IF YOU'D LET ME GO AND SEE
THIS WORLD MAY BE A HOME FOR ...

PARKER

Edgar! You have made your request and the answer has been given to you, and that answer is no. That's all.

BAT BOY

(Rising furiously.)

I might as well be in a cage! You must allow me to show myself!

MEREDITH

(Softening.)

Oh, Edgar.

PARKER

(Rising also.)

No!

BAT BOY

Why not?

MEREDITH

Edgar, calm yourself, dear.

BAT BOY

Why not!

(His voice changes to a squeal.)

BAT BOY (CONT'D)

Why not? Why not?! WHY NOT!

(BAT BOY loses control of himself and breaks down and cries.)

MEREDITH

Oh, I can't bear it. Thomas, can't we just let him go? Once they meet him for themselves, they'll change their minds, don't you think?

PARKER

(Stunned.)

Well, no ...

MEREDITH

Sure they will. He's so charming, and well-spoken. Once they see what a proper young man he is –

PARKER

No no no no no! Meredith, I'm afraid I have to put my foot down on this. I've given my word of honor.

MEREDITH

Well, surely that's not more important than ...

PARKER

My word of honor, Meredith. This would humiliate me.

MEREDITH

But can't you see what this means to him?

BAT BOY

... Please, Dr. Parker ...

PARKER

I'm putting my foot down. None of us will attend the revival, and that's final.

MEREDITH

(Pause.)

Fine, don't go. Shelley and I will go with Edgar.

PARKER

(Approaching her.)

No, I'm putting my foot down.

MEREDITH

Edgar, I'm afraid we'll have to go without Dr. Parker, but Shelley and I will be there for you.

BAT BOY

Really?

PARKER

But I'm putting my foot down.

MEREDITH

Yes, dear. And the rest of us are going to the revival. It's settled.

BAT BOY

You're not too ashamed of me?

MEREDITH

No, no, Edgar, never.

PARKER

Meredith ...

BAT BOY

Oh, this is wonderful.

MEREDITH

(Ignoring PARKER; to BAT BOY, kissing him.)

We're not ashamed of you, Edgar. We love you. We all love you so much. Don't you know that? You do know I love you, don't you? Say that you do.

PARKER

Meredith ...

BAT BOY

I know. I love you, too, Mrs. Parker.

PARKER

You made a promise to me.

MEREDITH

(Kissing him again.)

Oh, Edgar.

PARKER

(Grabbing her.)

How can you do this to me!

(BAT BOY suddenly attacks PARKER. Like an animal, BAT BOY pounces on PARKER and knocks him to the ground. BAT BOY pins PARKER on the ground and is about to bite him on the neck. He is poised in this position when MEREDITH speaks, stopping the imminent fatal bite.)

MEREDITH

No! Edgar, dear. Edgar? Honey, let's calm down, okay?

BAT BOY

(Still over DR. PARKER.)

I, I'm sorry, I –

MEREDITH

I know. Get off Dr. Parker, honey. Come here. Come to me.

(BAT BOY finally dismounts PARKER and turns to MEREDITH.)

BAT BOY

I'm sorry. I'm so sorry.

MEREDITH

It's all right, come here.

(Embracing him.)

I know, dear. It's just because you're hungry. It's okay now.

BAT BOY

I don't know what happened to me.

MEREDITH

(To BAT BOY.)

Are you all right?

PARKER

(Getting up.)

Yes, I'm fine, it's just a –

(Sees MEREDITH is not paying attention to him.)

PARKER (CONT'D)

Oh.

#14 PARKER'S EPIPHANY

MEREDITH

(To BAT BOY.)

It's okay. Edgar, I love you so much.

PARKER

(Quietly.)

AND SO AT LAST I KNOW
YOU WENT AND LIED TO ME ...

MEREDITH

(To BAT BOY.)

We'll get you some food and you'll be okay.

PARKER

I SAY BRAVO;
I WAS FOOLED QUITE A WHILE

MEREDITH

(To PARKER.)

I think it's time for Edgar's medication.

PARKER

(With growing rage.)

THOUGH YOU CAME BACK TO MY ARMS

MEREDITH

(To BAT BOY.)

Everything will be all right, sweetheart.

PARKER

YOU'VE ALWAYS LOVED *HIM* MUCH MORE;

MEREDITH

(She kisses him; standing up.)

So, tomorrow we'll go to the revival.

PARKER

AND EV'RY VOW THAT YOU SWORE
WAS AS FALSE AS YOUR SMILE! ...

MEREDITH

Edgar, I just know that when everyone sees you for who you really are, it's all going to be okay. Don't you think so, Thomas?

PARKER

(Smiling.)

Yes. Yes, I do. Sure, it'll work out. Why, it's gonna be great!

BAT BOY

Really?

MEREDITH

Really?

PARKER

Of course! We'll show them what Edgar's made of. They'll all see it. It'll be fine!

MEREDITH

Right, exactly!

BAT BOY

This is so lovely.

PARKER

I have to do a little work at the lab in the morning, but I'll meet you there. And if anybody has a problem with Edgar, by God, they're going to have to answer to Dr. Parker!

MEREDITH

Did you hear that, Edgar?

PARKER

Meredith, why don't you run up and tell Shelley the good news, and I'll give Edgar his medication?

MEREDITH

All right. Well, this is wonderful! Thank you, Thomas.

PARKER

(Approaching her.)

Things are really turning around for us, aren't they?

MEREDITH

(Turning to BAT BOY; kisses him.)

I love you, Edgar. This is all going to be fine, you'll see.

BAT BOY

Thank you, Mrs. Parker.

#15 COMFORT AND JOY

(Exit MEREDITH. PARKER stares after her. Pause.)

I'm sorry I hurt you.

PARKER

(Beat.)

Are you hungry, Edgar?

(BAT BOY sobs.)

You're crying. Why are you crying?

BAT BOY

Because I'm hungry.

PARKER

You know that I'll feed you.

BAT BOY

I know. Dr. Parker, in Genesis 9, verse 4, God says to Noah, "Blood shall ye not eat."

PARKER

Hmm. Well, that's pretty clear, isn't it?

BAT BOY

A commandment from God Himself! Do you think I'll ever be able to stop?

PARKER

Do you think you can?

BAT BOY

Yes. Maybe.

PARKER

Well, if you think you can, perhaps you can. It's all a matter of will power, I suppose.

(Sets down doctor's bag.)

But, then again, if it's part of your nature, that's a tougher problem for you.

(PARKER opens the doctor's bag, revealing a live rabbit.)

BAT BOY

(Horrified.)

It's not dead.

PARKER

Hmm?

BAT BOY

It's not dead.

PARKER

Oh. Yes. Well, you don't need me to kill it for you, do you? Hey, perhaps this would be a good time to test yourself. Can you resist?

(BAT BOY whines.)

Try Psalm 23.

BAT BOY

Oh, yes. I see. "Yea, though I walk through the valley of the shadow of Death, I will fear no evil. For Thou art with me. Thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies."

(PARKER pulls a syringe from his doctor's bag and he stands behind BAT BOY. The VOICES in Parker's head appear and gather behind PARKER.)

PARKER

YOU LITTLE CREEP
I WON'T BE SHOVED OUT OF THE WAY.
OH NO ...
OH NO ...
AND I COULD MAKE A SOLID CASE
FOR SMASHING IN YOUR FILTHY FACE

(To VOICES:)

SHUT UP ...
SHUT UP! ...
I'VE GOT A SPADE AND A BURLAP SACK!
AND THERE'S A HOLE
IN THE YARD OUT BACK
BUT IF I FILL IT SHE'LL ASK ME "WHY,"

VOICES IN HIS HEAD

OH NO!
OH NO

KILL HIM!

KILL HIM!

KILL HIM NOW!

KILL HIM NOW!

PARKER (CONT'D)

SO I'VE GOT ONE THING TO DO
BEFORE YOU DIE ...

(To VOICES.)

WAIT!

(To BAT BOY.)

SHE WILL SEE WHAT YOU ARE.
I WILL WIN BACK MY BRIDE
SHE *HERSELF* WILL DECIDE
TO GET RID OF THE BOY
SHE'LL ADMIT SHE WAS WRONG
SHE'LL RETURN BEFORE LONG
SHE'LL BE SINGING A SONG
FULL OF COMFORT AND JOY

COMFORT AND JOY!

VOICES IN HIS HEAD (CONT'D)

KILL HIM NOW!

NOW ... NOW ...

MY BRIDE

RID OF THE BOY
WAS WRONG
'FORE LONG
A SONG ...

COMFORT AND
JOY. COMFORT
AND JOY!

COMFORT AND
JOY! COMFORT
AND JOY! COMFORT
AND JOY!
KILL THE BAT BOY
KILL THE BAT BOY!

*(Lights down on PARKER and BAT BOY. Lights up on SHELLEY
and MEREDITH. MEREDITH is ironing Shelley's Sunday dress.
SHELLEY is looking on suspiciously.)*

MEREDITH

OH, HONEY, I APOLOGIZE:
YOU'VE REALLY OPENED UP MY EYES
YES WAY!
YES WAY!
I'M LAYING OUT YOUR SUNDAY BEST,
NOW BRUSH YOUR TEETH AND GET
SOME REST
ALL RIGHT?
ALL RIGHT!
NOW WHEN THEY SEE HIM

SHELLEY

NO WAY
NO WAY!

NO WAY!
ALL RIGHT!

MEREDITH (CONT'D)
THEY'LL MAKE A FUSS
WE GOTTA SMILE LIKE WE
JUST DON'T CARE
THEY PUT THEIR PANTS ON
THE SAME AS US
SO JUST IMAGINE THEM
IN THEIR UNDERWEAR ...

HE WILL SHOW THAT HE'S NOT
WHAT THEY'RE TERRIFIED OF
HE WILL SHOW THEM A LOVE A LOVE –
THEY CAN NEVER DESTROY

MEREDITH/SHELLEY
IF WE PROVE THAT THEY'RE WRONG
THEY'LL COME 'ROUND BEFORE LONG
AND WE'LL ALL SING A SONG
FULL OF COMFORT AND JOY

COMFORT AND JOY!
COMFORT
AND JOY!

STOP THE BAT BOY!

(Lights on SHERIFF and TOWNSPEOPLE, arguing.)

SHERIFF
Settle down, people! We want to make sure the Revival goes off without a hitch, so let's go over the schedule. Listen up:

FROM NINE TO TWELVE HE DOES THE HEALING:

SHELLEY (CONT'D)
Is that true?

That's not fair!

Yes they do ...

AND THEN THIS
TIME I SWEAR ...

HE'S NOT –
'FIED OF –

NEVER DESTROY

PARKER/VOICES

COMFORT AND
JOY! YEAH!

COMFORT
AND ...
COMFORT
AND JOY!
COMFORT
AND JOY!
COMFORT
AND JOY!
COMFORT
AND JOY!
COMFORT
AND JOY!

PARKER

NED

Sheriff ...

MAGGIE

You hush up.

SHERIFF

AT NOON HE'LL BLESS THE FIELDS AND PLOWS

ROY

Tractors too?

MAGGIE

Hush up!

SHERIFF

THEN LUNCH IS AT ONE-THIRTY ...

NED

Sheriff, what about my Gertie!

MAGGIE

Hush!

SHERIFF

AND AS IT SEEMS THAT TIME ALLOWS

THREE TO TEN: THE BLESSING OF THE COWS!

ALL

YES! THE BLESSING OF THE COWS!

BOY, THAT PREACHER'S A PRO!

GIVES A HECKUVA SHOW!

LORRAINE

Just like Siegfried and Roy!

ALL

HE'LL BRING COMFORT AND JOY!

SO IF NOTHING GOES WRONG

YES, IF NOTHING GOES WRONG

LORD, IF NOTHING GOES WRONG

WE'LL HAVE COMFORT AND JOY!

COMFORT AND JOY! COMFORT AND JOY!

LORD, WE NEED SOME COMFORT AND JOY!

ALL (CONT'D)

ANY MEANS YOU'D CARE TO EMPLOY
WON'T YOU SEND US COMFORT AND JOY!

(Lights on BAT BOY, kneeling on the table with the rabbit before him. He clumsily puts his hands together, trying to pray.)

#15A COMFORT AND JOY - PART 2

BAT BOY

Dear God:

I'M STILL NOT SURE HOW PEOPLE PRAY
OR WHAT ONE DOES WITH ONE'S HANDS
BUT PLEASE, MY THIRST GROWS EVERY
DAY
I FEEL IT BURN IN MY GLANDS
PLEASE WON'T YOU CHANGE THE WAY
I AM
OR PROVE I'M HUMAN UNDERNEATH;

BATBOY

OR IF YOU JUST DON'T GIVE A DAMN

ENSEMBLE

OO ...

(BAT BOY grabs his incisors, exposing his scary fangs.)

YOU COULD AT LEAST GET RID
OF THEETHE?
IF I CAN'T PROVE THEM WRONG
SHOW ME WHERE I BELONG
FOR A HUNGER SO STRONG
KILLS ALL COMFORT AND
JOY
IF YOU'D MAKE ME COMPLETE
I'LL AVOID ALL RED MEAT
I'LL EAT NOTHING BUT SOY
TO HAVE COMFORT
AND ...

AAHH!..
AH!..
AH! ...
AH! ...
COMFORT AND
JOY!

COMFORT
AND ...

(PARKER appears in his coat, carrying his doctor's bag.)

PARKER

BY NEXT WEEK YOU'LL BE GONE
SIX FEET UNDER MY LAWN

**BAT BOY/TOWNSFOLK/
SHERIFF**

... JOY ...

PARKER (CONT'D)

I'LL HAVE NOBODY TOY
WITH MY COMFORT AND ...

(MEREDITH tucks SHELLEY in.)

MEREDITH/SHELLEY

HE WILL COME OUT A CHAMP
IT'S JUST LIKE SUMMER CAMP
THEY'LL GET USED TO THE BOY
HE'LL BRING COMFORT AND ...

(TOWNSFOLK cling to each other and pray.)

TOWNSFOLK

GOD, PLEASE GIVE US YOUR WORD.
CURE THE PLAGUE ON THE HERD
WE DON'T MEAN TO ANNOY
BUT SEND COMFORT AND ...

(BAT BOY is triumphing over hunger. He embraces the rabbit.)

BAT BOY

JOY, COMFORT AND JOY
COMFORT AND JOY!
JOY!

**BAT BOY/TOWNSFOLK/
SHERIFF (CONT'D)**

COMFORT
AND ...

**BAT BOY/TOWNSFOLK
SHERIFF/PARKER**

... JOY ...

COMFORT
AND ...

**BAT BOY/SHERIFF/PARKER/
MEREDITH/SHELLEY**

... JOY ...

COMFORT AND

ENSEMBLE

JOY, JOY, JOY!
COMFORT AND
JOY, JOY ...
COMFORT
AND JOY!
COMFORT
AND JOY!
COMFORT AND
JOY! COMFORT
AND ...

(PARKER approaches BAT BOY. With his knife he slashes the rabbit's neck. Blood. BAT BOY watches in horrified slow motion. PARKER walks across the stage to Ruthie's hospital room, where she is in bed.)

RUTHIE

Dr. Parker, what are you doing here?

PARKER

(With syringe.)

It's not me, Ruthie. The Bat Boy is doing this to you. He's a beast. He's a monster. He can't control himself. We're all going to miss you very much.

(PARKER injects RUTHIE.)

RUTHIE

(Scared.)

Dr. Parker, what are you doing?

PARKER

Don't worry. The Bat Boy will be punished for doing this to you, Ruthie. I'll see to that.

(She convulses.)

CHORUS

COMFORT AND JOY, COMFORT AND JOY
COMFORT AND JOY, COMFORT AND JOY
COMFORT AND JOY! COMFORT AND JOY!
AH! AH! AH! AH! AH! AH! AH! AH!

(RUTHIE dies. BAT BOY bites the rabbit. Blood.)

ALL

AH AH AH AH!
AH AH AH AH!
AH AH AH AH AH AH
AAAAAAHHH!!!

(Blackout.)

ACT TWO

SCENE 1

(Revival tent. A cross. Spotlight on REVEREND HIGHTOWER. He tries heroically to lift the spirits of the demoralized Hope Falls. This is an uphill battle.)

#16 A JOYFUL NOISE

REV. HIGHTOWER

OH, THE SHEEP HAS RETURNED TO THE FOLD
AND THE PRODIGAL SON HAS COME IN FROM THE COLD
SO LIKE THE PROPHETS WERE TOLD IN THE DAYS OF OLD
MAKE A JOYFUL NOISE, MY SOUL!!!

TOWNSFOLK

(Mumbling weakly.)

... MAKE A JOYFUL NOISE, MY SOUL ...

REV. HIGHTOWER

OH, THE LION WILL LIE DOWN
WITH THE LAMB

AND THE SINNER WILL WALK
HAND IN HAND WITH ABRAHAM

AND HE WILL CRY TO THE SKY
"JESUS, HERE I AM!"
MAKE A JOYFUL NOISE, MY SOUL!

(Listening to HIGHTOWER, the TOWNSFOLK miss their cue.)

... HELLO?

MAKE SOME
NOISE!
MAKE SOME
NOISE!
MAKE SOME NOISE!

SING IT LOUD!
SING IT STRONG

TOWNSFOLK

ON THAT
BRIGHT NEW
DAY ...

HE WILL SHOW
THE WAY ...

HERE I AM!

... FUL NOISE
MY SOUL!
MAKE SOME
NOISE!
MAKE SOME
NOISE!
HALLELUJAH
MY SOUL IS
WHOLE!
SING IT PROUD
ALL NIGHT

REV. HIGHTOWER (CONT'D)

MAKE A JOYFUL
NOISE
A JOYFUL NOISE
MY SOUL!

TOWNSFOLK (CONT'D)

LONG!
MAKE SOME
NOISE
JOYFUL NOISE
MY SOUL!

All right, let's bring it down, let's bring it down.

(The band brings it down.)

I know there's someone out there. Someone who needs healing. I can feel your distress. You've got a sin ... within! Step forward! Let the Holy Ghost heal you! The Holy Ghost is commanding you! He's putting a fire under your seat now. There's a fire under your seat. Mmmm now, feel it. No fear. Who wants the healing?

(BAT BOY, MEREDITH and SHELLEY enter, wearing their Sunday best. They stop just inside the entrance. The congregation gasps. BAT BOY steps forward. The music falters.)

BAT BOY

I want to be healed.

REV. HIGHTOWER

(Staring at him in horror.)

Oh, my Lord. Oh, Jesus, Son of God.

CONGREGATION

(Whispering.)

I can't believe it!/He showed up here?/We had an agreement.

REV. HIGHTOWER

(To congregation.)

Now, hold on, hold on. Let's bring it down, bring it down.

(They quiet down; to BAT BOY.)

You've got something bad in you, don't you, son?

BAT BOY

Yes.

REV. HIGHTOWER

And you want the healing.

BAT BOY

Yes. I do.

REV. HIGHTOWER

(Beat.)

Well, come on down!

#16A COME ON DOWN!

(Music. BAT BOY comes on down.)

CROWD

(Ad-lib.)

Oh my Lordy! / This can't be happening. / I'm going to faint.

REV. HIGHTOWER

Come on down, come on down!

(BAT BOY arrives.)

Well, look at you! You've got a hunger, don't you son? It's eating you up. It's gnawing a hole in your soul.

BAT BOY

Yes.

REV. HIGHTOWER

Are you ready for the healing? Are you ready for the healing?

BAT BOY

Yes.

(Bursts into tears.)

Yes! Yes!

(The PREACHER lays his hands on Bat Boy's head. He closes his eyes. He is deep in concentration. Music swells. Suddenly he opens his eyes and takes his hands off of Bat Boy's head. Music comes to a halt. He speaks very quietly.)

REV. HIGHTOWER

I hear the Holy Ghost talking to me. He says there's someone in this room who doesn't want this boy to be healed. Can that be right? Is there someone here tonight who does not want healing for this boy?

(Dead silence. And more dead silence. BAT BOY looks out at the congregation.)

BAT BOY

(To congregation.)

I know ...

(Clears throat.)

... I know you hate me. But I have to believe that it's because you don't know me. If you could see me ... I mean, if you could really see me the way I see all of you ...

| |
|----------------------------------|
| #17 LET ME WALK AMONG YOU |
|----------------------------------|

BAT BOY

LOOK AT ALL YOUR FACES
CHILDREN, HUSBANDS, WIVES
GOD, YOU'RE ALL SO BEAUTIFUL
I ENVY YOU YOUR LIVES!
GOING TO WORK
BUILDING YOUR SCHOOLS
THROWING A FOOTBALL
OR SWIMMING IN POOLS
OUT IN THE SUN
LIVING BY RULES
I COULD LEARN HOW IF YOU'D TEACH ME THE TOOLS!
I KNOW I'M STRANGE
SO HELP ME CHANGE
PLEASE

LET ME WALK AMONG YOU
LET ME SHOW MY FACE
I COULD LEARN TO LIVE WITH YOU
I CAN EARN MY PLACE
I WILL MOVE A MOUNTAIN;
YOUR WISH IS MY COMMAND

AND SOME DAY YOU MAY WANT TO SHAKE MY HAND
I WILL PAINT YOUR HOUSES
I'LL MILK YOUR COWS AT DAWN
I WILL DO YOUR LAUNDRY
AND I WILL MOW YOUR LAWN
LET ME FILE YOUR TAXES
I AM A CPA;
AND MAYBE THEN YOU'LL SHAKE MY HAND SOME DAY

BAT BOY (CONT'D)

I CAN GROW A CHAMPION ROSE
OR TEACH A YOGA CLASS
I MYSELF DESIGNED THESE CLOTHES;
I CAN DO MY PART!
MUST I DIE THEN WITH MY NOSE
STILL PRESSED AGAINST THE GLASS? ...
BUT IF YOU'D SHAKE MY HAND, WELL
THAT'S A START
YES, THAT'S A START
LOOK IN YOUR HEART
AND:
LET ME JOIN YOUR CARPOOL
NO, LET ME DRIVE THE CAR
LET ME THROW A BARBECUE
OR JOIN YOU AT THE BAR
COME AND WATCH THE BALLGAME
I'LL BAKE A PECAN PIE
AND I WILL SHAKE YOUR HAND WHEN YOU DROP BY
OH, BRING ME TO YOUR CHURCHES
AND LET ME LOOK INSIDE
BRING ME TO YOUR WEDDINGS
AND LET ME KISS THE BRIDE!

(Long pause. BAT BOY realizes he's blown it. Very softly.)

THANK YOU ALL FOR LISTENING
THAT'S ALL I HAVE TO SAY ...

(He turns to leave, takes a few steps. He stops, turns back.)

BUT PLEASE, WILL SOMEONE SHAKE MY HAND
WON'T SOMEBODY TAKE MY HAND
LET JUST ONE PERSON SHAKE MY HAND ...

#18 A JOYFUL NOISE REPRISE

ALL

OKAY!

BAT BOY

Okay?

ALL

OKAY!

BAT BOY

Okay?

ALL

OKAY!

BAT BOY

Okay?

ALL

OKAYYYY!

(REV. HIGHTOWER shakes Bat Boy's hand. They embrace. Gospel music. The entire congregation embraces and congratulates BAT BOY. Celebration.)

ALL

PRAISE GOD, THE SHEEP HAS RETURNED TO THE FOLD
AND THE PRODIGAL SON HAS COME IN FROM THE COLD

BAT BOY

SO LIKE THE PROPHETS WERE TOLD

BAT BOY/TOWNSFOLK

IN THE DAYS OF OLD
MAKE A JOYFUL NOISE, MY SOUL,
MAKE A JOYFUL NOISE, MY SOUL!

BAT BOY

MAKE SOME NOISE
MAKE SOME NOISE!
MAKE SOME NOISE!
MY SOUL IS WHOLE!
SING IT LOUD!
SING IT STRONG

TOWNSFOLK/REV. HIGHTOWER

MAKE SOME NOISE!
MAKE SOME NOISE!
HALLELUJAH
MY SOUL IS WHOLE!
SING IT PROUD
ALL NIGHT LONG!

ALL

MAKE A JOYFUL NOISE
A JOYFUL NOISE MY SOUL
A JOYFUL NOISE MY SOUL
A JOYFUL NOISE MY SOUL
A JOYFUL NOISE
MY SOUL!
AMEN!

#18A A JOYFUL NOISE - PLAYOFF

REV. HIGHTOWER

Amen! Amen! Thank you all for coming. God bless you. Our souls are full, but our bellies are empty...

(Moves to exit.)

...so we have barbecue and lemonade outside. Praise Jesus!

(THE REVEREND exits swiftly. PARKER enters, drunk.)

PARKER

There's something you all should know!

(Crowd turns to stare at him; he walks up the aisle to stage as crowd murmurs.)

I'm sorry, I'm sorry. I have some terrible news. Please, quiet down, I have some terrible news. It's about Edgar.

(Arrives at stage; sighs.)

I was working in my laboratory last night, studying a sample of Edgar's saliva. I made a startling discovery. This morning I rushed to the hospital to see if the state of Ruthie Taylor's wound confirmed my suspicions. Unfortunately, I discovered that Ruthie Taylor died in the night.

#19 ALL HELL BREAKS LOOSE

(Crowd gasps.)

Her death was due to a bizarre and unprecedented infection, an infection caused by Edgar's bite.

MEREDITH

No!

PARKER

I'm so sorry. Edgar is ... deadly. Deadly to Ruthie. And to cattle.

BUD

I knew it! He's the cause of the plague!

(Crowd murmur builds throughout the following.)

PARKER

I'm sorry, Meredith.

BAT BOY

That girl is dead?

MEREDITH

(To BAT BOY.)

It's not your fault, sweetheart. This must be a mistake.

PARKER

It's true, my love. It's true. I'm so sorry. I've called the Institute in Wheeling. They're coming to take him off our hands.

(Approaching her.)

I know it's difficult to accept all this, but we'll get through it together.

MEREDITH

(Backing off.)

The Institute? This is madness.

BAT BOY

I never meant to hurt anybody.

PARKER

(Still approaching her.)

Oh, sweetheart, I'll be here for you.

MEREDITH

What are you doing?

PARKER

Don't worry. Our love will get us through.

MEREDITH

Get your hands off me!

PARKER

That's right, let it out.

MEREDITH

(To crowd.)

Please! Everyone! It's true Edgar was not civilized when he was first captured, but that's because he was a cornered animal back then. Since then ... I mean, look at him. You all just heard him. Can't you see that he's not a danger to any of us?

PARKER

Forgive her. She's taken to the boy!

(Enter RICK, RON and MRS. TAYLOR.)

RICK

(Going for BAT BOY.)

I'm gonna kill that freak!

MRS. TAYLOR

Ruthie's dead!!! He killed her! That freak killed my daughter!

BUD

(Stopping RICK.)

Hang on there.

RON

Let me at him!

NED

Calm down, now.

BAT BOY

No, I didn't mean to.

NED

What're we doing now, Sheriff?

SHERIFF

We just gotta take a second ...

MEREDITH

Thomas, why?

RICK

Murderer!

SHELLEY

Stop it, Rick.

MRS. TAYLOR

(To SHERIFF.)

You've got to do something!

RICK

Freak!

BAT BOY

I didn't know ...

BUD

We can't let him roam free, Sheriff.

SHERIFF

I'm just saying let's take a second ...

DAISY

This is terrible!

BAT BOY

No, I never meant to hurt anyone.

MRS. TAYLOR

You know what you have to do, Sheriff.

RICK

Animal!

SHELLEY

Stop it!

(RICK pulls out a pistol and fires it into the air. Everyone screams. The SHERIFF pulls his revolver out and points it at RICK. Ad-lib hubbub.)

SHERIFF

Now, don't do anything stupid, son.

MRS. TAYLOR

Don't you point a gun at my boy!

RICK

(Waving gun around.)

Everyone shut up!

RICK (CONT'D)

(To BAT BOY.)

I WANNA WATCH YOU WET YOUR PANTS TONIGHT
I'LL DIG YOUR GRAVE AND THEN I'LL DANCE TONIGHT
YOU WENT AND BLEW YOUR SECOND CHANCE TONIGHT!

(To TOWNSFOLK.)

ALL RIGHT? ALL RIGHT?

(To BAT BOY.)

YOU SEE? I BROUGHT MY LOADED GUN TONIGHT
AND NOW YOU'LL PAY FOR WHAT YOU DONE TONIGHT
I GUESS THAT MEANS THE BEST MAN WON TONIGHT –

(Before RICK can fire, SHELLEY steps in front of the gun.)

SHELLEY

RICK! LEAVE THE BOY ALONE
PUT IT DOWN RIGHT NOW
YOU'RE AN UGLY CREEP!

(Pause. RICK then roughly shoves SHELLEY away. BAT BOY grabs RICK by the shoulders, takes him down and bites his neck. When Bat Boy's face comes up again, it is covered in blood. Everyone gasps and moves back. BAT BOY runs away. Several townsfolk rush to Rick's body. Ad-lib hubbub. BUD picks up Rick's gun and fires three shots into the woods blindly. MEREDITH grabs SHELLEY by the hand and exits swiftly. Everyone yells at once. We make out the following lines:)

SHERIFF

Bud, put that gun down right now!

BUD

I'm just helping.

SHERIFF

He's gone!

RON

Rick, are you all right?

BUD

(Fires three more shots and hands gun to SHERIFF.)

I think I might've winged him!

MRS. TAYLOR

My boy! My boy!

RICK

(Very loud, shaking.)

Oh my God! Oh my God!

(Everyone quiets down and pays attention to RICK.)

Bat Boy bit me!

PARKER

(Approaching RICK with his medical bag.)

Clear away, please!

MRS. TAYLOR

Dr. Parker, please save my boy. Please!

PARKER

(Feels Rick's neck, prepares syringe.)

All right, Mrs. Taylor. Let's see what we can do here ...

(PARKER injects a fluid into RICK. RICK calms down, then convulses and dies just like RUTHIE.)

I'm sorry. The wound was too deep. He's dead!

#20 STOP THE BAT BOY!

MRS. TAYLOR

My boy! First my daughter and now my boy!

(MRS. TAYLOR and RON kneel down over Rick's body.)

TOWNSFOLK

Kill the freak!

RON

Rick? Wake up! Wake up, Rick ...

MRS. TAYLOR

(Pulling RON close.)

Oh, Ronnie baby, don't you ever leave me, don't you ever leave your mama.

RON

Riiiiiiiiick!!!!

BUD

Don't you worry, Mrs. Taylor, we'll find that critter.

SHERIFF

All right, folks! Listen up! Maggie, go call the ambulance, let's get this boy out of here. Lorraine, call the Institute and tell them to hurry up with that van! And somebody get some coffee into Dr. Parker, we need him. Now everybody else go home and get your guns and your dogs and get right back here. We're gonna do this right and orderly! All right now, move! We're losing time!

TOWNSFOLK/PARKER

(Enraged.)

FIND THE BAT BOY

STOP THE BAT BOY

FIND THE BAT BOY

STOP HIM!

FIND THE BAT BOY

STOP THE BAT BO

FIND THE BAT BOY

STOP THE ...

... AAAAAHHH!!!!

SCENE 2

#21 THREE-BEDROOM HOUSE

(The woods. It is night. MEREDITH and SHELLEY hurry down a road that winds through the woods.)

MEREDITH

Edgar!

SHELLEY

Edgar! Oh, Edgar. Where are you? Mom, what are we going to do?

MEREDITH

OUT! OUT! OUT!
TIME TO GET OUT!
OUT!
GOTTA JUST RIP OUT THIS PAGE
BEND THE BARS OF THE CAGE
AND RUN FREE!
FREE!
NO ONE BUT EDGAR, YOU AND ME!
GOTTA GO FIND HIM AND MOVE ON
AND BE GONE
BEFORE THE
DAWN!
GOTTA GET CHECKBOOKS
CAR KEYS
PASSPORTS
THEN GOODBYE!
TOOTHBRUSH
BLANKETS
... NO

SHELLEY

OUT?

FREE?

AND BE GONE
BEFORE THE
DAWN!
CHECKBOOKS
CAR KEYS
PASSPORTS

TOOTHBRUSH,
BLANKETS
DADDY?

Why?

Shelley, listen to me:

WHAT DO YOU DO
WHEN YOU BLOW OUT A TIRE?

Trash it!

SOME HOLES YOU'LL NEVER PATCH!

Tire?

You'll never patch? ...

MEREDITH (CONT'D)

AND WHO DO YOU SAVE
WHEN YOUR HOUSE IS ON FIRE?
DON'T BRING THE GUY
WHO LIT THE MATCH!

SO WE'LL GET A
POST OFFICE BOX
AND WE'RE GONNA CHANGE
ALL THE LOCKS
AND WE'RE GONNA STAY WITH
MY COUSINS A WHILE
THEN WE'LL GET A
THREE-BEDROOM HOUSE
WITH A WHITE PICKET FENCE
AND A GUN AND A LAWYER
SO SMILE!

GONNA GET A HOMEOWNER'S LOAN;
GONNA GET AN UNLISTED PHONE
GONNA GET AWAY FROM A TOWN
GONE INSANE
AND WE'LL GET A
THREE-BEDROOM HOUSE –

AFFORDABLE
THREE-BEDROOM HOUSE ...

WITH A GREAT BIG PIT BULL
ON A CHAIN!

RIGHT!

SHELLEY (CONT'D)

Fire?

WHO LIT THE
MATCH!

Could ...
Good! ...

Kinda thought they would ...

A BEAUTIFUL
THREE-BEDROOM
HOUSE?...

THREE-BEDROOM
HOUSE ...

(Considering this.)

OKAY ...
OKAY, OKAY
OKAY, OKAY –
RIGHT! RIGHT!
RIGHT!
MOTHER, YOU'RE
RIGHT!
RIGHT?

STILL KINDA
SAD THAT MY
DAD
LOST WHAT
MARBLES HE HAD

MEREDITH (CONT'D)

FREE!

AND IF WE LACK FOR ANYTHING
I CAN HOCK THIS STUPID RING!

AND WE'LL GET A
POST OFFICE BOX
AND WE'LL GET A
FRONT GATE
THAT LOCKS

AND WE'LL GET A
THREE-BEDROOM
HOUSE
A LIVABLE THREE-BEDROOM HOUSE

THREE-BEDROOM
HOUSE
AND SOME PLASTIC SURGERY
AND WIGS!

For all of us! ...

AND EDGAR
WILL SOON HAVE ...

HIS OWN DRIVER'S LICENSE

AND EDGAR
WILL SOON
HAVE
FIVE SUITS AND
A BRIEFCASE

SHELLEY (CONT'D)

BUT WE'RE FREE!

FREE!
I'LL GET A
BRAND-NEW
FAKE ID!

AND WE'LL GET A
POST OFFICE BOX
AND WE'LL GET A
FRONT GATE
THAT LOCKS
AND WE'LL GET
AWAY
FROM THOSE
IGNORANT PIGS!
AND WE'LL GET A
THREE-BEDROOM
HOUSE

A LOVABLE
THREE-BEDROOM
HOUSE ...

(Suspicious.)
For who? ...

(Satisfied.)
Right!
AND EDGAR
WILL SOON HAVE
A GARDEN TO
WALK IN

A CAR – NO
A VAN!
AND EDGAR
WILL SOON
HAVE ...

MEREDITH (CONT'D)

A GOOD DENTAL PLAN! ...

YES, EDGAR WILL SOON HAVE
A HOME ...

A HECK OF A
HOME! ...
AND WE'LL GET A
POST OFFICE
BOX
AND WE'LL GET A
FRONT GATE
THAT LOCKS
AND A BIG ELECTRIFIED FENCE
ALL AROUND!
AND WE'LL GET A
THREE-BEDROOM HOUSE —

NO HONEY
A THREE-BEDROOM HOUSE —

(Long pause.)

NO HONEY A THREE-BEDROOM
HOUSE
A THREE-BEDROOM HOUSE
IN A CONCRETE SHELTER
TEN FEET UNDERGROUND! —

SHELLEY

(Grabbing Meredith's arm.)

MOM! I want to marry Edgar. I'm in love with him.

MEREDITH

No, Shelley.

SHELLEY

What?

SHELLEY (CONT'D)

A BALLROOM TO
DANCE IN

'CAUSE EDGAR
WILL SOON HAVE
A HOME ...
YES, EDGAR
WILL SOON HAVE
A HECK OF A
HOME! ...
AND WE'LL GET A
POST OFFICE
BOX
AND WE'LL GET A
FRONT GATE
THAT LOCKS

WHOA!

OR EVEN A
TWO-BEDROOM
HOUSE

Mom ... Do you think Edgar
would marry me?

MEREDITH

You're not in love with Edgar!

SHELLEY

Yes, I am. Mom, I love him so much. And I want to be with him forever –

MEREDITH

No, Shelley! Absolutely not! That's a horrible thing to say. Don't say that again!

SHELLEY

Mother!

MEREDITH

It's hideous. It's not right!

SHELLEY

(Shocked.)

You're just like the rest of them.

MEREDITH

(Grabbing SHELLEY.)

You don't understand –

(SHELLEY shoves her away. MEREDITH falls. SHELLEY flees into the woods.)

Shelllllleeeey! Nooooooooooooooooo! ...

WHAT ABOUT THE THREE-BEDROOM HOUSE?

THE THREE-BEDROOM HOUSE? ...

WHO DO YOU SAVE WHEN YOUR HOUSE IS ON FIRE ...

YOUR HOUSE IS ON FIRE ...

YOUR HOUSE IS ON FIRE!!!

SCENE 3

#21A BABE IN THE WOODS

(A clearing in the woods. SHELLEY enters.)

SHELLEY

Edgar! Edgar! Oh, where are you? Oh, Edgar.

(BAT BOY suddenly appears. He touches Shelley's shoulder. She is startled, then she hugs him.)

You found me! How did you find me?

BAT BOY

I see very well in this light.

SHELLEY

(Crying.)

Oh, Edgar, we've got to get away. They're coming after you and I'm worried what they're going to do, and my mother, she ...

(She pulls a handkerchief from her pocket and wipes her tears. BAT BOY stares at her. When she looks back up at BAT BOY, she sees that he is crying as well. She hands him her handkerchief.)

Here.

BAT BOY

Thank you.

(BAT BOY dries his tears. He moves to hand back the handkerchief.)

SHELLEY

No, you can keep it. It's a gift.

BAT BOY

Oh. Thank you.

(When their hands touch, music starts. SHELLEY and BAT BOY look at each other. We hear a disembodied voice:)

#22 CHILDREN, CHILDREN

PAN

(Offstage.)

CHILDREN, WELCOME HOME
TO WHERE WE ALL BEGAN
ALONE AND FACE TO FACE
LET US ERASE THE FALL OF MAN ...

(Enter the god PAN.)

NOW LET THE FROGS PAUSE IN THEIR SONG
NOW LET THE CRICKETS HOLD THEIR BREATH;
NOW LET THE TREES STAND STILL AS DEATH
AND TELL THE MOSQUITOES NOT TO BITE
NOW WE'VE BEEN HOPING FOR SO LONG
SO FILL THE SKY WITH FIREFLIES
SO THEY CAN SEE INTO EACH OTHER'S EYES
AND THEN THEY'LL GET IT RIGHT ...

(Animals enter and investigate BAT BOY and SHELLEY.)

OH, CHILDREN, CHILDREN, DON'T BE SCARED
THE MOON IS UP AND WE'RE ALL PREPARED
CHILDREN, TAKE A LOOK AROUND
WE'RE ON SACRED GROUND –
AND WHAT WE THOUGHT WAS LOST AT LAST IS FOUND

PAN

NOW LET THE TURTLE AND THE DOVE
LET THE LION AND THE LAMB,
LET THE OWL AND WOLF AND
RAM EMBRACE
ACROSS THE COUNTRYSIDE

FUR AND FEATHERS MAKING LOVE
PAWS AND CLAWS AND JAWS
AND BEAKS. OOH, AAAH
SHA LA LA!
LET THE SONG GO ON
FOR WEEKS AND WEEKS
TO BLESS THIS BOY
AND
BLESS THIS
BRIDE!

ENSEMBLE

HOO, SHA LA LA!
HOO, SHA LA LA!

HOO HOO, SHA LA LA!
ACROSS THE
COUNTRYSIDE!
HOO HOO, SHA LA LA!

HOO, AAAH ...

BLESS THIS BOY
AND
BLESS THIS
BRIDE!

PAN/ENSEMBLE

OH, CHILDREN, CHILDREN, DON'T BE SCARED
THE MOON IS UP AND WE'RE ALL PREPARED
CHILDREN, TAKE A LOOK AROUND
HEAR THAT JOYFUL SOUND –

PAN

FOR WHAT WE THOUGHT WAS
LOST AT LAST IS FOUND

ENSEMBLE

FOR WHAT WE THOUGHT
WAS LOST...FOUND
SHA LA LA LA LA LA!

PAN/ENSEMBLE

THE EARTH'S ASLEEP, TIME TO WAKE IT
IF YOU HAVE CLOTHING, FORSAKE IT
WE WANT YOU BREATHLESS AND NAKED!
CHOOSE YOUR MATE;
AND THEN LET'S SEE WHAT WE CREATE! ...

HEY!

(Dance break – animals copulate in various combinations. At some point BAT BOY and SHELLEY exit. They reappear, naked, demurely covering their sensitive areas with foliage. PAN presides over a sort of marriage ceremony.)

PAN

DRAW NEAR, MY DEARLY BELOVED,
NO PRIEST, NO CHURCH, BUT WHAT
OF IT?
TAKE ROOT, TAKE FLIGHT, I
COMMAND IT
HERE WE STAND
SO NO MORE STALLING
TAKE HER HAND!
OH
CHILDREN, CHILDREN
DON'T BE SCARED!

THE MOON IS UP
AND WE'RE ALL PREPARED
CHILDREN, TAKE A LOOK AROUND,
WE'RE ON SACRED GROUND

AND HEAR THAT JOYFUL SOUND! –
FOR WHAT WE THOUGHT WAS

THE ANIMALS

OOH OOH WAH! WA-OOH

OOH, WAH! WA-OOH

OOH WAH!
HERE WE STAND,
OOH, OOH, AHH!

CHILDREN!
DON'T BE
SCARED

ALL PREPARED!
TAKE A LOOK
AROUND!
SHA LA LA!
'OUND, SHA LA LA

PAN (CONT'D)
WHAT WE THOUGHT WAS

LOST –
AT LAST IS
FOUND!
FOUND!
FOUND!
FOUND!

THE ANIMALS (CONT'D)

WHAT WE
THOUGHT WAS
LOST –
AT LAST IS
FOUND!
FOUND!
FOUND!
FOUND!

(The animals surround BAT BOY and SHELLEY in celebration.)

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SCENE 4

(Another area of the woods. Enter RON.)

#22A BURN, YOU FREAK, BURN

RON

I'm gonna get you Bat Boy! You'll pay for what you did to Rick and Ruthie. You hear me, freak! You're gonna pay!

(RON runs through the woods.)

Wait a second. The freak digs blood, right? And where do they have the most blood in Hope Falls?

(Lights up on the slaughterhouse.)

The slaughterhouse! He's in the slaughterhouse! I'm gonna get you, Bat Boy! Aaaaaah!

(Screaming, RON runs into the slaughterhouse. But he can still be heard screaming and throwing things around. Enter DAISY with torch and walkie-talkie.)

DAISY

(Whispering.)

Sweet Jesus!

(To walkie-talkie.)

Fox Leader, this is Henhouse. You copy? Over.

SHERIFF'S VOICE

(On walkie-talkie.)

Daisy? Is that you?

DAISY

(To walkie-talkie.)

Ten-four. I'm at the slaughterhouse, and there's some kind of a ruckus going on in there. I think it might be the Bat Boy. Over.

SHERIFF'S VOICE

(On walkie-talkie.)

All right, Daisy. You hold on until we get there. You understand me? Don't do anything. The Institute Man will be here soon and he'll take care of it.

DAISY

(To walkie-talkie.)

That's a big ten-four affirmative, Fox Leader. Over and out. Sweet Jesus!

(MRS. TAYLOR comes running on, hysterical.)

MRS. TAYLOR

Have you seen Ron? Have you seen my baby?

DAISY

You best stay back, Mrs. Taylor. We got the Bat Boy trapped inside the slaughterhouse.

MRS. TAYLOR

The Bat Boy is in there?

DAISY

I think so.

MRS. TAYLOR

And you're just standing here?

(MRS. TAYLOR suddenly grabs Daisy's torch right out of her hand. She runs to the slaughterhouse entrance ...)

Burn, Bat Boy! Burn!

(... and throws the torch through the door. Whoosh!!! The slaughterhouse ignites. We hear a scream from inside.)

DAISY

Oh, my Lordie.

(Sound of hounds. Enter SHERIFF, NED and MR. DILLON. Everyone stares at the burning slaughterhouse, stunned.)

SHERIFF

What the —

DAISY

Don't look at me. She burned him up!

MR. DILLON

There he is!

THIS MUSICAL IS NOT OVER!

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HERE!

PROPERTY LIST

ACT ONE

Scene 1

Rappelling ropes and gear (3 sets)
3 miner's helmets with attached spotlights
Small bong (i.e., water pipe)
Lighter
Small bag of Fritos
Red wagon
Burlap sack

Scenes 2 and 3

Sofa
Coffee table
2 chairs
Credenza
Furniture polish (2 cans)
2 dust rags
Handcuffs
Pistol
Cage
Whole, cooked chicken
Platter
Candles and holders
Bowie knife
Oven mitt
Matches
Pot of stew
Wooden spoon

Scene 4

Bench
Podium
Gavel
Meat hooks
Notepad
Pen
Cell phone
Handkerchief

Scene 5

Dead geese on string (one filled with blood)

Shotgun

Hunting knife

Candle

Doctor's bag

Liquor flask

Pocket tape recorder

Syringe

Vial

Martini glass

Cocktail shaker

Basin

Scene 6

Hospital bed or wheelchair

Clipboard (doctor's chart)

Pen

Scene 7

Sofa

Coffee table

2 chairs

Credenza

Children's book

Tea service

Rat

Flash cards (pictures optional)

Pictures (or slides)

Videocassettes

Records

Blue essay book

Scene 8

Gavel

Scene 9

Sofa
Coffee table
2 chairs
Credenza
Finger sandwiches
Tea service
Rabbit filled with blood
Ironing board
Iron
Sunday dress

ACT TWO

Scene 1

Podium with cross
Preacher's bible
Common bibles
Fans
Gun

Scene 3

Handkerchief
Large leaves/small shrubs

Scene 4

Torch
Walkie-talkie

Scene 6

Cow's head
2 shotguns
Test tubes
Table on wheels
Bats on sticks
Baby Shelley
Bat baby
Bundle
Shovel
Handcuffs
Retractable knife filled with blood
Animal control leash pole

BAT BOY

THE MUSICAL

STORY & BOOK BY

**KEYTHE FARLEY & BRIAN
FLEMMING**

MUSIC & LYRICS BY

LAURENCE O'KEEFE

SCORE SAMPLE

BROADWAY

— **LICENSING** —

03/11/21

Broadway Licensing Perusal

NOT FOR PRODUCTION

HOLD ME, BAT BOY

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Attacca from #1a

The musical score is written in 4/4 time and consists of two systems. The first system includes a guitar part (Gtr) with a 'Start m5' instruction and a 'gliss.' (glissando) marking. The piano part (Bs) features a 'LION KING Boom' section with a rhythmic pattern of eighth notes. The strings part ([Strings]) begins with a circled arrow pointing to the right. The organ part (K2[Org]) provides a rhythmic accompaniment. The second system features a vocal line for 'MAN 1' starting at measure 8, with the lyrics 'In a' appearing below the staff. The piano accompaniment continues with a consistent rhythmic pattern.

10 11 12

3 3 3 3

cave ma-ny miles to the south, Lives a boy born with fangs in his

semi-muted
Gtr
Bs

p

13 14

3 3 3

mouth. Sleep-ing un - til the fad - ing light, Fly - ing through blood - y

(2 hands)

15 16

3 3

dreams; When he a-wakes, the sum-mer night Is filled with

WOMAN:
(or 2 Women)

17 You have heard he was born in the bogs; That he

MAN, cont'd
(optional)

8 screams. You have heard he was born in the bogs; That he

ENSEMBLE:

Oo... Ooo... Oo...

K2[Org]

mf

20 feeds on the flies and the frogs. 21

MAN 2:

8 feeds on the flies and the frogs. You call him "beast" or

Ooo... Ooo...

p

A HOME FOR YOU

[Rev. 12/2/01]

WARN:
RICK: "Oh, man."

CUE:
MEREDITH: "Oh, there go the lights."

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Freely
[Pno]

The musical score is written for piano and is divided into four systems. Each system consists of a grand staff with a treble and bass clef. The music is in 4/4 time and features a simple harmonic accompaniment with chords and moving lines in both hands. The score includes dynamic markings such as *mp* and *loco*, and articulation like slurs and accents. Measure numbers (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p) are placed above the staff. The lyrics for each system are as follows:

- System 1: **SHELLEY:** "He doesn't look very good, Mom." **MEREDITH:** "He's had a hard day, dear."
- System 2: **SHELLEY:** "You don't think he's going to die, do you?" **MEREDITH:** "I don't know."
- System 3: **SHELLEY:** "I'm never going to get another pet, never."

MEREDITH: "Shelley, why
don't you go get ready for bed?..."

...I'll come tuck you in in a minute."

Musical score for Meredith's first line of dialogue. It features a piano accompaniment in 3/4 time with a key signature of one sharp (F#). The melody is written in the upper voice of a grand staff. The first measure is marked with a forte dynamic (*mf*). The score includes a fermata over the final note of the first line.

CUE:

[MEREDITH lights the candle]

Musical score for the cue section. It begins with the tempo marking **Moderato** and a metronome marking of 66. The piano part is marked with *mp*. The score includes a circled arrow pointing to the right, indicating a transition. The section concludes with a **[Clarinet/Celeste] [sounding -12]** part, marked with *p* and a dynamic hairpin.

MEREDITH:

Musical score for Meredith's second line of dialogue. The vocal line is numbered 3 through 6. The lyrics are: "Poor lit-tle per-son with eyes so sad, Where in the dark did they hide you?". The piano accompaniment is marked with *mp*. The celeste part is marked **[Celeste] [sounding 8va]**.

Musical score for Meredith's third line of dialogue. The vocal line is numbered 7 through 10. The lyrics are: "What have you seen that could teach you that haunt-ed stare?". The piano accompaniment includes guitar accompaniment (+Gtr). The celeste part is marked **[Celeste] [sounding 8va]**.

11 12 13

Poor lit - tle crea - ture, it makes me mad___ To think of the child - hood de -

[Pno]

mp [Pno]

14 15 16

nied you, But give me a chance and we'll make it all right, I

Sra-----

17 18

swear. _____ 'Cause

(Sra)-----

+Bs

A JOYFUL NOISE

[Rev. 12/2/01]

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Freely; Colla Voce

REV. HIGHTOWER:

The musical score is written in G minor (three flats) and common time. It consists of two systems of music. The first system includes a vocal line and piano accompaniment. The vocal line begins with a rest for 5 measures, then enters with the lyrics "Oh, the". The piano accompaniment starts with a forte (*f*) dynamic and features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. A fermata is placed over the vocal line at the end of the first system. The second system continues the vocal line with the lyrics "sheep has re - turned to the fold, and the pro - di - gal". The piano accompaniment continues with a mezzo-forte (*mf*) dynamic and includes specific chord markings: Eb, Eb/G, Fm/Ab, and Bb⁹ sus. The score includes various musical notations such as rests, notes, beams, slurs, and dynamic markings.

son has come in from the cold, So like the

pro - phets were told in the days of

old, Make a

Measures 10-20. The score includes a vocal line and piano accompaniment. The piano part features chords such as Eb, Eb/G, Fm/Ab, Bb9sus, Eb, Bbm11, /A, AbMaj7, F7, and Ab+Bs. Performance instructions include *ad lib.*, *p*, and *f*. The piece concludes with a double bar line (//).

Up-Tempo Gospel $\text{♩} = 124$

21 joy - ful noise, my soul! _____

22

23

24

TOWNSFOLK:
(raggedly) Make a

Make a

Tutti
ff

$E\flat/B\flat$ $B^{\circ}7$ Cm $E\flat^7/G$ $Fm/A\flat$ $B\flat^9sus$ $E\flat$

25

26

27

28

Oh, _____ the

joy - ful noise, my soul! _____

joy - ful noise, my soul!

$K2[Org]$
mp
Dr fill / / / /

INSIDE YOUR HEART

[Rev. 12/2/01]

WARN:

BAT BOY: "I've never felt like this."

CUE:

SHELLEY: "I know."

Music and Lyrics by
LAURENCE O'KEEFE

Arranged and Orchestrated by
LAURENCE O'KEEFE
ALEX LACAMOIRE

Gently $\text{♩} = 70$

SHELLEY (CONT'D): "I know."

The musical score is divided into two main sections. The first section, labeled 'SHELLEY (CONT'D): "I know."', features piano accompaniment for measures 1 through 4. The piano part includes a treble clef staff with a key signature of two sharps (F# and C#) and a common time signature. It contains a wavy line indicating a tremolo effect on the right hand and various chordal textures. The second section, labeled 'SHELLEY:', covers measures 5 through 10. It includes a vocal line with lyrics: "It's o - kay. I'm still here. Your se - cret's out, but don't fear. 'Cause I don't care what peo - ple". The piano accompaniment for this section is mostly silent, with some chords indicated by block letters in the lower staves. The score concludes with a bass clef in the final measure.

11 12 13 14

say. _____ Once I thought you were weird.

(S_{ped}) _____ K2[Stgs]

→ [Clarinet] [from Eb3-B4]

mp +Ac. Gtr

[Pno] [sounds +12] +Tri

[D3 and below]

[+Pizz Bases from Gb1 down]
[Pizz. bass sounds +12]

15 16 17

But soon my doubts dis - ap - peared. I think you're

18 19 20

nor - mal - ler than they... _____ Now you're

+Bs

21 22 23 24

scared; You're in need. Clear-ly some-one has to bleed... I'll re-

[Pno] [sounds -12] [Pno D5 and up]

8va

[same patch] *mf*

[Clarinet] [loco]

Bs

25 26 27 28

pay all you gave. I will give you what you crave.

K2[Flute]

(8va)

[Piano/Strings] [Strings B1 and above] [loco]

[Piano/Strings]

FINALE: I IMAGINE YOU'RE UPSET

[Rev. 11/13/01]

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WARN:

BAT BOY: "You were right, Mother..."

CUE:

MEREDITH: "Look inside yourself, Edgar..."

Moderato ♩ = 114

MEREDITH (CONT'D): "...and you'll see a soul. Does a beast have a soul?"

BAT BOY: "A soul?"

VAMP

BAT BOY:

poco accel.

Is that what you call it, that emp-ty pit, That wound where my heart should be?

[Pno]
mf
w/ pedal
+Bs/Dms
[Pno/Stg layer]

You dug this hole in me bit by bit, No-thing is left of me.

+K2[Stgs]

6 3 3 7 3

Give me one rea - son why I should live; See? You have no re - ply! The

K2[Stgs]

+Gtr

8 9 10 accel. SHERIFF:

world is man or beast. But I am both and nei - ther. So good - bye! I'm

MOB:

(hubbub)

[Pno]

[Pno/Horns]

f

A tiny bit faster ♩ = 128

11 12

sor - ry, Ed - gar, real - ly am. Sor - ry to hear your life's a sham.

K2[Org/Stgs]

mf

detached

13 Still, it should not have to end this way... 14 So put these on, and don't be cute, A

(hubbub)

Dr fill

Detailed description: This block contains the first system of the musical score, covering measures 13 to 15. The vocal line (top staff) begins with measure 13, where the lyrics "Still, it should not have to end this way..." are written. Measure 14 contains the lyrics "So put these on, and don't be cute, A". Measure 15 is a continuation of the vocal line. The piano accompaniment (middle and bottom staves) features a steady bass line in the left hand and chords in the right hand. In measure 14, there are three triplet markings (indicated by a '3' and a bracket) over the piano accompaniment. A drum fill is indicated by a dashed line in the drum staff area between measures 14 and 15. A watermark "NOT FOR PRODUCTION" is visible diagonally across the page.

16 van's en route from the In-sti-tute. 17 He gets in it, no one dies to - day. 18 Back off, peo-ple!

Gtr

Detailed description: This block contains the second system of the musical score, covering measures 16 to 18. The vocal line (top staff) begins with measure 16, where the lyrics "van's en route from the In-sti-tute." are written. Measure 17 contains the lyrics "He gets in it, no one dies to - day.". Measure 18 contains the lyrics "Back off, peo-ple!". The piano accompaniment (middle and bottom staves) continues with chords and a bass line. In measure 18, there are three triplet markings (indicated by a '3' and a bracket) over the piano accompaniment. The bottom staff includes notation for guitar (Gtr) and bass (Bs). A watermark "NOT FOR PRODUCTION" is visible diagonally across the page.

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